

ACTUAL TRENDS IN MODERN PERFORMING ARTS OF KAZAKHSTAN AND THE TRADITIONAL WORLDVIEW

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Abstract: The most important trend characteristic of the Kazakh performing arts is its close connection with the traditional culture. The high popularity of folk music was resulting in and is still resulting in the fact that performers necessarily include folk musical works in their repertoires. The introduction of the wide audience to the academic classical music was not possible without addressing the great inheritance of the Kazakh traditional culture. In the consciousness of society, mass culture exists, as a rule, differentially from the academic one; nevertheless, the problem of interaction of the represented spheres of art is relevant. The desire to universalize the musical language also determines one of the aspects of this problem.

Keywords: Performing arts, Traditional music, Popular music, Academic music, Folk music, Kazakh music, Kazakh culture.

1 Introduction

The performing art of Kazakhstan is a multifaceted cultural phenomenon marked by the mutual influences of diverse traditions and trends. As mentioned by many researchers, in the country's cultural life of the last century, several segments in music coexisted simultaneously and actively. These segments were academic, traditional and mass music. (1) V. Konen identifies mass musical culture as a separate area, the so-called "third layer." (2) Nevertheless, when coexisting, all these areas of performing activity, one way or another, came into contact and interacted.

For example, Kulyash Baiseitova, of course, is an outstanding figure of Kazakh culture and her performance of opera masterpieces remains in the history of Kazakh vocal art as a good example to follow. Nevertheless, today the majority of Kazakhs know her as the unsurpassed singer of "Gákku", a song by Úkili Ybyrai.

The wide audience remembers E. Serkebaev as a performer of such songs as "Alqońyr", "Iapuraı", "Aqjalmarsh", and this despite the fact that his performances of the roles in such operas as "La Traviata", "The Barber of Seville", "Iolanta", "Mazeppa", "The Queen of Spades" and many others are recognized today by a global audience. The same can be said about many other stars of the Kazakh academic stage. Professionals and connoisseurs of musical art know A. Dnishev and B. Tulegenova as wonderful opera performers. Suffice it to say that Tulegenova's performance of the role of Gilda in the opera "Rigoletto" and Dnishev's performance of the role of Lensky in the opera "Eugene Onegin" are kept in the Golden Fund of the Bolshoi Theater in Russia. However, the people know Tulegenova mostly as a singer of such songs as "Gayhar-tas" and "Býl-býl"; and Dnishev is remembered as a great interpreter of Abai's songs, in particular, a folk song "Qaraǵım-aı" etc. That is, it makes no sense to talk about the national performing school without regard to the national culture, which is determined, first of all, by the repertoire.

Regarding the activities of professional folk authors performing their compositions, it should be noted that each of them is a bearer of a particular local tradition. However, their names are known everywhere in Kazakhstan. Among the traditional audience, the most popular performers of the Arka tradition are E. Shúkimanova and E. Rysqali. S. Janperisova, Q. Kakimov,

and A. Qosanova are bearers of the Western tradition. S. Darjanova and N. Janpeisov are bearers of the musical culture of the Zhetysu region. The epic tradition performers such as E. Shaldybekov and B. Júsipov are also active. A wide audience knows instrumentalists who frequently perform concerts, in particular, S. Shákiratov (a bearer of the Western tradition), B. Múptekeev (a bearer of the Zhetysu tradition), M. Ábýǵazy and A. Alina (bearers of the Central region tradition). Kobyz art is represented by the activities of S. Aqmoldy and R. Orazbaeva. As can be seen, despite the globalization processes, many traditions, formed in the worldview of Kazakhs, have been preserved and successfully circulated in the modern Kazakh culture, which is the determining factor of its uniqueness. Thus, in the modern Kazakh artistic space, the original Kazakh culture, despite various changes in the social context, dialogues, and interactions, exists, actively operates, preserves and enriches the most important parameters of the ethnic artistic world reflection.

In considering the activities of professional folk artists in the Kazakh musical culture, it should be noted that their art, while maintaining the unique traditions of each of the regional schools, is nonetheless marked by evolutionary factors. Despite this, the work of musicians who create in the mainstream of traditional culture is a manifestation of authenticity. Due to the peculiarities of the traditional artistic worldview, many performers create of their own compositions. On the other hand, many composers and performers often turn to outstanding examples of traditional culture. For example, Saian Aqmolda devoted his works to the study of the phenomenon of Qorqyt, whereas Nurjan Janpeisov performs songs by Abay and other classics of Kazakh music. This case shows the influence of new factors that are not peculiar to traditional thinking. In this regard, it is necessary to note the impact of such a phenomenon of European musical culture as musical notation. Previously nearly the entire repertoire created by professional folk performers and composers was preserved solely due to its careful preservation in the people's memory. Nowadays, the vast majority of songs and kuis are recorded as musical notation. At the same time, performers, who are also composers, bring their vision into the performance of the works of their predecessors, and respectively they transform the musical image created by an author. Thus, the performance of the works of traditional Kazakh classics by modern musicians incorporates the factor of improvisation that is an integral component of thinking.

2 Materials and Methods

In the context of the mutual influence of the traditional (oral) and European (written) ways for preserving musical works, it should be noted that the first recordings of Kazakh songs date back to 1920 and in 1925, A. Zatayevich's collection "1000 Songs of the Kazakh People" was published in Orenburg. Consequently, the processes of evolution of musical thinking associated with the synthesis of factors of various artistic systems took place in a very short time. In Europe, the formation of "written" musical thinking took place over the centuries. On the one hand, the interpretation of the recorded music text implies a more or less exact adherence to the author's concept. On the other hand, the defining parameter of "traditional" musical thinking lies in the necessary freedom of creative self-realization that is expressed in the improvisational nature of music and, accordingly, its performance. For example, Abai's song "Kózimniń Qarasy", which exists as a variety of vocal, instrumental, and orchestral editings, always gets a new reading. Of course, there are no fundamental differences in the concept; however, changes in the original intonational and rhythmic pattern are often revealed. The same can be said about the variations of many monuments of musical culture that exist in modern everyday life. (3) Thus, contemporary traditional performance is represented by the interplay of trends determined by the East-West dialogue of cultures.

In the traditional environment, in addition to the activities of professional musicians, competitive genres such as aytys and tartys are very popular. However, many participants of such events are not artists who perform concerts. In Kazakhstan, aytyses are held in capitals of districts and regions; there are local and nationwide contests. The genuine interest of the people in such contests is expressed, firstly, in their wide popularity, which gathers thousands of audiences; secondly, in their support by business and government organizations. For example, in Shymkent, an annual akyn contest is held, at which a laureate, in addition to public recognition, gets serious material incentives. Similar contests are held in other cities: on February 28, 2018, the nationwide aytys contest was held in Taraz; in November 2016, the International aytys contest devoted to the 25th anniversary of independence of Kazakhstan took place in Kyzylorda. That is, there is a wide popularity of traditional aytys in the domestic culture. As can be seen from the above, the primary forms of musical practice actively operate in Kazakh culture, both at the professional and amateur levels.

Nowadays, in comparison with the middle of the last century, many components of the traditional artistic world reflection have found their former significance. This is due to a variety of reasons such as the attainment of independence, the need for a national identity of the Kazakh artistic culture, and the high popularity of professional folk art among the wide audience. In the twentieth century, professional musical activities was carried out exclusively by musicians who received an academic education, which, despite the careful preservation of regional traditions, still implied a certain degree of unification of artistic principles. The processes occurring in the modern traditional culture of the country demonstrate the strengthening of the regional factor, and the performers, often well known among a wide audience, do not have a higher education, as they studied under the guidance of outstanding masters in their regions. In this case, it is significant that young performers perceive knowledge from a teacher directly, without resorting to writing. In particular, recent expeditions to South Kazakhstan have revealed many talented performers who have no conservatory education but carefully preserve the traditions of the national culture. (4) Thus, one of the most important trends of modern traditional performance is associated with a return to the original categories of the ethnic artistic worldview.

As for the academic instrumental performance, the influence of traditional culture is also evident here. First, it is manifested in the repertoire of domestic performers. Practically all Kazakh pianists and violinists perform great masterpieces of European musical culture; however, their repertoire necessarily contains works by Kazakh composers that are, one way or another, connected with traditional culture. For example, A. Musahodjaeva's hallmark on the world stage is the Concerto for Violin and Orchestra by G. Jubanova. The virtuoso performance of the Poem-legend about the dombra by N. Mendygaliev contributed to the world fame of J. Aubakirova. (5) Consequently, performing culture, as well as composers' art, cannot successfully operate outside national grounds. This means that, despite the fact that European culture seemed initially alien and incompatible with the traditional worldview of the Kazakhs, this synthesis resulted in the phenomenon of the Kazakh performing school, which today is an integral part of the global musical culture. (6) Thus, the most important socio-cultural factor in the success of the performing academic culture of Kazakhstan lies in its close connection with traditional art.

Traditional culture is the result of the centuries-old spiritual experience of the people. This culture's achievements survived the centuries and has absorbed in itself supreme values and ideals that determine philosophical orientations. The ethnic worldview is also an effective factor in the formation of new trends and orientations in art, including the modern art. The current musical practice reveals the following most significant factors in the manifestation of the characteristics of the traditional artistic worldview in the modern culture of the country. First, it concerns composers' art. On the one hand, the reflection of the national features in the academic composers'

activities can be noted. On the other hand, the activities of professional folk authors, who are extremely popular with a wide audience is also notable. Secondly, the features of the ethnic artistic worldview are reflected in the domestic performing art by synthesizing European academism and the specifics of traditional art. The system of professional music education plays an important role in preserving the national identity of Kazakh musical culture. Consequently, the influence of traditional culture is not limited to any external manifestations (referring directly to samples of national music), but affects deep levels, thereby being an effective and promising cultural modeling factor.

3 Results and Discussion

The peculiarities of the performing style in the Kazakh culture were influenced by a variety of factors, where the decisive role of composers' art should be noted. In the academic art of composing music, the phenomenon of synthesis implemented at different levels and in different contexts comes to the fore. (7) The dominant vector of the aspirations of twentieth-century composers in the Kazakh musicology is determined by the degree of correlation of the authors' works with the principles of traditional art. This vector is also defined by the fact that elements of folk art thinking are used in the system of expressive means of professional genres. (8) At the same time, the Soviet period in the evolution of the artistic culture of the country is viewed as a stage in the development of the national principles of artistic world reflection in the prism of European art and a return to origins. (9) Therefore, the main emphasis in identifying parameters that reflect the uniqueness of the artistic space of domestic composers is placed on the innovative aspects of the musical language, mainly designated by the synthesis of the national and general civilizational attributes. (1)

Taking into account the significant role of the leading cultural centers of the USSR in the formation of the performing art of Kazakhstan in the early periods of its formation, it should be noted that in the first half of the twentieth century, concert activities were carried out by cultural figures from Moscow and Leningrad. Therefore, it is not possible to talk about any aspects of the uniqueness of the performing art of Kazakhstan of that period. However, at the same time, it is important that the arrangements of folk music, which were created by the first composers and musicologists, played a role in the development of music education in Kazakhstan. The first half of the last century was mostly characterized not by the search for the individual performing art image of the country, but on the contrary, by the integration of the culture of Kazakhstan into the world (Russian-European) cultural process. The first Kazakh performers among pianists are G. Chumbalova and N. Mendygaliev, and among violinists, these are A. Tolganbaev and A. Almat. It is characteristic that the first professionals carried out their activities in several directions, which also characterizes the socio-cultural background in the formation of the performing art of the country. For example, G. Chumbalova, the first pianist, was also a famous musicologist. N. Mendygaliev, besides purely performing activities, created music. That is, the understanding of the need for synthesis did not allow the first domestic performers to engage in purely concert work. A repertoire was needed, and the first pianists created works for a wide audience, which also underlines the significance of the national factor. Understanding the need to create prerequisites for the development of academic culture dictated the importance of a scientific understanding of traditional art in order to determine the ways and methods of integration. Thus, the formation of the performing culture of Kazakhstan in the early stages included a whole range of activities, among which the actual concert activity played a far from a decisive role and was carried out mainly by visiting artists from the country's leading cultural centers. The significance of Kazakh performers of the early stages consists mainly in understanding the ways and methods of extrapolating European academic culture to national soil (creating a repertoire, studying traditional culture, collecting and publishing traditional art monuments in order to adapt them to European standards).

As for the repertoire created by composers of that period, it is necessary to note the importance of the works of that time in education, which has been preserved until today. On the one hand, the arrangements of folk songs provided the national grounds for the Kazakh performing school, introducing future instrumentalists to the masterpieces of traditional culture. On the other hand, the set of expressive means used by the authors belonged to European artistic thinking, which determined the success of the integration of domestic performers. Thus, the early stages of the formation of the performing art can be defined, on the one hand, as the search for the individuality via the preservation of national grounds; and, on the other hand, as the striving for maximum compliance with world criteria.

In subsequent years, the search for synthesis methods covered many types of interaction: the combination of genre components, the projection of national content on the principles of European structural thinking and vice versa, various types of connections between the means of expressiveness of composer music and traditional song and instrumental creativity. (1) In addition, each composer created his own individual artistic reality: the specificity and degree of correlation was determined by the personal factor. As an example, the starting point for many composers is the genre dominant in their works, which correlates with the national culture (songs by T. Muhamedjanov, the epic trend in thinking of B. Djumaniyazov and G. Jubanova). In other cases, the degree of implementation of the traditional aspect is determined by the type of interaction with the original material (for example, the arrangements and quotations used by A. Zatyayevich and Y. Brusilovsky are combined with addressing ideological categories without quotations that are proper for G. Jubanova, A. Serkebaev, and M. Tulebaev). Many authors (such as N. Tlendiev, K. Ahmediarov, and M. Koishibaev) created works for traditional instruments. Unlike at the previous stages characterized mainly by projecting the traditional aspect onto the European one (while elements of different traditions were clearly stratified), in the 1970s a synthetic type of interpenetration was established in musical culture, in which the components of traditions were not differentiated (e.g. A. Serkebaev and T. Kajgaliev). (7)

As can be seen, the works of almost all composers in Kazakhstan are marked with the striving for synthesis. In this context, the problem of genre interactions is especially important. The genre problem in the Kazakh musical culture was quite acute since the development of the musical art of Soviet Kazakhstan in the twentieth century was a difficult way of mastering European genres in the context of national content. In the cultural space of the country, genre types of both traditions coexisted in parallel, and their interaction, despite some inconsistency, allowed creating quite bright monuments of musical culture of that period. The emergence and successful circulation of new genre types is determined by the social context and situational factor. (10) The inclusion of thinking elements of traditional musical culture was manifested in the creation of specific genre types (symphonism based on Kazakh song traditions, opera-oratorio, symphonic kui, and others).

Whereas the early stages of the formation of the composer school were mainly related to addressing the original material (e.g. Y. Brusilovsky's operas and A. Zatyayevich's arrangements), the 60-70s of the last century were characterized by the interpenetration of the European and traditional attributes. Such an interpenetration was not expressed in violent combination but in truly organic synthesis at the level of thinking and worldview. For example, in the operatic works of that period, the influence of the national tradition was manifested at the level of the artistic concept: the main factors determining the prevalence of epic thinking in operatic dramaturgy were determined. (11) The operas "Enlik-Kebek" by G. Jubanova, "Qurmanǵazy" by G. Jubanova and A. Jubanov, and "Qamar-suly" by E. Rahmadiev are the vivid examples that illustrate the processes of genre interactions (a reflection of the plots of the national epics and the saturation of the opera as a genre with the elements of the ritual culture of the Kazakhs).

In the field of symphonic works, the processes of genre interactions were characterized from several angles:

- introduction of the specificity of the sound of traditional Kazakh instruments to the range of European academic genres (Concerto for piano and orchestra of Kazakh folk instruments by N. Mendygaliev);
- rise in the influence of the improvisational principle, i.e. the individualization of genre types that have no analogues in the European tradition ("Dialogues" by M. Sagatov, "Frescos" by T. Mynbaev, and "Stained Glass" by T. Kajgaliev); the interaction of cyclicity and poeticality ("Rizvangyl" by K. Kujamarov, "Jiger" by G. Jubanova, and "Jailauda" by K. Musin);
- impact of the concert style, manifested in the influence of the national worldview, in which the individual personal factor is of the utmost importance (Concert piece by T. Kajgaliev, a musical tableau "Mergen" by M. Sagatov);
- reliance on the dramatic principles of national artistic thinking: the combination of symphonism and kui ("Dairabar" and "Qudasha duman" by E. Rahmadiev, "Mahambet" by N. Tlendiev, "Jiger" by Jubanova and "Frescos" by T. Mynbaev);
- adaptation of epic stories ("Aqsaq qulan" by G. Jubanova and "Steppe legend" by T. Kajgaliev).

One of the defining tendencies in the development of national symphonic music is the synthesis of the dramatic principles of dombra kui and the European symphony. Kui, as a phenomenon of the traditional culture of the Kazakhs, of course, had a great influence on the formation of the most important stylistic features of Kazakh chamber instrumental and orchestral symphonic style. (12-14)

In the views of Kazakh composers of the second half of the twentieth century, kui was a kind of generalized "image of national instrumental culture," which explains the widespread popularity of kui among composers. (15) There are examples of choral kui ("Abai" by B. Baikadamov), kui with choir ("Kisen ashqan" by G. Jubanova), kui for orchestra of Kazakh folk instruments ("Qurmanǵazy" by M. Koishibaev), and kui in ballet ("Frescos" by T. Mynbaev and "Aqsaq qulan" by A. Serkebaev). Elements of kui were actively introduced into opera. Kui, as a "generalized image of national music," had the greatest influence on orchestral and symphonic genres. The popularity of symphonic thinking in the Kazakh culture is explained by the breadth of philosophical generalizations connecting the principles of symphonism with the features of traditional instrumental music. The appeal to the symphonic genres revealed the selectivity of the artistic forms of national culture appearing only in the context of the interaction of genres. (15)

With regard to other genre interactions, such phenomena as the introduction of aytys scenes to opera and the use of ritual attributes of the Kazakh traditional culture are to be noted (Jibek's Lamentation from the opera "Qyz Jibek" by Y. Brusilovsky, bridal jar-jar, the farewell lamentation of a bride in the opera "Birjan and Sara" by M. Tulebaev etc.). The genre elements of the traditional Kazakh music were also widely used in symphonic music (joqtau (lamentation) intonations in Passacaglia, the scene of the folk game "Kyz kuu" from "The Steppe Suite" by T. Kajgaliev, and the symphonic poem "Tolǵau" by E. Rahmadiev). As for the implementation of individual expressive components, composers actively use the most characteristic qualities of national music.

As can be seen, in the second half of the twentieth century, composers tended to such large-scale genres as symphony and opera. This is largely due to the decisive role of epic thinking in traditional culture. (16) There were about the same trends in the performing culture of the time. By that time, outstanding masters of the academic stage, who had received their education in Moscow and Leningrad, worked in Kazakhstan. These were V. Tebenihin, G. Kadyrbekova, A. Akbarov, K. Andarbaev, E. Kogan, I. Kogan, and many others. In the field of vocal art, the works of outstanding singers who received education in the Russian and Almaty conservatories (E. Serkebaev, A. Dnishev,

R. Djamanova, B. Tulegenova, G. Esimov, K. Kalilambekova, and S. Kurmangalieva) enjoyed great popularity. Interestingly, the vocal school of Kazakhstan boomed much earlier than the instrumental one. This is due to the peculiarities of the national mentality, as the vocal skills have always enjoyed great honor in the traditional environment, famous singers had a special status among the Kazakhs. (16) Consequently, the peculiarities of the national worldview play an important role in the relatively fast development of the vocal school of Kazakhstan. S.A. Kuzembai writes in his dissertation about the similarity of the principles of European opera and national vocal genres. (17) In addition, the mastering of academic musical instruments was carried out by studying the European repertoire, while vocalists sang traditional songs, and operas by Kazakh composers often quoted folk material. Thus, in comparison with instrumental schools, vocal performance in Kazakhstan was formed much earlier, due to the specific features of traditional artistic philosophy.

It was noted above that the desire for large-scale genres, typical of composers of the second half of the twentieth century, also manifested itself in the performing environment. The repertoire emphasized this. Instrumentalists mainly performed works of the concert genre. A comparative analysis of the repertoire of that time, made from accessible records, demonstrates the primacy of the large-scale concert genres. For example, there is a gramophone record of the time recorded by the company "Melodiya" with G. Kadyrbekova's performance of the works of F. Liszt and Piano Sonata No. 2 by S. Rachmaninoff. That is, chamber works are not as attracted to Kazakh artists as striking large-scale works. E. Vangler, A. Musahodjaeva, G. Murzabekova, and J. Aubakirova, who appeared later on the Kazakh stage, also sought to perform large, technically complex works (piano concertos by S. Rachmaninoff, F. Liszt, P. Tchaikovsky, and J. Brahms; violin concertos by J. Brahms, P. Tchaikovsky, I. Bruch, and S. Prokofiev. At the same time, according to N.A. Govar. (18), in the Russian performing art of the second half of the twentieth century, piano miniatures were extremely popular that was associated with the weakening ideological pressure and the revival of interest in the inner world of individuality. That is, despite the close ties with the cultural centers of Russia, the trends in Kazakh performing art were marked by individuality factors. This also shows the impact of the traditional artistic worldview, in which the musician was an orator and leader and where music had world-modeling and world-correcting functions. As can be seen, the influence of the national creative psychology played the most important role in the formation of the concert repertoire of the second half of the twentieth century in Kazakhstan. The emergence of high-class professionals contributed to the creation of large-scale national style works by domestic composers (piano concertos by N. Mendygaliev, G. Jubanova, and T. Kajgaliev; Violin Concerto by G. Jubanova; Kui by M. Sagatov). Thus, among the Kazakh performers, there is a tendency to symphonization or large-scale works that is clearly manifested in their repertoire. This also shows the influence of epic thinking. Consequently, in the second half of the twentieth century, in the Kazakh performing art, the uniqueness of the national performing pattern is outlined and factors that determine the style individuality of the Kazakh performing school are appearing.

The appeal to the most complex popular works known to a wide world audience was also dictated by the need to achieve recognition from the European public. Moreover, this was an indispensable condition for success in the domestic cultural environment, as S. Eisenstadt (19) argues in his dissertation devoted to piano schools in China, Korea, and Japan. According to Eisenstadt, the first condition for the recognition of mastery in the national environment is a success abroad. Piano schools studied in his monumental work eloquently testify to this. If we compare it with the performing cultures of the above-mentioned countries, the academic art of Kazakhstan also refers to relatively young schools. The comprehension of the most important factors of European artistic thinking was one of the indispensable conditions for the formation of the national performing environment. In the world, and in Kazakhstan itself, domestic academic art became popular only after the victories of

A. Dnishev, G. Esimov, B. Tulegenova, A. Musahodjaeva, J. Aubakirova, G. Kadyrbekova, and G. Murzabekova at prestigious contests. As can be seen, the formation of performing culture in Kazakhstan is part of global processes, and the most important role is played by the recognition of outstanding personalities by the world community.

If we look at academic performing arts from a chronological perspective, we can identify moments of evolution in terms of the repertoire. In the early stages there is a prevalence of works of European classics but in the 1960-70s, Kazakh musicians actively perform works by domestic composers, thus ensuring an inseparable connection with the national grounds. Modernity is represented by the concerts of academic performers, where they perform the monuments of traditional musical culture, experiment with chamber line-ups, combine violin and dombra ("Uly tau"), grand piano, dombra, bayan, and kobyz ("Bridge of times" by A. Raimkulova). The orchestras' ayty's presented at the gala concert in the Qurmanğazy Kazakh National Conservatory in 2013 had a big resonance (20). In this case, reference should be made to the primacy of the genre context of traditional music of the Kazakhs that in itself is a revolution in thinking. The success of such events, on the one hand, is determined by the high popularity of folk music among the domestic audience, on the other hand, the foreign public is also keenly interested in new trends in Kazakhstani culture and shows great interest in the new interpretation of traditional music in terms of European academism. Therefore, it is possible to nominally designate three periods in the formation of individual factors of the domestic performing culture in terms of relations with tradition:

1. The primacy of the European classical repertoire, the isolation of the academic sphere;
2. Popularization of domestic academic composers' works and the search for synthesis;
3. An active appeal to the traditional culture itself, which is manifested in the repertoire and in the search for new forms of music making, the interpenetration of traditional and academic culture.

As already mentioned, in the twentieth century in Kazakhstan, all three areas that determine the performing culture circulated simultaneously and only occasionally contacted each other. That is, the academic music existed by itself, the popular music was a separate segment, and the traditional performance also had its own special audience. In the new time, thanks to globalization, different areas actively interact with each other, which is manifested in the expansion of relationships.

4 Conclusion

The increasing influence of traditional culture on the academic one is clearly visible in the field of performance. Academic art started to acquire a mass character at the end of the twentieth century. In this connection, the works of Aidos Sagat is of interest. A. Sagat is today a prominent representative of popular culture. The creative activities of the band "Urker", of which Sagat is a creator, was a landmark on the Kazakh stage at the turn of the century. At the same time, Sagat is a talented pianist with a solid academic education. After graduating from the conservatory, Sagat was quite a serious performer, winner of national and international contests; however, he was actively involved in the sphere of mass genres. Already then, the tendency for the democratization of academic performance had started, and was confirmed later in the activities of such bands as "Uly tau", "Mezzo", and "Muzart." A musician in the traditional sense is an outstanding public figure broadcasting his/her work to the whole world; therefore, his/her art should be as accessible as possible to everyone. In addition, the desire for accessibility of academic culture manifested in the synthesis of academicism and mass character is a reflection of the national peculiarities of understanding the role of an artist.

In Kazakh culture, the influence of traditional music on the mass segment is not unambiguously manifested since, on the one hand, the works of genuine bearers of national art enjoy wide

popularity; on the other hand, the so-called popular songs have obvious traces of the Kazakh folk songs.

Searches of composers in the field of popular culture, first of all, are defined as a genre and ideological synthesis. (1) Popular music is the highest manifestation of "concertness" in a broad sense. From the point of view of the traditional artistic worldview extrapolated to the sociocultural context, popular and not academic music incorporates the whole complex associated with understanding the properties and functions of musical performing creative activities. Therefore, the appeal of composers to popular songs manifests the influence of ethnic traditions in art. (7)

The content of popular songs, despite the eternal topics such as love, patriotism, and so on, is in most cases dictated by the current context. (15) The text of the songs reflects modernity. Popular songs are a kind of document of the era. The capturing of something significant at a given moment determines the role of a popular song in the reflection of the general cultural context. When projecting these qualities onto the traditional musical culture, one observes analogies with the art of akyns that confirms the closest connection of mass culture with traditional thinking.

With regard to the Kazakh popular songs, it is necessary to note their successive connection with the oral professional tradition characterized by the "unity of sound-word." (1) In the culture of Kazakhstan, the song genre is richly represented in the works of S. Baiterekov, K. Duisekeev, E. Intykbaev, T. Muhamedjanov, and K. Shildebaev. At the same time, the genre basis of the songs adapts the canons formed in the space of traditional art to the requirements of modernity. This is expressed in the content and expressive components. Currently, the mass culture of Kazakhstan is represented by a variety of trends, of which the most important is an orientation towards national identity. Here, a number of activities are to be noted:

- Creation of artworks apparently influenced by Kazakh song art ("Urker" (21) and "Qairat Nurtas" (22));
- Arrangements of folk tunes and songs ("Muzart" and "Mezzo");
- Arrangements of traditional instrumental works for modern line-ups ("Uly tau" (23));
- combination of expressive components of Kazakh and European music ("JCS" (24) and "Satzhan Project" (25)).

This article refers to the creative activities of the most popular professional ensembles without mentioning many successful Kazakh performers and ensembles. As practice shows, almost all the trends presented here are popular with a wide public. Regarding the proximity to authentic samples, it should be noted that the synthesizing trend is most distant from the original parameters of traditional artistic thinking. Thus, the secondary forms of musical practice in the mass culture of Kazakhstan are represented by different trends; several evolutionary stages (quotation-recreation-synthesis) exist simultaneously.

When talking about arrangements present in the works of, for example, the band "Muzart", it should be noted that these samples do not always literally reproduce the original, as often folk songs are subject to adaptation. For example, the song "Úshqońyr" is performed in a polyphonic texture, which in itself contradicts traditional philosophy. It is harmonized in a pop manner and with a significantly updated sound. (26) The same can be said about the arrangements of folk songs performed by the band "Mezzo." (27) This also shows the trends that synthesize the national and general civilizational aspects.

In academic art, the stadial development of composer thinking is represented by historical evolution but in mass culture, all stages occur in a single time field. First, this is due to the relatively recent attainment of independence that resulted in a deep interest in traditional art. Secondly, in the context of globalization, the preservation of the parameters of the uniqueness of an ethnic artistic worldview is one of the decisive issues. Globalization dictates the need for the integration with the world cultural

process that contributes to the development of the synthesizing thinking and raise the national culture to the international level. Consequently, the reproduction of the parameters of the traditional creative philosophy in popular culture is dictated by a need formed by the current context.

Therefore, in the mass musical culture of modern Kazakhstan, the influence of traditional culture is decisive and manifests itself in different areas of composers' art (professional folk and modern popular areas).

All of the above is naturally reflected in academic performance. Today it is impossible to refer academicism in its generally accepted sense since the work of modern performers is characterized by a mixture of components of different layers of the performing art. For example, the activity of the State ensemble "Camerata of Kazakhstan" is not limited to the performance of purely academic music. The search for innovative ways of developing performing art manifests itself at different levels of activities. On the one hand, this is reflected in the repertoire of the chamber orchestra that includes the arrangements of the songs by the legendary band "The Beatles," film music, and jazz concerts with popular vocalists (the concert with the talented jazz singer Janna Sattarova who died young). (28) Also, there was a concert of J. Aubakirova, held in Astana on September 29, 2018, at which she presented an interesting program consisting of the arrangements of traditional music samples. (29) As practice shows, this trend is gaining momentum and is very popular with a wide audience.

On the one hand, such a search reflects performers' role at the present stage of development of the academic culture of Kazakhstan. The market economy makes new demands on performers able to maintain their popularity among the widest possible audience. This is a significant sociocultural aspect of the activities of modern performers adapted to the requirements of society. On the other hand, the striving for the democratization of academic art clearly reflects the impact of traditional psychology of artistic creativity. Thus, at the turn of the century, features of the uniqueness of the national performing school reflecting the peculiarities of the traditional worldview of the Kazakhs are clearly manifested.

All the above has yielded a number of conclusions. In the evolution of the socio-cultural parameters of the domestic performing art, a significant role is played by the traditional worldview of the Kazakhs, and therefore the history of the development of academic art is conventionally divided into a number of stages:

1. 1930-50s. The formation of the performing arts of Kazakhstan. The primacy of the influence of the principles of European artistic thinking. Performing arts are promoted by visiting masters;
2. 1960-90s. The synthesis of general civilizational and traditional aspects. The creation of the national concert repertoire. The emergence of domestic masters of performing art. The rise in the influence of traditional musical culture;
3. The end of the twentieth and the beginning of the twenty-first centuries. The final formation of the parameters of the uniqueness of the Kazakh performing school determined by the primacy of the traditional worldview.

The most important property determining the individuality of the Kazakh performing art is the significance of a performer's personality closely related to national creative psychology. On the other hand, the influence of the socio-cultural context, which also determines the originality of the performing culture of Kazakhstan, is manifested in the maximum democratization of academism reflected in the mass character or democratization of academic performing art.

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