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VOCAL PERFORMANCE ART OF KAZAKHSTAN: ADDRESSING THE CHALLENGE OF HISTORICAL SIGNIFICANCE WITHIN THE FRAMEWORK OF CONTEMPORARY CULTURE

Abstract. The article outlines the features of vocal performance as a special kind of musical art. In particular, the general picture of the genre of opera in Kazakhstan is presented and important prerequisites for its successful dynamic development at the beginning of the 20th century are considered. As one of the important factors, the author defines the high level of the traditional singing school in Kazakh culture, which has developed its own musical language, characterized by a high level of organization, brightness, relief and author's individuality. At the same time, the author points to the historical period of the 1930s, when new genres and forms of creativity arise in Central Asia and Kazakhstan, and academic vocal art takes its leading place as an original phenomenon in the national musical culture.

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Execution as an independent kind of activity contains a number of the most complex aspects, the disclosure of which requires active involvement of the potential not only of musical and theoretical disciplines, but also of such sciences as aesthetics, ethics, sociology, psychology, and cultural studies, since musical performance, as a form of artistic activity, corresponds to two levels : in a broad sense, this is a phenomenon of the sociocultural order, in the narrow sense it is the activity of the individual, which is characterized by very characteristic features.

Every musical work needs a performer: it is an essential condition for its existence in time and space. A communicative triad "composer-performer-listener" (B. Asafiev) inevitably arises. They are united by the common task of comprehending and transmitting content, and the multiplicity of meanings of one musical text created by them increases the depth of interpretation. However, the central link of direct musical communication is the performer, who in his activity combines two different functions: embodies the musical-artistic image in sound and interprets the sound created by plasticity, gestures, facial expressions and even appearance. An important component of the performance interpretation is the force of the artist's psychological impact on the audience, which L. Tolstoy called "infectiousness", and is now often called "charisma." History knows the bright examples of literally fascinating action, in which the actual artistic side of the performed is perceived less active and vividly compared with the effect that the person's personality itself has.

In the process of musical performance, not only the composer, not only the performer, but also the listener is significant: he is an active participant in the process of musical communication, he determines the degree of his emotio-nal-psychological tension. This idea was emphasized by B. V. Asafiev, the development of the thesis that the listener "passes the path passed by the composer, and introduces his ideas, views, tastes, habits, and even just his mental position when he perceives the composition"[1, 84].

Thus, the author puts in one line all the participants in the musical process, substantiating his thesis by the fact that the writing of original compositions is essentially an interpretation of reality, as the subjects and collisions are taken by the authors from life and are an artistic treatment of reality, and the artist and listeners learn this reality in the act of fulfillment and perception. For a sensitive performer, tuned to an active dialogue with the audience, the reaction of the auditorium is extremely important. The meaning of performing activities is largely based on contact with the listener, his emotional assessment of what is happening on the stage. Thus, Stanislavsky wrote: "The sensation of the response of thousands of human souls, coming from the overflowing auditorium, brings us the highest joy that is only available to man." [2, 57].

Starting from the origination time of opera and opera artistic performance at the turn of XVI - XVII centuries up to nowadays this genre had been causing controversy in terms of its viability and areas of development. Attitude towards opera varied during different historical eras. Opera may be considered as fine art for aristocracy and high life and a relatively popular genre among ordinary people. Almost dark oblivion and seemly coming death of this genre as it is was replaced by its renaissance and appearing its new scenic forms.

Opera accommodated many art types: music, singing, drama, dancing, visual arts. There is no other genre in the scenic art which could has so many aspects in terms of emotional and aesthetic impact on the spectators. Literally it can be said without prejudice that that today opera is the most demanded way of presenting classic art. Despite the changes occurred with opera art in the XX century, this genre remains almost unchanged in its basic characteristics and did not undergo any significant transformations. As for the system of vocal performance principles and pedagogic methods, this system is formed in musical culture of nations from different countries. Indeed, the national signing school reflects peculiarities of the nation's psychological nature, its music, poetry, language, performance traditions. Thus, national vocalic schools in the countries of West Europe began forming at the same time with the origination of national composer's schools challenging the singers with their artistic and performance requirements. For instance, Italian singing school which is characterized with distinct articulation, singing in cantillation, virtuosity, skill at improvisation, coloratura, wide range, distinguished dynamics and timbre diversity is different from the French school having affected declamatory style, consonant singing technique. German school is characterized in its turn, as a "primary tone school" considering specific peculiarities of German operatic music and language phonetics [1]. European vocalic schools developing during XVIII-XX centuries were not isolated from each other and this brought to their mutual enrichment and formation of a unified reference vocalic art school.

Russian vocalic art school is originated from creativity of M.I. Glinka. This school is formed as a unique national phenomenon based on folk-song performance. Taught by foreign pedagogues and affected by influence of other national singing schools (first of all Italian singing school), Russian singers managed to preserve their individuality. They skillfully show their national performance style including mastership of dramatic game, simplicity and sincerity of singing using perfect vocalic technique, ability to combine vocal mastership and emotionally colored living word.

Modern academic vocal music of Kazakhstan is a very interesting and unique phenomenon in the national musical culture. In the XX century this music was based on the traditional poetry, melodics, subjects of Kazakh folkloric pieces of art. In the second half of the XX century unlike the previous decades focused on traditions of mass songs and art, significant changes took place: a semantic field of poetic texts was expanded, mode-vocal utterance was updated, new writing techniques were mastered. Kazak music was actively involved in the common world musical process and this widened the limits of chamber-vocal art, enriching its containment area and drew a deep interest to language means. All these no doubt had impact on the performance art of Kazakhstani singers of opera and chamber genres.

History of Kazakh vocal signing art had not well studied in musicological literature up to now. Thus, we are aware of works done by Bisenova G., "National traditions in opera art of Kazakhstan", Goncharova L. "Regarding the issue of 3 versions of opera "Kyz-Zhibek"", Ye. Brusilovskiy, Kuzembaeva S. "Sing of the beautiful", Abdulgazina G.K. "Kazakh epic opera of the seventies", Djumalieva T.K. "National singing tradition in the opera of M. Tulebaev "Birzhan and Sara", which in their majority show the challenges of composer's activity in the opera genre. However, performance as the area of musical culture of Kazakhstan is one of the components in the modern musical culture and its multi aspect development is