

ANNOTATION

**to the text of the doctoral dissertation of Marzhan Amanovna Elubaeva
on the topic “Artistic and Axiological Foundations of the Vocal and Choral
Art of Kazakhstan”, submitted for the degree of Doctor of Philosophy (PhD)
in the educational program 6D041600 – Art Studies**

Relevance of the research topic. The conceptual understanding of the artistic and axiological nature of the vocal and choral art of Kazakhstan under the conditions of cultural transformation in contemporary society. In the context of ongoing global processes of globalization accompanied by a re-evaluation of cultural reference points, it is precisely vocal and choral practice that acts as one of the key forms of representation and preservation of national musical identity. Choral art, grounded in the profound intonational models of the Kazakh melos and oral tradition, not only transmits spiritual values, but also shapes a space of collective memory and cultural self-recognition of the people, which is especially significant in the context of the policy of spiritual revival and strengthening of national cultural sovereignty.

The above determines the need to develop a comprehensive research approach to the study of this problem, which makes it possible not only to clarify the specificity of the Kazakhstani vocal and choral tradition, but also to define its place within the global musical process. Being an integral part of national culture, vocal and choral art serves as a carrier of spiritual traditions and universal values, where the preservation of the historical and cultural heritage of the people and its artistic achievements, as the most important components of both world and national art as a whole, comes to the fore. In this context, it appears expedient to identify the cultural and historical prerequisites for the artistic and axiological foundations of vocal and choral performance as an integral artistic phenomenon, to investigate the axiological foundation of Kazakh song tradition and the contemporary continuum of national vocal and choral art, and to develop the basic principles of its axiological paradigm. Aspects related to vocal and choral art and performance, as a type of mass musical culture popular with a wide audience (both in our country and worldwide), gain particular significance and relevance against the background of the steadily growing interest in the various genres that exist within it (cantata–oratorio, choral concerto, choral cycle, suite, poem, miniature and others), and lead them onto a qualitatively new path of artistic cognition. From this perspective, the study of Kazakh vocal and choral music, in the author’s view, is of definite importance for many areas of contemporary scholarship and practice, opening up considerable prospects for identifying the artistic and value-related orientations of modern national vocal and choral art.

Having a direct bearing on vocal and choral art as a whole, the present work is focused on the artistic and axiological foundations and artistic-value orientations of vocal and choral performance in Kazakhstan. The need to study them is further conditioned by the fact that this sphere has not yet become the subject of a holistic musicological investigation. At the same time, its in-depth consideration from innovative positions will make an invaluable contribution not only to national scholarship, but may also become an additional stimulus for a fundamental

understanding and evaluation of the above-mentioned phenomenon within both contemporary mass culture and social life in general.

Degree of elaboration of the research topic. For a thorough and comprehensive study of the above-mentioned research topic, scientific works in the field of musicology, as well as the broad involvement of data from related disciplines – cultural studies, aesthetics, sociology, literary studies, theatre studies and others – are of substantial importance, in their close interaction with the expert opinions of specialists on particular issues in the field of vocal and choral art and performance. Among works of a cultural studies profile, the fundamental studies by M.S. Kagan (1972), B.M. Teplov (1985), V.P. Shestakov (1973), T.V. Cherednichenko (1994), Bruno Nettl (2005), and Philip V. Bohlman (2008) may be singled out. In sociology – the works of Yu.N. Davydov (1997), I.B. Rodnyanskaya (1980), A.N. Sokhor (2022), Timothy Rice (2016), Ruth Finnegan (1991). From a philosophical and cultural perspective, the studies of T.W. Adorno (2001), N.I. Kiyashchenko (2005), J. Ortega y Gasset (2008), Raymond Monelle (1991), and others are represented. Socio-cultural activity is reflected in the research of M.G. Aranovsky (1974), T.I. Baklanova (2004), A.D. Zharkov (2002), Yu.D. Krasilnikov (20024), T.G. Kiseleva (2002), E.I. Petrova (2007), B.S. Safaraliev (2011), Yu.A. Streltsov (), Martin Stokes (2023), and others.

A significant contribution in this field has been made by the theoretical–methodological and applied ideas of researchers and practitioners in various arts, in particular music: E.B. Abdullin, Yu.B. Aliev, L.G. Archazhnikova, L.A. Barenboim, G.L. Erzhemsky, E.A. Toropova, I.A. Musin, G.G. Neuhaus, V.G. Razhnikov, G.M. Tsy-pin, P.A. Chervatyuk, L.V. Shamina, Gari Tomlinson (2015), David G. Hebert (2016). In the field of vocal and choral art, the historical and art studies foundation focused on the performance technology of ensemble and choral music has been formed by the scholarly materials of such prominent creative masters as V.L. Zhivov, Yu.M. Kuznetsov, G.P. Stulova, V.G. Sokolov, V.I. Krasnoshchekov, V.P. Morozov, P.G. Chesnokov, A.A. Egorov, G.A. Dmitrevsky, K.K. Pigrov, N.V. Romanovsky, Percy M. Yung (1974), Donald G. Grout (1988), and Claude V. Palisca (1994). In national art studies, particular attention in certain areas of musical performance is deserved by the scholarly works of S.A. Kuzembai (2014), S.A. Elemanova (2012), R.B. Shindaulova (2024), A.K. Omarova (2000), G.Zh. Musagulova (2016), Z.M. Kasimova (2023), U.R. Zhumakova (2003), T.V. Kharlamova (2019), and others. Among them, special mention should be made of the research by V.E. Nedlina (2017), K.G. Garkusha (2023), D.T. Karekenova (2021), B.E. Alibekova (2011), B.A. Zhamanbayev (2021), G.A. Koybagarova (2016), K.T. Ryskulov (2021), A.A. Smetova (2015), and G.B. Argingazinov (2022), which directly address vocal and choral issues.

Despite the high socio-cultural significance of vocal and choral performance, both in international and national art studies there is still no holistic theoretical justification of the artistic and axiological foundations of this phenomenon. The scholarly literature does not provide a systematic model of interaction between the performer's value orientations, the repertoire policies of ensembles, and the aesthetic principles of the national style, which creates a methodological gap between the

historical and cultural heritage and contemporary performance practices. The above determines the need to develop a comprehensive research approach to the study of the topic, which will make it possible not only to clarify the specificity of the Kazakhstani vocal and choral tradition, but also to define its place within the global musical process.

Object of the research: the vocal and choral culture of Kazakhstan from the mid-18th century to the first quarter of the 21st century, considered in the context of studying its artistic and axiological foundations.

Subject of the research: the construction of an axiological paradigm of vocal and choral performance at the present stage.

Aim of the research: to identify the artistic and axiological orientations of the vocal and choral art of Kazakhstan on the basis of systematizing the vocal and choral works of contemporary Kazakhstani ensembles. The research also seeks to establish traditional scholarly conceptions of Kazakhstani vocal and choral art by examining its specificity and forms of existence in today's musical culture, in their close interrelation with questions of its artistic and axiological foundations.

Research tasks

- To carry out a historical and philosophical analysis of the conceptual characteristics of worldview orientations in Kazakhstani vocal and choral art.
- To examine the folk roots and spiritual heritage of the Kazakh song tradition as the axiological foundation of vocal and choral art.
- To determine the methodological bases for studying the conceptual characteristics of the artistic and value-related orientations of the performing musician.
- To identify the key principles of the artistic and value-related orientations of the performing musician in vocal and choral art.
- To specify the artistic, value-related and performance characteristics of professional and amateur ensembles in the dissemination of national culture.
- To indicate the prospects for the development of artistic and value-related orientations in vocal and choral performance.

Methodological basis and methods

The methodological basis of the research is an interdisciplinary approach in which art studies is integrated with history, philosophy, ethics, cultural studies, sociology, musicology and other related disciplines. This complex systemic approach makes it possible to examine such notions as artistic and value-related orientations in vocal and choral performance, their qualitative characteristics, and their emergence and development in Kazakhstani culture, as well as the historical-genetic interrelation between the traditional foundations of Kazakh musical folklore and the vocal and choral genre, as exemplified by the expressive means of the national style and the stable elements of folk melos. The contemporary cultural panorama clearly demonstrates the presence of numerous stylistic innovations of a polymodal nature. In line with this, the efforts undertaken in the chosen direction are marked by the search for an effective approach to the comprehensive analysis of value orientations in vocal and choral performance and in the work of Kazakhstani composers of the 20th century and the first quarter of the

21st century. Considered within a broad historical and cultural context, and subsequently in a music-theoretical aspect, these phenomena reveal their close interconnection with issues of choral studies and general performance practice.

Taking into account the evident substantial impact of the vocal and choral sphere on mass artistic education, it should be noted that today it acts as an active, multi-level component of musical culture as a whole. Viewed from this perspective, the contemporary model of national vocal and choral performance is regarded as an extremely dynamic phenomenon that is continuously evolving in the course of its formation and development.

At the same time, in recent years scholarly interest in the phenomenon under consideration has grown markedly, which has, in essence, led to the identification of its general theoretical foundations, as evidenced by individual studies prompted by the need to single out certain leading regularities in the functioning of value orientations in musical art in general and in vocal and choral art in particular.

In the dissertation, the following **research methods** were applied:

- the cultural-historical method, including the analysis of historical sources – notated and written materials and musical transcriptions – in order to study the evolution of musical styles, traditions and practices;
- the method of related humanities – art studies, philosophy, cultural studies, folklore studies, ethnography – understood as a set of approaches and research procedures aimed at studying culture, society and individual experience;
- the axiological method for studying vocal and choral works through the prism of their values, their place within musical art and their impact on the performing musician;
- the method of musicological analysis, based on the theoretical foundations of the study of musical works and encompassing the expressive means that form their musical and linguistic content;
- the method of analysing means of musical expression (melody, harmony, rhythm, timbre, etc.), which evaluates various archetypes of musical vocabulary and the general interrelations of value systems in the context of the essential aspects of vocal and choral art and performance;
- the method of practical engagement with research and musical-performance activity, which organises this process through the solution of practical tasks requiring independence and a creative approach.

The scientific novelty of the dissertation lies in the following:

- the conceptual characteristics of worldview orientations in Kazakhstani vocal and choral performance have been examined on the basis of historical and philosophical analysis;
- a wide range of documentary sources and folk traditions that form the axiological foundations of Kazakh choral music has been synthesized;
- the methodological foundations for a holistic understanding of the artistic and aesthetic value of works of national vocal and choral art and of the creative process of musical performance in the professional milieu have been developed;

- the fundamental principles of artistic and value-related orientations and their etymological characteristics in the context of the artistic and axiological potential of vocal and choral art have been formulated;
- the essential characteristics of the artistic and value-related resources of the creative activity of Kazakhstani vocal and choral ensembles have been presented;
- the main trends and prospects for the development of the artistic and axiological potential of contemporary vocal and choral culture of Kazakhstan have been identified.

Key propositions submitted for defence

- A holistic, systemic approach to the scholarly historical and philosophical analysis of music-theoretical concepts and their practical implementation in the sphere of artistic and axiological orientations, with subsequent documentation of their inherent manifestations, facilitates the successful realisation of the contemporary project of Kazakhstani vocal and choral performance in all its distinctive features.
- The significance of the folk origins and spiritual traditions of the Kazakh song heritage, aimed at the further preservation and consistent development of the axiological foundations of national vocal and choral art.
- The elaboration of methodological approaches that enable a holistic understanding of the artistic and value-related orientations of the performing musician in the professional milieu.
- The structuring of the principles of the musician's artistic and value-related orientations in vocal and choral performance art presupposes the creation of a system of key ideas and values that serve as a basis for artistic creativity and the professional development of the performer in vocal and choral art.
- The disclosure of the potential of vocal and choral ensembles in promoting national culture through the preservation of traditions, the introduction of innovative methods, the enhancement of performers' professionalism, and the use of advanced modern IT technologies and means of communication.
- Vocal and choral art and performance occupy a special place in the musical life of Kazakhstan as a unique phenomenon that integrates both traditional and innovative approaches to the realisation of axiological phenomena and encompasses a vast artistic and value-related potential.

Theoretical and practical significance

- the materials of the dissertation may be successfully used in the curricula of creative higher educational institutions in art studies and musicological disciplines, in programmes in musicology, cultural studies, the history and theory of national music education, as well as in the practice of teaching specialised subjects in vocal and choral art departments;
- the methodological aspects of the axiological paradigm of vocal and choral performance may be purposefully applied in the study of other genres of musical creativity as a demonstrative manifestation of the universalisation of the embodiment of national traditions and their exposition within contemporary culture;

- the materials presented on the concert and performance activities of national vocal and choral ensembles may be used as significant sources in research devoted to the study of diverse stylistic tendencies, directions and genres of the musical culture of Kazakhstan.

Approbation, implementation and structure

Approbation of the research and implementation of the results:

The research findings have been approbated in 25 scholarly publications on the topic of the dissertation:

- in the materials of international scientific and practical conferences and in publications indexed in the Russian Science Citation Index (RSCI) – 22;
- in journals recommended by the Committee for Quality Assurance in the Field of Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan – 2;
- in journals indexed in the Scopus database – 1.

The doctoral dissertation was discussed and recommended for defence at the extended meeting of the Department of Choreography of the Temirbek Zhurgenov Kazakh National Academy of Arts on 20 October 2025.

The structure of the dissertation consists of an introduction, three chapters, a conclusion, a list of references, and an appendix.