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TRANSFORMATIONS OF NATIONAL STYLE IN KAZAKHSTANI MUSIC : FROM TRADITIONS TO MODERNITY

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The Republic of Kazakhstan, a state at the crossroads of Western and Eastern Eurasia, has preserved a unique cultural identity for millennia. The transformations of the post-Soviet period have elevated this culture to the status of a global phenomenon. The past three decades have reshaped all aspects of public life in Kazakhstan, including the art of music. The art history analysis of Kazakhstani music presented here reveals the specifics of the national style and modern concepts at the turn of the 20 th and 21 st centuries. The research concludes that composers and performers in Kazakhstan not only reinterpret classical forms but also create original works that integrate new trends with folk traditions and folklore. This synthesis is grounded in ethnic and religious worldviews, spiritual values, and historical heritage.

Key words: Kazakh culture, national traditions, ethnic art, ethno-jazz, folk-rock, pop art, symphonic music.

Problem Statement and Relevance of the Study. The Kazakh people have, over centuries, built a unique treasury of cultural and artistic achievements that reflect their spirituality, historical memory, language, and folk art. Kazakhstan's geographical location has positioned it as a bridge between East and West, influencing the specific characteristics of its cultural life. Exposure to the musical traditions of other peoples has expanded interest in Kazakhstan's cultural heritage. For contemporary artists, the nation's unique spiritual and cultural heritage serves as the foundation for creative exploration. The younger generation of composers individually chooses their approaches to engaging with tradition. At the turn of the 20 th–21 st centuries, amid complex socio-economic changes, Kazakh culture experienced a particular national revival. During this period, the country's culture was vividly represented through folk art, performance traditions, a school of composition, and a well-developed theatrical, concert, and educational infrastructure [7].

At the Turn of the 20 th–21 st Centuries, Musical Art and Performance in Kazakhstan Were Significantly Influenced by Western Culture. Our research focuses on identifying the specifics of the national style and genre system of Kazakhstani music. The need to study this topic arises from the necessity to fill a scholarly gap through an art-historical analysis of samples of musical creativity by Kazakhstani artistic groups and performers.

The Research Methodology relies on a synthesis of scientific methods: source studies, cultural studies, art history, analytical, and aesthetic approaches. This approach provides a comprehensive overview of the research subject and allows for the systematization of knowledge.

Musicological Works dedicated to the art of Kazakhstan developed in two stages: the first stage (up to the 1950 s) focused on documenting certain events in the formation of the national music school, while the second stage (from the 1950 s to the present) emphasized an understanding of national specificity in performance and creativity. The works of Kazakhstani musicologists and composers, highlighting the historical development of professional music culture, played a significant role in shaping this concept.

The Depths of Kazakh Music's Philosophical Worldview were explored in monographs by S. Sh. Ayazbekov [1] and researchers Zhumabekov [17]. Art historians Bukunyova D. M. [2] and Dzhumakova U. [3] studied the characteristics of Kazakh musical culture in the 20 th century in the context of amateur and professional art. The specifics of the national style and contemporary concepts in the symphonic genre of Kazakh music in the 20 th–21 st centuries attracted the attention of researchers Kdyrova I. O. and Myroshnychenko O. M. [7]. Polystylistic Trends in academic music in the works of Kazakhstani composers

in the second half of the 20 th century and the issue of its periodization were analyzed by Kharlamova T. [10] and Shemyakina T. [14]. The collective compilation «Creative Portraits of Composers of Kazakhstan» presents an analysis of key works by twelve prominent composers of the republic, including A. Zhubanov, Ye. Brusilovsky, L. Khamidi, Zh. Tursynbayev and O. Nesipkhanov.

The collection employs a multi-faceted source-based approach, allowing for an in-depth exploration of the connections between various components of Kazakhstani musical culture, examining its evolution from its origins to the modern period. Theoretical definitions of the national style in symphonic music orchestration are presented in the works of Kotlova G. [11], Samarkin V. [13], and other researchers.

The theme of reinterpreting cultural heritage in the new period (1980–2010) was expanded by Nedlina V. Ye. [12]. The genre context of popular music and the influences of jazz-rock on the creativity of composers and performers in Central Asia became the subject of studies by Gayevsky A. [4] and Gezalov A. A. [5]. The authors explore how the region's cultural diversity shapes an original jazz-rock style, preserving traditional elements. The versatility of modern Kazakh pop music and its integration with various musical genres is revealed in the work of Kdyrova I. O. and Ryskulov K. T. This research focuses on the poly-genre aspects of Kazakh pop art, particularly through the work of the band «A-Studio» [8].

Thus, it can be concluded that modern studies of Kazakhstani music emphasize the preservation of cultural heritage alongside the active implementation of innovative approaches, contributing to the development of both professional and amateur art. Researchers highlight the deep aspects of Kazakh music traditions, the philosophical and stylistic characteristics of national music, and underscore the enrichment of modern Kazakh musical art and its close connection with other musical cultures. This ensures the multifaceted development of the national music scene in the context of globalization.

Main Text of the Study. The musical art of Kazakhstan exists as a complex phenomenon, based on the unity of composition and performance. Our research focuses on uncovering the concept of national style and modern transformations in the work of Kazakhstani composers and performers at the end of the 20 th and the beginning of the 21 st century.

Modern Kazakhstani music is represented by composers of different generations, who, through their works, demonstrate a variety of artistic explorations, uphold the traditions of the centuries-old national heritage, and merge these with the latest technical means of expression and innovative compositional forms.

In the second half of the 20 th century, Kazakhstan's music scene underwent dynamic development, reflecting both national traditions and the influence of Western musical genres. The musical styles of Central Asia acquired the terms «Eastern Jazz-Rock» and «National Rock». On the Soviet rock scene, national elements were vividly expressed in Ukrainian, Latvian, Estonian, and Belarusian rock music. In Central Asia, the rock movement developed more slowly, as the traditional respect for folklore restrained avant-garde European influences. Eastern folk music, with its rhythmic diversity and free improvisations, fostered unique musical preferences, leading to lower popularity of rock music in the region [4; 18-19].

Musical groups that synthesized elements of jazz, rock, and pop music played a crucial role in shaping modern Kazakhstani music. One of these innovative bands was «Boomerang», founded by the Ibragimov brothers in 1976 in Almaty. The band quickly gained popularity due to its genre experimentation, which allowed it to influence the formation of Kazakhstani pop music. The transformation of «Boomerang» into «Arai» and its further path in the pop music genre became defining moments in the history of Kazakhstan's musical culture [15].

Audiovisual culture in Central Asia during the socialist period developed under specific sociocultural restrictions and consisted of several musical and entertainment directions. An essential element was bands that favored songs blending the national specifics of musical language with jazz-rock arrangements, as exemplified by the musicians of the band «Arai» [8; 126-132].

The diversity of directions encompassed pop performers with instrumental accompaniment, who performed songs by Soviet composers; philharmonic VIA (Vocal-Instrumental Ensembles) that adapted Western musical standards with safe lyrics and, in part, instrumental jazz ensembles that played progressive music without restrictions on lyrics; underground rock bands that conveyed the genuine sentiments of the youth without the need to approve their repertoire with authorities but also without the right to earn a professional income; bards whose performances focused on poetic texts; and restaurant bands that performed, among other things, Western rock songs in English. It was precisely the rock musicians and bards at semi-legal events who reflected the true mood of society and its moral spirit.

In the early 1980 s, Central Asia experienced a pop-rock boom, particularly in Kazakhstan, Turkmenistan, and Uzbekistan, where unique musical works were created at the intersection of folk melodies with jazz and rock elements, popularized by releases from the Melodiya label. Although «national rock» remains a conditional term with blurred boundaries, the social-communicative aspect of this genre reveals a depth that goes beyond musical formulas [15].

With the achievement of independence, Kazakhstan's school of composition experienced a new creative rise. Freed from the ideological influence of the past, composers turned to national history, revitalizing the themes, images, and forms of their works. The revival of folk elements enriches the musical lexicon and expands the technical means of expression, opening new perspectives for the development of national music.

Eastern folk music, with its rhythmic diversity and freedom of improvisation, has shaped a unique musical language that preserves cultural authenticity amid globalization [12; 47–52].

Modern Kazakhstani composers combine European musical instruments with the unique timbral and performance characteristics of Kazakh folk instruments. Among the works that showcase the innovation of Kazakhstani composers are «Concertino for Kyly Kobyz and Organ» by K. Shildebayev and the poem for Kyly Kobyz and chamber symphony orchestra «Dala Dastan» by Y. Ussenov. These pieces reveal new possibilities for integrating national and classical musical art [3; 33–41].

At the turn of the 20 th and 21 st centuries, jazz began to interact more actively with other popular musical genres in Kazakhstan, particularly with pop and rock music, contributing to the emergence of combined forms such as jazz-rock and fusion. Kazakhstani musicians experimented with styles: jazz harmonies and performance techniques were fused with rock elements, rhythm, and sound extraction techniques.

In the 1990 s, ethno-jazz emerged, a style rooted in Kazakh folk traditions. The effect of folk-jazz is based on the contrast between jazz compositional principles and folk melodies and rhythms. This concept goes beyond traditional jazz. Although musical experiments are not always perceived as «classical» jazz, they have gained special significance in Kazakhstani art due to their aesthetic potential.

The postmodernist theory of creativity has become especially relevant in Kazakhstani jazz art: music has acquired variability, unpredictability, and experimentalism. Kazakhstani jazz musicians engage in deconstruction, transforming everyday sounds into musical forms and demonstrating the «accidental» birth of art. This method ideally suits the spirit of jazz, where improvisation involves intellectual play and an ironic approach to sound images. Here, the concept of deconstruction is used as a method of compositional play, involving the breakdown of coherent musical forms into separate elements to create new meaning [9].

The English term «world music» refers to music that does not belong to traditional Western culture and originated outside the cultural influences of Western Europe and the English-speaking world. This style can be viewed as «local music from outside» or «someone else's local music», as it reflects the cultural characteristics of peoples living beyond the Western musical sphere.

In Kazakhstan, one of the pioneers in this genre was the band «Roksonaki» – a group from the 1990 s that experimented with ethno-jazz, harmoniously combining folk instruments (dombyra, kyly kobyz) with jazz harmonies and rhythms. «Roksonaki» opened new avenues for integrating national musical traditions into contemporary global culture and promotes the Kazakh sound within the world music context.

The band «Ulytau» (Kazakh: Ұлытау) began its creative journey in 2001. The group works in the genre of ethnic rock but also experiments with jazz elements, adding them to Kazakh folk motifs through the dombyra. The «Ulytau» illustrates Kazakhstan's cultural heritage in an innovative musical format, integrating authentic ethnic color with modern musical trends.

The renowned Kazakh violinist and conductor Marat Bisengaliev has gained international recognition for his innovative ethno-jazz projects, which serve as a vivid example of integrating various cultural traditions. His unique style blends the classical traditions of European music with Kazakh folk motifs, imparting a distinctive national flavor to his work. Virtuoso technical techniques, characteristic of Eastern music, expand the musical spectrum and emotional depth. This synergy in Bisengaliev's compositions preserves the authenticity of Kazakh culture, making it accessible to audiences and fostering a dialogue between East and West in musical art.

The Kazakh band «Magic of Nomads», founded in 1997, actively develops the ethno-jazz direction. The band's signature ethno-fusion style combines the traditions of Kazakh folk music with modern pop genres. This original approach creates a distinctive and unique national color.

Pop-rock gained significant popularity in Kazakhstan in the late 20 th and early 21 st centuries. One of the brightest representatives of this genre was the band «A-Studio», founded in 1987 in Almaty. The style of «A-Studio» can be described as a unique mix of pop-rock with elements of jazz, soul, and funk, creating a deep and atmospheric sound. Their music is characterized by melody, emotional expressiveness, and skillful use of instruments, particularly keyboards and guitars. The band also adds ethnic touches that highlight its Kazakh roots. «A-Studio's» compositions feature modern arrangements with a subtle hint of folk color. The vocals of Batyrkhan Shukenov lent a special emotional sincerity to the band's early work, capturing the attention of listeners from various countries.

With hits like «Julia» and «Soldier of Love», «A-Studio» became a symbol of contemporary Kazakh pop music. Batyrkhan Shukenov's work, who later embarked on a solo career, reflected the synthesis of Kazakh national motifs with elements of contemporary pop music. His songs, such as «Otan Ana» and «Don't Cry,

Girl», vividly convey the depth and cultural authenticity of the Kazakh melodic spirit.

In the 1990 s, following success with several songs, the band underwent lineup changes but maintained its popularity and continued to experiment with genres, integrating elements of soul, jazz, and even electronic music into new compositions.

The hit «Julia» was a breakthrough for «A-Studio», cementing their status as innovators in Kazakh pop music. The song stood out for its melodicism, combining Western influences with a Kazakh flair, making the band popular across the post-Soviet space. «A-Studio» became one of the first Kazakh bands to continue their career abroad, building bridges between Kazakh culture and an international audience. Their performances in European countries and the United States showcased the high quality and universality of their music, as well as the rich emotional spectrum that remained their signature. Their work influenced contemporary Kazakh performers who aspire to integrate national motifs into popular music.

Today, «A-Studio» remains an active participant on the pop-rock scene. The band's creative journey continues, serving as inspiration for new generations of musicians [8; 126-132].

Thus, the late 20 th to early 21 st century can be considered a golden period for Kazakhstani musical art. This time was marked by intensive creative exploration, integrating national musical traditions with elements of Western culture, including jazz, rock, and pop music. New genres such as ethno-jazz, ethno-rock, and pop-rock emerged, along with hybrid forms combining folk motifs with classical, jazz, and electronic styles.

The symphonic art of this period developed actively through innovative approaches that revealed national color by combining traditional Kazakh instruments like the *dombyra* and *kyly kobyz* with Western orchestral instruments. Kazakhstani composers and conductors turned to themes of history and culture, weaving folk motifs into the structure of symphonic works. Compositions such as «Concertino for Kobyz and Organ» by K. Shildebayev and the poem for kobyz and chamber orchestra «Dala Dastan» by Y. Ussenov demonstrated new possibilities within the symphonic genre, where ethnic elements harmoniously coexist with orchestral forms.

Simultaneously, a new generation of performers and bands emerged, who not only refined their craft but also popularized Kazakhstani culture on the international stage. Artistic pop collectives like «A-Studio» and «Ulytau», as well as solo performers such as Roza Rymbayeva and Batyrkhan Shukenov, represented national culture beyond Kazakhstan's borders.

Dimash Kudaibergen's work holds special significance for promoting Kazakhstani culture on the global stage. Thanks to his unique vocal range and performance mastery, Dimash has gained international acclaim. The young singer is the most influential representative of contemporary Kazakhstani musical art worldwide. In his concert practice, Dimash showcases classical vocal technique, pop, and ethnic compositions in original arrangements. His work has become a hallmark of modern Kazakh pop music, integrating national melodies and timbres into the global stage, building a bridge between tradition and modernity.

Jazz elements within the synthesis of national traditions and classical music have found wide application among Kazakhstani composers and performers [9].

Composer Rakhat-Bi Abdyssagin (born 1999) is known as the «Kazakh Mozart» for his exceptional talent and ability to create complex musical compositions at an early age (13 years). Abdyssagin gained recognition for his innovative and bold ideas in classical music, synthesizing Kazakh musical traditions with modern compositional techniques, including polystylism, aleatorics, and neo-expressionism. Abdyssagin studied at prestigious music institutions in Kazakhstan and Italy. Despite his young age, he has established himself as a composer with a deep understanding of complex musical structures and harmony, and his musical style is characterized by the blending of diverse genres and directions.

In his work, Rakhat-Bi Abdyssagin seeks to expand the boundaries of traditional Kazakh music. His innovative ideas are embodied in the «Kazakh Rhapsody» for piano and orchestra. The rhapsodic form provides the composer with space to express traditional Kazakh melodies and rhythms in synthesis with jazz elements: syncopated rhythm, improvisational quality, and unconventional harmonies. The piano part in «Kazakh Rhapsody» serves both as a solo and as a rhythm-creating and accompanying component to the leitmotif of the string section. The composer employs vivid orchestral colors, altered chords to create a tense sound, a fast tempo, polyrhythms, and virtuoso wave-like passages in the strings and piano to evoke the image of the Great Kazakh Steppe, embodying the identity and soul of the Kazakh people as celebrated in folk legends. The music of «Kazakh Rhapsody» is full of energy and dynamism, with the orchestration conveying the heroism and pathos characteristic of Kazakh national culture.

Rakhat-Bi Abdyssagin has already gained popularity on the global stage, with his works performed by orchestras around the world. In March 2024, the world premiere of Abdyssagin's opera «Bruce» took place, performed simultaneously in four cities in Scotland – Glasgow, Dunfermline, Edinburgh, and St. Andrews. The opera's libretto is based on John Barbour's 1375 poem, dedicated to the heroic King Robert the Bruce. Abdyssagin symbolizes a new generation of Kazakh musicians who confidently represent and develop national culture within a new global context [12; 47-52].

In conclusion to our musicological exploration, we note that the Golden Period of Kazakhstani musical art at the end of the 20 th and beginning of the 21 st century laid the foundation for the formation of Kazakhstan's unique musical identity. This period was also marked by the development of a school of composition that turned to the roots of national history and folklore, incorporating them into new compositions within symphonic, chamber, and instrumental genres. The harmonious fusion of ethnic and modern trends, as well as the preservation and development of the national style, are contemporary concepts of Kazakhstani music that ensure the value of Kazakhstan's musical art within the international cultural space.

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ТРАНСФОРМАЦІЇ НАЦІОНАЛЬНОГО СТИЛЮ В МУЗИЦІ КАЗАХСТАНУ: ВІД ТРАДИЦІЙ ДО СУЧАСНОСТІ

Інеш Кдирова – заслужена артистка України, кандидат мистецтвознавства, доцент кафедри «Музичне мистецтво естради» КВЗО КОР «Академія мистецтв ім. П. Чубинського», Київ, Україна

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Аналізуються процеси трансформації музичного мистецтва Казахстану в контексті змін, що відбулися на межі XX-XXI ст. *Мета* дослідження – виявити специфіку національного стилю та жанрової системи казахстанської музики, а також дослідити інтеграцію західних елементів у традиційні форми музичного мистецтва Казахстану. *Методологія* дослідження спирається на синтез джерелознавчого, культурологічного, мистецтвознавчого, аналітичного та естетичного методів, що забезпечують комплексний огляд предмета дослідження та систематизацію знань.

Результати дослідження свідчать, що казахстанські композитори та виконавці не лише переосмислюють класичні форми, але й створюють оригінальні твори, що інтегрують сучасні тенденції у національні жанри музичного мистецтва. Такий синтез ґрунтується на етнічних і релігійних світоглядах, духовних цінностях, багатій культурній спадщині. *Новизна дослідження* полягає у репрезентації творів, які демонструють інноваційні підходи до музичної творчості в Казахстані. Етнічні й сучасні елементи, об'єднані на основі духовних і культурних цінностей, формують новий тип музичного мистецтва. У такий спосіб мистецтво відображає національну ідентичність і сприяє міжкультурному діалогу між Сходом і Заходом у світовому культурному просторі. *Перспективи подальших досліджень* спрямовані на подальше вивчення казахстанського музичного мистецтва у міждисциплінарному контексті для пошуку нових форм синтезу вокальних, аудіовізуальних, цифрових елементів, здатних розширити межі творчості і концертної практики та зберегти культурну ідентичність в умовах глобалізації.

Ключові слова: казахська культура, національні традиції, етнічне мистецтво, етно-джаз, фолк-рок, естрадне мистецтво, симфонічна музика.

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РОЛЬ ЛЮДМИЛИ ЖОГОЛЬ У ПРИВНЕСЕННІ НАРОДНИХ ТРАДИЦІЙ В ЖИТТЄВИЙ ІНТЕР'ЄР

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Висвітлено творчий внесок Людмили Жоголь у впровадження національних мотивів у дизайн інтер'єрів. Акцентовано на характерних рисах її стилю та особливостях використання елементів народної культури; досліджено творчий шлях художниці, її значущий внесок у розвиток мистецтва та дизайну України. Відзначено, що Л. Жоголь стала яскравим представником сучасного українського дизайну, акцентуючи на значимості національних традицій у сучасному мистецтві, Школа українського дизайну являє собою унікальне поєднання історичної художньої спадщини та інноваційних підходів сучасних митців, як це відображено у творчості Л. Жоголь. Її гобелени відкривають перед глядачем зачарований світ фантазій, насичений як фольклорними мотивами, так і гармонійними художніми образами. Визначено, що твори майстрині демонструють глибокий талант, знання, відчуття стилю і здатність до синтезу національного спадку та загальнолюдських цінностей у своїх сюжетних і декоративних гобеленах. Вони сучасні за своєю натурою, але водночас нерозривно пов'язані з традиціями як декоративного, так і монументального мистецтва, що втілюються в життєвому інтер'єрі. Головною особливістю їх застосування є їх здатність прикрашати громадські простори, виконуючи естетичну та виховну ролі. Гобелен, як важливий елемент монументально-декоративного мистецтва, вимагав оновлення у творчому вислові, новій мові та переосмислення. Визначено, що інтер'єрні гобелени Л. Жоголь у стилі «монфлор» відповідали сучасним естетичним запитам, забезпечуючи гармонію з сучасними відчуттями і відмовляючись від строгого соціалістичного контексту. Гобелени мисткині є відображенням її душевних пошуків, щирoserдної любові до природи та її глибокого розуміння краси оточуючого світу. Її твори ніби вирвалися з часу та історичних обставин. Чарівний світ квіткових гобеленів відкриває лірику природи. Крізь свої твори Л. Жоголь передає багатство та щедрість української природи, відображаючи свою безмежну пристрасть до рідної землі.

Ключові слова: народний художник України Людмила Жоголь, українське мистецтво, національний дизайн, художній текстиль, гобелени, життєвий інтер'єр.

Видатна особистість Людмили Євгенівни Жоголь, народного художника України, академіка Української академії архітектури (1930-2015 рр.), успішно об'єднувала в собі роль талановитого художника, управлінця та дослідника. Її внесок до розвитку українського мистецтва відзначено золотими рядками історії. Людмила Євгенівна стала піонером у впровадженні гобелену та декоративних тканин у публічні інтер'єри, додаючи їм особливого національного шарму. Розглядаючи дизайн як інструмент культурного впливу на суспільство, важливо звернутися до історії національного дизайну, аналізуючи його у контексті сучасних культурних трендів та його місця в освітньому процесі.