

ABSTRACT

for the Doctoral Thesis by Venera Nagmetdullaevna Alpyssbayeva entitled “Genres of Musical and Rock Opera in Popular Art: Trends and Development Perspectives” submitted for the degree of Doctor of Philosophy (PhD) in the field of 6D0040800 – “Art of Pop Performance”.

Topicality of the Research Topic

In the second half of the 20th and early 21st century, the musical and rock opera have experienced a period of flourishing in world culture. In Western European and American musicology, the musical is considered one of the leading established genres with strong traditions and commercial potential for further development, while in domestic culture, this genre is relatively new and is still in the process of formation. Rock opera began to take shape in the early 20th century within the global music scene. In Kazakhstan, this genre has developed more recently, reflecting national specificity in its dramaturgy and musical expression.

As the development of musical art and culture unfolds, new meanings, values, and forms emerge, suggesting a need for updating and expanding the knowledge base through contemporary research. The genres of musical and rock opera in Kazakhstan arose as a result of the synthesis of American, Western European, and Kazakh musical cultures.

The topicality of this research paper is confirmed by the current compositional and live performance practices, as well as the breadth of scientific debate surrounding the genres of musical and rock opera. A significant aspect of this research issue is its connection to the national development program as “Concept for the Development of Creative Industries for 2021–2025,” where the second point highlights the principle of “national identity,” emphasizing the creation of creative products based on the unique cultural code of the Kazakh nation.

This principle forms the core of state policy, aiming to develop a competitive creative mentality that rests on a system of values, creative activity, and the ability to produce in-demand cultural products such as musicals and rock operas.

In Western European and American musicology, the musical is recognized as one of the leading genres with strong traditions and commercial potential for development. In domestic culture, this genre remains relatively new, constantly interacting with phenomena of mass culture. The history of the musical and rock opera in Kazakhstan spans only the last few decades of the 20th century and early 21st century, but it has already achieved significant accomplishments. Among the composers who have explored this genre are K. Duysekeev, B. Tochenbaev, A. Serkebaev, E. Kanapyanov, and T. Mukhammedzhanov. Drawing on foreign models, they have created individual, innovative solutions, overcoming the challenges and problems arising in the domestic socio-cultural environment.

Currently, musicals and rock operas are in high demand, with new compositions continually emerging and being performed on various stages. One of the recent novelties in this genre on the domestic stage is the project “Julia”, based

on the song repertoire of the group “A-Studio” incorporating the ideas of local directors and the sound transcriptions of Batyrkhan Shukenov's “hits” whose grand productions have allowed fans of the genre to enjoy debuts and commercialize the project.

This work aims to conduct a historical-theoretical, art-historical, analytical, and musicological study of works by Kazakh composers in these genres.

The Object of the Research work is Kazakhstan's popular music art as a holistic artistic phenomenon.

The Subject of the Research paper is genre and stylistic dramaturgy of musical and rock opera in Kazakhstan.

The Purpose of the Research is to identify the historical prerequisites for the emergence of the synthetic genres of musical and rock opera in Kazakhstan, their genre and stylistic features, and their dramaturgical interpretation by studying the development of the domestic musical and rock opera in the second half of the 20th century and early 21st century. The analysis of these mentioned issues leads to a broader exploration of genre and stylistic synthesis through the lens of national specificity, which is a crucial element in contemporary musicology and artistic practice.

The tasks of the Research paper are:

- to conduct a historical-theoretical analysis of the features of these genres in world and Kazakh popular arts by using sources related to the phenomenon of musicals and rock operas and to characterize their genesis and stages of development in the last third of the 20th century and at the beginning of the 21st century;
- to identify the patterns in the formation of the Kazakh musical and rock opera based on this research work;
- to analyze the musical “Astana!” by A.Serkebaev in a comparative aspect with other Kazakh musicals to determine and justify common trends.
- to study the rock opera “Zher-Uyik” by T.Mukhammedzhanov through the lens of dramaturgy and genre-stylistic features to determine the scale and productivity of the diverse interactions of rock opera based on national objects; to reveal the prospects of artistic concepts in the process of studying the patterns of tendencies of verbal and musical series of dramaturgy of the specified works.

The study degree of the problem. In the study process of this research work, a significant array of sources on the problem was studied. It is necessary to note the following musicologists, whose works provided an analysis of the main theoretical aspects of musical and stage art of Kazakhstan as Kuzembaeva S.A., Ketegenova N., Musagulova G.Zh., Omarova A.K., Dzhumakova U. Being a part of mass culture, the **variety** musical is becoming widespread today. However, a rather insignificant number of works are devoted to the study of modern variety genres. This research work is intended to fill this gap. The basic works for the researching are devoted to the study of the formation stages and development of the musical genre, consideration of the conditions that influenced its formation, as well as the features of the modern existence of the musical. Among them the works of E.Campus and V.Konen. The works of T.Kudinova, Saponov M., Sigida S., Grinberg M., Tarakanov M., Mezhibovskaya R., Danko L., Tuganov O. are devoted

to the study of stylistics and performing means, musical and stage dramaturgy. And the theater studies, general aesthetics and sociological spectra are emphasized in the work of S. Bushueva.

V. Syrov devotes his research to the stylistic metamorphoses of rock on the way to the "third" music.

These issues are also discussed in the research of T. Babich, who studies the modern French musical, integrating elements of show business, elite and mass culture. Moreover the genre origins of the musical and the main stages of its development are considered in the works of L.Gavrilova, E.Kochurova and I.Yaskevich. L.Danko focuses on the musical and dramatic features of the performances while studying musicals. Genre and stylistic features of the Broadway musical of our century are studied in the work of O.Prazdnova. G.Shneerson explores the phenomena of pop culture, as well as the work of foreign composers, including J.Gershwin and L.Bernstein. In her work, I. Dobrovolskaya characterizes the musicals of the company "Stage Entertainment" in quite detail, including the company's activities in the mainstream of PR promotion. N.Yenukidze, E.Ezerskaya track the trends in the existence of operetta and musicals in modern socio-cultural conditions, when V.Breitburg does not ignore the musicals of K.Breitburg. While Western European and North American musicals and rock operas have received broad coverage in musicological literature, work on the problems of their domestic versions is scattered.

Serious observations and generalizations arise when studying works devoted to rock opera (dissertation work by V.Tkachenko, in the monographs of A.Zucker "Both Rock and Symphony", V.Konen on the "third layer" in Russian music). The problem of synthesis of various musical and theatrical components is posed in a new way in the research essay by M.Grinberg and M.Tarakanov. The works of A.Porfiryeva at one time became a real breakthrough in the study of rock opera, which presents the historical evolution and aesthetics of rock. There are research works of great importance for revealing the problem such as works by A. Zhurbin, which examine the features of Western musicals, as well as his autobiographical notes "How It Was Done in America"., The synthetic possibilities of the musical genre are studied in the article of A.Zaitsev and R.R.Budagyan. Together with F.Ignatiev, who studied in his research not only the work of the English composer E.Lloyd Webber, but also socio-cultural and industrial conditions that contributed to the development of mass genres. A.Sysoeva in her article examines the revue "Follies" of the famous American producer Florence Ziegfeld, one of the first performance to establish the criteria for staging a show that even modern producers try to meet. Researcher A. Sysoeva is engaged in identifying and characterizing the genre typology of the American musical in a series of productions at the Princess Theater of the early 20th century. D. Morozov points out the features of staging the musical "Cats" by E.Lloyd Webber. I.Yemelyanova in her article examines the external aspects of the formation of the artistic image of the main character in the musical "The Phantom of the Opera" by E. Lloyd Webber. E.Andrushchenko characterizes the intonation and thematic dramaturgy of the musical "Evita" by E.Lloyd Webber as a reflection of figurative and semantic processes. G.Kaloshina

examines the linguistic specifics of the implementation of the image of Quasimodo in the French musical “Notre Dame de Paris”. When adapting foreign musicals, it is important to know the features of the poetic translation of the texts of the musical, which is the subject of the article by A.Lukonina and A.Ageeva. In the work of A.Kolesnikov, operettas by the Hungarian composer F.Lehar are presented in the context of Russian musical and theatrical art. S.Manko's work examines the Ukrainian musical, which is located in the space of cross-cultural interaction. Sh.M.K.Kholmiraeva studies the processes of the origin and development of the musical in the theatrical art of Uzbekistan..

Certain works are devoted to the problem of film musicals and issues of screen adaptations of theatrical productions as E.Andrushchenko, L.Berezovchuk, D.Zhivov, N.Sazhina, E.Stanislavskaya, N.Suleneva, I.Sysa, I.Shilova, M.Hanish.

In view of the ever-increasing interest in the musical genre, a whole bank of dissertation works has been formed in musicology devoted to the study of both foreign and domestic composers. They also examine the genre relationships between musicals; rock operas, jazz and mass culture, and reveal the socio-cultural aspects of the existence of mass genres. Here we are able to single out several authors and their works as

“Musicals by E. Lloyd Webber in the late 1960s - 1980s: Plots. Genre. Stylistics” by E.Andrushchenko,

A.Bakhtin wrote “Synthesis of Arts as the Basis of a Musical for Adults and Children”,

M.Bobrova’s work is “Domestic Musical and Rock Opera in the Context of Genre Interactions in Music of the Second Half of the 20th - Early 21st Century”.

G.Vlasova’s work is “Rock Culture - a Phenomenon of the 20th Century”,

F.Ignatiev wrote “Andrew Lloyd Webber as a Phenomenon of Contemporary Artistic Culture”,

P.Kornev “Jazz in the Cultural Space of the 20th Century”,

V.Leleko “Mythopoetics of Soviet Mass Musical Culture”,

M.Matyukhina “The Influence of Jazz on Professional Composing in Western Europe in the First Decades of the 20th Century”,

L.Mikhailov “Creation of a Modern Variety Show: Principles of Artistic Design”,

V.Moryakhin “Synthesized Musical and Artistic Project as a Cultural Phenomenon at the Turn of the 20th – 21st Centuries”,

M.Muratov “Variety Music as a Phenomenon of Mass Culture”,

E.Myakotin “Rock Music. Experience of the structural-anthropological approach”,

I.Nabok “Rock culture as an aesthetic phenomenon”,

T.Nevskaya “Evolution of rock culture in Russia”,

Ya.Polyanovskaya “Gilbert and Sullivan’s Savoy Opera”,

E.Rybakova “Development of pop music in the artistic culture of Russia”,

A.Sakharova “Andrew Lloyd Webber’s Musical Theatre: genre and style models of mass and academic music”,

S.Sevast’yanova “The problem of synthesis of arts in screen musical theatre”,

V.Syrov “Stylish metamorphoses of rock or the path to the “third music”,

A.Sysoeva “Broadway musical: the process of genre formation in the 10-20s of the XX century”,

V.Tkachenko “Problems of rock opera (on the example of musical and stage works of A. Rybnikov)”,

A.Tugusheva “Philosophical and cultural aspect of the analysis of youth rock culture”,

V.Tueva “Renewal of genre tradition in Soviet cinema of the 30s - 40s: the phenomenon of musical comedy by Grigory Alexandrov”,

A.Zucker “Problems of interaction of academic and mass genres in modern Soviet music”,

G.Chernaya “Mixed genres in the Soviet musical theater of the 60s - 70s”,

I.Chizhova “Rock music as a cultural and historical phenomenon”,

S.Shapovalov “Dynamics of socio-cultural values of rock music”.

The situation is more complicated with the genre of rock opera, although there are a number of works analyzing its genesis. The fifth issue of the magazine "Musical Life" in 2011 is entirely devoted to a round table with a discussion of the problems and prospects of the genres of musicals and rock operas by leading composers, musicologists, theater experts, journalists. Such polemics are widely presented on the Internet, sometimes deliberately scandalous or unexpected. The authors of the sites emphasize that at present the Russian musical is going through a stage of formation, the formation of national traditions of this most popular musical and theater genre in the world.

The consideration of the musicals and rock operas genres in the context of traditional and modern culture determined the reliance on the cultural and art studies works of N.Shakhanova, Sh.Tokhtabaeva, as well as musicologists M.Akhmetova, A.Mukhambetova, G.Begalinova, S.Raimbergenova, G.Omarova, P.Shegebaev.

The process of transformation of the musical genre, its functioning, interrelations with rock opera, definitions of the concept are presented in the work of E.Andryushchenko, rock opera in the context of rock culture is considered in the dissertation of T.Tkachenko. We have studied the journalistic articles, statements of composers, which reveal the content features of works, philosophical and aesthetic views of the authors. Some works show a comprehensive, scientific and theoretical study of musical processes carried out in Kazakhstan through the prism of musicals and rock opera through the music pieces of A.Serkebayev and T.Mukhamedzhanov.

The methodology of the research work and research methods used in the dissertation. The complex focus of the study on the scientific object determines the use of a systematic approach using multidisciplinary methods such as:

- Historical and comparative method, which allows, based on the study of world musical practice in order to identify the history of the formation of musicals and rock operas in Kazakhstan;
- Analytical method, which made it possible to reveal the stages of isolating the criteria that contribute to the formation of mixed genres. With the help of this method, a historiographical analysis of scientific research is carried out; the features of the introduction of Kazakh traditional musical genres into mass pop music are revealed. In addition, this method made it possible to determine the plot attachment

to the place of the events taking place, which is an urban musical and an ecological rock opera.

- Empirical methods that reveal the author's dramaturgy of musical works that have survived in several versions;
- Musicological analysis of dramaturgy, characterization of heroes through the intonation plot of the citation method, determination of the features of synthesis with classical music with a pronounced national tradition.

The solution of the set tasks determined the use of a set of complementary research methods, among which the following are distinguished: general theoretical ones - synthesis, comparative-contrastive (diagrams, tables), generalization, staging, systematization.

Scientific novelty of the research work describes these:

- the stages of evolution of the musical and rock opera genres were identified and substantiated in the context of historical and cultural processes considered as an integral creative project in the unity of artistic, socio-psychological, mental, communicative, commercial characteristics that are inseparable in the 21st century from each other within the framework of this genre;
- the study showed that the established elements characteristic of European mass stage genres (musical, rock opera) are historically present in the traditional Kazakh musical culture;
- the dramatic features of the works by A.Serkebayev and T.Mukhamedzhanov, which associated with traditional Kazakh musical genres in the formation of musicals and rock operas, are defined, and the stages of development of a musical and rock opera and they are thought as components of a single chain of pragmatic and creative tasks;
- a synthesis of genre and style elements is presented using the method of contrapuntal-vertical superposition, a plot community is indicated, implying the integration of Kazakh culture into the world socio-cultural space, considered in the global field of intercultural interactions, in which the "Western" and "national" are open to each other in the fullness of overcoming the hermetic codes of cultures.

The provisions submitted for defense

- The study of the evolution of the musical in foreign and domestic practice has shown that this genre, and in particular, the variety musical, is an artifact not only of musical theater, but also a component of pop culture, variety art. Dominant features of previous experience have been identified. These are trends in various genres and styles like vaudeville, revue, operetta; jazz and rock, variety popular music. As representatives of mass art the musical and rock opera have a special communicative focus, under the auspices of which literary, musical material and stage production are created - interesting for the viewer and accessible to him.
- Variety art in Kazakhstan is closely connected with the traditional song and instrumental creativity of the Kazakhs. The reason for the gradual "introduction" and comprehension in the minds of the audience of new genres of the "third layer" - musicals and rock operas - was the paradigm of the world artistic process, showing that in addition to the British-American musical culture of the twentieth century, Kazakh national music played an important role

- In the genre aspect, the musical “Astana!” by A.Serkebaev is close to operetta. The specificity of this musical is the jazz-stylistic features in the instrumental part, the “swing” manner, the typical orchestration of big bands with the prevalence of brass instruments, while the vocal manner of solo performances is close to academic. The musical “Astana!” reflects the genres of *big band*, *ragtime*, *swing* and others. Formation of the musical “Astana!” when comparing famous Kazakh musicals, it reveals common constants.

- The national origin is clearly expressed in the rock opera “Zheruyik” by T.Mukhamedzhanov. The sound image of the musical and stage performance under consideration is determined by the authentic timbres of throat singing, as well as *shan-kobyz*, *kobyz* and *dombra*. This timbre complex, as well as the genres of the Kazakh oral-professional tradition of *terme*, *zheldirme*, *aitys*, *kara olen* give national flavor not only to this performance, but also when compared with the rock opera-ballet “Takyр” showed the commonality of dramaturgy, musical design, plot component. The conducted research analysis shows the prospects for the development of musical and stage genres on the Kazakh stage, based on previous historical experience using components of the national tradition, where a plot community is determined, implying a vacuum concentration of the cultural code and the inclusion of Kazakh culture in the world socio-cultural space.

Theoretical importance. This work contains a number of valuable observations and conclusions and can serve as a basis for subsequent works of musicologists in further studies devoted to the genres of rock opera, musical, genre synthesis of works.

Practical significance. The materials of the dissertation can be used as a methodological and theoretical manual for teachers and students of various levels of musical education: in courses on the history of music and musical literature, analysis of musical works, history of theater and world artistic culture.

Approbation of work.

The provisions of the work were presented at scientific conferences, in journals recommended by the Committee for Control of Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan, journals included in the Scopus database. The dissertation was discussed at the Department of Variety Art of the Temirbek Zhurgenov Kazakh National Academy of Arts.

The structure of the research work. The dissertation consists of an introduction, two sections, a conclusion, a list of references.

The volume of the dissertation is 131 pages.