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Kazakh music in the global context

La música kazaja en el contexto global

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ABSTRACT:

The relevance of the chosen theme is determined by the presence of the "national code" as the basis of authentic traditional music, its modernization while maintaining the original identity. The main purpose of the article is to study the new forms of creative activity of musicians, scientific, theoretical and pragmatic aspects of the musical language. The methodology of research is based on the principles of historical, cognitive, and comparative analysis. The data that was obtained can be used in the educational process at lectures in the following disciplines: "Kazakh music History", "National musical culture", "Folk musical creativity," etc.

KEYWORDS: Culture, Song, Tradition, Transcription.

RESUMEN:

La relevancia del tema elegido está determinada por la presencia del "código nacional" como base de la música auténtica tradicional y su modernización manteniendo la identidad original. El objetivo principal del artículo es estudiar las nuevas formas de actividad creativa de los músicos y los aspectos científicos, teóricos y pragmáticos del lenguaje musical. La metodología de investigación se basa

en los principios del análisis histórico, cognitivo y comparativo. Los datos obtenidos se pueden utilizar en el proceso educativo en conferencias en las siguientes disciplinas: "Historia de la música kazaja", "Cultura musical nacional", "Creatividad musical popular".
PALABRAS CLAVE: Canción, Cultura, Tradición, Transcripción.

INTRODUCTION

The manifestation of innovations in musical culture in the era of globalization is a natural phenomenon. The President of the Republic of Kazakhstan N.A. Nazarbayev noted: "Even highly modernized societies contain cultural codes which its origins are rooted in the past. The first condition for the modernization of a new type is the preservation of its own culture and national code" (Nazarbayev: 2017).

After freeing from ideological views and domination of the Soviet power, representatives of the art of Kazakhstan began looking deeper at the fate of their native people, creating original compositions which comply with the national mentality, learning new ways of performance, trying to show Kazakh games and types of entertainment in performances. Since gaining Independence, the number of traditional musicians began to expand rapidly, being actively replenished with new names.

Opinion of the Elbasy: "I propose to pay attention of the society to the present period, to the history of our contemporaries" urged the development of the research plan, in which along with the creativity of musicians who successfully continue the traditions set by the older generation and educate a new generation of students, special attention is paid to performance art as well as professional composition creativity of written orientation (Nazarbayev: 2017).

The relevance and significance of the explored topic. The research work on the theme "Modernization of the Kazakh traditional musical culture in the era of globalization" is the most relevant direction in the field of basic research in the field of domestic musicological science. In this aspect, the theoretical and methodological significance of the indicated topic should be noted.

2.MATERIAL AND METHODS

The research works of the pre-revolutionary, Soviet period and modern research in the field of ethnography, philology, philosophy, history, cultural studies, and art history became basic works in conducting research studies on the theme "Modernization of the Kazakh traditional musical culture in the era of globalization." Among them there are the works of Al-Farabi (1993), V. Radlof (2013), A. Eichhorn (1985), A. Zataevich (1925), A. Zhubanov (1967), B.Yerzakovich (1966), A. Baygaskina (2003), A.Temirbekova (1975), M. Akhmetova (1984), B. Karakulov (1979), Z. Kospakov (2006), S. Utegaliyeva (2016), etc.

3.RESULTS

- The development and popularization of traditional music of the Kazakhs in the era of globalization have been considered;
- The specifics of the national language in contemporary composer's creativity have been revealed;
- Modernization of folk music in the domestic variety art have been investigated;
- The performance of prominent representatives of modern Kazakhstan in the context of world culture has been analyzed.
- The compiled standard systemic plan allows using different ways of implementation.

DISCUSSION:

Globalization processes, closely associated with the expansion of the boundaries of industrialization, in the modern world, have begun to influence all aspects of human activity. They are reflected in the development of musical art, "incorporating" it into the industry of global consumption. It is clear that globalization is essentially a revolutionary process, reflecting a revolution in the consciousness of society, its cultural and spiritual values. Having begun in the 19th century Europe, industrialization today has achieved unprecedented success aimed at universal commercialization.

In this context, humanity faces a number of important tasks:

- Not to get lost in the world of high competition, remaining "in the ranks";
- Not to lose and preserve the identity in cooperation with nations seeking self-identification.

Of course, this task may not be feasible for all types of human activity. Musical art, especially its original layers, which have a deep understanding of the world perception, the national mentality, contribute to avoiding people's assimilation, abandoning their own roots that are feeding them. The following UNESCO statements comprehensive in this aspect: "The function of music and its methods — the instruments — must not be limited to simple sound production." "Traditional music and instruments convey the deepest cultural, spiritual, and aesthetic values of civilization, transmitting knowledge in many spheres" (UNESCO: 2006).

Thus, despite the fact that humanity is retreating from the roots in the direction of "cultural diversity" (Lunsqui: 2012), certain segments of society try to preserve the national culture and, within the framework of modern views, observe their customs and traditions, draw knowledge and strength from the wisdom of their ancestors. In this regard, musical art, which has ancestral traditions and deep artistic and aesthetic content, can be considered the most "successful."

Archaic layers, which are reflected in folklore creativity, are always closely connected with the life of the people, their worldview, and philosophical views. Family ritual genres (lullabies, weddings, funerals), which are associated with the specific features of the life of the people, have acquired a new qualitative look in the context of globalization. This is evidenced not only by new formats of family celebrations, accompanied by entertainment events in the form of music and dance performances but also by the fact that they became the basis for modern compositions. In general, it should be noted that folklore patterns often inspired famous figures of traditional oral and modern written creativity to create masterpieces.

1. "The evolution and promotion of traditional music in the era of globalization."

Globalization processes occur worldwide. Their impact not only on external but also on internal spiritual values - public consciousness, traditional art, and education is obvious. Taking into account the risks of negative impact on the national heritage, the President of Kazakhstan stressed in his message: "New modernization should not, as before, arrogantly look at historical experience and traditions. On the contrary, it should make the best traditions a prerequisite, an important prerequisite for the successful modernization" (Nazarbayev: 2017) therefore, for modern Kazakh intelligentsia, the indifferent attitude to the problems has become impossible.

Actually, in accordance with the requirements of the era, national consciousness, traditional musical art, training-educational, and upbringing processes have changed and began to develop in new directions. In the process of exploring the pearls of national art-kuy, the "distancing" from the sources in terms of timbre, rhythm, meter, structure, performance, and creative features has been revealed. As a result, different levels of evolution and dissemination of the main genre of national music—the kuy art, have been revealed.

The relevant issue in the frame of this process is the study of the heritage of individuals who were left beyond the propaganda. An important goal - is the revival of forgotten and unrevealed phenomena, a close look at the past, replenishment of the lost ones, and assessment of the existing ones. The comprehension of the creativity of representatives of traditional musical art that are known in another hypostasis are also

among the priority tasks, and their kuy "aspect" has not been introduced into the scientific circulation or in the process of composition several kuy have fallen out of the "pages" of history.

1.1. The creative work of the great Abai Kunanbayev, a Kazakh philosopher, poet, enlightener, translator of A.S. Pushkin, the author of the songs included in the "golden fund" of national musical culture can serve as a bright example.

With the purpose of the renaissance of Abai's kuy in the era of globalization, it is necessary to confirm his authorship. In the collection "Aittym, Salem, Kalamkas," Doctor of art history B.G. Erzakovich wrote:

In our opinion, their music is close to the original style of Abai's songs. However, convincing conclusions about the fact that this kuy belongs to Abai can be made only after the recording of the great number of kuy that are popular as Abai's kuy and a comparative musicological analysis of the melodies of his songs (Aittym: 1986).

The opinion of the leading musicologist served as an impetus for identifying musical originality (specificity) of four kuy of Abai.

In this process, as a result of the analysis, the integration elements of the songs and kuy of Abai have been revealed. In the process of analysis, it is not easy to create artificially coordinated musical features. That is, in brief, the basis of the kuy confirms one composer's style. At the same time, Abai, absorbed the traditional art of the Kazakh people from an early age and drew attention to the musical patterns of the kuy. The kuy, along with compositional style, reflects the structural, substantive, and artistic essence of the Kazakh traditions of the Arka and East Kazakhstan (Bekkhodzina: 1968).

The kuy was recorded in 1983 by U. Bekenov's performance of Naisa Sarmurzina. In 1954, Gaisa received this kuy from Issrail the grandson of Abai, who learned him from "the hands" when Abai himself was performing it. As for the musical characteristics of the kuy "Mai Tuni," the beauty of nature is conveyed in it and performed with deep feeling. In the fret characteristics of the kuy, the natural and harmonic minor are compared, which is typical for the songs of Abai. In particular, in the song "Esinde bar ma, jaskunin" ("Do you remember your youth"), "Tatiana sozi" ("Tatiana's Letter") 4th option. The development of the kuy melody also indicates the continuity with his songs. For example, in the introductory part of the kuy in the gradually developing melody, there is a sharp jump, which is similar to the technique which is found in the song "Boyibulgan" ("Boaster, insolent"). The gradual melody of the kuy reminds the song "Kozimninkarasy" ("You are - the apple of my eye"), "Karangitunde tau kalgyp" ("Mountain Peaks"), "Karashadaomirtur" ("So autumn has come").

Exploring the origins of Abai's melodies, Ahmet Zhubanov wrote: "Abai's songs in their nature, in their spirit, are national, they are based on the traditions of Kazakh folk music. Having introduced the motifs, specific features, and elements of the Russian song and the democratic, everyday romance, Abai expanded and enriched their musical vocabulary (Zhubanov: 1967). In turn, in the culmination section of the kuy, there are elements of the Russian song melody. The dotted rhythm that occurs here manifests itself in the rhythm of the songs "Tatyananin Onegingejzganhati" ("I don't know how to begin"), "Oneginnin Tatyana jazzman zhauabi" ("Onegin's answer to Tatyana"), "Tatyana sozi" ("Letter of Tatyana"). Short motifs are similar to the kuy structure of the songs "Senmeni ne etesin?" ("What should I expect?") (The second line Me-nitas-tap // O-ner bas- tap), "Boyibulgan" (Bo-yibul-gan // So-zijil-man).

At present, the younger generation has also turned to Abai's kuy. It should be noted that in order to enrich the repertoire, two Abai's kuy were put even for the three-stringed dombra.

1.2. Thus, the issue of defining the conditions and tasks of propaganda in the era of globalization through the analysis of dombra kuy not only of Abai but also Bapys, Shakarim, Kenen, Zhappas Kalambayev is the central one.

The issue of preservation and exploring the regional style features of Kazakh kuy art in the era of globalization is related to it. In the process of the research, special attention was paid to the works of scientists

who were at the beginning of the formation of science, exploring musical art on regional features, as well as theoretical works devoted to the issues of regional style.

In the context of this study, the following thesis, which is first formulated that the style directions of severalkuy schools play a significant role in determining a particular regional style, and they are defined as phenomena that have common features that prove their unity. In this regard, the idea that regional dialect, customs, traditions, the environment, education, edification, etc. are basic for the formation of common characteristics is proposed. From this point of view, the study of kuy schools in the Karatau region in perspective, in particular, a comparison of the well-known Sugar school and less-known Bapysh school.

The data on the environment that formulated the Bapyshkuy school, the flow of time, the innovation of the styles of the great personalities, and the continuation of the basic principles of the school were presented as main new materials. Along with this, it is necessary to develop further the issues of preserving and promoting regional style in the era of globalization. Identification of the research is aimed to increase the level of traditional art.

1.3. By the analysis of the performing art of contemporary singers and Kuishi (such as the People's Artist of the Republic of Kazakhstan Kairat Baybosynov, Shamil Abiltayev, Temiresh Kereyev, Ramazan Stangaziev, Aygul Ulkenbayeva, Zhangali Zhuzbayev, etc.), the main trends in the development of traditional music in the era of globalization have been identified. Meetings with representatives of the traditional art of modern trend, with musicians of folklore, ethno-folklore, and classical ensembles created in the new trends, were important for their understanding.

In the course of the work, the visit to the Kazakh National University of Arts (KazNUA), in particular, the meetings and conversations with a number of figures of Kazakh musical culture were informative: in particular, with teachers, professors of this University Baybosynov K., Zhuzbayev J., Abilkhan R., Kereyev T., as well as with the composer T. Mukhamedzhanov.

As part of the celebration of the 20th anniversary of the capital (Astana, 2018), the festive OpenAir Concerts were significant: a gala concert (06.07), concerts at the amphitheater on the Esil River Embankment "Keshzharyk, Astana!" (30.06-05.07), the "Koshpendiler Alemi" ethnic festival (July 01), a concert dedicated to the National Day of Dombra (July 01), the International Parade of the Serper Orchestras Festival (July 4, 07), the National Flag Raising Ceremony and the launch of Festive events dedicated to the Day of the Capital (July 4), the International Festival of the Ethnorock Music "ThespiritofAstana"(06.07), a festive concert with the participation of the Kazakhstan pop groups "NinetyOne", "Jayrun", "Arthur and Raym" and DJSet (07.07), as well as concerts in the halls: Premiere of the "ShineAstana" oratorio dedicated to the 20th anniversary of Astana, composer Karl Jenkins (02.07), the festival of traditional Turkic music "Astana-Arkau" (04-05.07).

At the festival, about 400 musicians, as well as researchers in Turkic studies, have performed. Thus, masters from Turkey, Azerbaijan, Kyrgyzstan, Uzbekistan, Turkmenistan, as well as such Turkic national autonomies as Altai, Bashkortostan, Gagauzia, Khakassia, Sakha, Tatarstan, Tyva, and many others constantly represent their traditional art.

As part of the business trip, meetings were held with prominent figures of musical culture in Aktau in Mangystau College of Arts and M. Oskembayev Philharmonic. Thus, a conversation was held with Rosa Aidarbayeva, The honored figure of the Republic of Kazakhstan, famous Zhyrshy-Shezheshi Zhetkizgen Seitov, Aytbergen Zhanbyrshy - the author of numerous works on the music of the region, the researcher of the creativity of the classic of Mangystau tradition Murat Oskembayev.

To study the creativity of young musicians, to identify new names, meetings with musicians from the philharmonic society of middle and young generation were organized: Gaziza Uzakbay, Zhupar Kemelbekova, Akmaral Yerimbetova, composer Yesenbay Kuliyeu, whose works are performed both in the region and throughout the country. The composers Rakhat Madreuev, the conductor-composer Baurzhan Kubengaliyev are also prominent figures of the region who enrich the repertoire of the artists of the region

with their composer activities, and also work to improve the quality of performing and creative process of the musicians. The performers of the distinctive regional traditional song heritage Azimkhan Baimagambetov, Akylbek Tuskara, Ospan Kulsynakov (winner of the contest "Men Kazakhpın") presented several works that were recorded on audio and video media. Along with this, a meeting was held with the creator of the new style of performance of Kazakh traditional songs, accompanied by the violin and variety art transcript, Aizhan Turysbayeva (philharmonic artist), who is also well-known in the region as one of the active artists who are in high demand. In addition, the recordings of the well-known musicians from the region — the brothers Askar and Asanali Kusherovs, Berdibek Kugarayev — the finalist of the competition Dauys. KZ, Aida Baygelova (winner of the Grand Prix of the contest Zhas Kanat-2009), Gulfairuz Baspayeva (the winner of the competition I'm a Singer) have been updated.

2. "National concept in modern composer creativity."

Song folklore heritage of the Kazakhs is characterized by a wide range of topics, as well as a variety of content. Mostly these are different aspects of people's lives, a reflection of social relations, a state of the human soul, unfulfilled dreams and desires, customs and traditions, the pure love of young people, sorrow and sadness, secrets, and mysteries of nature. Therefore, folk songs convey moral and ethical attitudes, aesthetic and human feelings to the listeners (Albekov et al.:2017, pp. 33-34).

In view of general interest in the historical past, national traditions, folk art, it seems that transcripts of songs and kuy acquire a "second life".

Features of the author's interpretation of bright samples of Kazakh folk and national-professional musical creativity are most clearly revealed in the works of composers of Kazakhstan who are currently active and in-demand (B. Amanzhol, A. Bestybaev, B. Daldenbay, A. Mambetov, A. Tolykbayev, et al.). However, in comparative terms, it is also reasonable to reflect the experience of predecessor composers. It is remarkable that well-known songs such as Kamajay (nat.), BalHadisha by Akhanasari, AinamKoz by Mukhit, and others are in demand as objects of modern re-intonation, which are widely and artistically represented in musical-historical past and current reality.

The facts of the "re-intonation" of precisely those samples of traditional music that are already associated with specific composer's interpretations are noteworthy. For example, "BirBala" by B. Yerkovich, V. Velikanov, and A. Tolykbayev; "Yapurai" by B. Yerkovich and A. Tolykbayev (we also mention Fantasy on the topic "Yapurai" set for two pianos by S. Muldasheva).

The attention to the piano creativity of Kazakhstan composers today is supported by various factors: not only by the conditions of really numerous competitions or by the active enrichment of note literature — re-publishing and publishing of new (including author's) collections: for example, A. Tolykbaev, A. Abdinurov, L. Zhumanova (some of their works have already been introduced into the educational process).

The multiplicity of composer's "versions," confirming the originality of the author's "hearing" and the need for careful attitude to it, is convincingly illustrated by the "life" (or rather "succession of transformation") of such a well-known folk song like "Kamajay."

Taking into account only its piano transcription, one can build the following number of names of composers-interpreters:

"Kamajay" V. Velikanov, B. Erzakovich, N. Mendygaliyev, A. Bestybaev, and others.

We should note the fact of attracting such genre forms as "Improvisation" (the author's definition) or variation to the interpretation of this topic.

"Karatorgay" by E.G. Brusilovsky (1905-1981) and the "BalHadisha" by Dm.Dm. Matsutsin (1898-1980) can be surely attributed to such instrumental versions of the well-known songs of the famous composer-singer, which have been confirmed by time.

For a meaningful interpretation of a musical work, the possibility of comparing different composer decisions in the interpretation of a single text that has emerged today is also significant:

“Karatorgay” A. Zataevich, E. Brusilovsky, Dm. Matsutsin, G. Uzenbayeva and others. “Bal Hadisha” A. Zataevich, E. Brusilovsky, Dm. Matsutsin, Vl. Novikov, E. Umirov, and others. This particular possibility allows presenting the results of creativity, different in terms of the ratio of sound and hearing in historical and retrospective aspects.

This phenomenon (“double hearing”) as conditioned in historical and typological aspects can also be revealed in the context of other genres of the composer's creativity. The most representative is the musical material of the Kazakh opera classics of the 1930s with its practice of extensive use of “citation dramaturgy” (L.I. Goncharova).

Taking into account the peculiarities of perception (of composers, performers, listeners, researchers), it becomes necessary to set the tasks which are predetermined, first of all, by the semantic “field” of the original.

And here, it is important to “return” to the emotionally meaningful sphere, which in reality was determined by the text of the “original source,” chosen as the object of re-intonation.

History and national traditions as a “platform connecting the horizons of the past, present and future” (Nazarbayev: 2017) actualize multi-level issues, including the one that, at first glance, may not seem so large-scale, but in reality is significant for the obvious process of self-determination of a nation on the “global map of the XXI century” through cultural achievements. In this regard, it is natural to interpret the national concept in contemporary composer's creativity through the prism of the problem “Composer and Folklore.”

Prospects for studying this category (“the national”) in its multiple manifestations in the development of musical and theatrical art, as well as in the whole artistic culture of Kazakhstan, should be indicated not only in connection with the approval of a broader theoretical context (including actualizing issues related to studying the phenomenon of “double hearing”), but also with the consistent introduction of documents and facts into research practice, which were previously inaccessible or, for certain reasons, “forgotten” and not involved.

The necessary material from various music-critical and journalistic sources (publications, “scattered” in publications of different profiles) is indeed contained in archival collections. Their involvement opened up the possibility of revising one-sided, and sometimes clearly tendentious assessments and provisions that preserved in the works on the heritage of professional composers of the XX century.

3. The national origins of the rock-pop culture of Kazakhstan “It is known that the period of independence was marked by positive movements in the field of musical art, the creation of many groups, rock, and pop bands, works in various styles and directions. During this period, a variety of international and republican was held. This time was marked by the birth of a number of interesting phenomena in the world of pop music, which undoubtedly became a national treasure, including the activities of famous pop soloists and pop groups, synthesizing in their work the features of European style with rich original national origins.

At the same time, in the research, it is scientifically grounded that particularly the reliance on traditional music (folklore and oral-professional) determined the originality and identity of Kazakh pop music, which is especially important in the era of globalization. Ethnic music, which in its time became the basis for the formation and development of professional music of European orientation, in the modern period serves as the basis for national pop music.

The most archaic layer of traditional music - folk music, which is always closely connected with the life of the people, the worldview and philosophical views, naturally continues to function at present. In the process of studying, it is revealed that family-ritual genres (lullabies, weddings, funeral), reflecting the peculiarities of the life activity of a certain nation, in the context of globalization have acquired a new qualitative look. This is evidenced not only by the new forms of family celebrations (mentioned above), accompanied by entertainment events in the form of music and dance performances but also by the fact that they became the basis for contemporary compositions. In general, it should be noted that the folklore patterns, that is, the

original folk music and poetic art was the subject of inspiration and support for famous cultural figures and traditional oral and modern written creativity.

The inclusion of Kazakhstan in world processes is also evidenced by the original pop industry. Like show business in the world, our country has also developed its own pop culture. Its distinguishing feature lies in the national soil, which determines the originality of the domestic music industry. It should be noted that most styles and trends are borrowed from world practice. However, some genres and styles have features similar to national genres (for example, *terme*, *tolgau* with American rap, or hip-hop).

3.1 Of course, the musical direction which is in demand, is the traditional pop with its main genre - the song. This is understandable because, in the Kazakh traditional music, the song genre occupies a fundamental place. Along with the wide-chant lyric compositions that allow the performer to demonstrate his/her vocal abilities, there are songs in various modern styles, oriented towards dancing and have a clear beat. The latter is particularly relevant for the performance or playback of their records in special entertainment events (night clubs, bars, family celebrations with the active participation of the young generation).

However, along with the mentioned ones, it is also necessary to indicate the presence of songs associated with various rituals and everyday acts that go back to the depths of the ages. These are modern songs dedicated to the wedding procession (*Zhar-Zhar*, *betashar*, *synsu*, *koshtasuander*), childbirth (different versions of *Aldibopem*), and personifying different stages of the child's development (*Tai-Tai*). That is, these songs are an obligatory part of a certain family celebration. It is logical that these compositions demonstrate the contemporary existence of folk music genres. They indicate that some traditions, though distant from the original model of consciousness and thinking, are still alive. And this, in turn, reflects the place of our country in globalization processes: Kazakhstan is a State that has deep roots and traditions that have survived by nowadays. That is, it can be argued that "the first condition for the modernization of a new type," which is to preserve "own culture, own national code," noted by N. Nazarbayev in his program article (Nazarbayev: 2017), takes place in the culture of Kazakhstan.

3.2 It is known that the XX century was marked by constructing a new system, ideology, and form of life. All genres of ritual folklore undergo modification, and all the peoples of the Soviet Union are building a single country with a single cultural paradigm. Particularly during this period, many types of folk art disappear and / or are modified and now fulfill other tasks. Thus, for example, in the era of gender and social "equality," the wedding genre *synsu* lost its existence - the farewell cry of the bride, personifying the flowering of feudal- patriarchal relations which were hostile to the idea of Soviet power. And *zhar-zhar*, *betashar*, lullabies gain more artistic value than the applied one. And, of course, they completely alienated from the national mentality and attitude.

Popular music as the leading musical direction in the whole world also played its important role in the revival of the national identity of the Kazakhs. Family celebrations at all times have been an integral part of the traditional culture of the people, reflecting its ancient world view in the figurative and semantic content. By the XXI century, the Kazakh people, having passed the rich historical path, incorporated the ancestral traditions into the modification processes. And one of the ways is the creation of a new type of creativity - popular compositions that are externally related to rituals, which now have acquired artistic and aesthetic meaning.

3.3. Among the wedding songs, the "*Jar-jar*", "*Betashar*" and "*Syńsý*" songs related to wedding rituals are spread. Thus, the rite *Syńsý* which lost its meaning is traditionally performed during the farewell to the bride. But if before it was performed for a considerable time (several days or several months, until the bride left), now it accompanies the last journey of the bride, who is leaving after the celebration of the saying goodbye - "*QyzUzatý*". In this respect, the songs of Gaukhar Alimbekova, Rosa Alkozha, Aigerim Kalaubayeva, Dinara Alzhan, Zhazira Bayirbekova, and others are noteworthy.

Especially popular among the mentioned ones is the song "*Aqkelin*" performed by Gauhar Alimbekova. This composition includes the best wishes for a young bride at the beginning of her new life. At the same time,

this composition has a philosophical meaning, which in general, is the basis for the entire traditional culture of the Kazakhs. It highlights the issue of the relationship of the young daughter-in-law with her husband's parents and other relatives, about the virtues of her position in the father's house, about the need to be wise and respected among her husband's family. The word "Aqkelin" - "White daughter-in-law" symbolizes the youth and purity of the image of the bride. In this regard, the song also says that "today's celebration is the personification of farewell to childhood, with carefree youth."

In the musical aspect, the whole melody has a narrative character, which is connected with the edifying content. This image is transmitted due to the fact that each musical phrase, as a reflection of separate thought, is shown clearly: with a stop for a longer duration with a pause, and also a return to the lower sounds - alternately on the first, then on the second.

It must be emphasized that the tradition of the performance of Syńsý in the modern period is very different from the original. So, previously this song was an obligatory part of the seeing-off of the bride, who herself composed and performed it, separately saying goodbye to her native lands, relatives, and just before leaving her parents, as well as brothers and sisters. These were songs of crying that carried out a certain ritual function. In the aspect of the modern worldview, this custom, like other household and ceremonial processions, has the artistic meaning. This, in turn, has also influenced the change in the forms of performance, content, and function. Now all the farewell songs of the bride, don't assume crying and are performed, as a rule, by a specially invited artist, sometimes using audio-video recordings of the famous songs of this trend (Dossuomova: 2016).

4. "Performing and teaching activities of prominent representatives of modern Kazakhstan in the context of world culture (to the formulation of the problem)"

The performing arts of Kazakhstan have reached unprecedented heights. In the process of its comprehension, there are significant sources illustrating the appeal to the richest traditions of performing art in Kazakh culture, in the statements of Russian and foreign scholars, ethnographers and travelers: in particular, unique examples from the life of folk singers-anshi, including their singing skills, interesting materials about the high status of these performers in the spiritual life of the people. In this aspect, the enthusiastic evaluations of the great folklorist A.V. Zataevichon their moral educational function, etc., who in the notes to the performance of the songs of the singers, give thoughts about the timbre of the voice, about the range and natural flexibility, and compares one of them with the great Italian singer Enrico Carouso. These are truly unique testimonies, valuable for the preservation and development of the spiritual heritage of the Kazakh people. Documentary evidence-based principles that functioned in the era of the national renaissance confirm the conclusion about continuity in the performing arts of our nation.

Having inherited high ethical and moral values from the centuries-old traditional culture, the oral form of transmitting musical material, virtuosity and artistry (the art of anshi, kuy shi, etc.), it has now enriched and expanded its horizons due to the unique talent of unique personalities who have an arsenal of performing styles and expressive means, sophisticated technology and rich intelligence of the artist-creator. These features fully relate to the vocal performance (N. Usenbayeva, K. Zholdybayev), choreography (L. Alpieva, G. Kurmangozhayeva), piano (J. Aubakirova, A. Tebenikhin) and violin (G. Murzabekova, M. Tuyakbayeva).

The highest performing skills of A. Musakhodzhaeva - the only "Enbekeri" holder in the field of art are remarkable in the chosen aspect in the brilliant pleads of Kazakhstani musicians, who is a worthy "visiting card" of sovereign Kazakhstan.

It is a well-known fact, that her unique talent and selfless work, is appreciated by many regalia, prizes, diplomas and titles of republican and world-scale - such as Honored Artist of the Republic of Kazakhstan (1983), People's Artist of the Republic of Uzbekistan (1986), Honored Artist of the Republic of Uzbekistan (1992), Associate Professor (1991), Professor (1993), Academician of the International Academy of Creativity (1997), winner of the UNESCO title "Artist for Peace" (1998), laureate of the State Prize of the Republic of Kazakhstan (2000), Balmonte city award (Italy) "For high artistic qualities and public mission

in the world for peace" (2001), holder of "Platinum Tarlan" (2002). Her name is listed in the Outstanding Woman of the World Encyclopedia (World Biography Institute, USA, North Carolina, 2005). The name of the laureate of many competitions held in different countries of the world (in Yugoslavia - 1976, in Italy - 1981, in Japan - 1983, in Finland - 1985, in Russia - 1986, etc.), personifies the prestige of the Republic of Kazakhstan. The name Ayman is associated with the achievements of the national violin school, the origins of which are associated with the name of a talented teacher, professor N.M. Patrusheva. Sound competition titles and victories did not burden Ayman with own fame and ambitions, but, on the contrary, became a powerful incentive for the steady conquest of new and new heights, new frontiers in interpreting the invaluable treasures of musical culture.

4.1 A kind of "space start" for A. Musakhodzhayeva became an international P.I. Tchaikovsky competition (1986). The victory won in Moscow opened wide horizons for the achievement of new creative peaks and genuine recognition. At the P.I. Tchaikovsky competition Ayman Muskhodzhayeva perfectly performed the most complex program from the repertoire of world violin music: works by the great classics of Western European art, the immortal works of I.S. Bach, V.A. Mozart, L. Beethoven, E. Isaac and J. Sibelius. The masterpiece of P. Tchaikovsky, the celebrity of that musical spring of the world, N. Paganini, the recognized violin magician, and the play of the talented Kazakh composer M. Sagatov fit into the competition program of Ayman as a special line.

Having performed brilliantly two caprices by N. Paganini, the violinist over the years mastered the whole cycle, consisting of 24 pieces and representing, in the opinion of musicians, an original encyclopedia of violin technique and virtuosity. It should be noted that Ayman constantly includes in her concert program the compositions of Italian violin music, thereby improving her excellence and performing level based on classical patterns of global art.

The repertoire baggage of A. Musakhodzhayeva includes a large-scale conceptual, philosophical, and technical difficulties violin concerto by the great German composer I. Brahms. Ayman plays the composition which has strict solemnity and majesty in a restrained and ascetic manner. The artist reveals the substantial essence of this musical canvas, its moral and ethical depth, directed to the sphere of higher matters. In her performance, the essay of Brahms acquires a courageous-willed attitude.

The dominant ideas of individual freedom, spiritual purity, and noble thoughts and actions inherent in it are harmoniously combined with the inner world of the violinist. To achieve the performance perfection of this work A. Musakhodzhayeva is fluent in all the performing techniques, both traditionally well-established and modern-improvisational - noble sound, excellent sound, hand coordination, stroke freedom, purity and beauty of intonation, and, finally, a phenomenal memory.

4.2 One of the favorite violin works of A. Musakhodzhayeva is the famous concert of A.I. Khachaturian. This work in the fate of the future violinist is perceived as symbolic. For example, in the early 70s of the last century, at the Abay Opera and Ballet Theater Khachaturian's ballet "Spartak" was designed for staging and in the title role was Ramazan Bapov, who later became a famous dancer. At the invitation of the administration of the theater, the author of the music arrived at the premiere of the play from Moscow. Then, Aram Ilyich visited the K. Baiseitov music school, heard a brilliant play of the seventh-grader schoolgirl Ayman, who performed the finale of his famous concert.

Conquered by the play of a young girl, the great musician predicted her a wonderful artistic future by making a prophetic note on the score of his concert: "Ayman, you will be a great violinist, but just remember - work, patience and tolerance are the main things that will be necessary on this path". These notes with the wishes of the great composer have stored in the family archive as a priceless relic, as a blessing. And later when A. Musakhodzhayeva had fully mastered the skills of performing, having reached creative maturity, she included the Khachaturian Concert into the program of her performances.

The most important part of the creative type of Ayman Musakhodzhayeva is her participation in the ensemble performance. As it is commonly believed, this form of music-making is the most democratic, in

which each participant in the creation of music is given the opportunity for free expression and instrumental improvisation.

4.3 Despite the fact that Ayman is often very busy, she often gives concerts in her hometown Almaty. Here dedicated fans of her talent are waiting for her, here - the famous Bayseitova School, the forge of national professionals. In this unique educational institution, Ayman's road to the heights of performing art began in the past, and there are many friends and followers. Concerts in Almaty become real feasts, feasts of genuine art in the high sense of this word. She gives charity concerts in the House of Scientists, master-classes in the "Baiseitovka", concerts for schoolchildren in the Philharmonic Hall named after Zhambyl. So, the long-awaited meeting with Ayman was a concert held on November 28, 2005. Once again, the violinist demonstrated a high class of excellence, spiritual creativity, inexhaustible artistic resources, her immense work performance, and amazing devotion to her beloved work in the service of art. This performance of the eminent artist was perceived as a creative report, as a significant and landmark event in the cultural life of the city (Rapport: 2018).

Ayman Muskhodzhaeva is a pioneer and propagandist of the achievements of violin music by composers of Kazakhstan. Her repertoire includes instrumental plays by A. Zhubanov and M. Tulebayev, "Bozaygyr" by E. Brusilovsky, Concerto for violin and orchestra by E. Rakhmadiyev, kuy by M. Sagatova, Concert for violin and flute by T. Kazhgaliyev and many other compositions.

Her activities - performing, teaching, organizing and charitable - are multidimensional and multifaceted. At the present stage of the culture of Independent Kazakhstan, Ayman Muskhodzhaeva is in a beautiful art form, at the zenith of well-deserved fame and honor. Deep intelligence, high culture, stage charm, and attractive sociability constantly delight connoisseurs of her unique talent.

The art of an outstanding artist is a landmark phenomenon, our national wealth and pride. Her rare talent is a great power capable of commanding the souls and hearts of the contemporaries (Kuzbakova: 2013).

CONCLUSION

The title of the theme "Modernization of the Kazakh traditional musical culture in the era of globalization" was consonant with the State programs adopted in Kazakhstan. According to the opinion of the President of the Republic of Kazakhstan N.A. Nazarbayev, who says: "What kinds of our modern culture should be promoted in the world? This is a very serious and time-consuming work, which includes not only selecting the best works of national culture but also presenting them abroad", in this study, their role is marked both domestically and internationally by identifying leading musical trends and characteristics of specific musicians.

In this regard, the processes of development and popularization of traditional music of the Kazakhs in the era of globalization are shown, ways of identifying features of the national language in contemporary composer creativity are marked, the phenomena of modernizing folk music in domestic variety art are explored, and performing activities of prominent representatives of modern Kazakhstan in the context of world culture are described.

The theme "Modernization of the Kazakh traditional musical culture in the era of globalization" - is a multi-layered and multi-level topic. It is promising and productive for all areas of the humanities, in particular, musicology. This study can be successfully continued in new projects and become a reference point in terms of identifying the best examples of musical and poetic folklore, in the creativity of folk professional composers and contemporary music. It should also be noted that this relevant topic has the obvious scientific and creative potential for the future in further research at the intersection of several humanities (linguistics, philology, historiography, ethno psychology, and etc.).

BIODATA

A KAZTUGANOVA: Ainur Kaztuganova. Head of the Department "Musicology", Doctor of Philosophy (2007), laureate of the state prize for young talented scientists, laureate of the international competition of the peoples of the CIS "Commonwealth of debuts" (Moscow), the author of the monograph "The Kazakh Kuy-dedication (to the problem of genre and style)" and approximately one hundred articles. Head of fundamental and applied projects.

A OMAROVA: Aklima Omarova. Leading researcher of the Department "Musicology" of the Institute, Doctor of Philosophy (1994), associate Professor (1997), Honorary worker of education of Kazakhstan (2004), Professor of Kazakh National Conservatory named after Kurmangazy (since 2008). Author of several books and numerous magazine publications on the history of Kazakh music, compiler of various thematic collections.

Z KASIMOVA: Zulfiya Kasimova. Leading researcher, Doctor of Philosophy. Author of about one hundred articles in national and international journals, including peer-reviewed journal in Scopus database, monographs "Integration processes in the musical culture of the Turkic peoples (on the example of wedding songs)", monographs "Kazakh Opera" (in Kazakh and in Russian; in collaboration with Kuzembay S. and Musagulova G.).

B TURMAGAMBETOVA: Bakyt Turmagambetova. Senior teacher of West Kazakhstan University, Doctor of Philosophy (2009), laureate of the state prize for young talented scientists, laureate of the international competition of the peoples of the CIS "Commonwealth of debuts" (Moscow), the author of several books and about one hundred and fifty articles. Laureate of The state scholarship in science (2018).

S KUZEMBAY: Sara Kuzembay. The main researcher of the Department "Musicology" doctor of arts, Professor, corresponding member of the National Academy of Sciences of the Republic of Kazakhstan, honored worker of Kazakhstan, laureate of the state prize after named Sh. Ualikhanov, excellent of national education of Kazakhstan, member of the Union of composers of Kazakhstan, academician of the International Academy of Informatization.

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