



## REVIEW

of the foreign scientific consultant  
on the dissertation of Mukhsiyнова Meruyet Zhaksybekkyzy  
“Modification of Kazakh Traditional Singing Techniques in Contemporary Pop Performance” submitted in fulfillment of the requirements for the degree of Doctor of Philosophy (PhD) in the field of Art Studies  
under the educational program  
8D02194 – Pop Art

### 1. Relevance of the Research Topic

This doctoral thesis addresses the current transformation of traditional music culture, a topic that has gained attention in academic circles. As globalization, cultural exchange, and digitalization increase, preserving national identity through modern artistic forms becomes a key subject in musicology.

The thesis, “Modification of Kazakh Traditional Singing Techniques in Contemporary Pop Performance” by Mukhsiyнова Meruyet Zhaksybekkyzy, identifies and explains how Kazakh traditional vocal techniques are transformed and integrated into modern pop performance. It systematically analyzes the adaptation of traditional vocal intonation, voice production, articulation, and performance practices to modern pop music.

By identifying ‘modification’ as a main concept, the thesis builds a clear framework. The research examines more than the link between traditional and contemporary music. It applies metamodernism, postcolonial theory, cultural memory, and performance studies to offer new viewpoints, making a strong contribution to ethnomusicology, vocal research, and cultural studies.

### 2. Degree of Validity and Reliability of the Research Results

The thesis demonstrates scientific consistency and reliability through its research methods, theoretical framework, and results. The aims and hypotheses are presented systematically. The methodological approach incorporates historical, comparative, musicological, and cultural analysis methods.

The research’s reliability is strengthened by integrating both classical and contemporary academic literature. Employing approaches from theorists such as B. Nettl, A. Merriam, H. Bhabha, E. Said, G. Spivak, Vermeulen, and van den Akker demonstrates active engagement with current academic discourse.

The thesis offers a comprehensive examination of the structural and aesthetic characteristics of traditional Kazakh vocal techniques. It systematically analyzes the transformation of these techniques within contemporary pop performance. The processes of preservation and restructuring of traditional vocal heritage are elucidated through the concepts of “genetic core,” “semantic field,” and “functional field.”

The research’s scientific novelty lies in its redefinition of the concept of “modification.” The thesis assesses the transformation of Kazakh traditional vocal techniques in contemporary pop performance through postcolonial and metamodern perspectives.



### 3. Theoretical and Practical Significance of the Research Results

The theoretical significance of this thesis lies in its contribution to a novel framework for conceptualizing the transformation of traditional vocal techniques in contemporary musicology and ethnomusicology. This study treats vocal technique as more than a physiological or performative element. It also considers it a domain encompassing cultural identity, historical memory, and aesthetic representation.

Building on this theoretical foundation, the research develops an original model grounded in the concepts of modification, invariant core, steppe aesthetics, and the decolonial vocal canon, ensuring conceptual continuity with the framework established in the previous section.

As a result, this study constitutes both an applied and conceptual doctoral research project, directly stemming from the developed theoretical and methodological models.

Turning to practical significance, the thesis demonstrates clear relevance for contemporary pop vocal training and performance practices. The research findings are applicable to pop vocal pedagogy, ethnomusicology, contemporary performance studies, music history, and national music policy.

Furthermore, the thesis provides recommendations for refunctionalizing traditional Kazakh vocal techniques within the contemporary music market. It also emphasizes the preservation of their distinct identity. The findings serve as methodological and artistic resources for academics and artists engaged in contemporary vocal performance.

### 4. Shortcomings in the Content and Formatting of the Dissertation

The thesis shows a high level of academic preparation, but some sections lack a sharp analytical focus. More specifically, the balance between the theoretical framework and musicological analyses could be improved, as the former sometimes overshadows the latter. In addition, conceptual discussions at times eclipse concrete performance examples. Greater emphasis on detailed analyses and specific performance illustrations would further strengthen the thesis.

The study uses robust theoretical terms, but the repeated use of certain concepts increases density and may disrupt flow. This frequent referencing of terms such as “modification,” “invariant core,” “semantic field,” and “decolonial” can hinder readability. Consider varying how these key terms are introduced or summarized to improve clarity and flow.

Sharpen the analytical focus by integrating direct musical analysis and additional performance examples in targeted sections. Incorporate comparative vocal analysis and detailed technical evaluations of contemporary performances to further solidify the analytical and applied strengths of the thesis.

In addition, long sentences and dense theoretical expressions can also hinder readability. However, these concerns do not reduce the study’s scientific quality or originality. Most shortcomings are editorial or developmental.



## 5. Compliance of the Dissertation with the Requirements for a Scientific Qualification Thesis

The doctoral dissertation prepared by Mukhsiyнова Meruyet Zhaksybekkyzy meets the rigorous scientific qualification criteria required for the degree of Doctor of Philosophy (PhD) in the field of Art Studies under the educational program 8D02194 – Pop Art. I recommend the awarding of this degree, confident that she is deserving of this academic recognition.

The dissertation clearly demonstrates these qualities: it is an independent scientific investigation, employs a systematic and coherent methodological framework, makes original theoretical contributions, directly engages with current academic debates, and has significant theoretical and applied impact.

The research aims and objectives have been definitively accomplished, and the results are supported by robust scientific arguments. This dissertation makes valuable and unquestionable contributions to contemporary musicology, ethnomusicology, and vocal performance studies.

## 6. Recommendation of the Dissertation for Public Defense

The doctoral thesis titled “**Modification of Kazakh Traditional Singing Techniques in Contemporary Pop Performance**” makes a significant and new contribution to contemporary musicology, ethnomusicology, and vocal performance studies.

The thesis uses an interdisciplinary approach to study how Kazakh traditional vocal techniques change in contemporary pop performance. It is strong in theory and methods, and contributes to cultural identity, postcolonial aesthetics, and contemporary performance theory.

Considering its scientific novelty, theoretical depth, methodological integrity, and practical significance, I explicitly endorse the doctoral thesis prepared by Mukhsiyнова Meruyet Zhaksybekkyzy and recommend it for acceptance to public defense for the degree of Doctor of Philosophy (PhD) in the field of Art Studies under the educational program 8D02194 – Pop Art.

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