

Annotation
to the text of the dissertation of Maygaziev Saken Kordabaevich
“Ethno-folklore tendencies in the modern Kazakh stage (on the example of
the creative activity of ethno-folklore ensembles)”,
submitted to the doctoral (PhD) thesis
by specialty 6D041600 - Art studies

Relevance of the research topic

Kazakh art criticism has a sufficient number of scientific works devoted to the analysis of various trends in modern music of Kazakhstan, which in turn makes a significant contribution to the development of domestic science. Most of the works are devoted to musical directions. However, issues related to a special analysis of each musical direction, an analysis of the historical process, the stages of the formation and development of domestic estrade, determining the role and place of estrade in contemporary art in Kazakhstan, analysis of its style diversity and other important aspects are still require new research.

One of the main tasks of modern musicology is special attention to the study of the leading trends, genres and styles of creativity of ethno-folklore ensembles that reflect the ethical and traditional values of the nation. It is extremely important to determine the role of ethno-folklore ensembles in the modern culture of our country as a whole, to determine their contribution to the process of preserving national identity, also to analyze further development prospects. In this regard, the artistic principles, trends and repertoire of ethno-folklore groups, their creative successes and searches can be an indicator of the implementation of the general processes of cultural development of Kazakhstan as a whole, estrade in particular.

The study of modern "life" of deep, clear from the point of view of genre and stylistic expression of musical masterpieces related to the organic development of the literary and musical heritage, the definition of their ethno-methodology is the subject of modern musicology. The main goal of modern research is the preservation and development of the spiritual heritage of independent Kazakhstan, namely, ancient folklore and professional art of the Great Steppe, which originated in the deep past and survived through the colonial era and Soviet times. In this regard, an appeal to the fundamental works of ethnomusicology in the process of studying the origins of ethno-folklore ensembles gives a positive result.

The degree of knowledge of the research topic

The theoretical aspects of the problems discussed in the dissertation, we find in the structure of musicology, ethnomusicology, cultural studies, philosophy, philology, history and other areas of scientific knowledge.

The dissertation work allowed to determine the direction of the study of the problem on the basis of fundamental world and domestic scientific works. The types and genesis of Kazakh aitys, their influence on the formation of ensemble art were studied by philologists: M. Auezov, M. Zharmuhameduly, S. Kaskabasov, E. Ismailov, R. Berdibay, N. Kelimbetov and others. The dissertation also examined the works of J. Kozhakhmetova dedicated to the musical specifics of the aitys genre.

The works of music scholars S. Gulliev, K. Dyushaliev, F. Karomatov are very important. They made a significant contribution to musical Turkology through their studies of the genesis of ensemble art as the competitive art of Turkic peoples, the ensemble foundations of Central Asian peoples' art macomat. In their scientific studies, the problems of the art makomat are widely considered, various classifiers are given.

The dissertation was based on the works of leading Russian folklore scholars B. Asafiev, A. Sohor, I. Zemtsovsky, I. Matsievsky, which reflect the theoretical theories of the genre and the specifics of advanced techniques for the study of instrumental music. According to the poetic size in ancient Kazakh customs, the research concepts of A. Baygaskina, the musical syntax and language system of the works of B. Erzakovich, B. Karakulov, Z. Kospakov, S. Kuzembaeva, B. Kokumbaeva, D. Amirov, A. Bultbaeva, Z. Kasimova and others are taken as the basis. In the process of analyzing the prerequisites for the development of the modern ensemble and the connection of the repertoire of groups with traditional art, the linguistic and structural features of professional song art of the 19th century and the processes of its transformation in modern music set forth in the works of musicologists. In the dissertation, the concepts of musicologists such as A. Zhubanov, P. Aravin, B. Amanov, A. Mukhambetov, T. Bekkhozhin, S. Amanov, S. Otegaliev, G. Omarov, S. Elemanov, P. Shegebaev, B. Muptekeyev, M. Gamarnik, R. Nesipbay, E. Usenbaev, A. Baybek, A. Berdibay and others were used. Those concepts are about ancient musical instruments and original art of the kuyshi of the 19th century. In the course of the analysis of the ensembles' creativity, the revived art of shaman in these groups, the main results were revealed made by B. Erzakovich, O. Vseolodskaya-Golushkevich, A. Margulan, Z. Nauryzbaeva, B. Abylkasymov, as well as the scientific conclusions of M. Auezov, R. Berdibaev, G. Toleutaev, A. Kunanbaeva concerning the art of zhyrau. Sources were used in the works of J. Badraa, L. Khaltayeva, H. Ikhtisamov, related to the nature of the larynx singing of the Turkic peoples, its mythological concepts. In matters of rational use of Kazakh traditional instruments in ensemble works, the scientific publications of B. Sarybaev were taken as a basis.

Research hypothesis

Estrade ensembles of the ethno-folklore direction of Kazakhstan are a kind of artistic phenomenon with its own musical language and appearance, which originates from ancient times.

Object of the research

The prerequisites of formation, the history of development and the artistic language of ethno-folklore ensembles of estrade art of Kazakhstan at the turn of the XX-XXI centuries.

Subject of the research

Aesthetic principles and problems of the performing style, musical and stylistic system of ensembles of ethno-folklore direction in estrade art of Kazakhstan.

The purpose of the research is to identify, through a comprehensive analysis of the repertoire, the trends in the formation and development of ethno-folklore

ensembles in the estrade art of modern Kazakhstan at the turn of the 20th and 21st centuries.

To achieve the purpose of the dissertation research, the following tasks are set:

- to identify the similarities of the sources of traditional national musical art of ethno-folklore ensembles with the folklore characteristics of Turkic culture;
- explore the influence of national music on the work of ethno-folklore ensembles;
- to analyze the aesthetic principles of the leading artists of the modern estrade in their connection with the traditional Kazakh worldview;
- consider the stages of formation and development, the problems of the repertoire and performing areas of modern ethno-folklore estrade groups of Kazakhstan;
- develop a holistic scientific concept about the identity of the artistic phenomenon by assessing the level of performing skills and the development of the musical mode system in the work of ethno-folklore ensembles of Kazakhstan;
- identify stylistic features, identify the functional genesis and systematize the evolution, stylistic specifics of ethno-folklore ensembles of Kazakhstan, consisting of multi-ethnic instruments;
- consider artistic images in the works of ethno-folklore ensembles, consisting of mono-ethnic instruments;
- analysis of the forms of musical works in the work of ethno-folklore ensembles;
- to reveal new stages in the logic and development of folklore and professional musical art in the work of instrumental ensembles.

The scientific novelty of the research:

1. Group aitys of a collective nature are reflected in contemporary ensemble art and are developing in new directions of modern music. The art of estrade groups of Kazakhstan is studied in their relationship with the maqoma art of Turkic peoples. 2. The work of ethno-folklore ensembles in the art of pop art of Kazakhstan was studied in conjunction with the traditions of Bucks, Zhyrau, Akyns, ceremonial and everyday songs, as well as a comparative analysis of professional national music of the nineteenth century and the influence of traditional art was determined.

2. The artistic structure and verbal patterns of folk songs are considered from the point of view of poetics. Using concrete examples, the continuity of aesthetic concepts of musical art and the text harmony of folk songs, their reflection in the works of modern professional singers are analyzed.

3. The historical process of the formation of ethnic groups in the estrade art of Kazakhstan was specially considered and evaluated.

4. A scientific view has been formed from the position of musicology on the repertoire of ethno-folklore ensembles of pop art of Kazakhstan. The style directions of ensembles are determined, and their systematization is made from the point of view of composition as mono-ethnic and multi-ethnic.

5. From the perspective of musicology, the musical vocabulary of the works and repertoire of such ensembles as “The Magic of Nomads”, “Konur”, “Turan” was

comprehensively studied, the style principles of ethno-folklore groups were determined. The contribution of each collective to the national estrade art is revealed.

6. The evolution of ethno-folklore ensembles from the stylization of ancient folklore works and the adaptation of folk songs to ethnic styles, ethnopop, at the next stage the alignment of Western European and Kazakh traditions, and finally the creation of innovative own works by modern ensembles, based on the visual, thematic component, musical tongue.

7. It is proved that ethno-folklore ensembles in the art of estrade art of Kazakhstan are formed as a special cultural, musical, style phenomenon.

Defense provisions

1. Ethno-folklore ensembles of Kazakhstan developed on ancient Kazakh art of group aitys and the basis of common sources for the Turkic peoples, such as cyclic and multi-genre performance of works by a singer and a group of singers, subject to strict rules, united under one common name “macomat”.

2. The ensembles of ethno-folklore direction are closely connected with the heritage of traditional zhyr, professional songs and kuys, formed in the 19th century. Pop groups are national in content, and the artistic means used by them are of a world level, and their art develops in harmony with traditions and determines the modern appearance of the ethnic group.

3. Traditional poetry has formed a system of concepts and definitions about performing arts. In the system of concepts of performance, the public status of an artist and various issues of creative communication were continued in the aesthetic attitudes of contemporary artists.

4. VIA “Dos Mukasan” in the 70s of the XX century, “Roksonaki” and the pop group “MuzART” created at the dawn of independence, with their searches and achievements in the development of national musical art served as a generator for the formation of ethno-folk ensembles.

5. The search for new styles, which began in the 2000s, at the beginning was expressed in translating traditional songs and kuys to modern instruments, processing traditional kuys in jazz style and a simple three-part European musical form.

6. The basis of the work of musical groups is determined by the connection with the traditional musical culture of the Kazakhs. In their work, they rely on folklore and traditional improvisational art, when the performer changes the musical text depending on the mood of the audience. It is also important that thanks to ethno-folklore groups we have the opportunity to listen to the sounds of ancient, almost forgotten, but revived Kazakh musical instruments.

7. Creation of pop works based on national and Western European classical music, simultaneous performance of works on national instruments and a symphony orchestra - shows a synthesis of traditional art and Western culture. Since 2008, ethno-folklore ensembles began to perform works according to stage, fashionable and entertaining directed performances, they take the form of a musical-dramatic theatrical art performance.

8. Verses of songs or animal sounds, reflected in ancient legends are used consciously in a musical work. The improvisational component is also developed by an unclosed discrete chapter, the use of structural logic, the preservation of

syncretism characteristic of folklore works (song, expressive recitation, dance, puppet art, kuy), the staging of the creative interaction between the performer and the listener in traditional society through the praise of the performer, the use of throat singing, taking us to the ancient Turkic sources, all these are deliberately used musical means.

Methodological foundations of the study

In the scientific study, the principles of historical and cultural continuity, the methods of system analysis, comparative studies and constellation are used.

In addition, the applicant based on the ideas, scientific approaches and methodology of Russian philosophers, philologists, musicologists. In particular, the works of scientists who contributed to the Kazakh musicology of B.Erzakovich, A.Zhubanov, S.Kuzembaeva, Z.Kospakova, B.Karakulov, A.Mukhambetova, A.Baygaskina, T.Bekkhokhina, C.Elemanova, B.Amanova, S.Amanova, G.Omarova, P.Shegebaev, D.Amirova, S.Otegalieva, A.Kunanbaeva, A.Berdibay, R.Nesipbay, A.Baybek and others, the works of philologists M.Auezov, R.Berdibaev, S.Kaskabasov, E.Tursynov and others who studied Kazakh folklore.

The theoretical views of foreign scientists were also used in the dissertation. Among them, B.Asafiev, A.N.Sokhor, I.Zemtsovsky, I.Matsievsky, E.E.Aleksin, S.Gulliev, K.Dyushaliev, J.Badraa, H.Ikhtisamov and other scientists. The methodological basis of the study was also made up of doctoral and master's theses, separate articles on the history and theory of estrade art of Kazakhstan. In the dissertation research, a comparative analysis of the work of modern amateur composers is carried out.

Since the methods of historical-typological, comparative-theoretical and complex research were used in the work, in the first section, scientific studies of mythological consciousness and musical Turkology were taken as a basis.

Publication and testing of research results

The dissertation was discussed by musicologists at a meeting of the «Instruments of the estrade orchestra» chair of the Kazakh National Academy of Arts named after T.K. Zhurgenova. During the internship at the Azerbaijan State University of Culture and Art, a doctoral student held a seminar in which undergraduates from this university and other educational institutions took part. In 2018, at the II International scientific and practical conference “The Great Silk Road - threads of the past and future prospects”, a doctoral candidate presented a report on the theme “Traditional music of the peoples of Central Asia - the origins of contemporary ensemble art”. In 2017, during an internship at the Institute of Art Studies of the Academy of Sciences of Uzbekistan, he participated in a scientific and practical conference where a public discussion of the topic took place.

Publications on the topic of dissertation work:

1. Spiritual and aesthetic heritage of ancient Kazakh song // Science and Life of Kazakhstan. - 2018. - No2 (57). - p. 87-91.
2. Aesthetics of Modern Song Art of Kazakhstan // Life and Science of Kazakhstan. - 2018. - No4 (60). - p. 7-10.

3. The study of the breadth of the ethno-folk ensemble of art in Kazakhstan // 3-International conference. Science and society. 16 February 2018. Hamilton. Canada. p. 11-14.

4. Traditional music of the peoples of Central Asia - the source of modern ensemble art // Proceedings of the International Scientific and Practical Conference "The Great Shell - Your Future and Future Perspective". - Almaty, 2017. - p. 91-100.

5. Ethno-folklore characteristics of the modern Kazakh variety (based on the repertoire of the "MuzArt" collective) Materials of the International scientific-practical conference "Modernization of humanitarian education: science, culture, art". - Almaty, April 15-19, 2019. - P. 304-307.

6. The art of «Muzart» ensemble in Kazakhstan stage art // Opcion, Vol.34 (2018) No.17. 2018. – P. 684-699.

7. Dos Mukasan – the founder of ethno-folk ensembles on the Kazakh stage // Materials of the International scientific-practical conference "Tendencies of development of modern theater art in the framework of the program "Spiritual revival". - Almaty, 2018. - p. 337-347.

8. Ethno-folkloric kernels of the Kazakh estrade // Bulletin of the Kazakh State Women Pedagogical University. – Almaty, 2019. – No1. – P. 315-318.

The structure of the thesis

Research work consists of introduction, three sections, conclusion and list of used literature.

The first section, “National cultural foundations in the music of ethno-folklore ensembles of Kazakhstan”, consists of three subsections: “Sources of ensemble art in ancient Turkic tunes”, “Modern interpretation of national music in the work of ethno-folklore ensembles”, “Ways of development of national song art”. In this section, for the first time, the complex genesis of the path to the formation of new art, pop ethno-folklore ensembles of Kazakhstan in the twentieth century, is comprehensively examined.

During the excursion into the tradition of collective aitys in Kazakh folklore and the works of the peoples of Central Asia, it was revealed that the basis for the development of ensemble singing lies with the folk sources. It was revealed that professional classical traditional music has common sources for the Turkic peoples of Central Asia, such as group aitys, cyclical and multi-genre performance of works by a singer and a group of singers, subject to strict rules, united under one common name “makomat”, and embodied by vocal and instrumental ensembles. Modern ethno-folklore ensembles in their repertoire use the traditions of the zhyrau of the Syr Darya and the Western region, folk and professional songs of Sary-Arka, Zhetysu and Western Kazakhstan, tokpe kuy with a complex composition also occupy a special place. The dissertation revealed that ancient mythological and aesthetic concepts play a special role in the text of traditional songs of Kazakhstan.

The second section, “Trends in the development of ethno-folklore groups in modern Kazakh estrade music,” also consists of three subsections: “Periods of formation of ethno-folklore ensembles in the art of estrade art of Kazakhstan”, “Artistic feature of ethno-folklore groups using multi-ethnic instruments” and “Artistic images in the work of vocal ensembles using mono-ethnic instruments.”

This section analyzes the prerequisites for the origin and stages of development of ethno-folklore ensembles as a phenomenon in modern musical art in Kazakhstan. In the twentieth century, the history of ensembles begins with the creation of such folklore and ethnographic groups as “Sherter”, “Kasyrlar pernesi”, “Sazgen”, “Adyrna”, “Murager”, “Otyrar sazy” and others, then the creation of popular vocal and instrumental groups like Dos-Mukasan, MuzART. The dissertation thoroughly investigated and proved that the MuzART group, with its performances, shows the wide possibilities of dombra in pop works, and the Roksonaki group stood at the origins of the use of national tunes in Russian pop music.

Ethno-folklore ensembles were first divided into two groups: consisting of multi-ethnic and mono-ethnic instruments.

The third section, “The musical-style process characteristic of the repertoire of ethno-folklore ensembles of Kazakhstan,” consists of two subsections: “Types of musical compositions in the work of instrumental ensembles” and “New levels of folk and professional music of pop groups”. This section analyzes the musical specificity of ethno-folklore ensembles. The dissertation revealed that the Kazakh ethno-folklore groups “Roksonaki”, “Ulytau”, “The Magic of Nomads”, “Aldaspan”, “Konyr”, “Turan”, “KhasSak” are not limited only to the masterpieces of national classics, but also boldly use and pop adaptations of the best Western European works. Comprehensively investigated are the ways of presenting traditional music for the modern listener, their influence on the country's culture, as well as the stylistic features of each ethno-folk group.

In conclusion, brief conclusions are given on the results of the thesis.