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## **KAZAKH TRADITIONAL MUSIC AND VARIETY ART IN XX-XXI CENTURIES**

This article is the first to describe the features of the emergence of a variety art in nomadic society; it provides the stages of development of musical variety art in Kazakhstan; it reveals general regularities, genre and style characteristics. The article is the first to analyze ways of overcoming ideological taboos of the socialist society in the former Soviet Republic, extending the living space of the traditional music on stage, opening new forms of its existence. This was possible due to transition to an open democratic society with its dynamism, expansion of cultural horizons, availability of world experience. The article describes the birth and development of Kazakh variety art from the 30-ies of XX century up to the present times, connection of variety art with traditional music and changing ideological paradigms of the Soviet period and the period of independence. The article is devoted to the Kazakh variety art as the main type of art in the republic.

**Key words:** Kazakhstan variety art and socio-political context; Stalinism, Perestroika, globalism, peculiarities of emergence of variety art in the culture of nomadic people, functional mechanisms of entertainment music in traditional nomadic culture; song folklore and professional music of oral tradition, Kazakh song folklore and stage; staging the folk song.

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### **XX-XXI ғғ. қазақ дәстүрлі музыкасы және эстрада өнері**

Бұл мақалада көшпелі қоғамда эстрада өнерінің пайда болу ерекшеліктері сипатталған. Мақала Қазақстандағы музыка мен эстрада өнерінің даму кезеңдерін ұсынады; Сонымен қатар, жалпы үлгі, жанр мен стильдік ерекшеліктері анықталды. Кеңестік республикада социалистік қоғамның идеологиясын жеңу арқылы, сахнада дәстүрлі музыканың кеңістігін кеңейтіп, оның жаңа түрлерін алып келді. Дәстүрлі өнеріміз заманауи бағытқа бейімделу арқылы ғана, мәдени көкжиегін кеңейтті, әлемдік тәжірибеден үйрену арқылы жаңарды. Мақалада XX ғасырдың 30-шы жылдарынан бастап қазіргі заманға дейінгі қазақ эстрада өнерінің тууы мен дамуы, эстрада өнерінің дәстүрлі музыкамен байланысы, кеңес дәуірінің идеологиялық парадигмалары мен тәуелсіздік кезеңінің өзгеруі сипатталған. Мақала республикадағы басты өнер нысаны ретінде қазақ эстрада өнеріне арналған.

**Түйін сөздер:** Қазақстанның эстрада өнерінің және әлеуметтік-саяси контексті; Сталинизм, қайта құрылымдау, жаһандану, көшпелі халықтардың мәдениетінде эстрада өнерінің пайда болуы, дәстүрлі көшпелі мәдениетте музыкалық ойын-сауықтың функционалдық механизмдері, ән фольклоры және ауызша дәстүрдің кәсіби музыкасы, қазақ әні фольклоры және эстрадалық музыкасы, халық әнін қою.

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### Казахская традиционная музыка и эстрадное искусство в XX-XXI веках

В данной статье впервые описаны особенности возникновения эстрадного искусства в кочевом обществе; представлены этапы развития музыкально-эстрадного искусства в Казахстане. Выявляются общие закономерности, жанровые и стилевые особенности. В статье впервые анализируются пути преодоления идеологических запретов социалистического общества в бывшей советской республике, расширение жизненного пространства традиционной музыки на сцене, открытие новых форм ее существования. Это стало возможным благодаря переходу к открытому демократическому обществу с его динамизмом, расширением культурных горизонтов, наличием мирового опыта. В статье описывается рождение и развитие казахского эстрадного искусства с 30-х годов XX века до наших дней, связь эстрадного искусства с традиционной музыкой, и смена идеологических парадигм советского периода и периода независимости. Статья посвящена казахскому эстраднему искусству как основному виду искусства в республике.

**Ключевые слова:** эстрадное искусство Казахстана и общественно-политический контекст; Сталинизм, перестройка, глобализм, особенности возникновения эстрадного искусства в культуре кочевых народов, функциональные механизмы развлечения музыки в традиционной кочевой культуре; песенный фольклор и профессиональная музыка устной традиции, казахский песенный фольклор и эстрада; постановка народной песни.

#### Introduction

Up to XX century Kazakhs were the largest nomadic nation of the world. Back then Kazakhs did not have this type of art. It emerged in 30-ies of XX century with the transition to sedentary life, change in lifestyle and westernization of culture. Kazakh variety art emerged as a result of the merge of European variety art laws with the elements of theaterized genres in traditional music art syncretic by nature. And having passed the way of formation and development in socialistic Kazakhstan, it now appears as a cultural phenomenon of open and democratic society.

1991 is a watershed year in the life of a huge country, which occupied 1/6 part of the dry land. This is the year when USSR collapsed and new independent states were formed on its territory. It was a turning point that changed the fate of all states of the former great country. All the new states reevaluated the basic ideological paradigms of the Soviet period, which led to radical changes in politics, economy and culture. In the new states with centuries-old culture of European origin, the issue on further development of musical art mainly concerned the sphere of its deideologization. In Central Asian States, centuries-old folklore and oral professional music were based on other religious, cultural and economic grounds, rather than European music. The issues of further development of westernized branches of musical art were acute. Variations of the «respons-

es to the challenges of the new time», given by the states of this region, covered a wide range, extreme positions of which are represented by Turkmenistan and Kazakhstan. Turkmenistan chose the path of complete denial of the need to preserve and develop further the westernized trends of the national music. During the reign of Turkmenbashi, this led to the closure of opera houses, choral chapel, philharmonic society, westernized variety art. Kazakhstan took the position of preservation and further development of entire cultural experience, accumulated by the nation by XX century, in the framework of the ideology of Eurasianism, religious and national tolerance accepted by Kazakhstan.

Kazakhstan is a cosmopolitan and multi-confessional country. Along with Kazakh nation, the trends of the variety music art, connected with major ethnic groups, who has lived in Kazakhstan since olden times occupy an important place in musical life of the country. They include Russian and Uighur variety art. We should also mention the trend aimed at English, or rather, American songs, that are included into the repertoire of the singers of any nationality. The experience of development of Kazakh variety art covering the 30-ies of XX century, the years of Stalinism, the Khrushchev «thaw» and independence years described in the article is the first analysis in the world science, of the ways of overcoming ideological taboos of the socialist society in the former Soviet Republic, extending the living space of the traditional music on stage and opening

new forms of its existence. This became possible due to transition to an open democratic society with its dynamism, expansion of cultural horizons, availability of world experience. 2 The article describes a unique and even paradoxical experience of interaction of variety art with folklore in XXI century. Specifically, the variety art and mass media were an impetus to the revival of 'хат-олен' (letter-song) genre that became nearly extinct in national environment, and that reflects tragic realities of the life of people in XX century (2005), when «... in times of wars and disasters a peaceful flow of folklore kind of bursts inside and creates hundreds of songs» (Baitenova, 1992: 23). Soviet ideology did not assume the performance of songs, reflecting the tragedy of people's lives. In the period of perestroika, after removing ideological taboo, a camp, military songs and songs of the criminal world started being performed on Russian stage. That served as an example for the Kazakhstan artists.

*The object of our study* is a musical culture of Kazakhstan. *The subject of the study*: variety art and traditional Kazakh music. *The aim of the study*: to describe the emergence and development of musical variety art in Kazakhstan as a phenomenon associated with a traditional song and the dominant influence of socio-political context.

*The objectives of the study*: to throw light on the most important historical stages of formation and development of variety art, its place in the artistic culture of Kazakhstan in the context of social changes and social needs of the listener; to identify typical ways of interaction of stage music with Kazakh traditional song, most relevant songs and techniques of their adaptation.

*Novelty of the study*. Given the complete absence of works on the history of variety art in Kazakhstan, covering the period from the 30-ies of XX century to the present times, this article is the first to fill a significant gap in the study of the history of national musical culture of XX-XXI centuries. The peculiarities of emergence of variety art in nomadic society are thrown the light for the first time. The results of the study significantly expand the scientific understanding of the emergence and development of variety art in Kazakhstan as a phenomenon associated with socio-political factors.

**Methodological Framework.** Objectives of the study demanded a comprehensive research methodology, application of the methods of cultural studies, history and sociology, theoretical musicology, folklore and ethnomusicology. This is connected with the syncretism of both traditional songs and musical variety art, forming the unity of poetry, music, the-

atre, dance, art design, performance mastership, as well as the influence of ideology on the most democratic genre of music.

The authors performed analysis of scientific literature, as well as Kazakhstan press on variety music, folk, oral-professional and traditional songs, theatre, politics and history of Kazakhstan. Concerts of modern variety artists, as well as archival records in radio and TV collections, video records of TV concerts, the records of well-known national performers in gramophone, CD, DVD were listened to. The authors have gathered an important information from conversations with older generation, and during the questionnaire survey of the tastes of modern youth.

*Material of the study* is determined by the popularity of the recorded works of the Kazakh stage, artistic significance of the performed music, wide public recognition of performers, who received historic and artistic evaluation.

## Results and Discussions

In the period of Independence, the researchers' interest in variety art, in the history of its formation, issues of its theory, in determination of the role and place of this type of art in national artistic culture contributed to the emergence of a number of works: D. Amirov's work called «Arka song tradition: genre and stylistic system (Amirova, 1996), A. Aituarova's «Folk traditions in mass music of Kazakhstan» (Aituarova, 2002), O. Oshepkov's work called «Some culturological issues of the formation of mass musical culture (Oshepkova, 2002), A. Toksanov's «Variety art in Kazakhstan: on the issue of folklore interpretation» (Toksanova, 2001). A. Omarova's work called «Shamshi Kaldayakov's songs» (Omarova, 2012). A number of master's theses are dedicated to the adaptation of traditional songs on the modern stage. In order to identify musical coordinates in variety music, we relied on the works of Russian researchers: A. Sochor, I. Zemtsovsky, E. Alekseev, M. Aranovsky, B. Asafiev; on the works of Kazakh musicologists: A. Baigaskina, S. Elemanova, U. Zhumakova, R. Nesipbai, M. Akhmetova, A. Aituarova, G. Abdrakhman and others.

*PART I. 30-50-ies. Emergence and development of variety art in Kazakhstan in the period of Stalinism.*

In XX century in Central Asian region the development of variety art went in different ways. As we know, in Soviet period five Soviet Socialist Republics (USSR) were formed in this region and were called by the names of ethnic groups historically in-

habiting these places: Uzbek, Tajik, Kazakh, Kyrgyz and Turkmen. The former two of these enlisted republics were settled and agricultural republics, where the main role was occupied by ancient oasis with a developed agriculture and ancient towns with their rich urban culture. Remaining three are nomadic nations, who up to the establishment of Soviet power led a nomadic lifestyle, and the towns played a minor role. Economic specialization of peoples naturally influenced both the culture and the functions in global economy. The Great Silk Road – transnational artery of Eurasia – that formed and actively functioned in Middle Ages, involved many peoples who inhabited the lands, through which it passed, into its activity. Farmers created the oasis, which was the welcome islands of rest and relaxation on complex and dangerous way. Nomads performed the function of the guards and ensured the security of the caravans, when the traders passed their lands.

Caravan series were built on agricultural oases. The traders, caravaneers and the travelers following them could rest, wash themselves, have a tasty food, entertain themselves, get to know the latest news, communicate with representatives of other cultural worlds, relax, get some medical treatment and regain strength for the further way there. These Central Asian caravan serais became the zone of formation of highly developed and professional public catering service, the influence of which still extends to the life of the sedentary peoples of the Great Silk Road. Professional catering required male strength and endurance, and still almost all men of the sedentary peoples of Central Asia are the masters of culinary art, which they use in everyday life. Caravan serais also became the zone of the development of *specialized entertainment types and genres of art that are presented to spectators, primarily of music and dance. It was the variety art of Middle ages.* These genres of music and dance that came to caravan serais from settled people's towns, reached the highest excellence in the region, which had a positive impact on the development of these nations' variety art in socialist culture of XX century.

The nomads of the region – the Kazakhs, Kyrgyz and Turkmen with their mobile mode of life, had an abundance of entertainment genres of poetry and music, but being dispersed in the rites, song folklore and the art of oral professional musicians, they did not develop into *a special area of presentational, professional, entertaining stage art.* Numerous nomadic sport, competitive and militarized games such as *kazakshakures (wrestling), altynsaka (shooting at target)*, various kinds of equestrian

competitions that took place on an open steppe spaces could not be transferred to the stage in enclosed spaces. All sorts of fun and games taking place in a yurt, amateur and professional performance art of singers and instrumentalists, could not be presented on a stage as well.

Upon the large gathering of people, professional musicians gave performances in open spaces, outdoors and it was the part of festive or ceremonial communication. Nomadic way of life did not imply stationary premises, where it was possible to allocate the stage and separate the artists and spectators. Thus, song folklore and oral professionals' works with a syncretic nature that reflects in internal unity and integrity of form and content and covers such elements like ritual, music and poetry, resisted the scenic forms of presenting the art in nomadic culture. All this affected the development of variety art of nomadic peoples of the region. Its formation was carried out in parallel with the process of urbanization that began in 30-ies of XX century, when former nomads started moving to the cities, where theatre and concert building, i.e. closed space for mass audience and listeners, were built.

How did this process take place in Kazakhstan? To some extent it is typical for nomads of the region. In the first half of XX century, the Kazakhs shifted to a settled way of life. Political, economic and demographic aspects of this process are disclosed in the scientific community of Kazakhstan's Independence era fairly well (from 1991 up to the present time).

In the 30-ies of XX century Kazakhstan started the period of building a new socialist culture. A workforce from Russia was sent to the republic for assisting, control and overall management of the process. Musical-drama theatre was built, and buildings were allocated (then they were built) for the performance of the Kazakh nation's «new art», which «stepped from feudalism to socialism, bypassing capitalism». Model of the new culture was urbanized and Eurocentric. Stage art first appeared in the life of Kazakhs in this period. Folk songs sounded from the stage, and the novelty and modernity was that they sounded from the stage as a presentational music.

*30-50-ies. The period of Stalinism. The initial stage* of the formation of variety art is associated with the influence of the paradigms of the Stalinist era with the following characteristic features. Oral-professional songs sounded on the stage in 30-50-ies in traditional solo performance, in a guttural folk timbre; their melody remained intact, but they were processed in the European homophonic-harmonic

style, and sounded accompanied by newly introduced instruments like accordion, piano or even folk orchestra.

The novelty and modernity of the songs consisted in their harmonization and indispensable presence of the accompanist. The past universalism of a professional singer, when he could sing and accompany himself – disintegrated. At this stage of Europeanization of Kazakh culture and the professionalization of art into the European style, folklore syncretism collapsed. Folk songs that sounded from the stage lost touch with ritual and domestic contexts. However, in the urban culture, some elements of the past synthesis of arts was present in the form of spoken phrases, for example, in performance of *kuys* – «күйсөйлейды» – «куй speaks», intermediate vocal and instrumental genres – *ән-күй*, (*song-kuy*) *жыр-күй* (*legend-kuy*), or oral and prosaic forms of music-making, called *аныз-күй* (*legend-kuy*), where the story was accompanied by musical fragments – illustrations (Mukhambetova, 2002: 148-149).

During this period first westernized Kazakh stage songs for concerts were created, for example «Kazakh waltz» by Latif Khamidi in 50-ies, and his compositions «Бул-бул» (Nightingale). These songs were performed by opera singers with European vocal training. Due to their constant transmission through radio and performance in concerts, they became very popular among folk. Except Latif Khamidi, there were other composers who created pop songs. A special type of folk songwriters and composers were formed in traditional culture, who Europeanized folk songs. Their works reflected the reality of a new life, and they renewed the musical language. They continued the development line of Kazakh song melos founded back in XIX century by great Kazakh poet and philosopher Abay Kunanbaev, which was manifested in rejection of some elements of traditional and professional songs, which were characterized by sesquioctave or even two-octave range of the melody, solo parts extending at the highest sound of a song, showing the beauty and strength of voice, virtuosic adornments, complex solo and chorus structure. On their structure, the new songs were close to traditional *karaolen* (couplet structure, small range, no chants), and Soviet pop songs. And most importantly, the melody in its development based on tonal-harmonic functions. Therefore, they sounded better when accompanied by accordion, but not *dombra*. The most prominent representative at the end of the initial stage of development of variety art in 50-ies was Shamshi Kaldayakov, whose songs were popular in auls and were

performed in solo or in chordal accompaniment. Up to the present time they are included in the repertoire of many pop singers.

In the songs of new type, the melody is mostly based on tonal-harmonic functions, in contrast to monodic organization of traditional melos. Peculiarities with the absence of harmonic VII step in Kazakh folk melody influenced the harmonization of the songs, determining the use of natural VII step in accords of minor songs.

Two trends of different levels appeared in song genre: at the level of the musical language Kazakh oral traditional music was integrated with written tradition of European music (synthesis); at the level of genre there was a synthesis of Soviet pop music (and western music through Soviet art) with Kazakh song tradition (Najdorf, 2011).

*PART 2. 60-80-ies. Development of variety art in Kazakhstan in the period of Khrushchev «thaw».*

At the initial stage of development, in 30-50-ies traditional song folklore was integrated to stage. Musical and poetic stylistics of Kazakh folk songs: simplicity and conciseness, naturalness of sound are combined with the stylistics of variety songs, that do not extend beyond the European academic style in music.

In the period of the Khrushchev thaw, the ensemble «Dos Mukasan» was one of the first who transferred Kazakh folk songs to stage adapting them into a pop style, but not into academic and European style. This became possible after the world festival of youth and students in 1956 in Moscow. New musical ideas expressed at the festival paved the way for Soviet stage music. «Dos Mukasan» that was created at the turn of 50-60-ies, immediately gained a huge success. The press of that time noted the innovation of talented musicians, search for new forms, commitment to music. All this won the hearts of Kazakh listeners. Due to their high level of professionalism, the raised the Kazakh stage art to all-Union level. During the Khrushchev thaw, many vocal-instrumental groups were popping up in Kazakhstan. However, the scope of their popularity was limited to a region, at best to the bounds of Kazakhstan, and their «lifespan» was usually short. And only «Dos Mukasan» became popular within Kazakhstan and beyond its bounds. The ensemble toured the Soviet republics, and was particularly successful in the region of Central Asia. The group that was created in the 60-ies of past century within the frames of students' amateur performances of Kazakh Polytechnic Institute, it became a significant phenomenon in the culture of Kazakhstan of the 60-ies, and is still popular.

Creator, leader and undisputed leader of the group was a man of high artistic talent, creativity, inquisitive mind and curiosity DossymSuleyev. He is a composer, arranger, singer, guitarist and saxophonist, an excellent connoisseur of traditional music and trends of development of world pop music in the 60-ies of XX century. For adaptations «Dos Mukasan» used not only folk songs such as «Kudasha», but also the songs of oral professionals like «Lyailimshyrak», «Nazkonyr» and others. In addition to the folk songs, their own songs created in national style and adapted to pop style had a great success. One of them is a wedding song «Toijyry» that became a constant attribute of the Kazakh weddings from 60-ies. And it still sounds in weddings.

The fact that the ensemble has grown from the amateur art of the students of Polytechnic Institute, was of great importance. The stereotypes that had formed during total control over the artists that prevailed in state concert organizations did not dominate over them.

The huge success of «Dos Mukasan» was determined by the fact that it brought a completely new style into the Kazakh stage art. The components of the ensemble's artistry are the scenic behavior and natural singing ability that developed on the basis of national voice formation that is far cry from the restrained academism, lively and temperamental style of singing (typical to sanguines and choleric), modern rhythms, beautiful polyphony with tart harmonies, expressive instrumentation, improvisation. All of this in aggregate met the sense of life of the youth keen on novelties.

Acute modern rhythms came to the fore; dombra and archaic shan-kobyz were added into the content of accompanying instruments; relaxed behavior, informal and cordial communication with the audience as with guests, which was typical of traditional musicians and professionals, erased the borders separating the artists and the audience. High emotional excitability «spread» to the listeners; repertoire of the ensemble has gone beyond the lyrical or ideological and patriotic songs that dominated at the stage in 50-ies. These extraverted sentimentalists brought humorous, lighthearted and parody songs into their repertoire. Members of the ensemble came from the students and belonged to the intellectual elite of the youth. Despite the fun and seemingly carelessness peculiar to the youth, along with the musical and poetic talent, their art was based on high productivity of intellectual activity. Subsequently many of them became candidates and doctors of sciences in technical fields of knowledge, held senior positions

in the education system. The tendency created by «Dos Mukasan» up to 80-ies was proceeded by the groups named «Arai», «Medeo», «Arkas», «Yashlyk», «Roksonaki».

*Part 3. Periods of Perestroika (1985-1990) and Independence (from 1991 up to the present days). Modernization of Kazakh musical variety art.*

The ways of development of the stage art and its interaction with the traditional song are considered as a result of the global expansion of cultural ties and a more acute sense of national roots brought by the modernity. In this period, we observe further enhancement of the influence of western pop art, facilitated by policy of cultural tolerance, informational openness and opportunity of closer personal contacts with the pop artists of near and far abroad countries.

The art of the ensemble «Dos Mukasan» still continues to influence numerous Kazakh variety art soloists and groups, because in the modern socio-cultural situation, for many nations folk song tradition becomes essential, which in conditions of aggressive pressure from the mass culture becomes demanded both from the perspective of adaptation mechanism and from the position of creative potential as a factor of stable development in conditions of modernization of society. This period is characterized by modernization of the Kazakh musical variety art in general and the emergence of new ways of adapting traditional music for the stage.

In recent years, many nations have shown a tendency for national and cultural revival, manifested in the strive to return to own culture, language and traditions. S. Volkov wrote: «We must cling to our roots, as these roots are our support and our hope, and maybe, our salvation» (Volkov, 2000). And the roots are the history, culture and spirituality of the people.

Each culture has national-specific peculiarities: qualitative definiteness of the spiritual life of the nation, accumulated over years and enshrined in peculiar traditions, values. Many elements of life of the ethnic groups (instruments and methods of production and way of life, rules of etiquette, traditional clothes, etc.) start to lose national color with time, and only art, in particular music art, remains national, while retaining ethnic identity even in conditions of foreign culture influences. Therefore, due to enhancement of ethnic specificity in culture, today the folk songs play an important role for national identity. A song as the most common type of traditional music, as a product of the collective and oral tradition, existing in many variants, conveys the identity of the nation, reflects its mentality.

The traditional song has a powerful potential, which increases its adaptive capabilities to modern conditions of perception, creates the grounds for development and modernization of new forms of musical culture. The ethnic stage art that meets collective spiritual needs of the population, is becoming a major cultural factor that cannot be ignored, on the other hand, it is becoming an interesting indicator of rapidly changing global and regional processes of profanation, deindividualization and at the same time, resistance to these processes by preferring own ethnic art (Mukhambetova, 2002). This musical direction combines all the important factors for the modern listener, which lets him fully perceive and assess mass action on stage and satisfy own requirements to modern performer. One of the characteristics of folk songs is a reproduction and reflection of feelings, moral norms and values of the ethnic group in its content. Their existence on the modern stage is a real opportunity to pass the ancestors' legacy to the descendants. In conditions of globalism, the folklore sounding on the stage reminds the listeners of their ethnic affiliation, national identity.

Traditional Kazakh music is characterized by two styles of song tradition – lyrical and recitative songs. People call the lyrical songs ‘ән’, recitative songs – ‘жыр, терме, желдирме’. The songs of lyrical style prevail in folklore, and the professionals perform both styles equally. Different professional and local schools and genre-stylistic directions are characterized by the prevailing lyrical or prevailing recitative style of singing. They are ‘*terme, tolgau, jyr, dastan*’, fable songs, historical, lyrical, comic and youth songs, which over the centuries had its own specific understanding of the world space, specific cultural view on life and promoted high moral and spiritual values. Recitative songs ‘*terme*’ appear for the first time on Kazakhstan stage and these songs radically differ both from the Kazakh lyrical songs and European songs.

*The third Millennium* brought tremendous changes. Modern open society provided a great opportunity of familiarization with world culture, including the world pop music. This concerns both the performers and listeners, whose artistic outlook has broadened considerably. The performers change, and the listeners change as well, and the modern stage art of Kazakhstan treats the folk material differently.

By the end of the past century there were great changes in the ratio of rural and urban Kazakh populations. The urban share has grown; its composition has changed. Along with the influx of villagers into the cities, i.e. the first generation of townpeople, the

third, fourth and fifth generations of former nomads live in cities. To some extent, they are disconnected from traditional way of life, traditional folklore and oral professional music, from nature, ethical and aesthetic values of traditional culture. Being familiar with a wide range of art, artistic values of world culture, they retain a spiritual connection with tradition, and they are drawn to national music, which they prefer to listen in a stylized form.

For the stage art, being an urbanized phenomenon in the Kazakhstan of XX century and a phenomenon globalized in recent decades, a significant drawback of traditional songs as a musical direction is its static character, which is associated with the features of already formed mass perception.

As for the Kazakh folk songs, the time demanded the application of specific techniques to enhance its expressiveness: meaningful intonation of words, special plastic movements on stage, expressive gesture, costume, new tempo and rhythm of scenic actions, as well as previously unknown choreographic performance (backup dancers) and positioning.

In an effort to resist the onrush of modern Americanized pop music, numerous ensembles appeared on the stage and they promote the Kazakh song. They are: Urker, Nur-Mukasan, MuzART, Jigitter, Konyr, Baiterek, Jebe, Kaspyi, Arnau. Stylization plays an important role in their art. Most of them sing in so-called academic style, which is often mistakenly named «pop vocal» by the performers themselves, the aesthetics of which do not cover traditional guttural timbre with its characteristic additional overtones. This academic style is formed in educational process in modern musical educational institutions, including colleges, conservatories, academies of art, universities of art, musical faculties of pedagogical universities. Some performers, who did not go through standard voice training in educational institutions, who came to stage «their own way», skipping music education, retain the manner and timbre of traditional singing.

Pop vocal in its sound is defined as a cross between academic (or classical) vocal and folk vocal. Academic and folk singers work within a certain canon or regulated sound and they are not allowed to make deviance from the norm. pop singer is distinguished by original sound, own characteristic, easily recognizable demeanor, stage image.

Pop singing is a type of vocal that is close to informal speech and natural sound production. It uses the following techniques: splitting, rattle, rock vocals, drive, subtone, overtone (guttural) singing, vibrato, glissando, falsetto, mix. All of these varieties

ies of vocal techniques and styles are to some extent mastered by Kazakhstan stage artists.

We should acknowledge that various styles and techniques of guttural singing are most popular among performers and especially the audience, which did not sound on Kazakhstan stage up to 90-ies of XX century.

The genre of pop song covers not only vocal, but also the whole complex of expressive means, including acting skills of the performer that occupies a special place. «The stage needs not only professional musicians, but also artistic musicians, who can act, live on stage, as the dramatic artists do... All the elements of this synthesis are «are equally important ... Weak vocal abilities are often compensated by the abilities of acting and «living» the material.... Not only the voice, but also the use of head, heart and all your being is particularly important while singing on the stage» (Khalizev, 2004). Synthesis of acting and vocal arts becomes the most important condition for «viability» of the songs on the modern stage of Kazakhstan.

Stylization of Kazakh folk songs includes a complex of factors: folklore, pop vocal, synthesis of stage image and dance. «Stylization is a deliberate and explicit orientation of the author to the style that previously existed in the art, imitation of it and reproduction of its peculiarities and properties» (Elemanova, 1984). In modern variety art of Kazakhstan, orientation of the stage songs to «the style that previously existed» is often manifested as an orientation to the modern, western style of pop singing. If in the first case, there is a setting for a style that is not peculiar to the current time, in the second case there is a setting for a style that is not peculiar to this particular place. If the orientation to «the style that previously existed» is primarily a desire to preserve the codes of preceding culture, to transfer them to modern times and allocate a place for it, then the stylization orienting to the modern western style is, on the contrary, a desire to move away from traditional aesthetics, to «ennoble» the song to the level of one-sided «modernity» (Abdrakhman, 2002)

Peculiarities of performing folk songs on stage reflect the synthesis of different types of art, ensuring its staginess. The modern performer should carry out a comprehensive study of the national art, understand the sound production process, pay attention to the melody, tone and pitch of voice, techniques of vibration and voice, to nuances and dynamics, soft and smooth sound production when shifting from one register to the other, only then the song will be able to find a way to the hearts of listeners, affect

them with its sincerity, authenticity, can convince, and give new life incentive.

A work on creating the image requires precise and deep, truthful approach. Different sources, literature, dedicated to well-known representatives of the history of the song tradition, can help on it. Abay's «Dombyragakolsokpa», M. Auevov's «The way of Abay», S. Mukanov's «Baluan Sholak», Zh. Kosybaev's «Mukhit», S. Zhunisov's «Akan seri», Z. Akyshev's «Jayau Musa», «Imanjusip», A. Suleimenov's «Adaskak», I. Zhakanov's «Ak-kularkonganaidynkol», Zh. Karmenov's «Makhabbatani» and others testify to the presence of stable artistic and aesthetic universals of vocal culture.

When the folk song is oriented to the western style, specific techniques of modern world variety art including splitting, drive, subtone, yodel are used, and it generates completely new style of songs.

Naturally, different groups of listeners react differently to these processes. The older generation is often not willing to acknowledge, and sometimes to recognize the songs that they know from the childhood, considering that the modern form changes the essence of the national sample. Indeed, they often lose «simplicity and conciseness, naturalness of sound». Cosmopolite youth happily accept such experimental adaptations, finding in them the reflection of own ambitions, desires to introduce or support the new in life. They reply to «elder generation»: «You liked the folk songs performed in «academic» style, accompanied by piano or orchestra, performed by the singers with European, so-called «academic» voice training. Indeed, they are as far from the songs, performed in guttural timbre, accompanied by dombra, as the songs of pop stage art».

The emergence of the generation of new singers like BatyrkhanShukenov, MadinaEralieva, Saken Kalymov, Shakhizada, Nurlan Abdullin, Madina Sadvokasova, Aigul Imanbaeva, Akylbek Zhemeny, Altynai Zhorabaeva, Tamara Asa, Makpallsabekova, Shaba Adenkulkyzy, Zhuldyz Bakytkyzy and others on the stage of the 80-ies allowed to demonstrate the huge vitality of the traditional system of means of artistic expression and «its ability to develop constantly through active cooperation with other original and new forms of musical art while preserving the qualitative peculiarity and depth» (Bovkunova, 2006). The groups «Orda», «Al-Davai», «Rakhat-lukum», «101», «Ringo», «91», «KesYou», «Lashyn», «Renzo», «Ayumi» belong to the direction based on western pop music.

An important factor in the synthesis of the folklore with variety art is:



1. Performance of melodic lines in authentic folk-vocal manner: Maira Ilyasova, Ardak Balazhanova, Roza Alkozha.

2. Synthesis of national manner of performance with variety vocal techniques – Muzart, Makpal Zhunusova, Altynay Zhorabaeva, Gulnur Orazymbetova, Mairalliasova, Karakat, Erkin Nurzhanov.

3. Mixing of traditional performance art with variability of accompaniment. Performing the melody and lyrics of traditional songs in their authentic form on the stage, the performer varies the accompaniment. Thus, Omirkul Ainiyazov can perform traditional songs (mostly *terme*) with *dombra*, or accompanied by accordion. Both of the variants are just the transfer of traditional sample to the stage, in a pure form, put it that way. And at the same concert he can perform part of the songs under the sounds of *dombra*, accordion, ensemble of folk instruments, which back up the melody of the song almost in unison or accompanied by synthesizer. This stylistic eclecticism on the stage is perhaps caused by the desire to demonstrate proficiency in different instruments and techniques of performance, to bring timbre diversity into the concert, and find a way to the listeners of different stylistic directions.

4. Ensemble singing of solo folk songs in academic manner of singing, in unison with *dombra*. It is the trio «Konyr», consisting of two men and one woman. There are lots of the ensembles of this type. Collective singing of three or four performers in unison is typical to the performers with undeveloped harmonic hearing, who didn't receive modern westernized education. Sometimes they sing in unison under the harmonic accompaniment of a synthesizer. Poor musical treatment of the song is balanced out by their musicality, soulful recitation of the verse, temperamental framing. Such groups, that are more amateur rather than professional, exist to satisfy the longing of former villagers for a folk song.

5. The performers mostly diversify the unisonous sounding of melody by singing solo verses of the songs in turn, thus bringing timbral novelty. One of the most popular groups of this type is «Muzart», whose success is based on beauty of the soloists' voices, harmonic richness of instrumental accompaniment, high performance culture. Their repertoire is created with a great taste. Their folk songs, modern popular songs, retro songs, as well as their own songs in national style are distinguished by their beautiful melodies, harmonization, soulful style of performance.

6. In the repertoire of many performers the songs of the composers and melodists of the past century

occupy a big place. These songs, created by specific individuals, have become a peculiar folklore of the XX century. On the modern stage they often sound in the arrangements made in the style peculiar to XX century, i.e. in westernized treatment familiar from the past century. Fittingly, these songs were not influenced by pervasive orientation to the hit standards, which are reflected in the melody, harmony, structure, manner of performance of modern songs. This can be interpreted in two ways, on the one hand, as an attempt to keep a familiar style for the lovers of this repertoire (it's mostly the older generation), and on the other hand, as passive adherence of the performers themselves to the usual standards.

7. Attraction to stylistic synthesis. It is Kydyrali Bolmanov with his «Terme», which preserved the lyrics and melos of traditional *terme*, and the song is not accompanied by *dombra*, but by the stage ensemble. Hence the simplification of traditional uneven metro-rhythm, corresponding to European norms with the loss of improvisational nature typical of tradition. These stylistic deviations from tradition are compensated by the condensation of the general texture of musical lyrics and intensification of its sonority. Externally it is similar to what we described on Omirkul Ainiyazov's art. However, Ainiyazov's art is characterized by the overuse of different possibilities, and in Kydyrali Bolmanov's art we see deliberate adaptation of traditional *termeto* the westernized style of performance.

8. Pop groups that sing in the the western style are: «A-studio», «Musikola», that gained popularity not only within Kazakhstan, but also within CIS countries, groups of local significance like «Al-Davai», «Bagor», «Ringo». From the traditional songs these groups partially derived intonational elements of the Kazakh melos, as well as some timbre specificity, that is reflected more brightly in the songs with Kazakh lyrics.

9. «Original art», i.e. groups that use in their work «authentic features of the Kazakh culture of a certain area»: the style of ethno-rock is peculiar to «Roksonaki» group, archaic character – «Turan», archaic character – «Aldaspan» groups.

10. «Art on principle» arrangements: instrumental groups: «Ulutau», «Urker» rock group.

«Art on the model». This type includes the groups that caused the transition of mass musical culture from a certain style to a «trendy style»: in past it is «Dos Mukasan» and numerous «VIA»... In the modern times it is «Popcorn», «Skillz», «K7». An appeal to world music (most common in the style of World music (Davidson, 2013): Aigul Babaeva, Maira Dauletbakova, Zhanna Orynbasarova, Zhanar

Dugalova, Crossover: Tolkyin Zabirowa, «Mezzo», Sara Naiman, Ansar, Art classic; «Vidmen».

11. «Stage art», associated with famous names such as Roza Rymbaeva, Nagima Eskalieva, Makpal Zhunusova, Nurlan Onerbay, Bakhyt Shadaeva.

12. What is interesting from the perspective of the development of the style of modern Kazakh variety art is the creation of original and unique compositions based on folklore, using poetic text, melody and techniques of performance on one hand and the creation of original and unique compositions transforming original elements of the song, on the other hand: Edil Kusainov, Nurlan Alban, Nurlan Abdullin, the groups Magic of Nomads, Ulutau, Urker, Alashuly. Their searches are often based on the use of archaic layer of common Turkic folklore as the basis for creating pop compositions, as well as the use of authentic, guttural manner of singing using folk instruments, their timbres, techniques of playing. The brightest performers of this direction: Edil Kusainov, Kazbek Edigei, the groups «Koktyurkter», «Turan». This direction that clearly embodies the common Turkic archaic character is very popular among Kazakh mass audience. The performers of this direction often tour abroad, where they are popular as well.

This direction is characterized by creative individuals, who received musical education in conservatory, who gave their time and energy to study traditional music of cognate Turkic nations, especially the Siberian peoples, who have preserved the ancient layer of general Turkic archaism. In modern Kazakh tradition this layer was not preserved in its original form due to two reasons. The first reason is the elimination of baqsy, main bearers of the ancient archaism, the second reason is a ban on the performance of archaic genres usually associated with shamanic practices and mass magical rites, such as driving out the spirit of the disease, rainmaking (Zemtsovsky, 1977). Synthesis of ancient archaic layer of music (guttural singing) with the new modern trends of pop music, a unique combination with shamanic plastic movements, brilliant acting master-ship of transformation was demonstrated by Gulnar Orazymbetova. In «Zhas Kanat» project, she incredibly performed «Korkutata» composition. Kydrali Bolmanov, Bekbolat Tleukhan used the traditional instruments like dombra, sazsyrnai, kylkobyz. Archaic ethnic elements transferred to stage, were enthusiastically received by the audience that ensured their immense popularity.

In general, the trends of further development of national variety music art includes the enhancement of national specificity along with an entry to the

world musical level. In Almaty and Astana, the following groups and soloists are the examples of this kind of activity: Roza Rymbaeva, Marzhan Arappaeva, Dimash Kudaibergenov, Dinara Sultan, Zhanar Dugalova, Alisher Karimov.

Many pop singers relied on *a spectacular performance of a folk song, but not on its authenticity*, therefore the principles of authentic folklore were smoothed over. Currently the singers did not refuse from showmanship, but on the contrary, they find different means for its implementation, but they clearly distinguish between authentic and secondary performance of a folk song, which makes you think on the authenticity of its performance. Understanding the meaning of all expressive means of the folk song gives great opportunities for artists to creatively disclose in singing, in meaningful intonation of the word, in plasticity of scenic movements and gestures. A well-known musicologist and culturologist Tatiana Cherednichenko wrote: «the factor of fashion is added to musical performance. On the modern stage the song «is brightened by the waves of dancing styles and innovations of arrangement, changing costumery, design of concerts, entertaining style of the videos. «Brightening» the songs, these means often replace the virtuosic brilliance of the performer himself, allowing the soloists not to bother themselves with improvisation, but to lip-sync. However, there is always a layer of details reviving the canon in minstrel art. It hides the standard, but at the same time serves to preserve it, like the gastronomic flavors that refresh interest in the daily cutlet» (Tcherednichenko, 2002).

Therefore, some performers felt the need to refer to the art of theatre, which helped to implement their own vision of the song.

After the discussion with the performers, we have known the multi-stage way of theaterized performance of the song: 1. first you need to define the theme and idea of the work; 2. analyze the poetic text; 3. determine the genre; 4. choice of the set of circumstances; 5. choice of the tempo-rhythm of scenic action; 6. nature of the movements or choreography; 7. positioning and costume. All of this constitute ideologic conception of the work. The rejection of the static elements, synthesis of the arts, showmanship, new forms of interpretation are the ways of adapting the work for the stage, sometimes including the spectator into the performance process.

The stage artists pay increasing attention to staging the songs, creating vivid musical and dramatic works involving expressive means from different

types of art. Supporting the stylization of Kazakh folk song with a bright scenic image, that includes a modern, stylized Kazakh costume, that went through the evolution, and with a mass show, the artist gets the full picture of this genre, which automatically makes him understandable and close to modern audience.

The theatricality and staginess of the costume, but not the everyday Kazakh costume that did not go through design processing, play an important role in corresponding to the role of stylization. The main purpose of this costume is the creation of an artistic image. The origin of this cloth predefined not by the need to protect the body from environmental influences and not by the sense of shame, but the need for self-expression and theatricalization, inherent in man.

A pioneer and still the leader in this direction is the group «Turan», whose costumes that are made using fur, leather, felt, wood, metal, immerse the spectator into ancient Turkic world. It is impossible to clearly identify what is the national identity of these costumes, which corresponds to the band's music with a prevailing archaic type of intonation (guttural singing) and genre layers of folklore, common to a large group of Turkic peoples, primarily of the Altai-Siberian region. The ideological orientation of the group is to recreate the common Turkic world, and this aim determines the design of musical instruments, where they emphasized the archaic forms and methods of wood processing; the instruments are decorated with ornaments common to the peoples of a large region.

Theatricality is an integrative characteristic of the costume, and both historical and modern costumes can serve as an example to it. In using the costumes of past centuries, one should reckon with the visual experience of the modern viewer. In this difficult situation «symbol memory» comes to help. This term contains stable semantic associations and the associations peculiar to postures, gestures, ornaments, headwear, accessories, etc.

It is proved that semiotic principle of creating an artistic image in the theatrical arts is a range of colors, their interaction. This thesis is based on color codes (typical in the signs of archetype representation of the external world), which were read automatically and was kept unchanged for millennia.

Each color has its own meaning, which does not depend on shape. The content of the color is reflected in symbols, allegories, signs. Characteristic features of color semantics are the meaningfulness and ambivalence (Cutietta, Robert; Haggerty, Kelly 1987; Haggerty, Kelly, 1987). Over the centuries,

the color had many meanings and as a symbol, it is a condenser of information.

The styles of costumes of each member of «Turan» ensemble are individual. But in general, on the stage they look as a whole, a harmonious color «fitting». It is created by unity of materials like felt, wool, leather, metal, and most importantly, by the use of natural wool colors, by the use of materials dyed in the colors, that can be obtained using natural dyes (ocher, leaves and roots of herbs and trees, etc.). Animal fur was the fundamental element of the nomad's clothes and the interior of his yurt with different woven and felted rugs, as well as the external skeleton of the yurt, made from the wood base covered with a felt. The wool color plays the role of a capacious symbol of the culture of nomads and herders.

The group gained popularity abroad largely due to the unity of well thought out repertoire and singing style, external trappings and strict imposing manner of scenic behavior.

### Conclusion

The emergence of variety art in Kazakhstan is the result of socio-economic transformations brought from outside; development of pop art and adaptation of the traditional songs on the stage as a way of establishing continuity with the traditional music and culture happened within changing ideological paradigms of Stalinism, Khrushchev thaw, the period of independence and globalization.

Transformation of folklore leads to the emergence of new forms of performing song folklore on stage, combining the traditions of folk songs and elements of modern art, that follow the laws of the stage. Pop singers started to sing folk songs more frequently, interpreting it on stage in a stylized form. Thus, they translate the content of ancient layers of song folklore into the modern language of musical art, which makes archaic content of folk songs available and understandable for modern listener. This preserves folk traditions, which are a vivid manifestation of national identity.

Adaptation mechanism of folk culture, which was understood as its ability to survive and develop in the new environment works as a resource, providing the self-identity of the person, his connection with the community, meanings, values, stability and life technologies. In the context of globalization and crisis of spiritual values, the folk culture becomes the basis for the revival and development of modern communities.

At the present time folk culture is important for society as a real and effective factor for the development and modernization of society. As a part of folk culture, song tradition took on a new function by the end of XX century, entwined into the art of urban-

ized society. Modification of song folklore spontaneously occurring at the turn of XX-XXI centuries on the modern stage testify to the fact that musical language and style of the new art is being formed on modern stage.

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