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**MUSICAL CULTURE IN THE ECONOMY AND THE SYSTEM
OF INTERNATIONAL RELATIONS OF KAZAKHSTAN
IN THE FIRST DECADES OF INDEPENDENCE**

Introduction. The beginning of the independence period (since December 1991) and the associated economic downturn negatively affected the state of culture as a whole. A paradigm shift was inhibited by external factors [1]. The need to solve pressing problems pushed art, especially academic (European and traditional), to the periphery of public interests. The problems of culture common for all peoples during the formation of the state were figuratively described by the second president of the United States of America. Here is an excerpt from a letter by John Adams to his wife Abigail written in Paris in 1780:

"I could fill Volumes with Descriptions of Temples and Palaces, Paintings, Sculptures, Tapestry, Porcelain, et c., if I could have time. But I could not do this without neglecting my duty. The Science of Government it is my Duty to study, more than all other Sciences: the Art of Legislation and Administration and Negotiation, ought to take Place, indeed to exclude in a manner all other Arts. I must study Politics and War that my sons may have liberty to study Mathematics and Philosophy. "My sons ought to study Mathematics and Philosophy, Geography, natural History, Naval Architecture, navigation, Commerce and Agriculture, in order to give their Children a right to study Painting, Poetry, Music, Architecture, Statuary, Tapestry and Porcelain" [2].

A reference to the values of a market economy, often referred to in the media as the figurative definition of "wild market," in a very short time changed the value standards of post-Soviet society. Speaking about the destructive power of the new system of values, musicologist V. Zaderatsky wrote: "This "Standard" in an incomprehensible way included neglect of culture, science, and education. In an equally incomprehensible way, the "standard" affirmed the absolutely elusive for us "appearance of power" <...> However, we felt that the society, which had just begun to form, immediately turned on the mysterious self-survival mechanism. Impulses on behalf of society radiated into different, so to speak, "branches of power", at least somehow activating the almost disappeared preconditions for supporting culture. Obviously, the first decade of recent history has made us different" [3, p. 5].

The almost three decades that have passed since the collapse of the USSR are a sufficient historical distance for manifesting the consequences of this event and assessing the development of musical culture in the post-Soviet states.

Research methods. The perspective of the study involves the combination of statistical data, information about sociocultural processes, as well as information about the main trends in the creative process of composers. Therefore, I chose a comprehensive systematic approach, including methods of statistical research, musical sociology, economics of culture and musicology.

Results and discussion. The reduction or cessation of financing of cultural organizations in Kazakhstan continued from 1990 to 1995, when the economy was essentially re-formed. During this period, there was no single statistical body, so it is very difficult to find accurate data on many indicators of cultural life. Since 1995, statistics on many cultural indicators have been maintained regularly, and accessing it will help to present the changes of recent decades more clearly.

Thus, the Agency for Statistics of the Republic of Kazakhstan provides data on the number of theaters in the period from 1995 to 2012¹:

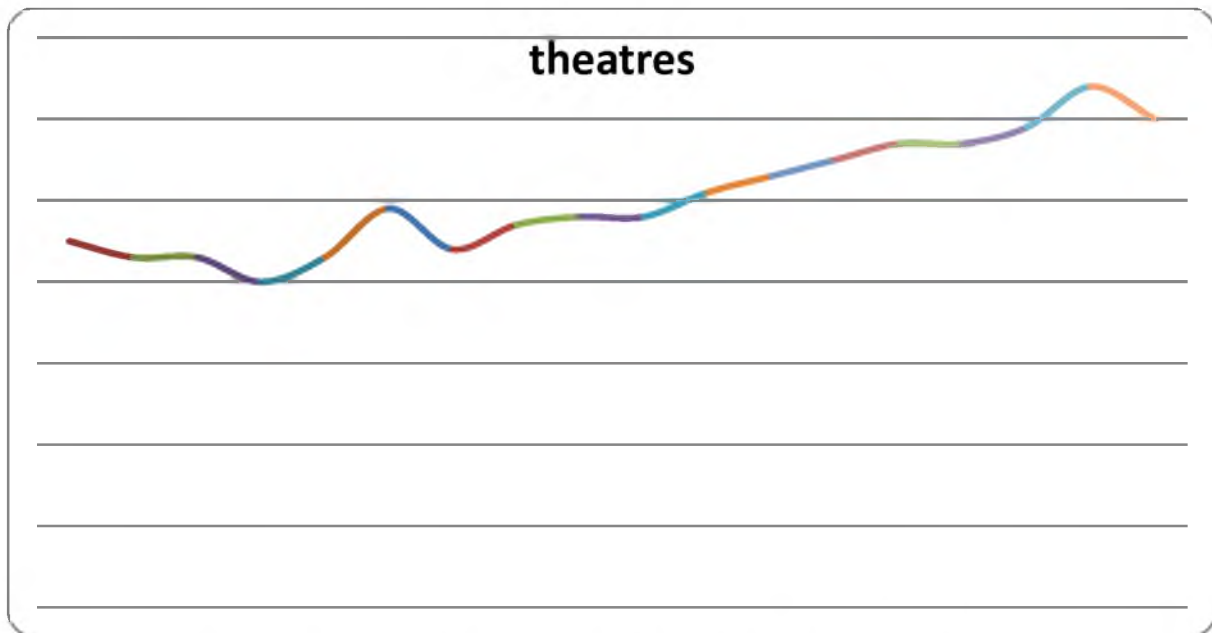


Figure 1 - The number of theaters in Kazakhstan in 1995-2012 (from 45 to 64) [4].

The graphs will look similarly for the number of performances and premieres, libraries and their funds, concert organizations and concerts. The figure above reflects the fact that the sphere of culture reaches its greatest decline in 1998, after which there is a gradual growth. It reflects, first of all, an increase in financing of this sphere².

The revival of processes in the field of musical culture has become noticeable thanks to the festival sphere. During this period, several international festivals and forums took place in Almaty: Festivals of traditional music of Turkic peoples (since 1994), International Ballet Festival "Prize of Traditions" (since 1995), International Festival of Contemporary Stage Art (January 2000), International Opera Festival (since 1998), International Forum of Composers (2002), Festival of Contemporary Music "Nauryz-21" (since 2004 [5]) and others. The year 2000 was declared the year of cultural support [6].

In 1998, the Kazakh National Academy of Music was opened in the new capital of the republic, Astana, which in 2009 was transformed into the Kazakh National University of Arts. The opening of the new university greatly changed the cultural landscape of the country, decentralized system of higher music education, has expanded the training opportunities of creative specialties for the needs of a variety of educational and cultural institutions.

A significant event of the 2000s, along with festivals, tours, concert and theater premieres, was the presentation of State grants for the creation of socially significant works of art in 2007-2008. Among the owners were many Kazakh composers (a total of 70 grants of \$10,000 each for musical works) [7; 8].

The fact that Kazakhstan gained independence in the early years was perceived by many citizens as contradictory: there was nostalgia for the Soviet past. Among the creative intelligentsia, the separation from authoritarianism, the ensuing freedom of expression, and the time *for more* opportunities for international contacts received a lively response. In this sense, art went ahead of public debate.

¹ Statistical data are based on the open reports of the Agency of the Republic of Kazakhstan on statistics, published on the official website of the Agency <http://www.stat.kz>.

² The public interest in culture can be reflected through other graphs, especially the number of spectators. In the theater sphere, a long recession gave way to a return to the original volumes only by 2009 (from 2 million spectators to 1.3 by 1998 and back by 2009). In the concert sphere in the 1990s, statistics were not kept at all, and in the 2000s, the lowest rates were in 2003-2004. Such dynamics cannot be explained only by economic phenomena. Perhaps the decline in the theater and concert sphere was affected by the massive renewal of cinemas in 2000-2002 according to the Western model.

The theme of independence was reflected in the works of Kazakhstan composers, and then in the works of musicologists. On the 20th anniversary of independence, the Institute of Literature and Art named after M. Auezov of the Academy of Sciences of the Republic of Kazakhstan carried out a number of studies related to this topic³. In the latest works, the existing state of Kazakh music is considered in connection with the processes of globalization [9] and their influence on traditional art [10]. It is symptomatic that the motives of freedom and independence are considered in historical continuity, starting with the heroic epic (A. Bultbaeva, [11]), then in folk songs (B. Turmagambetova, [12]) and *kuis* (L. Zhumabekova [13], A. Kaztuganova [14]), in Soviet opera, symphony and popular song. The main works devoted to the independence and statehood, created in the last decade are, first of all, the operas *Abylai Khan* by E. Rakhmadiyev, *Otyrar shayqasy (The Battle of Otrar)* by M. Mangitayev and *Domalagana* by D. Botbaev on plots of historical events related to the struggle for freedom and independence.

Almost immediately after the fall of the Iron Curtain, cultural exchange processes with countries of the “far abroad” were activated. Of great importance at the first stage was the activity of various international organizations: UNESCO, the British Council, the Soros Foundation, USAID and others. One example of their activity is the participation of cultural figures of Kazakhstan and Central Asia in the Edinburgh International Festival in 1997 [15]. In the same year, with the support of the Window to Europe International Foundation (Netherlands), Belgium and the Netherlands hosted the International Festival of Musical Folklore of the Peoples of Central Asia and Siberia, which was attended by a Kazakh delegation of traditional music performers [16].

Kazakhstan's external activities in the field of musical culture can be divided into several areas: *tours, culture days, academic exchange* (master classes, internships), *education*. All of them have a significant impact on the creative activities of composers of Kazakhstan. Let us dwell in more detail on the qualitative changes introduced by each of these areas of cultural interaction.

Foreign tours of both performers of folk music and musicians of the westernized tradition are aimed at presenting the achievements of Kazakhstani culture and its centuries-old heritage. And if for a foreign listener acquaintance with Kazakh music often remains a kind of exotic experience, then Kazakh musicians get the opportunity to expand their circle of creative contacts, horizons, get acquainted with the latest world trends. An important axiological moment is the awareness of the value and greatness of one's culture. In addition, tours and participation in foreign festivals and competitions provide many musicians with worldwide fame. So, for example, the tour of the State Brass Band of the Republic of Kazakhstan, led by conductor Kanat Akhmetov in France, Spain, Austria, the USA, Taiwan, resulted in long-term cooperation and close creative ties with the brass bands of these countries [17]. In addition, the works of *Adil Bestybaev* (b. 1959), who collaborated with the orchestra since 1990, received worldwide recognition. Since 1993, the Austrian music publisher Johann Kliment has published eight of his works for various ensembles and orchestras, including the voice of the orchestra music of Kazakhstan – Voice of Asia [18].

Culture Days are usually initiated by the governments of the two countries and have important political significance. They provide an opportunity for a versatile acquaintance with the culture of another people, the establishment of new creative ties. A major role in such events is played by music. In the 1990s, most of the culture days were held with the support of international organizations. An important world event was the holding in 1997 of the Auezov Days in France, dedicated to the year declared by UNESCO to celebrate the 100th anniversary of the writer. Concerts of famous Kazakh musicians took place in Paris: violinists A. Musakhojaeva, pianist T. Yerzhan, singer Sh. Abilov, dombrist K. Akhmedyarov, kobyzist R. Orazbaeva, folk singer A. Koshibaeva, soloists of the Abai State Opera and Ballet Theatre K. Zholdybaev, M. Mukhamedkyzy, J. Baspakova. In the 2000s, Kazakhstan annually initiates Culture Days in various countries of the far abroad. Only in 2013, similar actions took place in Italy and Austria; The days of culture of France, Japan and Indonesia were presented in Kazakhstan.

Already in the first years of independence, Kazakhstan began to send specialists, including musicians, for internships. For example, in 1992, the composer A. Raimkulova interned in *Les Ateliers UPIC* in Paris [19]. The contacts of Kazakhstani musicians with foreign colleagues, expanding due to tours, festivals, and competitions, on the one hand, and the availability of financing programs from the state on the other,

³ The research results are published in the collection “The idea of independence in traditional music and composer creativity” [23].

contribute to the invitation of leading world experts to conduct master classes in educational institutions of the republic.

Many talented young musicians studied and then worked abroad. In addition to the Russian Federation, musician students study in Austria, Germany, Great Britain, the USA, China and other countries [20]. Among the famous Kazakhstani artists working abroad and promoting their native culture, violinist Marat Bisengaliev and conductor Alan Buribaev are very popular. A significant part of their creative work is aimed at attracting the attention of Western listeners to Kazakh culture. So M. Bisengaliev, who has been living in the UK since 1990, regularly includes works of Kazakh authors in his programs, works closely with the popular British composer K. Jenkins in creating works on Kazakh themes (the symphonic poem *Tlep*, a concert for violin and orchestra *Sarykiz*, vocal-symphonic composition *Shakarim* and others). In 2012, Alan Buribaev conducted at the State Theater of Thuringia (Meiningen, Germany) the premiere of the opera *Abai* by A. Zhubanov and L. Hamidi. The personality influence factor attracts a large number of foreign listeners to such premieres, increasing the recognition of Kazakh music. No less significant is the feeling of national pride, which contributes to an increase in attention to the native culture within Kazakhstani society. The intensification of intercultural relations is also reflected in the style of Kazakhstan composers (for more details see [21]).

The main consequence of the development of all these international presentations areas lies in the recognition by the world community of the cultural self-value of Kazakhstan, which had appeared abroad as part of Soviet culture until independence.

Kazakhstan also had to build relations with the former union states in a new vein. All former republics of the USSR have to go through similar processes. The most durable are the contacts with Russia, which did not stop even in the crisis years after independence. However, from the type of “center-periphery” relationship the emphasis shifted to partnership. Historically determined “centrality” of Russian culture, remains to this day at an informal level – the level of relations between cultural figures of the two countries.

Of all the fraternal republics, the closest relations have developed with those with whom Kazakh culture has common ethnic roots (all Central Asian republics and Azerbaijan), as well as with its closest neighbors on the Great Silk Road reviving in the context of globalization [22]. In the 2000s, contacts in the field of creativity and education between Kazakhstan and the former Soviet republics on the territory of Europe were intensified: Ukraine, Belarus, the Baltic countries. Among the countries of the so-called former socialist camp, particularly warm relations in the field of culture have developed with Poland. Cultural exchange in the status of independent states provokes a new interest in the cultural wealth of another people. The inevitable comparison of achievements contributes to the development of all creative spheres, the greater inclusion of Kazakhstan in the world cultural space.

Conclusion. Gaining independence necessitates a reassessment of cultural heritage, updating the subject and trends of creativity. The important factors of reinterpretation of the cultural heritage are economic growth and the intensification of international relations, international presentation of Kazakh musical culture in a new quality – as a self-valuable phenomenon. In the first two decades of independence, the musical culture of Kazakhstan went through a crisis and switched to sustainable growth. It is expressed both in economic indicators and in creative trends, including an increase in the number of completed works, activation in the festival sphere, and intensification of international exchange.

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МУЗЫКАЛЬНАЯ КУЛЬТУРА В ЭКОНОМИКЕ И В СИСТЕМЕ МЕЖДУНАРОДНЫХ СВЯЗЕЙ КАЗАХСТАНА В ПЕРВЫЕ ДЕКАДЫ НЕЗАВИСИМОСТИ

Аннотация. Начало периода независимости и связанный с ним экономический спад негативно сказались на состоянии культуры в целом. Два с половиной десятилетия, прошедшие с момента разделения СССР являются достаточной исторической дистанцией для проявления последствий этого события и оценки путей развития музыкальной культуры в постсоветских государствах. Ракурс исследования предполагает комплексный системный подход, включающий методы статистического исследования, музыкальной социологии, экономики культуры и музыковедения.

Сокращение или прекращение финансирования организаций культуры в Казахстане продолжалось с 1990 по 1995 годы. Оживление процессов в сфере музыкальной культуры стало заметно благодаря фестивальной сфере. С 1994 года в Алматы проходят несколько международных фестивалей и форумов. В 1998 году открывается Казахская национальная академия музыки (ныне – Университет искусств) в новой столице республики – городе Астана (ныне Нур-Султан). Открытие нового вуза существенно изменило культурный ландшафт страны, децентрализовало систему высшего музыкального образования, расширило возможности подготовки специалистов творческих специальностей. Знаковым событием стало вручение Государственных грантов на создание общественно-значимых художественных произведений в 2007-2008 годах. В числе обладателей были многие казахстанские композиторы.

В среде творческой интеллигенции отрыв от авторитаризма, наступившая свобода высказывания, время больших возможностей для международных контактов получили живой отклик. Тема независимости нашла отражение в произведениях казахстанских композиторов. Основными произведениями, посвящёнными независимости и государственности, называют оперы «Абылай хан» Е. Рахмадиева, «Битва за Отрар» М. Мангитаева, и «Домалак ана» Д. Ботбаева.

Практически сразу после падения «железного занавеса» активизируются процессы культурного обмена со странами «дальнего зарубежья». Большое значение на первом этапе имела деятельность различных международных организаций: ЮНЕСКО, Британский совет, фонд Сороса, USAID и другие. Внешнюю деятельность Казахстана в сфере музыкальной культуры можно разделить на несколько направлений: *гастроли, дни культуры, обмен опытом, образование*. Зарубежные гастроли направлены на представление достижений казахстанской культуры и её многовекового наследия. Важным аксеологическим моментом становится осознание ценности и величия своей культуры. Кроме того, гастроли и участие в зарубежных фестивалях и конкурсах обеспечивают многим музыкантам всемирную известность. Дни культуры дают возможность разностороннего знакомства с культурой другого народа, установления новых творческих связей. В 1990-е годы большинство дней культуры проходило при поддержке международных организаций.

Уже в первые годы независимости Казахстан начал отправлять специалистов на стажировки. Всё больше ведущих мировых специалистов приезжают для проведения мастер-классов в учебных заведениях республики. Многие талантливые молодые музыканты обучаются, а затем работают за рубежом: в России, Австрии, Германии, Великобритании, США, Китае и других странах. Среди известных казахстанских артистов, работающих за рубежом и пропагандирующих родную культуру, большую популярность имеют скрипач Марат Бисенгалиев, дирижёр Алан Бурибаев. Значительная часть их творческой работы направлена на привлечение внимания западного слушателя к казахской культуре. Главное следствие развития всех названных направлений международных презентаций заключается в осознании мировым сообществом самоценности культуры Казахстана, до обретения независимости представившей за рубежом как часть советской культуры.

Отношения с бывшими союзными государствами Казахстану также пришлось выстраивать в новом ключе. Наибольшей прочностью отличаются контакты с Россией, которые не прекращались даже в кризисные годы после принятия независимости. Однако с отношений типа «центр-периферия» акцент сместился на партнёрство, а «центральность» русской культуры, исторически обусловленная, сохраняется до настоящего момента на неформальном уровне – уровне отношений деятелей культуры двух стран.

В первые два десятилетия независимости музыкальная культура Казахстана прошла сквозь кризис и перешла к устойчивому росту. Он выражается как в экономических показателях, так и в творческих тенденциях, включающих увеличение количества завершённых произведений, активизацию в фестивальной сфере, интенсификацию международного обмена.

Ключевые слова: музыкальная культура Казахстана, казахская музыка в постсоветский период, международные связи Казахстана в сфере музыки, музыкальные фестивали в Казахстане.

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ТӘУЕЛСІЗДІКТІҢ АЛГАШҚЫ ОН КҮНДІГІНДЕГІ ҚАЗАҚСТАННЫҢ ЭКОНОМИКА ЖӘНЕ ХАЛЫҚАРАЛЫҚ БАЙЛАНЫСТАР ЖҮЙЕСІНДЕГІ МУЗЫКАЛЫҚ МӘДЕНИЕТІ

Аннотация. Тәуелсіздік кезеңінің басындағы экономикалық құлдырау тұтас мәдениет жағдайына теріс әсер етті. КСРО бөлінгеннен бері өткен екі жарым онжылдық осы оқиғаның салдарын көрсету мен посткеңестік мемлекеттердегі музыкалық мәдениеттің даму жолдарын бағалауда маңызды тарихи қашықтық болып саналады. Зерттеуде статистикалық зерттеу әдістерін, музыкалық әлеуметтану, мәдениет және музыкатану экономикасын қамтитын кешенді жүйелі тәсіл басты нысанға алынады.

Қазақстанда мәдениет ұйымдарын қаржыландыруды қысқарту немесе тоқтату 1990 жылдан 1995 жылға дейін жалғасты. Музыкалық мәдениет саласындағы үдерістердің жандануы фестиваль саласы арқылы байқалды. 1994 жылдан бастап Алматыда бірнеше халықаралық фестиваль мен форум өтеді. 1998 жылы республиканың жаңа астанасы – Астана қаласында (қазіргі Нұр-Сұлтан) Қазақ ұлттық музыка академиясы (қазіргі Өнер университеті) ашылады. Жаңа ЖОО-ның ашылуы еліміздің мәдени ландшафтын айтарлықтай өзгертті, жоғары музыкалық білім беру жүйесін орталықсыздандырды, шығармашылық мамандықтар мамандарын даярлау мүмкіндігін кеңейтті. 2007-2008 жылдары қоғамдық маңызды көркем туындыларды жасауға мемлекеттік грант беру маңызды оқиға болды. Олардың қатарында көптеген қазақстандық композиторлар бар еді.

Шығармашылық интеллигенция ортасында авторитаризмнен алшақтап, сөз бостандығының берілуі халықаралық байланыстарға тірі үн қосатын ірі мүмкіндіктер уақытын тудырды. Тәуелсіздік тақырыбы қазақстандық композиторлардың шығармаларында көрініс таба бастады. Тәуелсіздік пен мемлекеттілікке арналған негізгі шығармалар ретінде Е.Рахмадиевтің «Абылай хан», М.Маңғытаевтың «Отырар үшін шайқас», Д.Ботбаевтың «Домалақ ана» операларын атауға болады.

«Темір шымылдык» құлағаннан кейін «алыс шетелмен» мәдени алмасу үдерістері жанданды. Бірінші кезеңде түрлі халықаралық ұйымдардың: ЮНЕСКО, Британ Кеңесі, Сорос қоры, USAID және т.б. қызметі үлкен маңызға ие болды. Қазақстанның музыкалық мәдениет саласындағы сыртқы қызметін бірнеше бағытқа бөлуге болады: *гастрольдер, мәдениет күндері, тәжірибе алмасу, білім беру*. Шетелдік гастрольдер қазақстандық мәдениеттің жетістіктерін және оның көпғасырлық мұрасын көрсетуге бағытталған. Өз мәдениетінің құндылығы мен ұлылығын ұғыну маңызды аксеологиялық сәт болып саналады. Сонымен қатар, гастроль, шетелдік фестивальдар мен байқауларға қатысу жұмыстары көптеген музыканттарды әлемге танытуға жол ашты. Мәдениет күндері басқа халықтың мәдениетімен жан-жақты танысуға, жаңа шығармашылық байланыстарды орнатуға мүмкіндік береді. 1990 жылдардағы көптеген мәдениет күндері халықаралық ұйымдардың қолдауы арқылы өтті.

Тәуелсіздіктің алғашқы жылдарында Қазақстан мамандарды тағылымдамаға жібере бастады. Әлемнің жетекші мамандары республика оқу орындарында шеберлік сабақтарын өткізу үшін көптеп келе бастады. Көптеген талантты жас музыканттар Ресейде, Австрияда, Германияда, Ұлыбританияда, АҚШ-та, Қытайда және басқа елдерде оқыды. Шетелде жұмыс істейтін және туған мәдениетін насихаттайтын танымал қазақстандық әртістердің арасында скрипкашы Марат Бисенғалиев, дирижер Алан Бөрібаев үлкен танымалдыққа ие болды. Олардың шығармашылық жұмыстарының басым бөлігі Батыс тыңдаушысының назарын қазақ мәдениетіне аударуға бағытталады. Халықаралық тұсаукесерлердің аталған барлық бағытты дамытуы әлемдік қоғамдастықтың кеңес мәдениетінің бір бөлігі ретінде шетелде өкілдік еткен тәуелсіздік алғанға дейін Қазақстан мәдениетінің өзін-өзі бағалауын түсіну болып саналады.

Бұрынғы одақтас мемлекеттермен қарым-қатынасты Қазақстан да жаңа деңгейде құруға тура келді. Тәуелсіздік алғаннан кейін дағдарыс жылдарында да Ресеймен байланыс барынша берік болды. Алайда «Орталық-периферия» типіндегі қатынастан бастап серіктестікке ерекше назар аударылды, ал тарихи негізделген орыс мәдениетінің «орталығы» осы уақытқа дейін бейресми деңгейде – екі елдің мәдениет қайраткерлерінің қарым-қатынастары деңгейінде сақталды.

Тәуелсіздіктің алғашқы екі онжылдығында Қазақстанның музыкалық мәдениеті дағдарыстан кейін тұрақты дамуға көшті. Сонымен қатар, шығармалар санын көбейту және фестиваль саласын жандандыру мен халықаралық алмасу мәселесін дамытуды көздеген экономикалық көрсеткіштерде, шығармашылық үрдістер аясында да көрініс тапты.

Түйін сөздер: Қазақстанның музыкалық мәдениеті, посткеңестік кезеңдегі қазақ музыкасы, Қазақстанның музыка саласындағы халықаралық байланыстар, Қазақстандағы музыкалық фестивальдар.

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