

ANNOTATION

to the text of the doctoral dissertation by **Mukhsiyнова Meruyet Zhaksybekkyzy** entitled «**Modification of Traditional Kazakh Singing Techniques in Contemporary Pop Performance**», submitted in fulfillment of the requirements for the degree of **Doctor of Philosophy (PhD)** under the educational program «**8D02194 – Performing Arts**» (**Variety/Estrada**).

In the era of globalization, cultural diversity is gradually being homogenized, raising complex questions about the future of national identity. In this context, the integration of traditional foundations with contemporary creativity is recognized as one of the most effective means of preserving cultural space. This process is most clearly manifest in musical art, and particularly in vocal performance. The use of elements from the traditional Kazakh singing style in modern pop music constitutes an effective approach not only to conveying the national musical language in new formats, but also to presenting Kazakh cultural identity on the world stage. In this regard, the significance of traditional vocal techniques extends beyond performance craft: they function as a synthetic instrument that simultaneously ensures emotional depth, figurative-semantic complexity, and artistic expressiveness.

Relevance of the research topic. President K.-Zh. Tokayev's assertion that "if we cannot protect our national values, future generations will not forgive us" [1] attests to the direct connection between the chosen topic and state development strategy. In this context, the performing arts are equally implicated: contemporary Kazakh pop vocal art is reconsidering traditional vocal techniques and forming new performance models through their interaction with global vocal practice. To this end, the method of modification is examined as the principal methodological tool.

Research aim: to determine the role of traditional Kazakh vocal techniques in forming national identity, based on a systematic analysis of their modification in contemporary pop performance.

In accordance with this aim, the following **objectives** were established:

- to examine the historical-philosophical and theoretical foundations underlying the concept of "technique" in vocal performance;
- to analyze theoretically the content and functions of the modification phenomenon within the evolution of pop vocal performance;
- to identify methodological approaches to studying vocal techniques in contemporary pop music;
- to determine the structural, intonational, articulatory, and stylistic characteristics of vocal techniques inherent to traditional Kazakh singing art;
- to analyze the modes of modification of traditional Kazakh vocal techniques in contemporary pop vocal performance within the paradigm of metamodernism;
- to theoretically ground the role of pop vocal techniques in forming national identity and their developmental prospects in the context of globalization.

Object of research: vocal performance practice in contemporary Kazakh pop music.

Subject of research: the character and manifestations of the modification of traditional vocal techniques in domestic pop vocal art.

The **theoretical and methodological framework** of the research is constituted by four mutually complementary directions.

The *musicological direction* draws on B. Nettl's concept of the invariant core [2] and A. Merriam's "music in culture" paradigm [3]; the works of Kazakhstani ethnomusicologists A. Zhubanov [4], S. Yelemanova [5], S. Utegalieva [6], and A. Baigaskina [7] constitute the research base of the national vocal system.

The *aesthetic direction* is grounded in T. Vermeulen and R. van den Akker's concept of metamodernism [8] and interprets the relationship between tradition and contemporary pop format not as a hierarchical relationship but as an oscillatory synthesis.

The *cultural direction*, drawing on H.K. Bhabha's "third space" theory [9], argues that traditional technique in pop vocal is not cultural loss but a hybrid space generating a new performance product.

The *political direction*, through E. Said's postcolonial theory [10], G. Spivak's concept of the subaltern voice [11], and W. Mignolo's decolonial option [12], evaluates modification as a cultural-political act opposed to the Soviet normative system.

In accordance with this theoretical framework, musical ethnography was selected as the principal research methodology.

The following **research methods** were employed:

Systematic literature review enabled a comprehensive examination of the historical-theoretical foundations of singing art from both performative and stylistic perspectives; the patterns of formation of the Kazakh singing tradition under the influence of cultural-historical factors were studied by means of this method.

Musical-theoretical and performative analysis was applied to reveal the inner structure of traditional Kazakh vocal techniques and to theoretically ground their function and manifestation in contemporary pop music.

Comparative analysis (comparativistics) formed the basis for examining contemporary Kazakh vocal performance practice in the context of its relationship with both traditional singing art and the techniques of Western jazz, rock, and pop music.

State of knowledge. In accordance with the interdisciplinary nature of the research, the scholarly literature used is organised into five thematic blocks.

The first block-Kazakh traditional music and ethnomusicology. The works of A. Zataevich [13], A. Zhubanov [4], and B. Yerzakovich [14] revealed the historical-theoretical foundations of traditional music; studies by M. Akhmetova [15], S. Yelemanova [5], S. Utegalieva [6], A. Baigaskina [7], A. Mukhambetova [16], G. Begalinova [17], D. Amirova [18], A. Berdibay [19], and Ä. Sabyrova [20] served as a guide for identifying the distinctive features of domestic singing art.

The second block-historical-theoretical issues of traditional vocal performance. The works of B. Babizhán [21], S. Zhanpeisova [22], and E. Shukimanov [23] provided a theoretical basis for examining the relationship between traditional vocal techniques and pop vocal.

The third block-variety arts and pop music. Research by G. Abdrakhmán [24], A. Aituarova [25], I. Kaisidi [26], B. Mukhitdenova [27], and others made it possible to assess the developmental trends of domestic pop vocal.

The fourth block-philosophy, postcolonialism, and metamodernism. The works of E. Said [10], H. Bhabha [9], B. Nettl [2], A. Merriam [3], T. Vermeulen and R. van den Akker [8], and W. Mignolo [12] laid the conceptual foundations of the research.

The fifth block-philology and cultural studies. The research of M. Auezov [28] and A. Seidimbek [29] contributed to illuminating the spiritual-cultural semantics of traditional vocal art.

Scientific novelty of the research:

1. The concept of "modification of traditional vocal techniques" has been theoretically clarified for the first time through a three-component analytical definition: the stability of the genetic core, the transformation of the functional field, and the adaptation of semantic content to a new cultural environment. This definition distinguishes modification from the categories of transformation and stylistic synthesis, establishing its independent scholarly status.
2. The process of secularization has been systematically investigated as the primary mechanism of modification. On the basis of a comparative analysis of African American gospel vocal and Kazakh traditional songs, the patterns of transition of vocal codes originating in religious-ritual contexts to a new functional environment have been identified.
3. The invariant core of the Kazakh traditional vocal system has been typologically classified for the first time: a mobile intonational system, polyrhythmic breath logic (5/8, 7/8), the semantic function of the exclamatory particle, the flexibility of the zhyr register, and ornamentation of the refrain. It has been demonstrated that the preservation of this core ensures the balance of authenticity and innovation in the process of modification.
4. The authorial concept of "steppe aesthetics" has been grounded through specific parameters: the free spatial projection of the voice, register flexibility, the mutable movement of timbre, and acoustic symbiosis with the dombra. This concept expresses the ontological position of Kazakh performers in the pop format.
5. The subverbal semantic function of Kazakh exclamatory particles ("ay," "oy," "düniye-ay") has been systematically analysed, and their two functions in the pop format-vocalise and culminatory-structural-have been specified with reference to Merriam's concept of paraverbal communication [3] and Monson's theory of affective codes [30].
6. Within the paradigm of metamodernism, modification has been reconsidered not as the disintegration of tradition but as a strategy of its survival. On the basis of Nettl's "revitalization" concept [2], through a historical-comparative analysis with African American gospel, it has been demonstrated that traditional vocal techniques in pop format preserve the transmission chain through a youth audience.
7. On the basis of E. Said's postcolonial theory [10] and G. Spivak's concept of the subaltern [11], a scholarly model for the formation of a decolonial vocal canon has been proposed. The modification model has been grounded as an alternative to the museification logic of the Soviet conservatory system, and the mechanism by which the Kazakh performer reconstitutes themselves through cultural emancipation has been identified. Chomsky's concept of generative grammar [31]-the principle that an infinite number of utterances can be generated from a finite set of rules-has also been applied to the analysis of musical structure.

Propositions submitted for defence:

1. **Three-component definition of modification.** Modification is the process of adapting the functional and semantic field of a musical tradition to a new cultural environment while preserving the genetic core. This definition forms a theoretical unity on the basis of Merriam's "music in culture" paradigm [3] and Nettl's concept of the invariant core [2].
2. **Secularization-the central mechanism of modification.** The historical experience of African American gospel vocal demonstrates that vocal codes originating in a religious context preserve their substantive core in pop format while expanding their audience. In the Kazakh context, vocal aesthetics formed in the steppe environment acquire new functional content in a stage-studio setting. Chomsky's idea of generative grammar [31] provides a theoretical basis for understanding how a boundless range of performance possibilities emerges from a finite set of rules.
3. **The invariant core-guarantee of authenticity.** The invariant core of Kazakh traditional vocal: a mobile intonational system, polyrhythmic breath logic (5/8, 7/8), the semantic function of the exclamatory particle, the flexibility of the zhyr register, and ornamentation of the refrain. The preservation of this core within Bhabha's "third space" [9] gives rise to a fundamentally new performance language.
4. **Steppe aesthetics-an ontological paradigm.** The authorial concept of "steppe aesthetics" encompasses: the free spatial projection of the voice, the combination of timbral refinement and ornamental precision, and acoustic symbiosis with the dombra. In pop format, this is not merely an ethnic marker-it is a sonic archive of cultural memory and collective subjectivity.
5. **Subverbal semantics of the exclamatory particle.** The particles "ay," "oy," and "düniye-ay," within the framework of Merriam's concept of paraverbal communication [3], are identified as a subverbal stratum of musical semantics beyond the verbal text. In pop format they fulfil two functions: a vocalise function with emotional charge, and a culminatory-structural function-as specified through Monson's theory of affective codes [30].
6. **Modification as a survival strategy of tradition.** On the basis of Nettl's revitalization concept [2], traditional vocal technique in pop format reaches a youth audience while preserving the transmission chain. Within the framework of metamodernism, modification is assessed not as a loss but as a dynamic path for the renewal of tradition.
7. **The decolonial vocal canon.** From the perspective of Said's postcolonial theory [10], the Soviet conservatory system transformed the Kazakh vocal tradition into an object of exoticization. The proposed modification model disrupts this logic, reinstating tradition as a living creative resource. Within the framework of Spivak's subaltern concept [11], the restoration of the Kazakh pop vocalist's cultural agency through modification is formulated as a sonic proclamation of national identity on the global stage.

Approbation and implementation of research results. The principal propositions of the dissertation have been presented in reports at international conferences, published in three scholarly articles in journals recommended by the SHEQAC MES RK, and in

two publications in journals indexed by Scopus. The results obtained are being introduced into the educational process and performing practice.

List of articles published in journals recommended by the SHEQAC MES RK:

1. Meruyet Mukhsiyнова, Zulfiya Kassimova. "Regional and stylistic features of the technique of performing Kazakh traditional songs." *Central Asian Journal of Art Studies*, vol. 8, no. 3, 2023, pp. 100–114.
2. Meruyet Mukhsiyнова. "Metamoderniң Қазақстан поп-музыкасындағы көрінісі." *Central Asian Journal of Art Studies*, vol. 9, no. 2, 2024, pp. 212–226. DOI: 10.47940/cajas.v9i2.869.
3. Meruyet Mukhsiyнова, Ioannis Kaisidi. "Types of vocal performance in traditional Kazakh music and their implementation in modern stage." *Central Asian Journal of Art Studies*, vol. 9, no. 4, 2024, pp. 205–220. DOI: 10.47940/cajas.v9i4.943.

Articles published in Web of Science (Clarivate Analytics) and Scopus (Elsevier) journals:

1. Mukhsiyнова, M., Kassimova, Z., Akat, A., & Mussagulova, G. (2025). Enhancing Cultural Identity through Music following Independence: The Case of Kazakhstani Musicians. *Musicologist*, 9(2), 404–417. <https://doi.org/10.33906/musicologist.1556611>
2. Mukhsiyнова, M.; Kassimova, Z.; Kaspakova, G.; Abeltayeva, J.; Umirzakova, G. "Innovations in traditional vocal techniques: The integration of historical performance and contemporary stage practices." *Música Hodie*, Goiânia, v. 26, 2026. DOI: 10.5216/mh.v26.83190.

Structure of the dissertation: Structure of the dissertation: the dissertation consists of an introduction, two chapters, a conclusion, and a list of references. The total length of the dissertation is **136 pages**. The list of sources used comprises **142 entries**.

The **introduction** establishes the relevance of the research and its scientific novelty, defines the object, subject, aim, and objectives of the work, its methodological foundations, and formulates the propositions submitted for defence.

Section One "Conceptual Foundations of the Study of Vocal Techniques" consists of three chapters and presents the theoretical and methodological basis of the research.

1.1 subsection -"Historical Prerequisites for the Study of the Concept of 'Technique' in Vocal Performance"-in accordance with the objective of examining the historical-philosophical and theoretical foundations underlying the formation of the concept of "technique" in vocal performance, compares the historical, theoretical, and philosophical aspects of this concept, and proposes an authorial framework defining it through three levels. Vocal technique changed in every era: originating in everyday songs, it was gradually transformed and reshaped in accordance with the demands of its time. The scholarly conclusions of this chapter, in accordance with the research findings, are as follows:

- The original meaning of the concept of "technique" was not limited to practical mastery alone, but encompassed a broad conceptual content uniting knowledge and art. In the course of historical evolution, this concept was progressively narrowed in

Western vocal theory and reduced to an acoustic-physiological category. In Eastern, and specifically Kazakh, traditional vocal theory, the concept of "technique" retained its spiritual-aesthetic and cultural content.

- A comparative analysis of Western and Eastern vocal theories revealed that both traditions approach the concept of "technique" in different dimensions: in the Western paradigm, technique is understood as an instrument for mastering the performance apparatus, whereas in the Eastern tradition it functions as a means of transmitting cultural identity. Thus, not only the practical but also the conceptual significance of the term "vocal technique" was established, and its substantive, aesthetic, and cultural functions in the performing arts were identified. This conclusion lays the theoretical foundation for analysing the process of modification of traditional Kazakh vocal techniques in the pop field in subsequent chapters.

1.2 subsection – «Modification as an Evolutionary Factor in Pop Vocal Performance» - is devoted to the analysis of its historical forms.

As the research materials demonstrated, African American music, in the context of racial conflict, became-through vocal technique-an arena for the struggle for cultural freedom. This struggle, transforming folk melodies through modification, elevated global pop vocal techniques to a new level and achieved cultural independence. The findings of this research indicate that such cultural struggle can serve as a salient example of decolonisation as the primary driving force. In particular:

- A theoretical analysis of the phenomenon of modification in the evolution of pop vocal performance showed that it represents not merely an external stylistic change, but an internal mechanism of survival for traditional vocal models in a new cultural environment. The evolution of African American vocal styles in the modernist and postmodernist periods was examined as a concrete historical model of modification, and the logic of the adaptation of traditional vocal codes to a new stylistic environment was identified.

- As a result of comparative analysis, the interrelation of the concepts of modification, transformation, interpretation, and stylistic synthesis was clarified. Whereas transformation signifies a fundamental change to the vocal system, interpretation refers to a performative re-reading of the original model, and stylistic synthesis entails the equal-footing integration of two or more traditions, modification was defined as the broadest category among these concepts: a process that simultaneously encompasses the preservation of the invariant core and the adaptation of the variable component. Thus, modification was theoretically grounded as a mechanism for the adaptation of traditional vocal models to a new stylistic environment, and its relationship to the concepts of transformation, interpretation, and stylistic synthesis was clarified.

This conclusion lays the conceptual foundation for analysing processes of modification in Kazakh pop vocal on concrete empirical material in subsequent chapters.

1.3 subsection – «Methodological Foundations for the Study and Analysis of Vocal Techniques in Contemporary Pop Music» - with the aim of determining the methodological bases for analyzing pop vocal techniques, presents a general overview of the key paradigms established in the process of scholarly inquiry and the research methods arising from them, enabling a grasp of the fundamental characteristics of the research.

- In the course of examining the methodological problems of studying and analyzing vocal techniques in contemporary pop music, the principal directions of musicological analysis were systematized. A comparative analysis of the methodologies employed in the performance-theoretical study of vocal techniques showed that they differ in content, scope of application, and analytical capacity. It was established that each method-acoustic, spectrographic, performance-theoretical, and ethnomusicological-allows a particular dimension of vocal technique to be revealed.

- The foundations of the research paradigm were established, and the analytical apparatus of the dissertation was determined. The chosen paradigm envisions the treatment of vocal technique not only as an acoustic-physiological phenomenon but as a cultural-semantic system. From this standpoint, the performance-theoretical method of analysis was grounded as the priority methodological instrument in the study of the modification of traditional vocal techniques in the pop field. Thus, the methodologies for the performance-theoretical analysis of vocal art, including vocal techniques, were examined and systematized. The resulting methodological foundation forms the research toolkit for the empirical analysis of specific technical modifications in Kazakh pop vocal in subsequent chapters.

Section Two "Modification of Traditional Kazakh Vocal Techniques: From Traditional Sound Formation to Contemporary Forms of Pop Performance" examines the national model-as manifested in historical and ethnic contexts-as a phenomenon of steppe aesthetics. Particular attention is paid to national musical culture; the manifestations of a phenomenon formed based on the synthesis of nomadic tradition and globalization processes are compared.

2.1 subsection – «National Models of the Singing Techniques of the Kazakh People» -formulates steppe aesthetics because of the national model, enabling identification of the specific character of the modification of domestic pop vocal.

In the course of examining the national models of singing techniques of the Kazakh people, it was established that the traditional vocal system was shaped within six historical periods: the shamanic tradition, the era of the zhyrau, the sal-seri period, the initial documentation during the Russian Imperial period, the institutional transformations of the Soviet era, and the revival during the period of independence. It was demonstrated that each of these periods left a significant imprint on the timbral, intonational, and performative character of vocal technique.

A comparative analysis of the vocal schools of Western Kazakhstan, Arqa, Zhetysu, and the Syr Darya region showed that Kazakh vocal culture represents not a single unified norm but a polycentric tradition that developed in a differentiated manner according to regional, gender, and genre specificities. G. Kurmangaliev's technique of timbral flexibility, S. Zhanpeisova's articulatory-ornamental system, and K. Altybayev's levels of performative preparation were analyzed as concrete analytical models of these regional characteristics.

On the basis of the analysis conducted, the invariant core of the Kazakh vocal system was identified: the microtonal intonational system, polyrhythmic "breath," the semantic function of the exclamatory particle, the flexibility of the light zhyr register, and the ornamentation of the "refrain" were specified as the constituent parameters of this core. It was demonstrated that only the periphery surrounding the invariant core adapts to the new cultural environment, while the core itself remains unchanged. This

conclusion is in theoretical consonance with Nettl's dichotomy of "invariant core-variable component."

In the same chapter, the authorial concept of *steppe aesthetics* received theoretical grounding. Its key parameters were determined: not the conquest of space by the voice, but dwelling within it; the alternating relationship between silence and sound; the combination of timbral refinement and ornamental precision; and acoustic symbiosis with the dombra. It was concluded that in the pop format, "steppe aesthetics" is not merely an ethnic marker, but the ontological foundation of a new performance paradigm.

As the fifth conclusion, the semantic function of the exclamatory particles "ay," "oy," and "düniye-ay" in the Kazakh vocal tradition was clarified. Within the framework of Merriam's concept of "paraverbal communication," these exclamations were defined as a subverbal stratum situated beyond the verbal text yet belonging to musical semantics. It was demonstrated that in the pop format they fulfil the function of vocalise and the structural function of the culminatory emotional apogee.

Thus, the intonational, phonatory, articulatory, timbral, and stylistic characteristics inherent to traditional Kazakh singing art were systematised as national vocal models and their typological features clarified. The proposed conceptual model lays the normative-analytical foundation for the empirical analysis of specific processes of modification in Kazakh pop vocal in subsequent chapters.

2.2 subsection -"Pathways of Modification of Traditional Kazakh Vocal Techniques in Pop Vocal within the Paradigm of Metamodernism"

In the course of examining the pathways of modification of traditional Kazakh vocal techniques in pop vocal within the framework of metamodernism, a content analysis of the work of contemporary Kazakh pop performers was conducted. The analysis identified the concrete performative expression of the metamodernist oscillation principle-the dynamic fluctuation between modernism's aspiration to authenticity and postmodernism's ironism-in Kazakh pop vocal. A comparative performative analysis of the traditional and pop versions of three modified songs empirically confirmed the relationship between the invariant core and the periphery. In the analysed examples, it was established that the principal parameters of traditional vocal technique-the intonational system, the semantic function of the exclamatory particle, timbral flexibility-are preserved while adapting to the production and aesthetic demands of the pop format. It was further observed that the performer engages with traditional technique neither with a nostalgic-restorative intent nor as ironic citation, but simultaneously upholds both the ideal of steppe vocal sound and the aesthetic demands of the pop format within a single performative act.

Thus, in the course of the research, the distinctive features of new performance forms were identified-forms arising at the intersection of tradition and innovation, the national and the global, naturalness and staged elaboration. These forms, within the framework of Bhabha's concept of the "third space," were characterized not as a simple "translation" of either tradition or pop, but as a fundamentally new performance language. The results obtained served as empirical confirmation of the national vocal model grounded in the preceding chapter and demonstrated, on concrete performative material, that modification is a survival strategy-that is, not a process of the loss of tradition, but a mechanism for its transmission to new audiences.

2.3 subsection – «Principles, Mechanisms, and Prospects for the Formation of National Identity through Contemporary Pop Vocal Technique» - on the basis of a synthesis of the theories of Nettle, Said, Bhabha, and Agawu [32], identified a five-principle system of modification of traditional vocal technique in the pop genre.

The first principle-liberation from orientalist representation-stipulates that traditional technique be employed not as "ethnic ornamentation" but as a fundamental structural principle of a work. This implies, in particular, a return to the model of the singer-performer-improviser in opposition to the Eurocentric "cult of the composer."

The second principle demonstrated that modification is productive only when it generates a genuinely new cultural form-that is, when it produces a musical variant of the "third space." Modification in contemporary pop music operates primarily at the level of cultural context: even when performative and operational choices are radically altered, the ontological core of steppe aesthetics is preserved through the prosodic invariant and instrumental acoustics. This conclusion provides grounds for interpreting modification not as destruction or loss, but as a strategy of self-renewal of tradition in new performative contexts.

The third principle-plural analytics-designated as a methodological requirement the simultaneous derivation of analytical categories from the internal logic of both the traditional system and the pop standard. In so doing, it was demonstrated that the prosodic invariant and instrumental-acoustic convergence are not two independent mechanisms of the modification process, but mutually reinforcing facets of a single systemic process. Prosody preserves the invariant core through the automatic transfer of linguistic competence to vocal production; instrumental harmonics activate traditional vocal reflexes through an acoustic matrix. When both mechanisms operate simultaneously, convergent modification arises: the performer arrives at a vocal solution functionally analogous to the traditional one even without consciously mastering traditional technique.

The fourth principle-preservation and renewal of the core-determined the condition of non-loss of invariant markers that ensure the dialogic character of modification. The example of the groups Roxonaki and Ay Yola confirmed the systemic character of this mechanism. In the case of Roxonaki, convergence is achieved primarily through the prosodic channel; in the case of Ay Yola, through the instrumental-acoustic channel. Yet in both cases, the ontological logic of steppe aesthetics self-reproduces in the new technological context. This demonstrates that modification is not conditioned by individual performative choice, but by the inherent regularities of the linguistic-acoustic system itself.

The fifth principle-decolonial potential-as the synthesis of the preceding four principles, formulated the modification of traditional vocal technique in the pop genre not only as an aesthetic but also as a cultural-political objective.

Prospects for future development were identified through five directions: the expansion of the conscious application of traditional vocal technique in the pop genre, the genre diversification of practices grounded in the national model, the renewal of Kazakh vocal pedagogy, the transition at the level of cultural policy from the logic of "preservation" to the logic of "development," and new possibilities and risks in the era of artificial intelligence.

Thus, the application of traditional vocal techniques in pop performance was assessed as an artistic instrument for the preservation and renewal of the national code, and the prospects of its further development were identified. It was demonstrated, both theoretically and empirically, that traditional vocal technique is not only a heritage of the past but a resource of the future.

In the conclusion, the research results made it possible to study comprehensively-in both theoretical and analytical terms-the problem of the modification of traditional Kazakh vocal techniques in contemporary pop music. The process of modification was theoretically clarified through a three-component definition: the stability of the genetic core, the transformation of the functional field, and the adaptation of semantic content to a new cultural environment. This framework provided a theoretical basis for evaluating modification not as the loss or degradation of tradition, but as a strategy of its survival in a new cultural space.

The invariant core of Kazakh traditional vocal was typologically determined: a mobile intonational system, polyrhythmic breath logic, the subverbal semantics of the exclamatory particle, the flexibility of the zhyr register, and ornamentation of the refrain. It was demonstrated that the preservation of this core in the pop format ensures a balance of authenticity and innovation. The authorial concept of *steppe aesthetics* was grounded as an aesthetic paradigm expressing the ontological position of Kazakh performers in the pop format. It was theoretically demonstrated that this concept is not merely an ethnic marker, but a sonic archive of cultural memory and collective subjectivity.

The mechanism of secularisation was investigated as the central evolutionary factor of modification. On the basis of a comparative analysis with African American gospel vocal, it was clarified that traditional vocal codes in the pop format reach new audiences while preserving the transmission chain. Within the paradigm of metamodernism, this process was characterised as an oscillatory synthesis of tradition and contemporary format.

The concept of the decolonial vocal canon was scientifically grounded on the basis of the theories of Said, Spivak, and Mignolo. The proposed modification model, as an alternative to the museification logic of the Soviet conservatory system, was identified as a mechanism for restoring the agency of the Kazakh pop vocalist in the global cultural space, reinstating tradition as a living creative resource.

In the overall conclusion, it was demonstrated that the modification of traditional Kazakh vocal techniques in contemporary pop music represents not a simple stylistic synthesis or eclecticism, but a natural path for the renewal of the national vocal tradition in accordance with the demands of the contemporary era. This process, as a cultural strategy for the preservation of national identity in conditions of globalisation, adds a new theoretical dimension to Kazakhstani academic musicology.

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