

T. B. Gafurbekov¹, A. K. Omarova², A. Zh. Kaztuganova³¹State Conservatory of Uzbekistan, Tashkent, Uzbekistan,²Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan,³Institute of Literature and Art named for M. Auezov, Almaty, Kazakhstan.

E-mail: aklima_omarova@mail.ru, zhasaganbergen@mail.ru

MODERNIZATION OF TRADITIONAL MUSICAL CULTURE OF THE KAZAKHS IN THE ERA OF GLOBALIZATION

Abstract. The article characterizes the current state of the national culture of Kazakhstan, the increase in the number of traditional performers of the new trend and the folklore, ethno-folklore and classical collectives created on the modern cultural platform and, at the same time, innovative phenomena in the field of the national musical language and harmony typical for the late 20th and 21st centuries.

The President N. Nazarbayev in the article “Course towards the future: modernization of Kazakhstan’s identity” points out 2 rules: “First. Modernization is impossible without preserving national culture. Second. To move forward, a nation must leave behind the elements of the past that hinder its development”. These rules, considered from the standpoint of modernization in the era of globalization of the “national code” and “national culture” in traditional music, through the identification of negative sides, the designation of advanced competitive achievements made it possible to emphasize the need for their study. The scientific interpretation of the selected objects (work, personality – composer/performer/conductor, collective) is realized by an inductive method, in the movement from the particular to the general. Along with this, under the appropriate conditions, a comparative-comparative method and proven principles of system analysis are involved.

As a result of mastering new trends and processes in the Kazakh traditional musical culture as objects of study, determining the ways for the intensive development of national art in the era of globalization, their consideration in pragmatic and innovative aspects, comprehension of information and historical data on new personalities and collectives, etc. is presented with scientific and cognitive positions in a concise form the content of the future fundamental collective monograph on a previously unexplored topic.

Keywords: tradition, composer, performer, song, kuy, treatment, orchestra, ensemble, bands and orchestra, ethno-jazz, ethno-rock.

Introduction. At the end of the XX century and in the XXI century, especially during the last 10 years, computer technologies, Internet, mass media (radio, TV, newspapers, journals) have actively got inside the life of the society, making a contribution to the public consciousness. Therefore, various phenomena pertaining to the era of globalization had an impact on the genres of traditional music. The development of the society all the time strives to the new, in this regard, above all, it is necessary to note the processes of synthesis in traditional music. Through this, new terms, tendencies, styles and genres appear in musicology. In the given aspect, above all, the problems of national musical language and musical sound should be considered. In this regard, along with the revival of traditional music, the attention will be paid to modernization of traditional musical heritage in classical compositions. The reflection of current trends in traditional music is a normal phenomenon. The RK President writes: “Even largely modernized societies have cultures and traditions which are rooted long in the past. The first condition for successful modernization is the preservation of national culture and tradition” [1]. Thus, relevance of the topic is determined by presence of the “national code” on the basis of traditional authentic music, its modernization at the current stage into a new form while maintaining own originality. The main purpose of work is the musicians’ creativity appealing to the activity of collectives in new forms and current trends and scientific and theoretical research of the reflection of innovative and pragmatics methods of musical

language in contemporary compositions. Traditional music over the course of time gives the following ways to: “No matter how difficult it was to investigate a tradition that did not leave written monuments, it would be wrong to deny the fact of evolution, successive transformations in the spirit of the times that have gripped many centuries, which continue to this day” [2, p. 114].

Methods. The scientific subjects and the objects studies in it (composition, figure-composer/performer/conductor, collective) will be implemented using the inductive method, which leads from private to general. Along with this, the comparative and relative method and the proven principles of system analysis will be used in the relevant sections. The works of philologists – M. Auezov, Z. Akhmetov, S. Kirabayev, S. Kaskabasov, B. Maitanov, U. Kalizhanov, B. Azibayeva, A. Ismakova, etc. – and also the scientific explorations of musicologists – A. Zatayevich [3], A. Zhubanov [4], B. Yerzakovich [5], S. Kuzembai [6], A. Mukhambetova [7], S. Ayazbekova [8], etc. – will be used as the theoretical and methodological basis of the work.

As in the near and far abroad modernization of traditional art of the globalization era has already become noticeable in the previous century, the exploration of the given problem has started earlier. Since each nation has written about its own national music, the leading world scientific works should be taken as a basis of the given project. Thus, along with the works of the scientists that have considered the national art and the historical and ethnographical direction of music as a solid phenomenon, for example, B. Asafyev [9], I. Zemtsovsky [10], I. Matsievsky [11], V. Medushevsky [12], etc., the scientific findings of V. Konen [13], T. Adorno [14], T. Cherednichenko [15], V. Feiertag [16], who have explored such contemporary music as jazz and rock, E. Kuznetsov [17], A. Bogdanova [18], Y. Dmitriev [19], who have considered entertainer music, and E. Kampus [20], T. Kudinova [21], who have explored synthetic genres in musical art, will be used. The publications of the scientists of far abroad – I. Behrendt [22], D. Hebdige [23], L. Grossman [24], N. Bromell [25], J. Zimmer [26], etc. – may become a sort of guidebook for understanding the essence of contemporary genres, forming of historical and theoretical justifications of new phenomena.

The dissertations on the same subject as a socio-cultural phenomenon, cultural element of the youth were taken in the near and far abroad. Among them, the findings of I. Nabok [27], E. Savina [28], V. Syrov [29] may be counted as the outstanding ones. For example, V. Syrov writes in his research: “The dialogue with this or that ethnic, cultural or style tradition within the frameworks of mass genre phenomenon increases the requirement for the author, identifies his face, style, manner, intonation and in this sense confronts the total homogenization of mass culture. At these examples it is possible to study cultural and style contacts, thereby, implementing the non-traditional material into the context of actual culture lens issues” [29, p.14].

In exploring the canon problems of contemporary music taking into account oral and improvisation essence of traditional music the attention is drawn on the works of I. Bakhtin [30], Y. Lotman [31], Y. Plahov [32], N. Shakhnazarova [33], T. Gafurbekov [34], V. Suzukei [35], etc. In this aspect the view of V. Suzukei, the doctor of sciences studying the cultural and historical bases of traditional music of the Tuvans and its modernization, is imagined comprehensive, she points out: “The multidimensional problem of intersectionality of various types and “faces” of ethno-cultural experience and its creators, bearers and translators of norms, values and samples is as heuristic as actual in the current situation. For the very reason that cultural diversity and variety constitute a moving integrity of traditional and innovative beginnings, it cannot but reflect the impact of the changes in the world” [35, p.3]. Based on the above, it can be noticed that in the near and far abroad, i.e. in the world, different ethnic groups have long ago started the works on the scientific findings concerning the modernization of traditional music.

Results. In his article “Course towards the future: modernization of Kazakhstan’s identity” the President N. Nazarbayev points out 2 rules: “First. Modernization is impossible without preserving national culture. Second. To move forward, a nation must leave behind the elements of the past that hinder its development” [1]. The rules highlighted here, traditional music, which has preserved the “national code” and “national culture”, contributed to creation of the research plan dedicated to modernization of culture in the era of globalization. The “national code” begins with an oral tradition. It is a mistake to say that this is a traditional music of the common ethnos. The reason is that the representative of the oral tradition based on the art of the past century when performing some music. Here are the following ways: “In the absence of

musical notation, he first recalls the melody itself, then – a variant of its interpretation of the unprecedented" reading "of a seemingly already well-known ... work" [34, p.135].

Ceremonial, household and historical songs have a special place in Kazakh traditional musical culture. At the present time, due to changes in the way of life of the Kazakhs, the mentioned types of folklore creativity has been modified and transformed strongly establishing in the creativity of classical and amateur composers. In the art culture of the Kazakh nation, respecting especially the spirit of the ancestors and their achievements, historical events (Aktabanshubyryndy, the October revolution, the Great Patriotic War, the Jeltoksan, Astana, Sammit, Asiada, EXPO, etc.), historical figures (Beibars, Korkyt, Ablai Khan, Syrym batyr, Issatai, Kyr Mangazy, Abai, Zhambyl, Amangeldy, Kulyash, Aliya, Manshuk, Nurgisa, N. Nazarbayev, T. Aubakirov, etc.) and also ceremonial songs ("Toi zhyry", "Zhar-zhar", "Zhas zhubailar" – "The newly-married couple", "Zhubailar zhyry" – "The song of the newly-married couple", "Ak kelin" – "The pure daughter-in-law", "Kelinge osiet" – "The guidance to the daughter-in-law", "Kuda bolypzhureik" – "Lets restect each other, the in-laws", "Kudalar" – "The in-laws", etc.) are reflected properly.

In the era of globalization after the release from ideological attitudes and the Soviet power dominance the representatives of national art started to look at the fate of the own nation deeper, started to create original compositions matching with national mentality, harness new ways of performing, strived to show national games and types of entertainment in scenic compositions. After gaining Independence the number of traditional musicians started to increase and expanded with new names. The point of view of the Head of the State: "I suggest drawing attention to our modern society and the achievements of our citizens" [1], – contributed to creating a plan of the research where, along with the creativity of musicians continuing the traditions laid down by the older generation and raising the new generation of students, the special attention is paid to the professional classical composer and performing art of written tradition.

Among them, some outstanding representatives of traditional art should be noticed – K. Akhmediyarov, A. Zhaiymov, A. Ulkenbayeva, B. Tleukhan, B. Zhusipov, S. Zhanpeisova, R. Stamgazyev, R. Kulshebayev, Zh. Zhuzbayev, A. Abduali, A. Kazakhsbayev, N. Ashirov, etc. And on the world scene these are the musicians that along with the masterpieces of European and Russian classic perform and promote national compositions and inspire respect and reverence from the international community because of their mastery and talent. In this regard, it is necessary to mention such names as A. Musakhodzhaeva, M. Bisengaliyev, Zh. Aubakirova, G. Murzabekova, M. Kerei, G. Kydyrbekova, A. Tebenikhin, A. Bisengaliyev, T. Erzhanov, E. Kurmangaliyev, H. Onalbayeva, etc. Thus, the problem of modernization of national values in the art of contemporary professional composers should act as a separate research. For example, such compositions as "Korkyt's dream" of B. Bayakhunov, "Berkut" of M. Kusainov, "The tale of Nauryz celebration" of B. Kydyrbek, "The stone ghost" of S. Erkimbekov, "The ancient Turan" of A. Raimkulova, "Ordabasy" of S. Abdinurov, etc. should be considered in the aspect of the highlighted scientific issue. For example, the fact that the ancient heritage of national heritage is reflected in today's composer's creativity continues. Let's talk about one of them, in the author's work of A. Bestibaev is based on the song "Khamazhai".

<p>Оділ Бестібаев</p> <p>ҚАМАЖАЙ</p> <p>Allegretto</p> <p>$\text{♩} = 90$</p> <p><i>mp</i></p>	<p>Адил Бестыбаев</p> <p>КАМАЖАЙ</p>
---	--------------------------------------

These techniques are also found in Uzbek professional music. The obvious example is the work of M. Burkhanov, and it is well known that the Kazakh composer's "Dudarai" song was processed.

In the XX century with the gaining of Independence the positions of ensembles and orchestras of classical direction started to strengthen. Kurmangazy Kazakh folk instruments orchestra, N. Tlendiev Academic folk-ethnographic orchestra ("Otyrarsazy"), State Academic symphony orchestra, State wind orchestra, State choir named after B. Baikadamov, various chamber ensembles, etc. created established under the Soviet power in the independence years have become more active in enriching the repertoire and promoting national art. Here it is worth it to point out the role of the directors, conductors of that creative collectives, who put great forces into development and improvement of the activity of the mentioned musical organizations. These are such outstanding names as A. Zhubanov, N. Tlendiev, M. Aubakirova, Sh. Kazhgaliev, F. Mansurov, T. Abdrashev, R. Gabdiev, K. Akhmetov, A. Buribayev, A. Zhudebaev, etc.

It is known that the chamber music of Kazakhstan also has its own relatively long historical path. If among the artists of older generation it is necessary to mention the ancestors – the "Dosmukasan" band, such singers as Rosa Rymbayeva, Hagima Eskalieva, Makpal Zhunisova, Bakhtiyar Tailakbayev, Akzhol Meirbekov, etc., to date their continuers are many individual and collective (duets, trios, quartets) performers, among which the most popular are such bands as "ABK", "Nur-Mukasan", "MuzArt", "Konyr", "Zhigitter", "KeshYou", etc. It is safe to say that the meaningful quote of the Hungarian scientist V. Bratash, the specialist in the field of the music of Asian nations: "The Kazakhs are the incredibly gifted nation. Their songs charm me. I think I will not be mistaken if I say that the Kazakhs are musical no less than Viennese and vocal no less than the Italians are. Kazakhstan is Asian Vienna and Italy, happily merged together" [36], is being proved by the only talented creativity of Dimash Kudaibergenov.

During the recent years, consolidating of the native national instruments – dombra, kobyz, shan-kobyz, sazsymai, zhetigen, sybyzgy, etc. – into a single sound or including them into the accompaniment of the compositions of entertainer ensembles is often practiced. Such an ensemble decision increases the interest of the youth to such a phenomenon and gives evidence about the quantitative growth of national ethno-folklore collectives. Even in this trend there 2 directions being identified. The first one consists of only the archaic ethnic instruments – the representatives are such ensembles as "Adyrna", "Sazgensazy", "Farabi", "Turan", "Babalarsazy", "KhasSak", "Kokturik", "Serper", - the second one is entertainer collectives working actively in rock, pop, jazz direction – among them the popular ones are such bands as "Roksonaki", "Urker", "Ulytau", "Beles", "The Magic of Nomads", "Aldaspan", "Jado", "Tigrakhaud". The tendencies of synthesizing can also be noticed in the creativity of single performers, such as AsylbekEnsepov, AskarSultangazin, AlmatSaizhan, AkerkeTazhibayeva, etc., and duets, trios, quartets, quintets – bands "Kerei", "Pai-pai", "Zhan", "Art dombyra", "Asyl". There have appeared even the complex directions of the given type of contemporary creativity, for example, modern-ethno-jazz duet "ST Brothers". Since the highlighted phenomena are the products of the last years and for that very reason they are not got into the scientific turnover, one of the main objectives of the given in the study is to explore the innovative tendencies in the musical culture of Kazakhstan of the globalization era, to identify positive and negative sides, to note the impact of new tendencies on the consciousness of the youth. The statement of N. Nazarbayev: "Nowadays, not only a single person, but a nation in general, can succeed only by developing its competitiveness. First of all, it means that the nation has something valuable in terms of price and quality to offer to regional and global markets. It is not only material goods but also knowledge, services, intellectual products, and lastly, the quality of human resources" [1], – became the basis for the presentation of the study, where the quality will be identified and the objective assessment of domestic musical art on the arena of globalization will be done.

Conclusions. The analysis of new trends and directions of the globalization period will not only increase the interest of the creative intelligence but will also have a positive effect on the formation of educated youth. The contemporary compositions that have become the research objects and the leading compositions in the genres of traditional art, stability and viability of the collectives and bands created in the past and in the present, the direction and repertoires of single performers, which refer to the modern tendencies, will be harnessed in scientific and cognitive aspect. In the result, the fundamental collective monograph on the previously unexplored theme will be published. To do this, we offer the following conclusions:

– In order to develop the national music in the global era, advanced scientific research in the world should be taken from new parties: the history of music ethno-cultural as a whole phenomenon, the study of jazz and rock music reflecting the new fears of contemporary music, the classification of synthetic genres

in music The work of scientists who have studied the canonical problems of music art should be taken into account;

– Theoretical principles of the first concept of modern music art modernization in the modern world should be used in lectures on traditional, academic and variety performances in music education (specialized music school-college-conservatory – folk music, Kazakh musical folklore, Kazakh musical history, musical critical, modern harmony and polyphony, sound recording, instrumentation, etc.);

– The intensive development of directions and trends of Kazakh traditional music culture, new faces and collectives in the global era, the pragmatic and innovative novelty of the national heritage, which was received as an object of the research, were not scientifically-theoretically studied. Since these things have been the product of recent years, they have not yet come to the science circle, and we see the music of Kazakhstan as a matter of national science, to judge what is happening in the global era and to determine how these are right or wrong, and how it affects the consciousness of future generations.

REFERENCES

- [1] Nazarbayev N. Course towards the future: modernization of Kazakhstan's identity // Egemen Kazakhstan. 12 april, N 70(29051). Wednesday, 2017. P. 1.
- [2] Gafurbekov T. Music is my thing / Music is my universe. Toshkent: Navroz, 2015. 175 p.
- [3] Zatayevich A. 1000 songs of the Kyrgyz nations: (chants and melodies) /From the introduction profile of A. Kastalsky, fore word and notes of the author // People's Committee for Education of the Kyrgyz Soveit Social Republic. Works of the society to examine the Kyrgyz region. Orenburg: Kyrgyz state publishing house, 1925. P. 403.
- [4] Yerkovich B. The song culture of the Kazakh nation. Almaty: The Science, 1966. P. 402.
- [5] Zhubanov A. The strings of the centuries. Almaty: Zhazushy, 1975. P. 399.
- [6] Kuzembai S. Kazakh music: The national problem of "Mangilik Yel". Almaty: Gylymordasy, 2017. P. 480.
- [7] Amanov B., Mukhambetova A. Kazakh traditional music and the XX century. Almaty: Daik-Press, 2002. P. 544.
- [8] Ayazbekova S. Musical tradition of the ethnic group and its role in the formation of composer thinking (on the example of G. Zhubanova opera creativity): Autoabstract from the dissertation for a candidate of art criticism degree. M., 1990. P. 22.
- [9] Asafyev B. On music of the XX century. L.: Music, 1982. P. 199.
- [10] Zemtsovsky I. Folklore and composer. L.; M.: Soviet composer, 1978. P. 172.
- [11] Matsievsky I. Traditional instrumental music of the European and Asian nations: Perspectives of the research series and consolidation of instrumentalists // Issues of instrumental studies. 1993. Ed. 1. P. 28-35.
- [12] Medushevsky V. On patterns and means of art impact of music. M.: Music, 1976. P. 253.
- [13] Konen V. The birth of jazz. M.: Sovietcomposer, 1984. P. 311.
- [14] Adorno T. Philosophy of new music. M.: Logos of the XXI century; Consent, 2001. P. 343.
- [15] Cherednichenko G. Russian youth: social orientations and roads of life (experience of social research). SPb.: RCHI, 2004. P. 503.
- [16] Feiertag V. Jazz: the XX century: encyclopedic handbook. SPb.: Scythia, 2001. P. 564.
- [17] Kusnetsov E. From the past of Russian bandstand: historical essays. M.: Theart, 1956. P. 367.
- [18] Bogdanova A. Musical culture in Soviet political system of 1950-1980s: historical and culture lens aspect of the research: autoabstract of the dissertation of the doctor of culture lens sciences: 24.00.02. M.: Moscow pedagogical state university, 1999. P. 36.
- [19] Dmitriev Y. Art of Soviet bandstand. M.: Young Guard, 1962. P. 127.
- [20] Kampus E. On musical. L.: Music, 1983. P. 128.
- [21] Kudinova T. From vaudeville to musical. M.: Sovietcomposer, 1982. P. 175.
- [22] Berendt E.J. Das Jazzbuch. Von New Orleans bis Free Jazz. Entwicklung, Musiker, Elemente, Ensembles and Definition der Jazzmusik / E.J. Berendt. -Fr. a. M.: Fischer Bucherei, 1968. 334 p.
- [23] Handbuch New Age Musik. Auf der Suchenachneuenmusikalischen Erfahrungen von W.M. Stroh.Regensburg: ConBrio Verlagsgesellschaft. 1994. 405 p.
- [24] Grossman L. A Social History of Rock Music. From the Greasern to Glitter Rock. N.Y.: McKay, 1976. 150 p.
- [25] Bromell N. The blues and the veil: The cultural work of musical form in blues and '60s rock // American Music. 2000. Vol. 18, N 2. P. 193-221.
- [26] Zimmer J. Rock-Sociologie: Theorie u. Sozialgeschichte der Rock-Musik. Hamb.: VSA-Verl, 1981. 215 p.
- [27] Nabok I. Rock-culture as aesthetical phenomenon: autoabstract from the dissertation of the doctor of philosophical sciences. M.: Moscow state university, 1993. P. 42.

- [28] Savina V. Art and creative training of artists of circus and bandstand in secondary special educational establishments: Autoabstract of the dissertation of a candidate of pedagogical sciences: 13.00.08. M.: Moscow state university of culture and arts, 2001. P. 22.
- [29] Syrov V. Style metamorphosis of rock or a road to "third" music: autoabstract of a dissertation of a doctor of art criticism: 17.00.02. M.: Russian institute of art criticism, 1998. P. 42.
- [30] Folklore in the modern world: Aspects and ways of research / Executive editor V. Bakhtina, V. Gatsak. M.: Science, 1991. P. 184.
- [31] Lotman Y. Culture and explosion. M.: Gnozis, 1992. P. 270.
- [32] Plakhov V. Traditions and the society: The experience of philosophical and sociological research. M.: The thought, 1982. P. 220.
- [33] Shakhnazarova N. Problems of national and international. M.: Soviet music, 1989. N 5. P. 5-12.
- [34] Gafurbekov T. Creative resources of the national monody and their refraction in the Uzbek Soviet music: the author's abstract. dis. ... Doct. lawsuit: 17.00.02. M., 1989. 346 p.
- [35] Suzukei V. The history of Tuvan music of modern times (XX–XXI centuries). The handwriting of the dissertation for the degree of doctor of cultural lens sciences. 24.00.01. 2006. P. 331.
- [36] Nasyrov R. The celebretiaon of the song in Kyzyl-Orda // Kazakhstanskaya Pravda. 09.07.1969.

Т. Б. Гафурбеков¹, А. Қ. Омарова², А. Ж. Казтуганова³

¹Өзбекстан Республикасының Мемлекеттік консерваториясы, Ташкент, Өзбекстан,

²Құрманғазы атындағы Қазақ ұлттық консерваториясы, Алматы, Қазақстан,

³М. Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан

ЖАҢАНДЫҚ ДӘУІРДЕГІ ҚАЗАҚ ДӘСТҮРЛІ МУЗЫКА МӘДЕНИЕТІНІҢ ЖАҢҒЫРУЫ

Аннотация. Мақалада XX ғасырдың соңы мен XXI ғасырда дәстүрлі музыка өнердегі заман ағымына бет бұрған жаңа тұлғалардың және заманауи үрдісте құрылған фольклорлық, этно-фольклорлық және классикалық ұжымдардың қосылуы, оның үстіне ұлттық музыка тіліне қосылған инновациялық интонациялар мен гармония заңдылықтары қазақ мәдениетінің бүгінгі болмысын сипаттайтын тұстары белгіленген. Елбасы, Н. Назарбаев: «Болашаққа бағдар: рухани жаңғыру» мақаласында екі ережені түсініп, байыбына барғанды қалайтынын айтып: «Біріншісі – ұлттық код, ұлттық мәдениет сақталмаса, ешқандай жаңғыру болмайды. Екіншісі – алға басу үшін ұлттың дамуына кедергі болатын өткеннің кертартпа тұстарынан бас тарту керек» – деген. Мұнда берілген, дәстүрлі музыкадағы «ұлттық код» пен «ұлттық мәдениеттің» жаңандық дәуірде жаңғыруы тарапынан қарастырып, кертартпа тұстарын анықтап, бәсекелестікке қабілетті озық жетістіктерді белгілеу осы тақырыпты зерттеуге жетеледі. Ғылыми зерттеу шеңберінде нысан ретінде талдауға алынатын туынды, тұлға – композитор/орындаушы/дирижер және ұжымдар жалқыдан жалпыға қарай жетелейтін индуктивті әдіспен жүзеге асырылады. Сонымен қатар, тиісті тұстарында салыстырмалы-сараптау әдістің және жүйелі талдаудың сыннан өткен қағидалары қолданылады.

Нәтижесінде қазақтың дәстүрлі музыка мәдениетіндегі тың бағыттар мен жаңа үрдістер игеріліп, жаңандық дәуірде ұлттық мұрамыздың қарқынды даму жолы анықталып, олардың прагматикалық және инновациялық тұрғысынан қарастырып, жаңа тұлғалар мен ұжымдар туралы мағлұматтар мен тарихи деректер ғылыми-танымдық тұрғыда игеріліп, бұл тақырып жоспарланған монографияның қысқаша мазмұны ұсынылады.

Түйін сөздер: дәстүр, композитор, орындаушы, ән, күй, өңдеу, ансамбль, оркестр, эстрада, этно-джаз, этно-рок.

Т. Б. Гафурбеков¹, А. Қ. Омарова², А. Ж. Казтуганова³

¹Государственная консерватория Республики Узбекистан, Ташкент, Узбекистан,

²Казахская Национальная консерватория им. Курмангазы, Алматы, Казакстан,

³Институт литературы и искусства им. М. О. Ауэзова, Алматы, Казакстан

МОДЕРНИЗАЦИЯ КАЗАХСКОЙ ТРАДИЦИОННОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ В ЭПОХУ ГЛОБАЛИЗАЦИИ

Аннотация. В статье обозначено характеризующее сегодняшнее состояние национальной культуры Казахстана увеличение числа традиционных исполнителей нового направления и созданных на современной культурной платформе фольклорных, этно-фольклорных и классических коллективов и вместе с тем инновационных явлений в сфере национального музыкального языка и гармонии, типичных для конца XX и XXI вв. Президент Н.А.Назарбаев в статье «Взгляд в будущее: модернизация общественного сознания» отмечает два правила: «Первое. Никакая модернизация не может иметь место без сохранения национальной культуры. Второе. Чтобы двигаться вперед, нужно отказаться от тех элементов прошлого, которые не дают развиваться нации». Указанные правила, рассмотренные с позиций модернизации в эпоху глобализации «национального кода» и «национальной культуры» в традиционной музыке, через определение негативных сторон, обозначение передовых конкурентоспособных достижений позволили подчеркнуть необходимость их изучения. Научная интерпретация отобранных объектов (произведение, личность – композитор/исполнитель/дирижер, коллектив) реализуется индуктивным методом, в движении от частного к общему. Наряду с этим в соответствующих условиях задействованы сравнительно-сопоставительный метод и проверенные принципы системного анализа.

В результате освоения новых тенденций и процессов в казахской традиционной музыкальной культуре в качестве объектов изучения, определения путей интенсивного развития национального искусства в эпоху глобализации, их рассмотрения в прагматическом и инновационном аспектах, осмысления сведений и исторических данных о новых личностях и коллективах и др. представлено с научно-познавательных позиций в краткой форме содержание будущей фундаментальной коллективной монографии по ранее неисследованной теме.

Ключевые слова: традиция, композитор, исполнитель, песня, кюй, обработка, ансамбль, оркестр, эстрада, этно-джаз, этно-рок.

Information about authors:

Gafurbekov T. B. – Doctor of Arts, Professor, State Conservatory of Uzbekistan, Tashkent, Uzbekistan; <https://orcid.org/0000-0002-7445-2742>

Omarova A. K. – Candidate of Art Sciences, Associate Professor, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan; aklima_omarova@mail.ru; <https://orcid.org/0000-0002-8681-2207>

Kaztuganova A. Zh. – Candidate of Art Sciences, Institute of Literature and Art named for M. Auezov, Almaty, Kazakhstan; zhasaganbergen@mail.ru; <https://orcid.org/0000-0003-1248-2759>