

ABSTRACT
of the doctoral thesis of Mukhitdenova Bagym Maksatovna
“The development of the musical estrade art and artistry of Kazakhstan
performers”, submitted for the degree of PhD in the specialty
6D041600 – Art Studies

Relevance of the research topic

The musical estrade art is one of the most accessible types of modern art, addressed to a wide audience. It is characterized by the fact that, thanks to concerts, radio and television, as well as modern electronic media, affects the musical tastes of a huge number of people. Music genres are notable for their general accessibility, easiness of artistic language, they are characterized by great mobility, new synthetic compounds are formed and decompose easily and freely, without requiring special preliminary preparation for their understanding.

Ways of musical estrade art in different states are individual. But the general is that it originates in cities as a phenomenon of purely urban culture. In Kazakhstan, the former colonial outskirts of the Russian Empire, which became one of the republics of the new state - the Union of Soviet Socialist Republics - the musical art appeared in the 30s of the twentieth century, when active work began on creating a new - socialist culture of the Kazakh people.

The vector of development of a new culture for the former nomadic people was elected. It was a single path for all the eastern republics of the USSR, the essence of which was westernization or Europeanization. The prerequisites for laying the foundations of a Europeanized musical culture in Kazakhstan were already created in the 1920s. The decisive role, in addition to the formation of relevant socio-political and economic structures, was played by the sedentarization (transition to residency) of Kazakh nomads, as well as the activities of Russian music figures, such as A.V. Zataevich, E.B. conductors, directors, performers on European musical instruments.

Musical estrade art interacts with such areas of society as a socio-political, economic and spiritual. Therefore, its development depends so much on the ideological attitudes that dominate the various historical stages of the country's development. The brightest reflection of changing ideological attitudes is the sphere of artistry of estrade musicians, directly realized on the stage. The estrade singer's artistry is a complex set whose components are his personality, character, psychological characteristics, charisma and stage charm, as well as emotional and expressive features of the performance of the song and behavior on the stage, well-developed methods of influencing the audience.

These interrelated processes - the connection of ideology with the boundaries of the manifestation of musicians' artistry have not been studied in Kazakhstan with the completeness, that the most widespread type of modern art, which influences the minds of million listeners deserves.

The variety of styles and genres, connection with traditional music, which caused a bright peculiarity of national currents in terms of expanding contacts with the world stage, a high level of artistry of performers, recognized by domestic and world audience - this is the art of musical variety art in modern Kazakhstan.

These facts, shaping the relevance of this study, constitute a key area of scientific research.

The object of the research is the genre of musical estrade art in the Republic of Kazakhstan.

The subject of the research is the stages of development of musical estrade art in Kazakhstan, in connection with the change of ideological paradigms and the expansion of the boundaries of artistic impact on the public.

The purpose of the research is to determine the prerequisites for the emergence of estrade art in Kazakhstan and the main stages of its development, to determine the patterns of artistry embodiment in the work of bright representatives of this art.

Objectives of the research. On the way to identification of the problems of the historical stages of the musical estrade art development in Kazakhstan and the artistry of its performers were the following tasks:

1. To reveal the typology of the art origin of musical estrade art of Kazakhstan in the context of the sedentarization and Europeanization (westernization) of the Kazakh culture, as well as by comparative study with the birth and development of musical estrade art in Europe and the Central Asian region;

2. To reveal the meaning of the “synthesis of arts” in the musical estrade art through the study of the structure of the estrade performance and the identification of the genre and style diversity of the world and Kazakhstani musical estrade;

3. To search the specifics of musical estrade art as a socio-cultural phenomenon on the material of Kazakhstan.

4. To substantiate the phenomenon of artistry and to study its evolution in Kazakhstan in connection with the psychological characteristics of the personality of the estrade singer and his preparation for the concert performance.

5. To analyze the history of the musical estrade art in Kazakhstan and determine the stages of its development.

6. To identify the main trends in the synthesis of traditional Kazakh and modern musical and estrade genres that meet the needs of adapting traditional music estrade and modernizing the public consciousness.

The material of the research is due to the popularity of Kazakh estrade works, their creators and performers, the high level of music performed, the recognition of leading estrade performers by the audience of Kazakhstan, the near and far abroad. Audio and video recordings from concerts made in different years were analyzed, which made it possible to evaluate the external manifestations of artistry, to compare the stage charm with the individual manners of the performers, various ways of communicating with the public at different historical stages of the development of Kazakh estrade art.

The degree of knowledge of the problem.

The role and place of estrade art, the main patterns of development of popular music genres in the life of the republic are discussed in the thesis work of O. Oshchepkova “Some culturological issues of the formation of mass musical culture”. The role of Kazakh music in the art of musical estrade is considered by A. Aytuarova, A. Toksanov. Musical coordinates in estrade art were studied in reliance on the works of Russian, as well as Kazakhstani researchers. These are the works of B. Erzakovich,

A. Baigaskina, S. Yelemanova, I. Kozhabekov, D. Amirova, A. Baibek A. Aituarova, G. Abdrakhman and others, which allowed to clarify the questions of interpretation of folklore on musical variety art, its proximity to folk melos.

The works of Russian researchers, the memoirs of outstanding singers, the practical material of variety authors (V.Ardov, E.Gershun, M.Green, G.Terikov, IA Bogdanov, Y. Dmitriev, S.Klitina) allowed to consider the process of creating an estrade performance, dramatic performance of the estrade, the role of theater directors, the methodological principles on which vocal performances are built, the close relationship between theater and estrade art (G. Tovstonogov "About the director's profession", "Circle of thoughts", "Scene Mirror").

The artistic and publicistic character present in this research is based on impressions from concerts, memories, and recordings of conversations with famous musicians of Kazakhstan. Even more emotional are the books studied by the author, reviews, articles, responses of eminent variety figures who are not strictly scientific. But they contain the most important information devoted to the vocal performance on the stage, subtle psychological observations about music, about the formation of the artist, his spiritual world: N. Babkin (Soul of Russian Song. M.2002), L. Utesov (With a song in life. 1961, Thank you heart (1976); M. Mathieu (My Destiny. 1991), K. Shulzhenko (When You Ask Me. 1981), A. Vertinsky (Dear Long 1991), etc

Meetings and conversations with representatives of the older generation of musicians of Kazakhstan gave a lot of interesting material and information about outstanding national singers of the past - Yermek Serkebaev, Rosa Baglanova, Zhamal Omarova. Also a great role was played by communication with modern stars of the Kazakh estrade art - Bibigul Tulegenova, Roza Rymbayeva, artists of the ensemble "Dos Mukasan", "Turan", etc.

Methodological base of research. The problem of the development of musical estrade in Kazakhstan and the artistry of its figures is first considered in the cultural and historical context, which led to the application of the methodology of integrated and system analysis using the works of historians, musicologists, theater critics, cultural scientists, sociologists, educators, and psychologists.

Research methods: analysis of theoretical literature on the problem of research, observation, questioning, interviews, experimental work.

Scientific novelty of the research:

1. The originality of the genesis and stages of development of estrade art in Kazakhstan is described against the background of comparison with the development of this art in Europe and among the sedentary peoples of Central Asia;
2. The connection between nomadic culture, mentality and the development of estrade art in Kazakhstan is revealed.
3. The phenomenon of artistry, its various manifestations on the Kazakh estrade.
4. The inseparable connection between estrade art and ideological changes in the history of the USSR and Kazakhstan, which led to the expansion of professional and personal manifestations of artistry and transformation in the implementation of the archetypal images of the ancient mythological consciousness of the Kazakhs in the works of popular performers and Kazakh estrade groups, is analyzed.

5. A consistent description of the stages of the adaptation of Kazakh traditional music on the estrade, its role as the basis for the development and modernization of the art of Kazakh musical estrade, is given.

Provisions for the defense:

1. The originality of the genesis of estrade art among the peoples of Europe, among the Kazakhs and sedentary peoples of Central Asia is due to the heterogeneity of the socio-economic and historical-cultural prerequisites of its origin.

2. The formation and development of estrade art in Kazakh society is due to a genetic connection with the nomadic culture, as well as the expanding interaction with the world, mainly Western, variety art.

3. Artistry is the direction of performing perception associated with the mental activity and emotional personality, which determines the possibilities of its development in the singer, ensuring the success of his work.

4. Dominant features of artistry, models of stage behavior and their changes in the work of soloists and certain groups of Kazakh estrade art are determined by their personal attitude to reality within the framework of freedom allowed by changing ideological attitudes.

5. Adaptation of traditional music on the Kazakh estrade is a necessary basis for the development and modernization of estrade art at various historical stages of its existence.

The theoretical significance of the research.

The results of the research reveal the genesis and stages of development of musical estrade art in Kazakhstan, expand the scientific understanding of the nature and originality of Kazakh musical estrade, due to its accelerated development during the periods of Totalitarianism, Thaw, and also Independence. They open the way for further scientific development of this problem.

The phenomenon of artistry, as well as its artistic and aesthetic manifestations in the creative work of soloists and popular groups of Kazakh estrade music, receive problem-scientific coverage based on works from various spheres of scientific knowledge.

The practical significance of the research:

The research opens the way for practical and educational-methodical development of this problem. The results can be used in creative universities in the following courses: "History of Kazakh music", "History of Kazakhstan estrade art", "Mass musical culture", "Estrade performance and pedagogy"; "The phenomenon of artistry and its development"; "The content and methods of forming vocal - performing mastery of a variety musician by means of artistry."

The results of the study will find application in the concert work of estrade singers; in the music performance of vocalist estrade art; in the work of directors, operators, sound producers of concert organizations, television and organizers of mass urban festivals and festivals.

The main content and conclusions of the research

The study of socio-economic and historical-cultural prerequisites for the emergence of estrade art in Kazakhstan and in other countries has shown that estrade art is a phenomenon of urban life. Therefore, in agricultural civilizations, estrade art as

a professionally presented art originated in Europe in the Renaissance, in Central Asia in the Middle Ages. In Kazakhstan, the art of estrade art as a presented, professional, entertaining stage art of a synthetic nature originated only in the 30s of the twentieth century. In the cities, the structure of the concert developed as a way of the existence of estrade art and a genre of estrade performance was formed that meets the requirements of accessibility, brevity, simplicity and relevant connection with the events of current life.

The genetic connection of the Kazakh estrade art with a nomadic culture determined the originality of its formation and development.

Kazakhstan estrade art has gone through three stages of development.

Stage 1 - 30-50 years of the twentieth century, the formation and development of musical estrade in the period of totalitarianism. New art arises in parallel with the nomadic people sedating and the course towards the Europeanization of musical art. The songs of the new content synthesize the features of non-ritual *kara olen* with elements of a mass Soviet song. The themes of the songs are the realities of the new time, the glorification of a new lifestyle. The performers are soloists, their artistry is manifested in the framework of the academic canon of performance.

Stage 2 - 60-85th years of the twentieth century, the period of the Thaw. There is an acquaintance with a foreign stage, under the influence of which new forms of music are emerging, the Kazakh VIA is widely spread. For the first time multi-vocal ensemble arrangements of Kazakh songs appear, as well as new songs in the style of ethno-rock. The leader of this direction is the Dos Mukasan ensemble, whose instrumental group, in addition to the instruments that are generally accepted for the VIA, are the *dombra*, *shan kobyz*, and *kyl kobyz*. Artistry performers enriched by relaxed-free communication with the audience. During this period, there are ensembles, focused on a variety of Western styles of jazz and rock.

For the 3rd stage - from 1985 to the present, the period of Perestroika and Independence is characterized by an increase in the tendencies that underlay the previous stage of the development of estrade art in Kazakhstan. On the one hand, the expansion of interaction with the world stage has led to the creation of numerous groups and soloists working in diverse directions of world, and mainly American, estrade music. On the other hand, immersion into the depths of Kazakh culture led to the discovery of its ties with the sound world of the Turkic peoples.

The synthesis of arts inherent in traditional culture was not initially transferred to the Kazakh estrade. The life of Kazakhstan estrade art in the XX-XXI century is: 1) the path of expanding interaction with the world, mainly Western, estrade art. 2) immersion in ever deeper layers of Kazakh culture, which led her to the origins of the Turkic musical civilization as a whole.

As the history of estrade art of Kazakhstan has shown, it is the interaction of these two seemingly so multidirectional forces that was the driving force of its accelerated development.

The main content and conclusions of the study

Artistry is the direction of performing perception, associated with the mental activity and emotional personality, which determines the possibilities of its development in the singer, ensuring the success of his work. In general, the process of

historical development of artistry and models of scenic behavior on the Kazakh estrade can be characterized as a gradual expansion of personal parameters, the internal liberation of artists. The stages of the development of estrade art in Kazakhstan are periods of increasing freedom of the artist on the stage, expanding the range of its impact on the public.

This process is directly connected with the expansion of the genre-style and composition of the musical estrade art of Kazakhstan as a result of the intercultural influences of the thaw period of 60-70gg. XX; and from the end of the twentieth century on the democratization of social and cultural life in the period of Independence.

Adaptation of traditional music on the Kazakh estrade is a necessary basis for the development and modernization of estrade art at various historical stages of its existence.

In the periods of Perestroika and Independence, groups and soloists of practically all areas of the modern world stage appeared on the stage of Kazakhstan: classical jazz, free jazz, jazz-rock, oriental jazz, jazz-folk, rock, pop-rock, pop-ethno, hard rock, synthesis of jazz, funk, folk-rock, art-rock, crossover, secondary works like tracing paper.

The forms of modern synthesis of traditional music with estrade art are diverse. The expansion of the paths of artistic impact on the audience led to theatricalization. The pioneer and leader in this direction is the Turan group.

In general, the tendencies of the subsequent development of the national estrade music consist in strengthening the national specifics along with entering the world music level.

So, Kazakhstan's estrade art, reflecting the spiritual and moral transformations taking place in society, oriented towards the viewer of various ethnic, age and social groups, able to appreciate both traditions and experimental innovations, is among the most socially adapted, responsive and mobile forms of art.