



TYPES OF VOCAL PERFORMANCE IN TRADITIONAL KAZAKH MUSIC AND THEIR IMPLEMENTATION IN MODERN STAGE

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Abstract. The relevance of the topic of this study is due to the need to disclose the processes of synthesis of the foundations of traditional Kazakh music and pop vocal creativity in modern conditions. It is based on the importance of comprehending, studying, and preserving the national musical heritage of Kazakhstan, as well as understanding the principles of its modernization, adaptation to new forms. The purpose of the article is to study the phenomenon of interaction of branches of musical, in particular, vocal art, being different in their content and origins. It consists in highlighting the leading categories of each of these industries, the mechanisms of their functioning, and ways of updating, through penetration into new genre areas, performance style, and compositional structures. To achieve it, a set of methods was used. Among them are: culturological; historiographic; systematization method; method of analysis and synthesis; method of comparative characteristics and study of structures. The results of the study made it possible to trace the process of formation, stylistic expansion, and transformation of the stage of Kazakhstan; to realize the importance of national professional music of the oral tradition; to determine the leading components of the mechanisms for the implementation in popular culture of the types of ethnic vocal performance; to highlight them as constituent elements of a large-scale complex and integral system, representing the synthesis of two different areas of musical art. The practical significance of the study is the demand for its materials in such areas as modern pop vocal performance; ethnomusicology; professional music of the oral tradition; musical pedagogy; psychology; sociology; cultural studies; medicine; religious studies; ethics; aesthetics; economy. The data of the article can be applied both in concert and performing, and scientific, pedagogical activities of musicians of various directions and specialities.

Keywords: ethnic art; popular culture; academic performance; guttural-overtone singing; improvisation.

Cite: Mukhsiyнова, Meruyet, and Ioannis Kaisidi. «Types of vocal performance in traditional Kazakh music and their implementation in modern stage». *Central Asian Journal of Art Studies*, т. 9, № 4, 2024, pp. 205–220. DOI: 10.47940/cajas.v9i4.943

The authors have read and approved the final version of the manuscript and declare no conflicts of interests.

Introduction

The need to study the problem of translating the types of vocal performance of traditional Kazakh music in modern pop art is due to its modernity and relevance. At the present time, pop artists are searching for ideas, images, intonation, and rhythmic foundations that are of global importance for the ethos, contributing to a deep comprehension and disclosure of its roots, spiritual values that have been formed over a number of centuries, as well as the unique nature of its folklore. The factor of importance of all these categories for modern pop music of Kazakhstan and world popular art as a whole turned out to be the basis for choosing this topic as the material of this publication, the purpose of which is to study the mechanisms of enrichment, expansion, and modernization of this area by referring to the traditions of ancestors.

The research problem was the system of vocal performance components fundamental for oral traditional music of Kazakhstan and the process of their implementation in the context of pop music of the present time. It is actively studied by the modern science of Kazakhstan. In particular, Kakim Danabayev and Park Jowon explore the historical path and leading trends in the popular music of Kazakhstan, list and describe famous groups of performers, note the fact that pop artists used national symbols (in particular,

the traditional signs of nomads “tamgi”, similar in writing to the famous epic about “Kultegin”) associated with the history of the people, prompting to treat their native language with interest and respect, as well as interaction with Western pop culture, in the context of which the implementation of the ideas of globalization takes place (90). This contributes to monitoring the state of contemporary pop art in Kazakhstan and around the world.

Tatiana Kulaha and Natalia Segeda highlighted the methods of teaching the techniques of pop vocal performance (145). They explore the problems of terminology in the field of training professional personnel for the stage, in particular, the modern pop vocal and performing thesaurus, which is a form of individual activity that realizes its unique resource of a specialist in such areas as cognition, vocal technique, artistic technologies, communication, interpretation, art image system. Neal Woodruff turns to the consideration of teaching processes in music schools (43). The scientist states the universality of the profession of a modern vocal teacher, who faces the complex task of comprehending and combining in his own practice various styles and directions of performance: traditional (spiritual), academic, pop, solo, and choral. This contributes to expanding the boundaries of education and improving the quality of training for entertainers, both in Kazakhstan and in other countries. Kim Chandler refers to the study of various

aspects of mastering the educational program dedicated to pop singing (39). The specialist singles out the discipline directly related to the formation of a popular music performer into an independent branch and gives an overview of the main requirements for his training, focusing on such categories as a performance technique, artistic mastery, and interpretation. This approach is aimed at the deep and comprehensive development of the future entertainer. However, the problem of synthesizing elements of oral traditional and modern pop art remains open to researchers. This fact necessitated an appeal to its study. Thus, the objective of this publication is to highlight the fundamental aspects of world popular and ethnic vocal art, as well as the principles of their interaction, aimed not only at enriching and modernizing the national stage in Kazakhstan, but also at popularizing and preserving outstanding examples of Kazakh folk music.

Methods

In this study, several methods were used to reveal the problem of implementing the traditions of Kazakh music in the modern stage, such as: culturological; historiographic; systematization method; method of analysis and synthesis; method of comparative characteristics, and study of structures. The reason that prompted us to turn to the culturological method of studying the materials of the topic was the fact that oral traditional and modern pop music of an ethnic group are large-scale objects in the sphere of spiritual and creative progress of society, the content, and significance of which must be studied, illuminated and multilaterally disclosed in such a scientific direction as cultural studies.

The historiographical method of comprehending the issues of combining the oral professional and popular branches of the musical environment of the present time is due to their nature of the chronicle

plan, volume, and numerous displayed phenomena, as well as the process of the extended formation of the foundations of the noted industries, their responsiveness to events and requests from different eras, the ability to enrich, expand own borders and modernization in accordance with the discoveries and conquests of a certain era. The method of systematization is dictated by the complexity of the chosen research topic, which is distinguished by many directions and elements that make up its basis.

The method of analysis (derivation of categories) and (their) synthesis into a single system was required to determine the components of the problem of translating the types of vocal performance of traditional music of Kazakhstan in the modern stage. The method of comparative characteristics was necessary to study the content, functions, and role, as well as to determine the relationship between the leading components of the problem under study. For this purpose, in particular, the method of structural analysis was used, which is used in the process of revealing the mechanisms of formation and development of modern musical art, combining traditional and pop musical branches.

With the help of the culturological method, the role and significance of oral traditional and modern popular music in the context of the life and activities of society, their conditionality by the atmosphere in which they arose and were formed over various periods of time, were established. Thanks to the historiographical method, it was possible to trace the process of formation and enrichment with the achievements of the national musical culture of such an industry as pop art to reveal the roots and origins of its nature, which is undergoing modernization using new technologies for designing and presenting shows to the audience. Through the method of systematization of sources, the nature of vocal performance, adopted in traditional Kazakh music, and aspects of

its implementation in the conditions of the modern national stage were revealed.

Due to the methods of structural analysis of the problem under study, the derivation of its fundamental categories, and their comparative characteristics, the content of such a phenomenon as the popular music of Kazakhstan in the present period and its continuity from traditional oral professional national creativity was determined. Finally, the method of synthesis of categories into a single system contributed to the coverage of the processes of implementing the traditions of Kazakh vocal performance on the stage, as a manifestation of the many facets of a holistic complex phenomenon that combines different, in a sense, polar directions.

The materials of this study are scientific works devoted to the study of the relationship of musical art, in particular modern popular music and pedagogy, philosophy, as well as discoveries in the field of modernization of engineering technologies and medicine. The foundation of the base of sources of this development was made up of samples of traditional oral professional music and modern pop art of Kazakhstan. Based on them, an analysis was made of the process of transformation of the creativity of national vocal performers in the period of the second half of the twentieth century and the first decades of the twenty-first century.

Results

The study of the processes of implementation in the conditions of

the modern stage of the types of vocal performance characteristic of the traditional music of Kazakhstan indicates that two leading sectors of the national professional oral school of singing skill turned out to be their foundation. Table 1 provides a description of the fundamental categories of traditional vocal music in Kazakhstan.

The technical means of performance used by the masters of the national vocal school of Kazakhstan also gained special significance. They are the features of using the singing apparatus and working with it, as well as the factor of attracting musical instruments in the process of singing. Thus, the traditional vocal performance of Kazakhstan is characterized by reliance on the oropharyngeal canal of the larynx, which determines the system of singing techniques, its phonetics. This led to the formation of guttural-overtone singing in a low register due to the inclusion of the head and chest resonators. As for the instrumental accompaniment, it should be noted that the national traditional singing art of Kazakhstan involves solo performance as a standard of its classical style. However, the participation of samples of national instrumentation (*dombyra*, *kobyz*) gives it a special expressiveness, designed to flavour colour the content of the vocal melody. At the present time, the national vocal creativity of Kazakhstan concentrates several directions that differ in their internal content, the nature of the sources that serve as a support for them, functions and significance in the life of society. Table 2 analyses the vectors of formation and further development of the foundations of a unique national heritage in the modern Kazakh singing environment.

Table 1. Types of singing in traditional Kazakh music

Structure containing verse and chorus	Free improvisational form
This type of presentation of musical material embodies the classic version of a folk song, which has become widespread almost all over the world.	Such a system of fixing musical thought by means of vocal performance does not fit into the strict framework of classical compositional structures and is an indicator of ethnic identity, as well as the uniqueness of the traditional singing school of Kazakhstan

Table 2. The main vectors of the implementation of performing skills in Kazakhstan

Preservation of the singing art of the oral tradition in its purest form	Implementation of the features of world pop vocal performance on national grounds	Deep synthesis of the traditions of national Kazakh and classical singing
The way to preserve the ethnic heritage in the most optimal form of authentic performance of national melodies, which manifests itself: the modal basis of Kazakh traditional music; the manner and methods of its transmission to listeners, as well as stable forms of compositional structures, canon forms at the heart of the improvisational process and forms built on the principles of free variant development of the material	Adaptation on the basis of national culture (through the use of the national language) of the most striking aspects of modern pop performance, which have become widespread and especially popular in the world. This implies the use of a modernized engineering and technological base for the implementation of projects in which the singers of Kazakhstan are direct participants, as well as the intonational-rhythmic fund and compositional structures that have formed in the context of popular music in America and Europe.	Formation of a multilaterally developed professional in the field of vocal art, who owns the techniques of classical opera singing and Kazakh traditional national performance, who is able to demonstrate the richness of the treasures of world and ethnic singing skills, and also in his activity to create the prerequisites for a fruitful interaction of cultures, styles, schools, and principles of interpretation. This direction in the development of modern vocal art of Kazakhstan was formed thanks to the professional activities of outstanding representatives of the national opera school of the country. Among them, the names of Kulyash should be mentioned. Baiseitova, as well as her associates: R. Dzhamanova, N. Serkebaeva, N. Karazhigitov, M. Musabaeva, B. Tulegenova, R. Zhubatyrova, Kh. Kalilambekova, A. Dnisheva, N. Usenbaeva, who laid the foundations for a highly professional synthesis of natural sources of their voices, their typical timbres, and the principles of belcanto.

Table 3 illustrates the stages of the implementation of the combination of the

national traditional and classical European system of vocal performance.

Table 3. The process of integration of professional music of the oral tradition in the context of world singing art

Mastering the European School of Opera Singing	Enriching the methods of working with the voice, expanding the scope of its capabilities and replenishing the arsenal of technical methods of vocal performance by mastering the basics of academic singing, in addition to a wide range of existing skills of the traditional ethnic type of interpretation
Expansion of the sphere of distribution of the Kazakh national melos (processing of sources for the choir, various types of ensembles)	Opening of a large-scale unique fund of oral traditional music of Kazakhstan, in particular, its vocal branch, for the academic school of composition and the introduction of the latter's techniques into the environment of national song art
The usage of rhythmic formulas by the national stage of Kazakhstan, which have been widely developed in modern popular art	The modernization of Kazakh vocal creativity is carried out due to the highly artistic combination of its historical origins (types of singing, methods of displaying musical material) and the most striking elements from the styles of pop music that have become leading in the present period of time (rhythms, intonational turns characteristic of the performance of popular artists)
Mastering the manners of vocal performance in the field of genres of the present period of time: jazz; rock; fusion	Active use by national pop singers of features inherent in the performing practice of US and European artists, including elements of complex (sometimes extreme) vocalization, reflecting an individual approach to improvisation, a free creative method of reproducing a certain style
Interaction of the volumetric sound, structural technological fund of the national traditional vocal school and the environment that embodies the modern popular culture of Kazakhstan	A combination of different manners of performance: recitativeness; improvisation (this is facilitated by the use of metric groups in phrases of 7-8-, 11-complex structure); and a wide intonational-rhythmic fund of pop art of the present time.

Table 4 lists and describes the spheres of dissemination of contemporary variety art, which is based on the professional music of the oral tradition in Kazakhstan.

as a master of the pop format, who later developed the genre of indie music atypical for the stage of Kazakhstan on national language. Another category is being

Table 4. Centres for the implementation of interactions between national and contemporary world popular music

Social environment	A deep synthesis of elements of the national oral-professional singing school of Kazakhstan and the rhythm-intonation fund, formed in the context of the stage, takes place within the framework of events significant for the life of society: rituals (seasonal, family, social and social); corporate events (cover bands, toy groups); conferences; festivals ("Asia Dauysy" (1990); "A Star of Asia" (2017); Nomad Vibes, Gakku Dauysy or Youth (second decade of the 21st century); contests ("Zhas Kanat"); communities, in particular Qazaq Indie (Almaty), which gathers young musicians on its site, giving each of them the opportunity to share their creative ideas and projects
Educational environment	Houses of creativity, educational musical institutions of various levels, corresponding to the degrees of complexity of the educational programs they cover, become a platform for monitoring the success of the implementation of a complex, multifaceted and holistic musical system of the new time, combining the origins of traditional and world popular music
Concert stage environment	The base (platform) of creative experiments and discoveries in the field of interchange of values inherent in two large-scale areas of modern musical culture (traditions of the ethnic group and world popular art of the masses), preserving the best examples of their unity, as an indicator of the creative progress of society
Media environment and social networks	A means of disseminating the classical foundations of national oral-traditional and popular music, as well as an opportunity to observe the transformation, content enrichment and real-time modernization of the variety art of Kazakhstan, which is actively promoted by NTK and Channel 31, the musical reality show "SuperStar KZ", broadcast on "Channel One (Eurasia)"; X Factor (2011); "I am a singer" its stars: Dimash Kudaibergen and young singer Danelia Tuleshova), which is a joint project of Channel 31 and the South Korean company MVS (2017). Currently, popular artist Jah Khalib, who presented the recognized hits "You are for me" and "Your sleepy eyes", was able to declare himself, like many other artists, not only in Kazakhstan, but throughout the CIS, contributing to the development of the music industry of the entire region through the means of information and communication technologies.

There are several aspects of the implementation on the stage of national traditions inherent in the song heritage of Kazakhstan. Among them: the state language; national folklore; cultural values of the ethnic group; patriotic mood. The first of these categories is reflected in the work of the group, which appeared in 1994 under the name Urker, as well as Galymzhan Moldanazar (2010 to the present), who proved himself

actively implemented in the performing practice of the Urker group. The third of the listed categories is used by famous Kazakh pop artists Aidos. Sagat and Jah Khalib. Finally, the fourth is widely represented by the Urker group in various periods of its activity.

Through Table 5, the disclosure of modern trends in pop music, embodied in the activities of the young generation of performers in Kazakhstan, is carried out.

Table 5. Vectors of Kazakh variety art

Pop music	The direction of the second half of the last decade of the twentieth century, characterized by a synthesis of classical and national vocal traditions with a system of instrumental concert design, providing freshness and novelty of rhythms, timbres, and atmosphere of performance.
Hip-hop	The direction of the second half of the last decade of the twentieth century (stylized rhythmic music that originated in Hispanic and African American environment), which has not lost popularity at the beginning of the twenty-first century. Its representatives in Kazakhstan: groups Ghetto Dogs; 101 (led by Ivan Breusov). Here most often and directly there is a mixture of different genres and styles of performance. Evidence of this fact is the activity of the group Da Gudda Jazz, which combined in its music such directions as rap and reggae, as well as rhythm and blues.
Rap	The direction of the second half of the last decade of the twentieth century (a free style of performing a certain rhyme, including jargon words of a particular social environment, which sound under a characteristic background beat). It is most clearly represented by the Kazakh group Rap Zone; the work of Scryptonite, who founded the rap group JILLZAY.
Boys band	Direction of the second half of the last decade of the twentieth century. Its characteristic features are reflected in the practice of such ensembles as: trio "ABK" with Yerlan Kokeev, Medeu Arynbaev and Kydrali Bolmanov; "Bablis"; "Alan"; "Zhigitter", "Horde" and "Ringo", which conquered Kazakhstani listeners not only with singing, but also with dance performances that were unusual at that time.
Pop jazz (Smooth jazz)	A direction in the popular music of Kazakhstan in the last decade of the twentieth century (appeared in the USA in the mid-1970s, representing a mixture of classical jazz and light rhythm and blues, becoming one of the most famous types of pop music). It is personified by the activities of such Kazakh groups as: "Boomerang", "A-Studio", "Almatushechka", "JCS", Zhanna Sattarova.
Rock music (alternative music)	Direction (its source is African American blues), formed in the middle of the twentieth century and includes many options: pop rock, Britpop, death metal and grindcore and many others. It is represented in Kazakhstan by groups: "Roxonaki", "Blues Motel"; "Che Francisco"; "Maxim Sergeyich" and "Eclecticism", "Asem"; "Ulytau" – in the style of instrumental Kazakh ethno-rock.
Q- pop or Kazakh pop music of the newest time	A direction that realizes its potential in the culture of Kazakhstan today. It was it that became fertile ground for the implementation of the origins of the oral-traditional vocal school of the ethos, the rethinking of popular music and filling it with new content. The bands Ninety One and Renzo stood at the origins, which is reflected in the work of many young performers.

With the help of Figure 1, a list of elements of the vocal performance of traditional music of Kazakhstan is carried out, which are implemented in the conditions of the modern national stage.

Variable meters and rhythms, embodying the oral traditional professional music of Kazakhstan, are reflected in the work of modern national pop artists (they are widely used by Yerbolat Kudaibergenov, who subtly noticed the consonance of these components of folk art with the laws of rap, as well as the groups Urker, "Konyr", "Alatau serileri", "Alashuly"). The popular music of Kazakhstan in many of its varieties (directions) is characterized by a deep

philosophical content of texts, including the meanings of eternity, the sublime principle, as the basis of the universe, and holiness (the repertoire of the Ninety-One group). One of the features of the modern Kazakh stage is the use of the potential of the singing range of voices. Thus, artists with outstanding performance skills are gaining popularity (Dimash Kudaibergen, Cashew group, Zhanar Dugalova, Moldir Auelbekova, Ninety One group, Amre, and many others). A special type of development of a small-range musical thematic core, based on the principles of the variable development of its intonation and rhythmic nature, accompanied by the

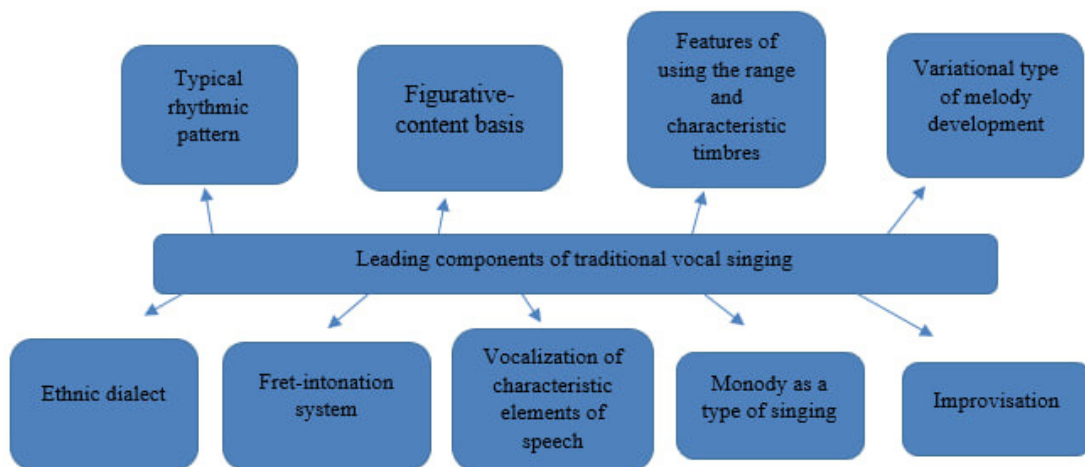


Figure 1. Fundamental components of the ethnic song art of Kazakhstan

transposition of this cell into another key, used by folk musicians, is also implemented in the pop music of Kazakhstan (groups Urker, “Konyr”, “Alatau Serileri”, “Alashuly”).

One of the leading signs of the adaptation of traditional Kazakh vocal creativity to the conditions of modern popular music culture is the performance of songs in the state language of the country, which embodies the uniqueness of the ethnic group and its originality. The use of the foundations of the traditional modal system of Kazakh music pentatonic, phrygian, and other folk modes, also symbolizes the trend towards the revival and popularization of the traditions of the national vocal school (modern samples of East Kazakhstan and West Kazakhstan song traditions). Inclusion in the pop style of performance of recitatives, chanting in a low register of individual syllables and words (Jah Khalib), exclamations, and interjections in a high register, characteristic of the national singing tradition (Urker group) reflects the synthesis of two large-scale branches of musical art: popular mass culture and ethnic creativity. One-voiced monodic by its nature, the traditional vocal music of the Kazakhs becomes the intonation basis for all modern music, modifying and acquiring harmonically diverse musical arrangements.

Finally, improvisation, as a form of presenting the material of modern pop songs, based on the development of their rhythmic and intonational cells in accordance with the canons of the traditional Kazakh vocal performing culture (variability), opens the vast and little-explored world of Kazakh national music to modern listeners. All the above aspects of the oral professional vocal culture of the Kazakh ethos act in a highly artistic synthesis with the foundations of the national popular music of the present period of time. The brightness and novelty of the sound of centuries-old motifs, in turn, is given by instrumental accompaniment, including an electric guitar, a synthesizer, a percussion rhythm section, as well as features of pop vocals, where elements of academic singing, jazz, rock, and rap are implemented.

Discussion

Scientists from different countries addressed the problem of modernization, enrichment of national pop art and the implementation of the leading aspects of traditional performance in its context. They covered certain aspects of this topic, which are its leading links.

So, Guro von Germeten explores the role of musical taste (the psychology of music perception) in the process of

forming future pop performers (560). Its development is one of the fundamental values for the vocal training of professional personnel, the scope of which can also be traditional professional art. This serves as an incentive for the creation of high-quality artistic compositions by representatives of modern popular music, which contributes to the progress of the culture of Kazakhstan. The noted work focuses on the aesthetic aspect of musical art. This is its difference from the proposed publication, which explores a voluminous system of types of vocal performance and their implementation in practice.

Jean-Francois Nault et al. turn to the study of the issues of educating artistic taste through acquaintance with various genres of musical art (725). This direction is significant in the field of modern pop performance, when it refers to the traditional forms of ethnic vocal music, as it can spiritually and aesthetically improve the artists, as well as the audience. Here the interrelation of such leading aspects of the life of society as musical art and philosophy, morality, faith, the unity of which is called upon to preserve the ethos and ensure its future, is manifested. The article of scientists is aimed at revealing the semantic, meaningful aspect of music. However, this is only one of the sides of the large-scale problem outlined in this work, which also highlights its stylistic, structural, genre spheres and ways of translating artistic ideas.

The spectrum of cultural interests of the younger generation that appeared after the collapse of the USSR is also being studied. Kakim Danabayev et al. comprehend the phenomenon of their uniqueness on the examples of pop art of the present period, which combines the methods of composition characteristic of the Western tradition and the foundations of ethnic identity (13). This is the mechanism for revealing the national identity and prospects of modern popular Kazakh music. The noted researchers are focused only on

a separate component of the system for the implementation of national origins, which is revealed in this publication as a multilateral phenomenon of world culture. Afsaneh Yadaei et al. raise the issue of preserving the heritage of the oral musical traditions of the ethnic group with the help of computer technology (15). Thus, the process of transforming dance movements created by software into musical sounds and rhythms, which are peculiar patterns that embody the leading structural elements of national art, is revealed. This direction can be used in the design of performances by pop artists; therefore, it turns out to be promising for the noted purpose. However, this is only one of the components of an integral and complex system of implementation of national folklore in the context of modern popular music, which is studied in this work.

Cultural heritage has become one of the objects that attract the attention of scientists. Evangelos Himonides speaks about the significance of the context in which the piece is performed (25). Thus, it plays a certain role in the perception of the quality of the artist's work, which indicates the deep interconnection of all components of the performance (including variety) on the modern stage. Here, attention is paid to stage decorative elements and modern means of the sound engineering industry, which are directly and actively involved in the functioning of popular music. At the same time, the difference between the mentioned publication and the proposed work is that the purpose of the first is to analyse in detail one specific line of musical performance, while the second is focused on a panoramic display and study of many branches of the problem of modern vocal art in Kazakhstan.

Ross Purves and Evangelos Himonides are searching for universal ways of teaching a musician (including a vocalist) (219). Scientists consider the core components of culture and the process of transforming their perception, transitions from one

priority to another, which indicates the timeliness of the appeal of ethnic groups to the traditions of their ancestors in the current period. This also applies to the types of vocal performance of traditional Kazakh music on the stage. The noted article is devoted to the global progressive trend of musical education. At the same time, the sphere studied in it also turns out to be one of the components of a complex system disclosed in this work.

Science also focuses on the process, as well as the result of the perception of singing (academic, folk, traditional) by audiences of different composition of participants. Marcello Sorce Keller considers singing (traditional) as a sociological phenomenon (95). It is one of the elements of ideology and can have a positive impact on the formation of a respectful attitude towards the national heritage among young people. This happens in various contexts, among which, one of the leading places is occupied by the branch of popular music. This aspect contributes to the unity of the ethnic group, its safety and prosperity, not only in terms of musical culture, but also life in general. This became the foundation of the proposed study. For this reason, understanding the types of traditional vocal performance that have existed in Kazakhstan for many centuries can give a description of the history of the ethnic group, the formation of its culture, the paths to progress and the preservation of spiritual values. This is also one of the aspects of the topic analysed in the proposed publication, where it becomes a significant link in terms of content and function.

One of the topical spheres of life of modern society, including the Kazakh people, is the modernization of musical pedagogy. It opens a wide range of possibilities for fixing, as well as studying the principles of traditional singing in the format of teaching aids, textbooks, and educational programs. With their help, the process of applying the types of traditional

vocal performance in the context of pop music of Kazakhstan acquires a scientific justification and becomes the foundation for the construction and successful implementation of educational programs in the speciality “Traditional singing”, “Pop vocal”. At the same time, the mentioned scientific work is aimed at the development of the educational industry, while the proposed article aims at a multifaceted analysis of the state of the modern stage of Kazakhstan, in particular, the principles of preserving and implementing in its context the centuries-old traditions of national music.

It should be noted that now, the problem under consideration as a voluminous complex and, at the same time, an integral system, has not been considered in the works listed above. This fact prompted us to turn to it in this publication and conduct its in-depth study.

Conclusion

In the process of studying the problem of the implementation of the leading components of the traditional music of Kazakhstan in the conditions of the modern stage, it was revealed that it is an integral complex system consisting of categories that are different in scale, content, and functional significance. Two formats of singing, fundamental for the centuries-old vocal culture of the Kazakh ethos, became obvious. They are a structure containing a verse and chorus, as well as a free improvisational form. The ways of artistic design and transmission of oral traditional vocal performance in the context of the present period have gained illumination. These include features of using the singing apparatus and working with it, in accordance with the canons of Kazakh music, factor of attraction of national musical instruments. The leading directions for the implementation of vocal performance skills in the modern culture of Kazakhstan were identified. They

represent the preservation of the singing art of the oral tradition in its purest form; the implementation of genres and styles of world pop vocal performance on national soil; deep synthesis of patterns of national Kazakh and European classical singing.

Aspects of the integration of Kazakh national vocal creativity into the sphere of world academic and popular music were considered. These are the development of the European school of academic singing; expansion of the distribution area of the Kazakh national melos (processing of sources for the choir, various types of ensembles); the use of modern pop rhythmic formulas, mastering the manners of vocal performance in the field of genres of the present period of time (jazz; rock; fusion); the interaction of the volumetric sound, structural technological fund of the national traditional vocal school and the environment that embodies the modern popular culture of Kazakhstan, as well as other countries. The centres of interaction and conditions for the synthesis of the leading components of the oral traditional and pop branches of Kazakh vocal art have gained disclosure. Among them: the social environment; educational environment;

concert and stage space; media environment and social networks.

The fundamental criteria for the manifestation of the original traditions of the Kazakh ethnic group in the context of world popular music of the present period were highlighted. They were the state language; national folklore; cultural and spiritual values; patriotic mood. In the process of studying this topic, the leading vectors of pop music in Kazakhstan were also identified. These include pop music; hip-hop; rap music; boy band; pop jazz; rock music (alternative music); Q- pop or Kazakh pop music of the newest time. The publication presented the types of traditional Kazakh vocal art, reflected in the modern pop environment, their value, demand among the younger generation of artists, uniqueness, and prospects for future generations. Thus, the problem of synthesis of traditional vocal performance and the variety art of Kazakhstan as a complex integral system was revealed. Its prospects lie in the possibility of obtaining new discoveries in the field of musical genres and means of their implementation, contributing to the modernization, and expansion of the fund of national and world musical culture.

Авторлар үлесі

М.Ж. Мухсинова - негізгі мақсаттар мен міндеттерді тұжырымдау және дамыту; тұжырымдаманы әзірлеу; идеяны қалыптастыру; зерттеулер жүргізу, алынған деректерді талдау және түсіндіру; қолжазба жобасының бірінші редакциясын қалыптастыру; жұмыстың барлық аспектілері үшін жауапкершілікті қабылдау.

И.Г. Кайсиди - мәтінді дайындау және редакциялау; қолжазбаның жобасын түзету және құнды ескерту енгізе отырып, оны сыни тұрғыдан қайта қарау; қорытынды бөлімнің мақаласының түпкілікті нұсқасын және түпкілікті нұсқаның тұтастығын қалыптастыру.

Вклад авторов

М.Ж. Мухсинова - формулировка и развитие ключевых целей и задач; разработка концепции; формирование идеи; проведение исследований, анализ и интерпретация полученных данных; формирование первой редакции черновика рукописи; принятие ответственности за все аспекты работы.

И.Г. Кайсиди - подготовка и редактирование текста; корректировка черновика рукописи и его критический пересмотр с внесением ценного замечания; формирование окончательного варианта статьи выводной части и целостность окончательного варианта.

Authors' contribution:

M.Zh. Mukhsynova - the formulation and development of key goals and objectives; concept development; idea formation; research, analysis and interpretation of the data obtained; formation of the first edition of the draft manuscript; taking responsibility for all aspects of the work.

I.G. Kaisidi – preparation and editing of the text; correction of the draft of the manuscript and its critical revision with the introduction of a valuable comment; formation of the final version of the article of the conclusion and the integrity of the final version.

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ДӘСТҮРЛІ ҚАЗАҚ МУЗЫКАСЫНЫҢ ВОКАЛДЫҚ ОРЫНДАУ ТҮРЛЕРІ ЖӘНЕ ОЛАРДЫҢ ҚАЗІРГІ САХНАДА ҚОЛДАНЫЛУЫ

Аңдатпа. Зерттеу тақырыбының өзектілігі дәстүрлі қазақ музыкасының негіздерін және қазіргі жағдайларда эстрадалық вокал шығармашылығының синтезі процестерін ашу қажеттілігімен түсіндіріледі. Бұл Қазақстанның ұлттық музыкалық мұрасын түсіну, зерттеу және сақтау, сондай-ақ, оның жаңғырту қағидаттарын, жаңа формаларға бейімделуін ұғыну маңыздылығына негізделген. Мақаланың мақсаты – мазмұны мен шығу тегі әртүрлі музыкалық, атап айтқанда, вокалдық өнер салаларының өзара әрекеттесу құбылысын зерттеу. Ол осы салалардың әрқайсысының жетекші категорияларын, олардың жұмыс істеу механизмдерін және жаңа жанрлық салаларға, орындаушылық стильге және композициялық құрылымдарға ену арқылы жаңартудың жолдарын көрсетуге бағытталған. Бұл мақсатқа қол жеткізу үшін бірқатар әдістер қолданылды. Олардың ішінде мәдениеттану әдісі, тарихнамалық әдіс, жүйелеу әдісі, талдау және синтездеу әдісі, салыстырмалы сипаттамалар мен құрылымдарды зерттеу әдісі бар. Зерттеу нәтижелері Қазақстан сахнасының қалыптасу, стильдік кеңею және өзгеру процесін бақылауға; ауызша дәстүрдің ұлттық кәсіби музыкасының маңыздылығын түсінуге; этникалық вокалдық орындау түрлерін поп-мәдениетте жүзеге асыру механизмдерінің жетекші компоненттерін анықтауға; оларды екі түрлі музыкалық өнер саласының синтезін бейнелейтін кең ауқымды кешенді жүйенің құрамдас элементтері ретінде көрсетуге мүмкіндік берді. Зерттеудің практикалық маңыздылығы оның материалдарының қазіргі эстрадалық вокалдық орындаушылық, этномузыкатану, ауызша дәстүрдің кәсіби музыкасы, музыкалық педагогика, психология, әлеуметтану, мәдениеттану, медицина, дінтану, этика, эстетика, экономика сияқты салаларда сұранысқа ие болуында. Мақаланың деректері әртүрлі бағыттар мен мамандықтағы музыканттардың концерттік-орындаушылық және ғылыми-педагогикалық қызметінде қолданылуы мүмкін.

Түйін сөздер: этникалық өнер; поп-мәдениет; академиялық орындаушылық; көмеймен-обертондық ән айту; импровизация.

Дәйексөз үшін: Мерует Мухсиынова және Иоаннис Кайсиди «Дәстүрлі қазақ музыкасының вокалдық орындау түрлері және олардың қазіргі сахнада қолданылуы». *Central Asian Journal of Art Studies*, т. 9, № 4, 2024, бб. 205–220. DOI: 10.47940/cajas.v9i4.943

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ВИДЫ ВОКАЛЬНОГО ИСПОЛНЕНИЯ В ТРАДИЦИОННОЙ КАЗАХСКОЙ МУЗЫКЕ И ИХ ПРИМЕНЕНИЕ НА СОВРЕМЕННОЙ СЦЕНЕ

Аннотация. Актуальность темы данного исследования обусловлена необходимостью раскрытия процессов синтеза основ традиционной казахской музыки и эстрадного вокального творчества в современных условиях. Она основана на важности осмысления, изучения и сохранения национального музыкального наследия Казахстана, а также на понимании принципов его модернизации, адаптации к новым формам. Цель статьи – изучение феномена взаимодействия направлений музыкального, в частности вокального искусства, различающихся по содержанию и происхождению. Она заключается в выявлении ведущих категорий каждой из этих отраслей, механизмов их функционирования и путей обновления, через проникновение в новые жанровые области, исполнительские стили и композиционные структуры. Для достижения этой цели был использован комплекс методов, среди которых: культурологический; историографический; метод систематизации; метод анализа и синтеза; метод сравнительных характеристик и изучения структур. Результаты исследования позволили проследить процесс формирования, стилового расширения и трансформации казахстанской сцены; осознать значимость национальной профессиональной музыки устной традиции; определить ведущие компоненты механизмов внедрения в поп-культуру типов этнического вокального исполнения; выделить их как составные элементы крупномасштабной сложной и целостной системы, представляющей синтез двух различных областей музыкального искусства. Практическая значимость исследования заключается в востребованности его материалов в таких областях, как современное эстрадное вокальное исполнение; этномузыковедение; профессиональная музыка устной традиции; музыкальная педагогика; психология; социология; культурология; медицина; религиоведение; этика; эстетика; экономика. Данные статьи могут быть использованы как в концертно-исполнительской, так и в научной и педагогической деятельности музыкантов различных направлений и специальностей.

Ключевые слова: этническое искусство; поп-культура; академическое исполнение; горловое-обертонное пение; импровизация.

Для цитирования: Мухсиынова Мерует и Иоаннис Кайсиди. «Виды вокального исполнения в традиционной казахской музыке и их применение на современной сцене». *Central Asian Journal of Art Studies*, т. 9, № 4, 2024, с. 205–220. DOI: 10.47940/cajas.v9i4.943

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

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