

Traditional Folk, Vocal and Professional Songs as the Basis for Development and Modernization of the New Forms of Kazakh Musical Stage

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ABSTRACT

Amid modern socio-cultural situation the core of traditional culture for most of the nations is their immaterial part, and primarily, folk song traditions, which is of key importance in conditions of aggressive pressing from mass culture. It is in demand not only from the perspective of adaptation mechanism, but also from the standpoint of creative potential as a factor of stable development in conditions of social modernization. In recent years many nations are manifesting a tendency for national and cultural revival. It's necessary to get closer to own origins. And the origins constitute the history, culture and spirituality of the nation. This article describes the process of formation of Kazakh variety art in the 30-ies of XX century, its development in the period of the Khrushchev thaw (60-70-ies) and later in the years of independence (the end of XX - beginning of XXI century), is the first analysis of the methods of overcoming ideological taboos of the socialist society in former republic of the USSR, the extension of the living space of the traditional music on the stage, obtaining new forms of existence. This was possible due to the transition to an open democratic society, expansion of cultural horizons and the availability of international experience.

KEYWORDS

Nomadic culture, the great silk road,
totalitarian ideology, pop song,
Kazakh song folklore

ARTICLE HISTORY

Received 21 May 2016
Revised 11 September 2016
Accepted 26 September 2016

Introduction

The cognition path of world and national cultural values should start from native songs, native words, native nature paintings to understanding the art of nearest neighbors and world culture (Hasanov, 2016; Levinson, 2014; Tleuova, Baltymova, Niyazova, & Tektigul, 2016). Each culture has something specific: quality distinctness of the spiritual life of the nation accumulated over centuries, embodied in specific traditions, values. Many features of the ethnic group life (instruments and manufacturing practices, decorum rules, traditional clothes, etc.) eventually get to lose the national color, and only art, in particular the musical art, remains national, while retaining ethnic identity even in foreign cultural influences. Therefore, due to narrowing of ethnic specificity in culture,

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folk songs today play an important role for national identity (Abdrakhman, 2012; Hubbard, 2011; Kokumbaeva, 2012). A song being the most common type of traditional music, the product of a collective oral tradition, existing in many variants, conveys the identity of a nation and reflects its mentality.

Recently we observe how traditional music is being displaced from a range of popular cultural layers. We need to coordinate our activities in cultural policy to promote traditional Kazakh songs by means of diverse cultural projects, new methods of educating professional artists, mass media, TV and radio. Without thoughtful management and marketing that need to become public mediators between culture and society, government and culture, spiritual spheres of reproduction and consumption of art treasures, heritage of the past and contemporary artistic life, this problem will not be solvable.

Traditional song contains a powerful potential, which enhances its adaptation to modern conditions of perception, creates a foundation for development and modernization of new forms of musical culture (Colwell & Richardson, 2002; Davidson, 2013; Geertz, 2003). Ethnic stage music that meets wide spiritual needs of the population, becomes a major cultural factor which cannot be ignored, on the other hand, it becomes a curious indicator of rapidly changing global and regional processes: enforcement of mass culture, deindividualization and, at the same time, resistance to these processes by the preferences of own ethnic varieties (Hubbard, 2011; Najdorf, 2011; Zemtsovsky, 1977). This musical trend combines all important factors for the modern listener, which lets him fully perceive and evaluate mass action on stage and meet own claims to modern performer.

Constant interaction of tradition and innovation is the law of evolution (Broomhead, 2010; Davidson, 2013; A. Mukhambetova, 2015). In modern conditions the folk song provides the basis for the development and modernization of new forms of musical culture. One of the features of folk song is the reproduction and reflection of the senses, moral standards and values of the ethnic group in its content. Functioning on the modern stage they can be transmitted to the descendants as a heritage. Pop music takes a huge impact on the music scene, thus, trying to replace traditional music. In this regard, many countries have special festivals aimed to show and inform the population with folk art. Such festivals are held in many countries: «Volksfest» in Germany, «Kaustinen Folk Music Festival» in Finland (Frevvert, 2014).

Theoretical apprehension of the issue of scenic performance of the folk song on stage started in the second half of the 20th century. A generalizing work on this subject was performed by the investigators L.V. Markova and L.V. Shamina in «Folk song direction», where they disclosed the experience of drama art masters and main provisions of K. S. Stanislavsky on stage presentation of the song folklore and peculiarities of performing the folk song (A. Mukhambetova, 2015; A. Mukhambetova, 2000).

With multifold researches of traditional song, the «life» issues of traditional song on the stage, its interpretation, performance, connection with tradition and its renewal in new conditions are still scarcely developed.

Kazakh song is the mirror of the nation's soul. But singing touching songs about life or the customs on a simple stage will not surprise anyone in 21st century. The spectator demands more spectacular, vivid, unusual, innovative and colorful performance. Kazakh folk song pasticcio is the solution of the problem.

Method

The methodological basis of the research was the philosophical-aesthetic approach, as well as musicological, philological and theatricological scientific traditions. We also used a range of methods relevant to our objectives: systemic analysis, dialectical method of cognition, conceptual, structural-semiotic and structurally functional analysis of musical creativity that allow seeing folk songs as an integrated conceptual and symbolic system based on the human need for information and symbolic ordering elements of the world. In addition, we used applied techniques: deconstruction, theoretical generalization, as well as content analysis, comparison and deduction.

The study of the history of origin and development of variety art in Kazakhstan went separate ways by applying the methods of musicology and related disciplines. In restoring the early periods (30-50-ies) we relied on the study of the media of that time, listening to archival records in radio and TV funds. The author drew out important information from conversations with elder generation representatives, as well as questioning modern youth tastes.

We studied the stage presentation of folk song based on theatre researchers' works. The issues of the singer's visual thinking, stage performance psychology and impact on spectators were studied relying on the psychologists' works.

Thus, the methodology of work is comprehensive; it meets the complexity of structure of both the traditional song and the variety art itself, as well as their multi-functionality of their existence and impact. The methods of theoretical musicology, folklore and ethnomusicology, theatre studies and psychology, and also sociology were applied in the work.

Data, Analysis, and Results

There were two trends of Kazakh traditional musical culture up to 20th century – folklore and professional music of oral tradition. Such a replenishment of traditional musical culture is not specific to Kazakh nation only. It is a typical feature of Turkic and eastern nations (A. Mukhambetova, 2015). For a long time, this structure of Kazakh musical tradition remained a mystery for the investigators of the Soviet east republics, who up to 70-ies of 20th century considered all the wealth of own national traditions as a folklore. Therefore, the works of Kazakhstan musicologists often combine folk and oral-professional cultural layers under the terms of «traditional music» and «folk music».

Oral-professional layer of music was formed on the basis of centuries-old traditions of musical and poetic folklore; its content, individual genres and works fully reflect the worldview, moral-ethical, historical, political, philosophical and aesthetic views of the nation. Whereby, the «magic bridge» in modern Kazakh culture that connects the modernity with vital source of tradition is not only a folk song, but the songs of oral traditional professionals, the most popular of them are Birzhan sal, Akhan sere, Ybray, Baluan Sholak and others.

Song folklore in tradition represent the funeral and wedding laments, as well as the genres that accompany other family rites. Also the domestic, non-ritual songs that are called “*kara olen*” are widely spread. Their poetic structure mainly cover a verse of four lines, small range melody (mostly the sixth) deployed in diatonic frets.



Ritual folk songs are rarely performed on modern stage, and the wedding and funeral laments are never performed. It is clear that the ritual laments do not fit into modern stage aesthetics with its dominant entertainment and recreational functions. In addition, the taboo *to sing laments outside the rite is still in effect; according to belief it calls a death to another society member*.

The ritual lament intonations penetrated into philosophical and love lyrics of oral professionals yet in the traditional culture (Kokumbaeva, 2012). Therefore they sound on the modern stage while performing these professionals' songs. The influence of ritual lament intonations can be traced in the songs of modern amateur authors and composers performed on the stage.

Yet another feature of traditional Kazakh music is the presence of two styles – recitative and lyrical – in songs. Lyrical songs are called *ән (song), recitative songs - жыр, терме, желдірме (the songs with recitative nature)*. The songs of lyrical style prevail in folklore, and the professionals sing both styles equally. Either recitative or lyrical styles predominate in different professional local schools and stylistic-genre directions. These are *жыр (epic recitation), дастан (legend), fable songs, historical, lyrical, jocose and youth songs, терме, толғау (reflections)*, over the centuries conveying specific understanding of the world space, certain cultural viewpoint, advocating high moral and spiritual values.

At all times Kazakhs drew a particular importance to the art of singing. The performer's talent was understood by tradition not as something acquired as a result of effort, hard work, creative search, but rather as a predetermined reality, given by God: *өнердің бойға бітуі*, which literally means *the art that settled in the body*. Understanding the basics of formation of the performer's style and the individual pattern of Mukhit, Makhambet, Nurtugan, Nartai, and many others contribute to preservation and development of song tradition, acquisition of performance specifics and genre features of epic and song schools, small and major works.

Kazakh traditional classical works that were created by oral tradition professionals are the pearls of Kazakh nation's cultural heritage. It should be noted that traditional Kazakh songs are of totally monodic structure; folk songs are mostly performed in solo without instrumental accompaniment. The professionals' songs are also exclusively solo, the singer himself accompanies the song with *dombra, kobyz* or accordion.

The background of variety art in Central Asia and Kazakhstan

In 20th century in Central Asian region the variety art developed in different ways. In Soviet time five Soviet Socialist Republics (USSR) were formed on this region that were called by the names of historical ethnos inhabiting there – Uzbek, Tajik, Kazakh, Kyrgyz and Turkmen. The former two of the listed Republics were sedentary and agricultural, where the leading role belonged to ancient oasis with developed agriculture and magnificent ancient cities with rich urban culture. The remaining three were nomadic Republics, where up to the establishment of the Soviet power the majority of the population led a nomadic life, and the cities played a minor role.

Nations' economic specialization naturally influenced not only their culture, but also the functions in world economics. Transnational artery of Eurasia, the Great Silk Road that was formed and actively functioned in middle ages, involved into its activity many nations who inhabited the lands that it passed through.

Farmers created oases which were the coveted islets for recreation and relaxation on a difficult road full of dangers. Nomads provided the security of caravans when the traders moved on their lands.

In agricultural oases they built caravan serais, where the merchants, caravaners and the travelers following them could rest, wash, eat, have fun, learn the latest news, to communicate with representatives of other cultural worlds, to relax, heal and regain strength for the further way. These Central Asian caravan sheds became *the zone of formation of highly developed professional caterers that still influences the life of sedentary nations of the Great Silk Road*. Professional catering required male strength and endurance, and still in Central Asian sedentary nations almost all men are masters of culinary art which they use in everyday life. Caravan serais also became the area of development of *specialized entertainment types and genres of art presented to the outside audience – primarily music and dance*. These music and dance genres that were fostered not only in caravan serais, but also in sedentary cities, reached in these areas the highest excellence, which positively influenced the development of stage music among these nations in the socialist culture of the XX century.

The nomads with their mobile lifestyle had an abundance of entertainment genres of poetry and music, but being dispersed in ceremonies, folk songs and the works of various professional musicians, they did not take the shape of *specialized sphere of professional, entertainment scenic art*. Many nomadic games of sport and competitive, paramilitary nature, such as *казақша күрес (wrestling)*, *алтын сақа (shooting at target)*, various types of equestrian competitions that took place on the open steppe spaces could not certainly be transferred to the stage in enclosed spaces. All sorts of fun and games taking place in yurt, amateur and professional performance of singers and instrumentalists also could not be performed on stage.

Most of the performances of professional musicians were the part of festive, ritual or ritualized and household communication. They also did not assume fixed premises where one could allocate scenic area and separate artists and spectators. Thus, Kazakh folk songs and works by oral professionals with the syncretic nature, which manifests itself in the inner unity and wholeness of form and content, including elements such as ritual, music and poetry, was not amenable to scenic forms of presentation in nomadic culture. All this affected the formation of stage art among nomadic nations. Its formation was parallel to the process of Kazakh urbanization, which started in 30-ies of 20th century, when the Kazakhs started to settle in cities, where they built theatre and concert buildings, enclosed spaces for mass spectators and listeners.

In the first half of 20th century Kazakhs changed their nomadic lifestyle to sedentary. Political, economic and demographic aspects of this process are disclosed in sufficient detail in Kazakhstan science of the era of Independence (from 1991-up to day).

Formation of variety art in 30-50-ies of 20th century

In 30-ies of 20th century Kazakhstan started building a new socialist culture. Russia sent the workforce for assistance and general management of the process. A musical-drama theatre was created, buildings were allocated for «new art» of Kazakh nation, who «bypassing capitalism, crossed from feudalism to socialism». Model of the new culture was urbanizirovanal and eurocentric.



Musical-drama theatre was opened, orchestra of Kazakh national instruments was created, first works in European style were written, including the opera «Kyz Zhibek». Along with it they laid the foundation of westernized system of professional musical training. Stage art appeared in Kazakh life in the same period. Folk songs sounded from the stage, and the novelty and modernity of it was that they sounded from the stage as a presented music. Music in traditional culture was closely associated with rites, feasts, everyday communication that had ritualized nature for Kazakh nation. Oral and professional songs sounded on the stage in 30-50-ies in traditional solo performance with national guttural timbre, their melody remained untouched, but they were processed in European homophonic and harmonic style and sounded in accompaniment of piano or even the national orchestra that was new for the culture of instruments. The novelty and modernity of songs consisted in their harmonization and indispensable presence of an accompanist. The past universalism of professional singer, when he/she both sang and accompanied with an instrument, was gone. At this stage of Europeanisation of Kazakh culture and professionalization of art in European style folk syncretism collapsed. Folk songs sounding from the stage lost their link with ritual and domestic context. However, the urban culture has the rudimental elements of the past synthesis of art in the form of colloquial phrases while performing *kyui* (*kyui –instrumental piece*) – «күйд сөйлету» - «kyui speaks», intermedia vocal-instrumental genres - *ӘН-КҮЙ*, (*song –kyui*) *жыр-күй* (*legend-kyui*), or oral-prosaic forms of music-making that are called *аныз-кюй* (*kyui - legend*), where the story was accompanied by musical fragments-illustrations (A. Mukhambetova, 2000). The genre that originates individualized type of creative mind does not break the bounds with mythological past, forms the normative aesthetics of performance: *домбраны баппен алу* (*take the well-tuned dombra*), *әнді баппен айту* (*sing in a good manner*). It means a daily work on technique and repertoire of the professional musician.

First westernized Kazakh stage concert songs were created in this period – «Kazakh waltz» by Latif Khamidi, in 50-ies, his «Bul-bul»-«Nightingale». These songs were already performed by the singers with westernized voice placement. Such songs due to constant performance in concerts and on radio became very popular among people. Except Latif Khamidi, there were other composers of stage songs.

Traditional culture formed a special type of national composers who europeanized folk songs. Their works reflect the new life realities, the musical language was updated. They continued the development line of Kazakh melos that was founded in XIX century by Abai Kunanbaev which was manifested in rejection of some elements of traditional song. It is one and a half and two octaval melody range, solo parts that last at the pitch and show the beauty and power of voice, masterly adornments, complex solo and chorus structure with developed alexical choruses. New songs were close to traditional *kara olen* and Soviet pop songs on their structure: couplet structure, small range, no chants, and most importantly, the melody in its development was based on tonal-harmonic function. Thus they sounded better accompanied by accordion but not dombra. The brightest representative of the beginning stage of variety art development in 50-ies was Shamshi Kaldayakov, whose songs in solo or under chordal accompaniment sounded in rural environment. They are currently in the repertoire of many singers.

The melody of most of the new songs are based on harmonic functions of European style. However, the features of Kazakh national melodies with the absence of harmonic VII step influenced on harmonization of these songs, which led to the use of natural VII step in minor song chords.

Two trends of different levels appeared in song genre: at the level of musical language – unification (synthesis) of Kazakh oral traditional music with a written tradition of European music; at the level of genre – synthesis of massive Soviet (and Western) music with Kazakh song tradition (Najdorf, 2011).

Interpretation of folk songs in 30-50-ies on the stage is the first stage of adaptation of «tradition» to «modernity». Musical and poetic stylistics of Kazakh folk songs: simplicity and conciseness, natural sound combine with rich arsenal of stage songs: dense texture accompaniment rich with timbres, beautiful runs.

Traditional song on stage in the period of thaw (60-70-ies)

The sources feeding modern interpreters of Kazakh song on stage quit in 60-ies of 20th century, the period of Khrushchev thaw. One of the first musicians who started performing Kazakh folk songs processed in variety style was the ensemble «Dos Mukasan». It was created in 60-ies and immediately gained huge success. The media of that time noted the innovation of talented musicians, search of new forms, commitment to music. All this has captured the hearts of the Kazakh listeners. Due to their high level of professionalism they raised Kazakh stage to all-Soviet Union level. During the Khrushchev thaw numerous vocal-instrumental groups sprouted like mushrooms after the summer rains. However, their popularity was limited by a definite area, at best by the territory of Kazakhstan and their “lifespan” was typically short. Only «Dos Mukasan» became popular not only in Kazakhstan, but also outside its bounds. The ensemble toured the Soviet republics; they were particularly successful in Central Asian region. Among the variety of Kazakhstan ensembles, it is a recognized long-liver. The ensemble that was created in 60-ies of the last century is still popular. Naturally, the main audience is the older generation, the former people of the sixties. But the survey showed that younger generations either listen to their songs with pleasure. Some view them as nostalgic retro, others explain that these are «their parents’ favorite songs».

For adaptations «Dos Mukasan» used not only folk songs such as «Кудаша», but the songs of oral professionals as well such as «Ләйлім шырақ», «Назқоңыр» and others. Apart from folk songs, their own songs created in national style, the songs sounding in trendy pop arrangement were very popular. One of them, the wedding song «Той жыры» became invariable attribute of Kazakh weddings from 60-ies and still it sounds in weddings. Dos Mukasan brought new style to Kazakh stage. It concerns the performance of songs, adaptation, accompaniment and scenic behavior. All of this met the sense of life of the youth hungry for novelty. Prior to this ensemble there was a standard of performing Kazakh folk songs on stage: traditional solo performance; tone and harmonic adaptation of academic type; accompanying piano (accordion) or orchestra; the behavior style is strictly academic, concert manner of presentation, where the performer and listener are separated not only by stage, but also functionally; the repertoire that corresponds to the ideology of "builder of communism".



«Dos mukasan» destroyed these outdated stereotypes, creating an ensemble that meets international standards of pop art and folk traditions.

1. The ensemble created the style of polyphonic song performance for the first time on Kazakh stage and Kazakh musical tradition. Up to that time Kazakhs sang collectively in massive celebrations, demonstrations, meetings, house parties, but it was the collective singing of monophony. The age-old domination of monody still influences on collective singing.

2. Harmonization of the songs was based on the European tonal-harmonic system. But it was enriched with tart harmonies that came to the stage of 60-ies from the arsenal of soviet and American stage. Fine modern rhythms came to the forefront.

3. The composition of the accompanying instruments met the modern trends of Vocal-instrumental ensembles (VIE) of that time. It is a battery, keyboard player, guitar, saxophone. What raptured the spectators most are the added dombra and archaic jaw harp. The latter never sounded on stage and radio, and in «Dos Mukasan» ensemble it symbolized the unbreakable link of times.

4. Uninhibited behavior style, relaxed and cordial communication with the audience as with guests, which was characteristic of traditional musicians.

5. The repertoire has gone beyond the lyrical, ideological and patriotic songs with humorous, light and parody songs.

In 60-80-ies the trend created by «Dos Mukasan» was continued by the groups «Arai», «Medeo», «Arkas», «Yashlyk», «Roksonaki».

Traditional songs and stage at the turn of the century

Being an integral part of national culture, to the end of 20th century the song tradition took on new functions, weaving into the art of urbanized society. Modifications of song folklore, presented in the form of interpretations, adaptations, transpositions, arrangements, pasticcio, «new copyright» versions that have a spontaneous character at the turn of 20-21 century on modern stage are of great interest for scientific research. The modern stage forms the musical language and style of new art.

The end of the second Millennium has brought tremendous changes. With the collapse of the USSR and gaining Independence, we enter into new time. Modern open society has provided a great opportunity for acquaintance with world culture, including world of mass music. This applies not only to performers but also the audience, the artistic horizons of both has increased considerably. The performers and listeners change, and modern Kazakh stage treats the folk material in a different way.

By the end of the last century the ratio of Kazakh rural and urban population has undergone great changes. The percentage of urban population grew and their composition changed. Along with the influx of villagers into towns, i.e. the first generation of townsman, the second, third, fourth generation live in towns and was born the fifth generation of former nomads. To some extent they are already detached from traditional life, traditional folklore and oral and professional music, from nature, ethical and aesthetic values of traditional culture. Most of them who are familiar with the wide range of artistic values of world culture, still retain spiritual link with tradition, crave for native music, which they prefer to listen in pasticcio style.

Thus, the difference in the cultural and historical experience related to the duration of residence in cities, level of education and contact with other cultures differentiate the mass of audience. Kazakh townsmen had more contact with Russian and Western-European culture, and since the end of 20th century – with American culture. Village habitants contacted more with the culture of neighboring nations, mainly with Uzbek and Kyrgyz culture. By the end of 20th century Kazakhstan has become a multinational and poly-confessional state. In addition, the mass audience is divided not only into national, religious groups, but also to age groups.

These various socio-demographic groups have stable taste preferences. Therefore, the demands of the modern pop culture fans are diverse. It can be noted that the diversity of modern pop trends in Kazakhstan from folk-oriented to the totally Americanized trend meets the demands of modern mass audience. In addition, familiarity with the international stage practice widened the demands of the listeners, tastes have become more diverse, individualized and picky.

For the stage art as the urban phenomenon in Kazakhstan in 20th century and global phenomenon in recent decades, a significant drawback of traditional song as the musical trend is its static nature, which connected with peculiarities of mass perception.

As for Kazakh folk songs, the time required specific techniques to enhance its expressiveness: meaningful intonation of words, special scenic movements, facial expressions, costume, new tempo of scenic actions, as well as previously unknown choreography (the dancers) and positioning.

There are numerous ensembles appearing in an effort to counter the onslaught of contemporary Americanized pop music, they are: ABK, Urker, Nur-Mukasan, Muz-ART, Zhigitter, Konyr, Baiterek, ARS - Bakai, Zhaly, Kaspyi, Arnau, SET, Orda, etc. Pasticcio plays an important role in their art. Most of them sing in so-called academic style, which is mistakenly called “pop vocal” by performers, the aesthetics of which does not cover traditional guttural timbre with its characteristic overtone sounds erupting in intonation. This academic style forms in the process of study in modern musical institutions – colleges, conservatories, academies of arts, universities of arts, musical faculties of pedagogical universities. Some performers who were not trained in educational institutions and who came to stage «their own way» bypassing musical education retain the manner and timber of traditional singing.

Pop vocal in sound is defined as something in between academic (or classical) vocal or folk vocal. Academic and folk singers work within the frames of certain canon or regulated sound, they do not accept deviations from standards. Pop singers are notable for originality of sound, own characteristic, easily recognizable behavior pattern, scenic image.

A type of vocal closer to conversational speech and natural sounding is pop singing that use the following techniques: splitting (wheeze, rock-vocal; drive; subtone; overtone singing (guttural), vibrato; glissando; falsetto; mixed; jodeln; strohbass. Pop genre covers not only the vocal, but the whole complex of expressive means, including the performer’s acting technique. «The stage needs not only professional musicians, but also artist musicians who can act and live on the stage like the drama artists do» (Dmitriev, 2009). All the elements of this synthesis are «equally important ... Weak vocal potential is often complemented



with the ability to deeply “live in the material” (Klitin, 2007). «It’s very important to sing on stage not only with voice, but with heart and all the being» (Davidson, 2013). Synthesis of acting and vocal arts is the most important condition for “viability” of songs on the modern stage of Kazakhstan.

Modern pop songs differ in genres, structure, forms of performance, spheres of existence, etc, for example: revolutionary and everyday songs, lyrical and hymnal songs, monophonic and polyphonic, solo and chorus, with and without accompaniment.

A pastiche of Kazakh folk songs includes a complex of factors: folk, pop vocal, synthesis of stage image and dance. Pastiche is «a deliberate imitation of artistic style, peculiar to a definite author, genre, trend, for the art and culture of a certain social environment, nationality, era. It is connected with the rethinking of artistic content which composes the basis of the simulated style; in visual art, primarily in the decorative arts, design, synthesis of depicted figures and objects by means of conventional techniques» (Colwell & Richardson, 2002).

The main feature of pastiche is the ability to manifest itself in linguistic levels, on text arrangement levels: genre, rhythm, verse and size. If a field is created reminiscently by the presence of common semantic or other text element, the pastiche is adequate presentation element, a model of existing phenomena, to which the speech subject is oriented. «A pastiche is a deliberate and explicit orientation of the author to a style that existed before in artistic literature, its imitation, reproduction of its characteristics and properties» (Geertz, 2003). On the modern stage of Kazakhstan commitment of pop songs to «the style that existed before» is often manifested as a commitment to a modern, western style of pop singing. If the first case includes an adjustment to style, uncharacteristic to this time, in the second case there is an adjustment to style uncharacteristic to this place. If a pasticcio to «a style that existed before» is primarily a strive to preserve codes of the preceding culture, transfer them to modernity and find a place in it, then pasticcio to modern western style is, on the contrary, a wish to depart from the traditional aesthetics, “raise” a song to «modernity» understood one-dimensionally.

The embodiment of folk song on stage is reflected in synthesis of different types of art that ensure its staginess. The modern performer faces the task to thoroughly examine the national sample, to understand the process of sound extraction, to pay attention to the melody, timbre and pitch of voice, voice vibration techniques, nuances and dynamics, soft and smooth sound extraction during transition from one register to another, only then, the song will be able to find a way to the hearts of listeners, touch with sincerity, authenticity, to convince, to give a new motivation.

The reaction of various groups of listeners to these processes is certainly diverse. The older generation is often not willing to acknowledge and sometimes to recognize familiar songs from childhood, believing that the modern form changes the substance of the national sample. They often really lose «the simplicity and conciseness, naturalness of sound». Cosmopolitan youth happily accept such «experimental» adaptations, finding in them the reflections of our own ambitions, desires. In response to «the elder generation» they reply: «You loved folk songs in «academic» style accompanied by piano or orchestra and they were performed by singers with European and so-called «academic voice placement.

They are as far from the songs performed gutturally accompanied by dombra as modern stage songs».

The emergence of new singers like Batyrkhan Shukenov, Madina Eralieva, Saken Kalymov, and others in 80-ies on stage let demonstrate «tremendous power of the traditional system of means of artistic expression and its ability of immanent development through active cooperation with other indigenous and new forms of musical creativity while maintaining the quality, originality and depth» (Abdrakhman, 2012).

The trends of music bands like «Orda», «Al-davai», «Baiterek», «Rakhat lukum», «101» are based on western musical genre.

Let's consider the adaptation peculiarities of Kazakh folk songs which were determined by the traits of modern pop music. Specific types of relationship between folklore and pop song on the modern stage of Kazakhstan.

1. An important factor in the synthesis of folklore and pop music is a performance of melodic lines in authentic folklore-vocal manner: Maira Ilyasova, Ardak Balazhanova, Roza Elgozha;

2. the syntheses of national manner of performance with variety vocal and technical methods – Muzart, Gulnur Orazymbetova, Maira Ilyasova;

3. mixing of traditional performances with variations of accompaniment. Performing the melody and the text of traditional songs in an authentic form on stage, the performer varies the accompaniment. Thus, Omirkul Ainiyazov can perform traditional songs (mostly terme) with dombra or accompanied by accordion. Both variants are just adaptations of traditional sample to stage in pure form. At the same concert part of the songs can be performed with dombra, accordion, ensemble of folk instruments, which in unison duplicates the melody of the song. This stylistic eclecticism on the stage is perhaps brought by the wish to demonstrate the mastery of different instruments and methods of performance, to bring timbre variety into concert, find a way to listeners of different stylistic trends;

4. ensemble performance of folk songs with dombra in academic manner. It is «Konyr» trio consisting of two men and one woman. There are a lot of ensembles of this type. Collective singing in unison of three or four performers is typical for performers with undeveloped harmonic auditory sense, who did not receive modern European education. Sometimes they sing in unison under the harmonic accompaniment of a synthesizer. Poor adaptation of the song is offset by musicality, soulful recitation of the verse, temperamental performance. Such amateur groups exist to feed the village residents' longing for folk songs;

5. the unisonous melody sound is often diversified by performers by singing solo verses of the songs in turn bringing timbral novelty this way. One of the most popular bands of this type is «Muzart», whose success is based on the soloists' beautiful voices, harmonic richness of the instrumental accompaniment, rich culture of performance. Their repertoire is created with taste. They include folk songs, modern popular songs, retro songs, as well as own songs in folk style that are distinguished by melodiousness, beautiful harmonization, soulful style of performance;

6. the songs of composers and melodists of the past century hold a prominent place in the repertoire of many performers. Created by certain individuals, they became a specific folklore of XX century. On the modern stage they often sound in XX century adaptation, i.e. in Europeanized adaptation that is familiar from the



last century. Remarkably, these songs weren't affected by expanding trend of hit standards that are manifested in melody, harmony, structure, manner of performance of contemporary songs. This can be interpreted in two ways; from the one hand it is a strive to preserve a familiar style for this repertoire fans (for older generation). From the other hand it is a passive adherence of the performers themselves to usual standards;

7. taste for stylistic analysis. It is Kydyrali Bolmanov with his «Terme», with preserved text and melos of traditional terme, but the song is performed not with dombra, but accompanied by stage ensemble. Hence the simplification of traditional disparate metro-rhythm corresponding to European standards with the loss of improvisation peculiar to tradition. These stylistic deviations from tradition are offset by obturating the overall texture of musical text and increasing its sonority. Externally it is similar to Omorkul Ainiyazov's style. However, in Ainiyazov's style we see an excess of different possibilities, in Bolmanov's style there is a purposeful adaptation of traditional terme to Europeanized style of performance;

8. pop groups using western style, «a secondary art» of «tracing» type: «A-studio», «Musicola», who are popular in Kazakhstan and CIS, vicinal groups «Al-davai», «Bangor», «Ringo». These groups partially adopted intonational elements of Kazakh melos from traditional songs, as well as some timbre specificity, brightly manifested in songs with Kazakh lyrics;

9. «authentic art», i.e. the bands that use «authentic features of the Kazakh culture of particular location», ethno-rock style – «Roksonaki» group, archaic «Turan», archaic «Aldaspan»;

10. «creativity on the principle of» arrangement: instrumental groups: «Ulytau», rock group «Urker»...

11. «creativity by model», this type includes the bands that caused the transition of mass musical culture from definite style into «fashionable style»: in the past they are «Dos Mukasan» and many other «VIE» In modernity – «Popcorn», «Skillz», «K7»;

12. resorting to world music (is more widespread in stylistic trend World music: Aigul Babaeva, Maira Dauletbakova, Zhanna Orynbasarova, Zhanar Dugalova;

13. crossover of Tolkyñ Zabirova, «Mezzo» Sara Naiman, Ansar, Art classic; Capella «Vidmen»;

14. «stage art» associated with famous names like Roza Rymbaeva, Nagima Eskalieva, Makpal Zhunusova;

15. from the perspective of development of modern Kazakh stage art style it is interesting to create authentic and unique compositions based on folklore that use poetical lyrics, melody and techniques of performance from one hand; from the other hand – transforming initial song elements: Edil Kusainov, Nurlan Alban, Nurlan Abdullin, the bands like Magic of nomads, Uly Tau, Urker, Alash Uly. Their searches are often based on the use of archaic strata of the Turkic folklore as the basis to create pop compositions, as well as resorting to authentic, guttural manner of singing using folk instruments, their timbres, playing peculiarities. The brightest performers of this trend: Edil Kusainov, Kazbek Edigei, the bands «Kok turkter», «Turan». This trend which clearly embodies the Turkic archaic is very popular among Kazakh mass audience. These performers

often tour in foreign countries, where they deservedly draw attention and the sympathy of the audience.

This trend is characterized by its artistic creators who received conservatory musical education and dedicated their time and efforts to study traditional music of related Turkic nations, especially Siberian nations, who preserved the ancient stratum of general Turkic antiquity. In modern Kazakh tradition this stratum is not preserved in its original form due to two reasons. The first reason is annihilation of *baqsy*, the main bearers of antiquity, the second is a prohibition to perform archaic genres, typically associated with shamanic practices and magical rites, such as expulsion of disease spirit, rainmaking (Zemtsovsky, 1977).

The synthesis of archaic layer of music (guttural singing) with modern trends of pop music, unique combination with plastic movements of shaman rite, brilliant acting technique of transfiguration was demonstrated by Gulnar Orazymbetova. In «Zhas Kanat» project she performed the composition «Korkut ata» excellently. Kadyrali Bolmanov, Bekbolat Tleukhan used traditional instruments: *dombra*, *saz syrnai*, *kyl kobyz*. Archaic ethnic elements performed on stage were enthusiastically received by the listeners which made them very popular.

Discussion

In general, further development trends of national stage music lies in intensifying national specificity along with entrance into world musical level. An example of this activity in Almaty and Astana are abovementioned bands and soloists: Roza Rymbaeva, Marzhan Arapbaeva, Dimash Kudaibergenov.

Most of the pop singers who performed on stage placed the stake on *showy embodiment* of folk songs, but not on their *authenticity*, therefore the principles of authentic folklore were smoothed over.

At present the singers did not give up on showmanship, on the contrary, they find various means of its implementation, but clearly separate authentic and secondary performance of folk songs, which allows to think of its authenticity. Understanding the meaning of expressive means of the folk song gives huge opportunities to performers to open up creatively in singing, in meaningful intonation of word, in plasticity of scenic movements and in mimics. According to Hubbard, Timothy: «The factor of fashion is added up to musical performance. On modern stage the song «is brightened by dance fashion waves and innovations in arrangement, changing costumery, design of concerts, showy style of music video. These «brightening» means often displace masterful shine of performance itself, allowing soloists to not bother themselves with improvisation, but perform under a phonogram. However, the layer of details brightening the canon is always present in menestrello art. It hides the standard and serves its preservation at the same time» (Hubbard, 2011). Therefore, some performers felt the need to resort to theatre art, which helped embody audial and visual image of the song. The conversations with performers identified multi-stage way to theatrical realization of a song: as a first step it's necessary to determine the theme and idea of the work; analyze the poetic lyrics; determine the genre; then it's necessary to choose the proposed circumstances; choose tempo-rhythm of scenic action; nature of movements or choreography; positioning and costumes. All of them constitute ideological conception of the work. Freedom from statics, synthesis of art, show, new forms of interpretation – theatricality, sometimes the inclusion of the spectator in the performing process.



Pop artists started paying more attention to adaptation of the songs for stage, creating bright musical and drama pictures attracting expressive means of different types of art. Supporting the pasticcio of Kazakh folk songs with bright scenic images including modern, stylish Kazakh costume and mass stage show, the artist gets the full picture of this genre, making it understandable and close for modern spectator.

Not domestic Kazakh costume that wasn't processed in accordance with design requirements, but theatricality and staginess of the costume play a big role in meeting the pasticcio genre. The primary purpose of this costume is to create an artistic image. The origin of clothing is predefined not by the need to protect the body from environmental influences and not a sense of shame, but by inherent necessity for self-expression.

The pioneer and still the leader in this direction is the band "Turan", whose costumes made of fur, leather, felt, wood, metal, immerse the spectator into the world of ancient Turkic archaism. It's impossible to expressly define a particular national identity of their costumes, which corresponds to their music with prevailing archaic type of intonation (guttural singing) and genre strata of folklore, common to a large group of Turkic nations, primarily of the Altai-Siberian region. The ideological orientation of the group is to recreate the Turkic world, this idea is reflected in design of musical instruments, they have emphasized archaic forms and wood processing methods, they are decorated with ornaments common to the nations of big region.

Theatricality is an integrative characteristic of the costume, and there are many examples of both historic and contemporary costumes. I would like to draw attention to the fact that, using the costumes of past centuries, it is necessary to reckon with the visual experience of modern spectators. In this difficult situation comes to the aid of «symbol memory». This term contains semantic associations and associations peculiar to postures, gestures, ornaments, headdress, accessories, etc. It is proved that semiotic principle of creating an artistic image in theater art is a range of colors and their interaction. This thesis is based on color codes which were considered automatically and kept unchanged for millennia.

Each color has its own meaning, independent value that does not depend on the form. The richness of the color is displayed in symbols, allegories, signs. Characteristic features of color semantics is the polysemy and ambivalence (Levinson, 2014), i.e. in different cultures over the centuries each color had many meanings. Color as a sign is a condenser of information (Cutietta & Haggerty, 1987).

Seven members of «Turan» band have individual costume designs. But overall on the stage they look as a whole, a harmonious colorful «chord». It is created by unity of materials, felt, wool, leather, metal, and most importantly the use of natural wool colors or natural dyes (ocher, leaves and roots of grasses and trees, etc.). Animal fur was the basis to nomad's clothing and interior of his yurt with a variety of woven and felted rugs, as well as the outside body of the yurt formed by felt-covered wooden base. The wool color plays the role of a capacious symbol of nomadic culture.

The group gained popularity outside Kazakhstan due to unity of thought out repertoire and singing style, trappings and representative manner of scenic behavior.

So the transformation of folklore leads to emergence of new forms of performing song folklore on stage, which combines the traditions of folk singing and elements of modern art that comply with stage rules. Pop singers are resorting to folk songs, adapting them in a modern fashion. So the ancient stratum of folk songs is transferred to modern language of musical art, which makes the archaic content of folk song understandable to the modern spectator. As a result, folk traditions that are the bright manifestations of national style are preserved.

However, increasing desire for culture Europeanization has a dangerous trend and modern young people are not enough interested in folk music. In consequence of this, traditional music and its motives are being tried to modernize. This can cause significant damage to cultural heritage. Instilling respect for folk music, as well as for national asset, is necessary for younger generation.

Conclusion

Adaptive mechanism of folk culture, which was understood as the ability to survive and develop in new conditions is a resource maintaining identification of the person, his/her relationship with the community, meanings, values, stability and life technologies. In the context of globalization and crisis of spiritual values the folk culture becomes the basis for revival and development of modern communities.

At the present time folk culture is in demand by society as a real and effective factor of development and modernization of society. The evening parties take place dedicated to well-known composers like Shamshi Kaldayakov, Nurgissa Tlendiev, who made a significant contribution into development of modern popular and academic Kazakh music. Competitions, festivals, anniversaries: International competition dedicated to N.Tlendiev in three categories: vocal, dombra, conducting, Astana, 2008, festivals: «Days of new music», «Zhiger», «Altyn Alma», «Zhas kanat», «Super Star-RZ», «X-Factor» and others, anniversaries, dedicated to Abay, Zhambyl, Kurmangazy, Akhan-sere, Birzhan-sal, Zh. Elebekov and many others. Retro festivals: «Almaty is my first love» factored into the development of Kazakh song renaissance.

Song tradition lives in modern society, it develops and is subject to investigation as part of folk culture, being not only a way of understanding and reflecting the reality, but a way of harmonization of world-man relationship. The study of specific forms of the national stage let focus attention on the influence of ethnic and cultural traditions of musical folklore to modern pop performance. During the analysis we observed «modernization» of folklore and stage obtaining folk nature acquiring the character of a mass folk art. Traditional songs cannot function effectively in Kazakhstan without the development of the methodology of educating new generation of performers and spectators, the revival of the former environment of the listener and performer by the principle of co-creation. Government agencies' support that can conduct great cultural events dedicated to traditional music is also necessary.

In general, traditional music is a cultural heritage, which contains history traditions of the nation. Currently, modern folk music is a national treasure that emphasizes the originality of Kazakhs people.



Disclosure statement

No potential conflict of interest was reported by the authors.

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