

ANNOTATION
to the text of the dissertation of
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“The formation of vocal-variety performing in the modern art of
Kazakhstan” submitted for the degree of Doctor of Philosophy (PhD)
on the specialty 6D040800 – “Variety show art”

The relevance of research

The study of vocal-variety music is currently acquiring a certain value for many areas of modern science and practice, because over a relatively short history of existence compared with academic music, many of its stylistic species have arisen, sometimes fundamentally different from each other in content, expressive means, national characteristics, etc. There is naturally arises a question about the multifaceted and, above all, root sources of vocal variety, its stylistic and specific features, which are reflected in many genres of one national culture, the study of which, of course, seems promising in the field of scientific knowledge.

In this context, we would like, first of all, to reveal the historical-genetic relationship of traditional genres of Kazakh folk music with the vocal-variety genre and, after this, to demonstrate it using the example of a complex of expressive means of national style, in particular, the most revealing elements of the Kazakh folk melos. It is enough to refer to the interrelationship of specific moments in the variety vocal music of Kazakhstan, which even today serve as an effective factor in the system of tradition as one of its reliable defining features.

The necessity to study this problem is also due to the fact that contemporary vocal-variety music has not yet become the subject of a holistic musicological research. The musicological approach will allow making a certain contribution to the national science, becoming an additional incentive for an in-depth understanding and assessment of the phenomenon not only of modern mass culture, but also of public life. It is advisable to isolate the degree of elaboration of the subject selected by us in the philosophical, cultural, aesthetic and art history directions, in which individual components and qualitative parameters are considered in an indirect order, in the general system of other arts.

First of all, we should note: the teaching of the basics of the art of variety and musical performing should be carried out from the standpoint of the formation of a professional culture composed of: artistic thinking in creating a stage image, harmony of techniques and skills of performing techniques combined with a developed artistic taste. The skillful mastery of the dynamics of their emotional states is connected with the ability to penetrate into the psychological state of the listeners and viewers, to emotionally identify with them during communication during a concert. One thing is obvious: only a skillful and deep use of their psychophysical abilities, enriched with a comprehensive possession of the techniques of emotionally-communicative influence

and acting expressiveness, helps create maximum conditions for maintaining an atmosphere of full-fledged creative well-being.

Analysis of the problem of vocal and variety performing of a modern specialist-musician revealed a *contradiction* between the increasing requirements for the level of professional activity of a musician – a performer of vocal and variety art and its actual condition. Despite the presence of theoretical prerequisites, there is an insufficient development of methodological foundations that provide not only the artistic and aesthetic value of works of vocal and variety art, but also the creative process of musical performing.

The search for ways to solve this problem has led to the choice of the dissertation research topic: “The formation of vocal-variety performing in the modern art of Kazakhstan”.

The object of research: professional performing vocal-variety art as a phenomenon of mass culture in the dynamics of its historical development and diversity of artistic manifestations.

The subject of research: the process of formation of vocal-variety art and performing of Kazakhstan.

The aim of research is to identify the specific characteristics of vocal-variety performing and modern educational trends in the training of vocal-variety performers.

In connection with the aim, the following **objectives of research** are defined:

- Identify the social-cultural basic context of vocal variety art and its ontological connection with the ethnic musical tradition;

- To reveal the historical background of the emergence of the national musical variety and the main stages of the formation of vocal variety art of Kazakhstan;

- Identify the nature and meaningful characteristics of Kazakhstan’s musical variety art and performing;

- Consider the fundamental laws of vocal art in variety performing;

- To reveal the specific features of variety performing in the practice of vocal education of future specialists;

- To determine the content orientation of the realization of creative potential in the training of researchers of vocal variety art and performing through the modern picture of the functioning of the artistic and artistic practice of performing vocalists of musical variety.

The theoretical and methodological basis of the research made up the basic propositions on the integration of philosophy, cultural studies and art studies in the research of variety music art, as an integral part of the spiritual and aesthetic life of modern society; ideas about the mechanisms of personalization and self-realization of personality, directly related to a certain limit of human subjectivity, features of the perception of art, aesthetic taste, etc.; an integrated systemic approach on the part of the sociological, axiological, cultural and aesthetic content of such concepts as mass and variety art, their qualitative characteristics, the origin and development in Kazakhstani culture; historical and genetic relationship of the traditional foundations

of Kazakh folk music with the vocal variety genre on the example of the expressive means of national style and stable elements of the Kazakh national melos.

In the process of research, we were guided by a systemic orientation to interdisciplinary scientific knowledge, since the problems we had originally chosen involved the use of various **research methods**, such as:

- The method of musicological analysis, based on the theoretical foundations of the study of works, with subsequent coverage of diverse musical and expressive means;

- Cultural, epistemological and axiological methods, covering various archetypes of the musical language and the general interrelationship of value systems in the context of the essential aspects of variety art and performing;

- Methods of related humanities and art history, philosophy, cultural studies, folklore, ethnography, psychology;

- Method of practical development of research and performing activities of the vocalist of musical variety art.

The scientific novelty of the research lies in the fact that:

- For the first time in modern musicology, an attempt has been made to understand the theoretical and practical problems of variety art as a complex social-cultural phenomenon with its specific features;

- Disclosed the historical background of the emergence of the national musical variety and the main stages of the formation of vocal variety art of Kazakhstan;

- The essential and informative characteristics of the musical art of variety art of Kazakhstan and the fundamental regularities of vocal variety singing have been determined;

- The regularities of vocal and variety art in its formation as a multidimensional and multilevel process are substantiated;

- Identified specific features of variety performing in the practice of vocal education of future specialists;

- The strategy of realization of creative potential in the preparation of researchers of the problems of vocal variety art and performing through concert and performing activities of musical variety singers as an area of their artistic and artistic practice is disclosed.

The degree of the problem elaboration

We have to admit that there are not enough scientific works specifically devoted to the problem under study, which are of significant importance in musicology. For its holistic consideration, it is necessary to involve these related sciences – cultural studies, aesthetics, sociology, literary studies, theater science, in their close cooperation with expert content of specialists, referring directly to vocal variety art and performing in the context of a particular issue. In particular, among the works of the cultural profile one can single out the fundamental works of M.Kagan, K.Teplits, V.Shestakov, T.Cherednichenko and others; in sociology – the works of Yu.Davidov, I.Rodnyanskaya, A.Sokhor and others; social-cultural and cultural-leisure activities – researches by M.A. Ariarsky, T.I. Baklanova, A.D.Zharkov, L.S.Zharkova, Yu.D.

Krasilnikov, T.G. Kisseleva, E.I. Petrova, B.Safaraliev, Yu.A.Streltsov and others; in philosophical and cultural aspect – the works of T.V. Adorno, S.A. Ivanova, N.I. Kiyaschenko, G.Markuze, J.Ortega y Gasset, and others. Theoretical, methodological, applied ideas of researchers, figures of various types of art: the musical – E.B. Abdullin, Yu.B.Aliev, L.G.Archazhnikova, L.A.Barenboim, G.L.Erzhemsky, A.V. Malinovskaya, I.A. Mussin, G.G.Neuhaus, V.G.Razhnikov, G.M.Tsy-pin, P.A.Chervatyuk, L.V.Shamina and others; theater – S.V.Gippius, Yu.A. Zavadsky, M.O.Knebel, Z.Ya.Korogodsky, A.D.Popov, K.S.Stanislavsky, I.G.Sharoev, and others. In the field of variety-jazz art, the historical and art studies base which aimed at the technology of performing variety music was composed of scientific materials of such famous creative masters as: I.M.Brill, S.S.Klitin, V.G.Konen, E.M.Kuznetsov, E.V.Ovchinnikov, Y.Saulsky, B.K.Steinpress, Yu.N.Chugunov and others, in the field of vocal-variety performing – the works of O.Ya.Klipp, I.V. Sakhnova, L.K.Kesoglu, and others.

We also note that due to the insufficiently explored phenomenon under consideration and the lack of specialized literature, one way or another affecting the specifics of its theoretical problems, certain difficulties are also created in the scientific interpretation of its essential aspects. At the same time, and this is an obvious fact, in recent years, the desire of Kazakh musicologists to give a corresponding assessment of the presented direction and the formulation of its general theoretical base has become increasingly stronger. Among them are the scientific works of D.Amirova, A.Aituarova, G.Abdrakhman, A.Omarova, O.Oshchepkova, G.Mussagulova and others.

Propositions for defense:

- Variety art is not only a certain kind of art, but also a social-cultural phenomenon, actively functioning, coexisting in organic unity with academic music and musical ethnic tradition, perceived as a progressively developing area of performing and focused on wide demand from various social strata of the population, including the age audience.

- The genesis of musical variety art is connected with the history of Kazakhstan society and the history of culture of Kazakhstan, the influence of socio-cultural and political changes, with the problem of genetic preservation of the musical tradition of the Kazakh people.

- Vocal-variety art and performing of Kazakhstan is a unique phenomenon in which the musical tradition of Kazakh performing art and modern is synthesized.

- Vocal-variety performing is a multi-level artistic process that requires an integrated approach to the problems of embodiment of the performing plan in various types of individually – expressed interpretation.

- Holistic, systematic and complex approach to the problem of scientific substantiation of musical-theoretical concepts and their practical implementation in the field of vocal variety performing with subsequent fixation of its characteristic features contributes to the implementation of a modern project of Kazakhstan variety performing with its own specifics and features.

- Creativity and realization of creative potential is the main factor in the development of vocal variety art and performing, since in this process the technique of performing and content of the art of variety art are modeled.

The scientific-theoretical and practical significance of the dissertation research

Dissertation materials can be successfully used in educational courses of creative high schools on the history and theory of domestic music education, cultural studies, in art studies and musicology disciplines, as well as in the practice of teaching special subjects in the departments of variety art;

Methodological aspects of the research can be used productively in the process of studying other genres of musical creativity, as a manifestation of universality in recreating the origins of national traditions, exposing them to the modern structure;

The presented material about the concert-performing activity of musical variety vocalists can be widely used in research works that reveal the most diverse stylistic trends and genres of variety musical culture in Kazakhstan.

Approbation of the results of research carried out:

The results of the dissertation are presented in eight publications, counting one scientific publication in journal included in the international database Scopus, three in scientific editions recommended by the Committee on the Control of Education and Science of Ministry of Education and Science of the Republic of Kazakhstan, four in collections of materials of international scientific conferences.

The structure of dissertation

The dissertation consists of introduction, three sections, conclusion, list of references and appendix. The introduction includes the relevance of research, the formulated scientific apparatus of the research, the definition of the scientific novelty, the practical value of the results obtained, the main propositions for defense.

The **first section** considers: the historical background of the emergence of the national musical art of variety art; Kazakhstan vocal-variety art and the main stages of its formation.

The **second section** reveals: the essential and meaningful characteristics of the musical art of variety art; fundamental regularities of vocal art in variety-performing activity.

The **third section** describes: the specific features of variety performing in the practice of vocal education of future specialists; realization of creative potential in the training of researchers in vocal-variety art and performing, musical variety vocalists.

The **Conclusion** summarizes the results of the research, formulates the main conclusions, and identifies promising areas for further work.

The **Appendix** presents practical developments in vocal variety performing.