

**NEWS**

**OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN**

**SERIES OF SOCIAL AND HUMAN SCIENCES**

ISSN 2224-5294

<https://doi.org/10.32014/2019.2224-5294.134>

Volume 4, Number 326 (2019), 42 – 46

UDC 78.03

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**THE MAIN TRENDS OF TOPICALITY, ROLE AND IMPORTANCE  
OF RESEARCHING DOMESTIC ROCK OPERA GENRE**

**Abstract.** A distinctive feature of the modern domestic genre of rock Opera is the synthesis of a variety of directions and styles of musical and theatrical art in the framework of stage activity. Domestic rock Opera has a special specificity. Because of this, the emergence and essence of rock operas in the practice of Kazakh theaters requires its own understanding and deserves special attention of researchers in the field of scientific study of music and theater. This article discusses the domestic pop genres in the context of rock Opera in the musical in order to identify the features of the genre of musical and rock Opera, which determine the originality of stylistic and dramatic features of domestic productions. The degree of research and significance of topic, research methods and methodologies, its theoretical and practical importance, the origins of following national rock operas: Kyz Zhibek, Zheruyik, Takyr, Dostarserti, Astana, etc. is used to study the rock and musical opera. The concept of research is also proposed.

**Keywords:** art, music, stage, genre, musical, rock opera.

Conducting investigations on modern musical and rock opera genres in terms of art criticism, first of all, provides general theoretical-methodological problems of studying the subject, and then analyzes the main trends in the development of this style in the world. Moreover, the evolution of the historical development of the domestic musical and rock opera genre is studied, and its contemporary state is characterized by scientific and theoretical approach.

Our research theme is a topical issue of modernity. Firstly, after gaining independence, our country is rebuilding our national identity. In this regard, one of the important measures will be to promote the world view and art of our people. In this regard, president N. Nazarbayev presented the program called "Future orientation: The spiritual revival" ("Bolashakka bagdar: rukhani zhangyru"), and emphasized the importance of national music achievements and the need to modernize it in his article called "Seven facets of the Great Steppe" ("Uly dalany zhetykyry") in 2008. He noted the following: "The Folklore and melodies of the Great Steppe should acquire "new breath" in a modern digital format. It is important to attract domestic and foreign professionals who are able not only to systematize, but also actualize the rich heritage of the Steppe to work on these projects.... Modernization of oral and musical traditions should acquire formats that are close and understandable to the modern audience" [1].

Secondly, musical and rock-opera are the most widespread genres in modern musicology and performing arts. This field has been explored in detailed in foreign countries at the end of the XX century and beginning of the XXI century. This genre has been steadily developing in recent years in our country, too. Theoretical research has also crucial importance in the domestic music industry to further enhance the rock opera. The concept of our country joining top 30 developed countries of the world should be ensured not only in the field of economy and social life, but also in the field of arts. It coincides with the dialogue of world cultures in the era of globalization. That means, the theme we are looking for has crucial significance to studying new trends in the world of contemporary music and developing its effective, positive aspects in our country.

Thirdly, we have to clarify that musical and rock opera have a unique place in the history of musical art of our country. Moreover, they were discovered as a genre of folk art, firstly they weren't even called as musical or rock opera. For instance, the steppe singers, the Institute of "Sal-seri" performed their talent on the "open-air stage" in the XIX century. We can note that the topic we are considering is essential to introduce it to the world.

Fourthly, the research of music theory, including folk music, is in fact one of the delayed fields in our country. In this regard, this sphere of art should be revitalized and comprehensively investigated by musicologists and art theorists. Therefore, the problem can be theoretically oriented in the development of domestic art and music.

The foreign including Russian and domestic scientists, music theorists, art experts have been making at least some kind of researches based on that topic mentioned above.

The music, including rock music, was investigated from the point of view of social studies by the following researchers: M. Weber [2, 469-550 pages], T. Adorno [3], G. S. Knabe [4], E. Alexeyev [5; 6, 210-247 pages], E. Dukov [7], etc.

Also, some scientific dissertations on rock opera were defended in recent years. In particular, M. S. Bobrova who defended the dissertation on "Domestic musical and rock opera in the context of genre interactions in the music of the second half of the XX century and early XXI century" deals with ways of development, the origins of the musical and rock opera in foreign and domestic music of the second half of the XX century against the background of the search for the era, the evolution of the national musical and rock opera, the musical theatre of A. Zhurbin [8]. Also, V. V. Tkachenko made analysis on works of A. Rybnikov and completed a dissertation from the point of cultural sciences on the theme "Problems of Rock opera: Music-Stage Works by A. Rybnikov as an Example" [9], while I. L. Nabok investigated this issue from the point of philosophy and aesthetics in his dissertation called "Rock Culture as Aesthetic Phenomenon" and touched on an issue as "musical-aesthetic and socio-cultural background of youth rock culture, Rock culture: aesthetic nature and functions, Methodological problems of historiography of rock culture and the spiritual and practical meaning of its evolution" [10].

The following researchers made some investigations on rock music: N. D. Sarkitov [11], G. M. Shneerson [12], O. T. Leontieva [13], G. Shestakov [14, 467 pages], M. Tarakanov [15], V. Sirov [16], E. Savitskaya [17], L. Pereverzev [18, 365-391 pages], J. Martin [19], V. Konen [20, 101-109 bb; 21], A. Kozlov [22], etc.

In the context of this theme we have the following goal: to make complex analysis of musical and rock opera of Estrada genre in terms of art studies in the country and to determine its originality. The following obligations arise from the goal of research:

1. To study the formation and development of rock and musical opera in the framework of Estrada genre in the history of world music and to reveal that it was the basis of foreign music in the second half of the XX century in the context of art studies;

2. To analyze the origin of rock and musical opera in the framework of Estrada genre in Kazakhstan on a theoretically-methodological basis, to consider it as a concept, to determine its structure, to do a system introduce them in the real world, to create its national image system;

3. To analyze the interactions between national opera, musical, rock opera and its genre synthesis, its modern appearance in the context of music theory;

4. To reveal musical and national aspects of rock operas as Kyz Zhibek, Zheruik, Takyr, Dostarserti, Astana, etc. and to carry out expertise on historical and social bases of it in terms of musicology;

5. To represent the main stylistic features and national image of domestic musical and rock opera in terms of theory;

6. To present common directions of future development perspectives on the basis of domestic musical and rock-opera history and its present-day conditions, that means, to create perspective through retrospection and introspection.

The methodological and theoretical basis of research formed by scientific works of foreign and domestic art scientists. Also, such fields as Music Studies, Music History, Art, Cultural Studies are considered. There are some common methods of research are developed in this field. For instance, to study the representation in public mind and accepted image of music, including rock opera – the phenomenology, to explain the musical texts and stage scenes – the hermeneutics, to compare the present

state and over past condition of rock and musical opera – the historical-comparative method, to describe the unity of traditionalism and innovation – dialectics, to reveal the original structure of musical – structurally-functional method and general methodologies are used. Moreover, methods such as comparison, historical analysis, synthesis and generalization, typology, systematization and clarification, theoretical modeling, etc. as well as other methods of modernist and postmodernist approaches are also used optimally, genetically and not neglected.

The practical basis of research is formed by the state program “Cultural heritage” (“Madenimura”) and the long-term program for the nearest twenty years adopted by president - "Future orientation: The spiritual revival" and "Seven facets of the Great Steppe", and other art-related programs, information on scientific discoveries of Kazakhstani and foreign researchers, as well as other scientific findings and archival materials, etc.

The practical essence of research is that the using of theoretical issues of scientific research may give its effective result for the development of study which has been set out in the context of scientific investigation. Similarly, it is useful to utilize the results of investigation in the learning process of higher education institutes. In particular, the results of investigations are allowed to offer a study guide to the scheduled disciplines in this field such as History of music, Theory of music, Contemporary music art, Art criticism, etc.

It is also widely used in the practice of organizing various socio-cultural projects, in the mass media and in music-related programs on television and radio, to broaden knowledge and to discuss national music issues. Organization of additional courses for specialists "Origins of national rock opera and musical of Estrada genre in Kazakhstan" may also give positive results. It can also be used as a supplementary material in scientific research institutes which deals music, and other future master's and doctoral paperworks.

The following key issues arise in accordance with the research requirements.

1. The study of the problems of origins of national rock-opera and musical of Estrada genre in Kazakhstan requires a clear understanding of the following main concepts and meanings: Estrada, Estrada in Kazakhstan and evolution of its development, the formation and development of rock music and opera genre, the concept of rock opera and its first performances in foreign countries, and musical. It is connected with the birth of modernist and postmodern currents in art and art studies. The main models of rock opera and musical are synthesized type of art of postmodernist hybridization, the death of the author, anarchism, nomadology, carnivalization, theatricalization, etc. The musical is also associated with genres like comedy opera, Burlesque, symphonic jazz, libretto and operetta.

2. Musical and rock opera began to appear in the art space in the second half of XX century, but originates from the Musical-halls. In this regard, we need to look into the history of musical and rock opera genre to study it. The musical was popular in the US in the early XX century. Then it spread to other countries, especially to European countries. But later, its nature and genre, content and essence began to change, and became improved. Basically, Pit Towsend is one of the establishers of the term rock opera and the genre. Then, the British band “The Pretty Things” released their new album, which was commercialized to the world in 1967. At the present stage the musical theatres are hybridized by peculiarities as rock music, song and dance genres, costum, etc.

3. To explore domestic musical and rock opera within the genre interaction of national opera, first of all, music and art investigations should be created about national opera. Although the musical came to Kazakhstan later, it also has its own historical roots. For the first time the Astana Musical Theatre opened in our country the musical performance "Dostarserti" (“Friends’ oath”). Later on, the theatre started producing national and foreign musicals. The art which covered the dance, singing, opera, rock music, artistic images, acrobatics, theatre and scenery, later on, presented in other cities of Kazakhstan. It gained its own reputation and recognition of foreigners, that is one of the key points that we have to offer to protect the following art.

4. The development of the rock opera and musical genre in Kazakhstan has begun to expand in the early XXI century. In particular, the musical and national aspects of the rock operas such as Kyz-Zhibek, Zheruik, Takyr, Dostarserti and Astana became more prosperous. They did not just follow foreign artists, but also brought great news to the genre of music and took into account national peculiarities. Moreover, they also performed well with foreign performances. For instance, Salamat Mukash played the part of



Rameo, while Zharkynay Shalkar played the part of Juliet at the "Romeo and Juliet" performance. The performance was positively assessed by play writers as Sultanali Balgabayev. Later on, the musical opera "Kyz-Zhibek" was presented in many counties, too.

5. The musical and rock opera genre in Kazakhstan also adopted new styles. The Estrada genre performed by domestic singers, composers and ensembles such as Shamshi Kaldayakov, Eskendir Khassangaliyev, "Dos Mukasan", have further developed Kazakh theatres. Moreover, compositions of the repertoire of Mozart, Franck, Beatles are also performed. Directors and playwrights such as Bakhyt Kairbekov, Annas Bagdat, Eslam Nurtazin presented the domestic theatrical performances to the world. Stage decoration styles, national opera songs, scenery, rock music and other factors have played a specific role at the mentioned performances. Moreover, authors and directors have always been looking for new styles and trends.

6. Domestic rock opera, estrada, musical genre need constant improvement and timely adaptation. In this regard, one of the main goals is to promote theatre art to foreign countries through the best performances. For this purpose, new directions should be provided for further development and prosperity of the industry. These guidelines should be designed not only as a list of future performances, but also as a future concept designed jointly by several rock music, rock opera, directors and creators of the work. We also have to attract art managers, who specialize in the theatre art, to promote advertising and PR among domestic audience.

ӨОК(УДК) 78.03

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### **ОТАНДЫҚ РОК-ОПЕРА ЖАНРЫН ЗЕРТТЕУДІҢ ӨЗЕКТІЛІГІ, МӘНІ МЕН МАҢЫЗЫНЫҢ НЕГІЗГІ БАҒДАРЛАРЫ**

**Аннотация.** Қазіргі рок-опера жанрының ерекше сипаттамасы сахналық белсенділік аясында музыкалық және театр өнерінің түрлі бағыттары мен стилін синтездеу болып табылады. Отандық рок-операның ерекше айрықшалығы бар. Осыған орай, қазақстандық театрлардың тәжірибесінде рок-опералардың пайда болуы мен маңызы өз түсінігін талап етеді және музыка мен театрды ғылыми зерттеу саласында зерттеушілердің айрықша назарына лайық. Бұл мақалада отандық өндірістің стилистикалық және драмалық ерекшеліктерінің ерекшелігін анықтайтын музыкалық және рок-опера жанрының ерекшеліктерін анықтау үшін музыкадағы рок-опера контекстіндегі отандық эстрадалық жанрларды талқылайды. Рок-опера мен мюзиклды зерттеу үшін тақырыптың зерттелу деңгейі, өзектілігі, зерттеу әдістері мен әдіснамасы, теориялық және практикалық маңызы, Қыз Жібек, Жерұйық, Тақыр, Достар серті, Астана т.б. халықтық рок-операның шығу көздері қарастырылады. Сондай-ақ, зерттеу концепциясы ұсынылды.

**Түйін сөздер:** өнер, музыка, эстрада, жанр, мюзикл, рок-опера.

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### **АКТУАЛЬНОСТЬ, СУЩНОСТЬ И ОСНОВНЫЕ АСПЕКТЫ ИССЛЕДОВАНИЯ ОТЕЧЕСТВЕННОГО ЖАНРА РОК-ОПЕРЫ**

**Аннотация.** Отличительной характеристикой современного отечественного жанра рок-опера является синтез в рамках сценической деятельности разнообразия направлений и стилей музыкально-театрального искусства. Отечественная рок-опера отличается особой спецификой. В силу этого появление и сущность рок-опер в практике казахстанских театров требует своего осмысления и заслуживает отдельного внимания исследователей в сфере научного изучения музыки и театрального искусства. В данной статье рассматриваются отечественные эстрадные жанры в контексте рок-оперы в мюзикле с целью выявления особенностей жанра мюзикла и рок-оперы, которые определяют оригинальность стилистических и драматургических черт отечественных постановок. Для исследования рок-оперы и мюзикла анализируется степень разработанности, актуальность, исследовательские методы и методологии, теоретическая и практическая значимости, национальные истоки рок-опер Кыз Жибек, Жеруык, Тақыр, Достар серти, Астана и др. А также выявлена исследовательская концепция.

**Ключевые слова:** искусство, музыка, эстрада, жанр, мюзикл, рок-опера

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