

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

Торайғыров университетінің ХАБАРШЫСЫ

Педагогикалық сериясы
1997 жылдан бастап шығады



ВЕСТНИК ТОРАЙГЫРОВ УНИВЕРСИТЕТА

Педагогическая серия
Издается с 1997 года

ISSN 2710-2661

№ 3 (2026)

Павлодар

НАУЧНЫЙ ЖУРНАЛ
Торайгыров университета

Педагогическая серия
выходит 4 раза в год

СВИДЕТЕЛЬСТВО

о постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ03VPY00029269

выдано

Министерством информации и коммуникаций
Республики Казахстан

Тематическая направленность

публикация материалов в области педагогики,
психологии и методики преподавания

Подписной индекс – 76137

<https://doi.org/10.48081/BTOUP3.2026/ISSN2710-2661>

Бас редакторы – главный редактор

Тулекова Г. М.

доктор PhD, профессор

Заместитель главного редактора

Жуматаева Е., *д.п.н., профессор*

Ответственный секретарь

Попандопуло А. С., *доктор PhD, профессор*

Редакция алқасы – Редакционная коллегия

Мағауова А. С.,

д.п.н., профессор

Бекмағамбетова Р. К.,

д.п.н., профессор

Самекин А. С.,

доктор PhD, ассоц. профессор

Син Куэн Фунг Кеннет,

д.п.н., профессор (Китай)

Желвис Римантас,

д.п.н., к.псих.н., профессор (Литва)

Авагян А. В.,

д.п.н., ассоц. профессор (Армения)

Томас Чех,

д.п.н., доцент п.н. (Чешская Республика)

Искакова З. С.

технический редактор

За достоверность материалов и рекламы ответственность несут авторы и рекламодатели

Редакция оставляет за собой право на отклонение материалов

При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

<https://doi.org/10.48081/BTOUP3.2026/672-692>

***T. B. Rakhmetov¹, A. A. Mombek², L. K. Umirzakova³**

^{1,2}Abai Kazakh National Pedagogical University,

Republic of Kazakhstan, Almaty;

³M. Utemisov West Kazakhstan University,

Republic of Kazakhstan, Uralsk.

¹ORCID: <https://orcid.org/0009-0002-0609-3802>

²ORCID: <https://orcid.org/0000-0002-5501-4931>

³ORCID: <https://orcid.org/0000-0002-1576-5052>

*e-mail: takhaui85@mail.ru

ON THE ISSUE OF CONTINUITY IN KAZAKHSTAN'S VOCAL ART: HISTORICAL AND AXIOLOGICAL ASPECTS

The article addresses issues related to the concept of continuity in the context of Kazakh vocal art. To explore this phenomenon, the author refers to historical materials that highlight the uniqueness and professionalism of traditional folk singers, whose creative work served as a spiritual foundation and a system of value-based guidelines in shaping modern vocal art. The author identifies three main and evolving directions in contemporary vocal performance: folk, academic, and pop. In each of these areas, continuity is manifested as a distinct spiritual process with the functions of preservation and transmission, to varying degrees. The article distinguishes between two types of continuity – intercultural and intracultural – each of which is reflected in the stylistic diversity of vocal art. Furthermore, the author clarifies the differences between the concepts of "continuity" and "tradition" and examines the distinctive features of the Italian bel canto school and the Russian vocal school. These traditions have influenced Kazakhstan's academic vocal training and have formed the basis for continuity in this field. In understanding continuity in vocal performance, the author emphasizes the importance of an axiological approach, which reveals the fundamental meanings and values embedded in the art form and in professional training.

Keywords: continuity, tradition, vocal art, performance, professional training, history, axiological aspect.

Introduction

In the modern global context, issues of vocal art and pedagogy occupy a prominent place within the system of artistic values and aesthetic needs. This is due to the rapid development of intercultural interactions, the qualitative growth of performing mastery, the emergence of new forms of musical communication, and the formation of a diverse contemporary audience. This is evidenced by the large number of significant events held across the vast cultural space in the form of concerts, competitions, and festivals, where – thanks to technological advancements (the internet, TikTok, YouTube, Instagram, etc.) – a vast number of viewers can observe and record various achievements of singers and vocalists of different ages and skill levels. It is also important to note the influence of performing arts on a country's image in the international arena. Thus, vocal art remains a highly relevant field, requiring new fundamental research in the areas of art studies, music education, and artistic upbringing.

In the first half of the 20th century, when new forms and genres of classical music were emerging and developing in Kazakhstan, and Western European musical genres were being assimilated, the formation of the Kazakhstani vocal school began to gain momentum and eventually reached a high level of development. To this day, it continues to hold a leading position among other types of performing arts. Since the last century, the Kazakh vocal school has demonstrated a high level of performance on the world stage, beginning with Amre Kashaubayev's performance at the International Exhibition of Decorative Arts in Paris (1925), and continuing today with the brilliant performances of the young and talented singer Dimash Kudaibergen, who has gained global recognition.

The professional vocal art of Kazakhstan developed along a rather challenging path. Its origins lie in the unique performing mastery of akyns (poets) and anshi (singers) of the 19th century, whose names have been preserved in the history of Kazakh music. As highly professional figures, akyns were expected to possess exceptional musical abilities, extraordinary musical thinking, and, above all, improvisational talent. They also needed acting skills to perform in front of large audiences, as well as strong command of facial expressions and gestures. The most crucial quality, however, was their remarkable vocal ability – a unique voice with a beautiful timbre, distinguished by power and strength.

The song tradition of the Kazakh people is of great artistic and scientific importance, as it reflects the best features of their musical culture. Researchers such as E. K. Meyendorf, A. N. Yevreinov, and P. I. Pashino noted that among

the Kazakhs there were professional singers who traveled from one aul to another and devoted their entire lives to singing [1].

The ethnographer and folklorist G. N. Potanin highlighted the distinctive qualities of Kazakh song art. In his view, the mastery of akyns was expressed in their ability to perform with strong emotional expression, turning singing into a refined and artistic act rather than a simple performance [2].

Valuable observations were also made by French scholars G. Capus and P. Bonvalot. Describing Kazakh singing, they emphasized that it was difficult to decide whether the technical perfection or the beauty of the voice was more impressive [3].

Musical and ethnographic materials collected by A. F. Eichhorn are also of particular interest. Having attended performances of many folk singers, he described their singing as deeply captivating and even mesmerizing, noting that it could strongly influence listeners, including those without musical training [4]. The performance of akyns was characterized by a concentrated and powerful energy that created a strong emotional impact.

Thus, the study of Kazakh song art as a form of national vocal heritage reveals the richness of its musical culture and its significant contribution to Kazakh musicology.

For this reason, the study of vocal art as part of national heritage is important for Kazakh music studies. It should be noted that the works of foreign scholars and vocal pedagogues examine various aspects of the vocal art. Vocal practices have always held an important place in Italian musical education, a fact widely recognized both historically and pedagogically [5].

A physical definition of "good voice quality" was developed by the well-known American researcher Wilmer Bartholomew, who analyzed more than 1,000 recordings of male and female voices of different qualities and levels of training [6]. Vocal practices are discussed in the work of the Italian scholar Dario De Cicci, whose study aimed to identify methods and repertoire within the school curriculum [7]. A comparative analysis of Chinese and Western understandings of vocal performance art, as well as the relationship between traditional and modern approaches to solo singing instruction, is presented in an article by Yao Naiwen [8].

Summarizing the works of these foreign scholars and vocal pedagogues, we conclude that continuity is expressed not in blind repetition, but in the creative and conscious application of the past, taking into account the realities and objectives of the present.

Materials and Methods

In contemporary Kazakhstani musicology, a range of issues is explored concerning the historical, methodological, hermeneutic, gnoseological,

and axiological aspects of Kazakhstani vocal performance. However, the issue of continuity – an important sociocultural phenomenon characterized by its multidimensionality, multifunctionality, and artistic and aesthetic significance – has not yet received sufficient scholarly attention. A pressing question remains unresolved: Do the traditions of the outstanding folk singers and akyns of the past (such as Birzhan Sal, Akhan Sery, Zhayau Musa, Ybyrai, Aset Naimanbayuly, Madi, and many others) continue to live on in contemporary vocal performance? What constitutes this tradition? Does continuity exist, and if so, how is it manifested?

It is important to emphasize that the musical and creative heritage of Kazakhstan is distinguished by its profound content, a unique combination of improvisational-recitative flexibility, and powerful epic-emotional expression. Kazakh vocal-instrumental traditions are categorized into *әншілік* (song performance), *zhyaulyq* (epic storytelling), and *aqyndyq* (poetic improvisation), which correspond to the three principal genres of Kazakh oral music: *ән* (song), *zhyr* (epic chant), and *aitys* (improvised poetic duel) [9, P91].

A key concept that defines the educational system is "continuity". In philosophical discourse, this category is interpreted as "a connection between different stages or levels of development", while in psychology, it is examined in the context of the individual's personal growth. Continuity gains particular significance in the training of music educators. It is one of the fundamental and enduring principles of pedagogy, closely tied to the content of education and shaped by evolving socio-cultural conditions [10].

In both pedagogical theory and practice, continuity is considered a key principle that ensures the transmission of values in the development of vocal art to future generations. It also plays an important role as a cultural factor in spiritual education. Therefore, it is essential to preserve traditions that have been accumulated, maintained, and passed on through continuity across generations [11].

Professional performance and teaching activities, which include both technical skills and emotional-artistic aspects of vocal school traditions, form the basis for the development of vocal technique. Through continuity, this experience is transferred from one generation to another, creating a link between different historical stages in the evolution of vocal art [12].

The concept of "tradition" is closely linked to the notion of continuity [13]. In the context of performing arts, "tradition" refers to national vocal-performance patterns, norms, and rules that are passed down from generation to generation, firmly rooted over time, and which influence the formation and development of style, as well as vocal skills and techniques. A key component of tradition is its ethical dimension – the transmission of the most valuable and exemplary aspects that contribute to the further refinement of personal qualities.

Tradition is a universal category that distinguishes various forms of human activity and plays a fundamentally important role in pedagogy, both in theory and in practice. The emergence, development, and renewal of traditions are always connected with the activity and creativity of individuals who are capable of generating and promoting new ideas and bringing them to life. In this way, a "school" is formed – understood as a particular direction in science, art, and other fields – characterized by specific features and qualities, and united by the commonality and continuity of underlying principles [11].

The essence of "continuity" lies in its functions of preservation, interconnection across different stages of development, and the transmission of sociocultural values [14]. From our perspective, continuity in vocal art represents a process through which valuable vocal traditions are transmitted and developed from one generation of performers to the next, ensuring the preservation and enrichment of accumulated experience. Today, continuity is understood not only as preservation but also as a link between the past and the present, making it possible to reinterpret cultural values in modern conditions.

Tradition is a universal category that distinguishes various forms of human activity and plays a fundamentally important role in pedagogy, both in theory and in practice. The emergence, development, and renewal of traditions are always connected with the activity and creativity of individuals who are capable of generating and promoting new ideas and bringing them to life. In this way, a "school" is formed – understood as a particular direction in science, art, and other fields – characterized by specific features and qualities, and united by the commonality and continuity of underlying principles [15].

In our view, the distinction between the concepts of "tradition" and "continuity" can be observed in the following ways:

Tradition refers to a phenomenon that encompasses established vocal performance techniques and mental frameworks, which are not preserved in a static form but are transmitted from one generation to the next. This transmission typically occurs without explaining the origin of the model or justifying its existence, and without critical analysis – relying instead on the strength and authority of longstanding conventions.

Continuity, on the other hand, presupposes an objective understanding of the connection between generations and a broader use of cultural and historical memory. It entails a critical reevaluation of values passed down from previous eras and their productive application in the present.

In vocal art, as a holistic phenomenon, continuity can be manifested in two dimensions:

– Intercultural, which relates to the achievements and phenomena of Western European and Russian performance traditions, and their significant influence on the evolution of Kazakhstani vocal art;

– Intracultural, characterized by its authenticity, national identity, awareness of indigenous values, integrity, and stability.

From the past century to the present day, Kazakhstani vocal performance – developing in three major directions: folk, academic, and popular (estrada) – demonstrates both intercultural and intracultural continuity, each with its own distinct features.

In the work of contemporary folk singers, intracultural continuity is reflected in their commitment to preserving and transmitting both national and regional characteristics of traditional performance to their students. The creative output of today's singers is profoundly influenced by the traditions of renowned vocalists and akyns of past centuries, who have become custodians of the musical and cultural heritage. As a result, the national identity of Kazakh music is preserved. The continuity of akyn art in the work of modern folk singers is manifested through the continuation of national performance traditions. The preservation and transmission of these traditions from generation to generation represent a key aspect of intracultural continuity.

Kazakh singers, depending on the particular qualities of their voices, traditionally developed individualized repertoires associated with specific regional schools (Western, Central, and Southern Kazakhstan), to which they belonged. A defining feature of Kazakh folk singing – both historically and today – is the high level of vocal mastery demonstrated in solo performances that often integrated both vocal and instrumental skills (singing accompanied by self-played instruments).

As previously noted, a hallmark of these performances was improvisation, which allowed singers to create unique versions of songs. The individual approach to the musical-poetic text by Kazakh akyns, zhyrshy, and anshi implied a free and original interpretation of the performed work. A distinctive vocal technique – shaped by the physiological characteristics of the singer, along with interpretive freedom – ensured the uniqueness and diversity of each performance.

The unique vocal technique of Kazakh folk singers is closely related to the specific structure of the oropharyngeal tract and larynx, as well as to a particular singing technique that is deeply connected to pronunciation. This includes the open articulation of vowels (as opposed to the rounded vowel production found in the academic tradition), which contributes to the characteristic sound of Kazakh traditional singing.

The folk singing tradition served as the foundational basis for the development of the vocal performance school in Kazakhstan. It reflects the unique qualities of

the Kazakh spirit, the richness of the nation's musical heritage, poetic expression, linguistic features, and well-established performance practices. Traditional Kazakh folk performance embodied distinctive pedagogical principles that were shaped within the context of the "nomadic civilization" (as defined by L. N. Gumilyov), as well as the social structure of the Kazakh people, their psychology, ethical norms, and aesthetic worldview.

The traditional schools of oral professionalism, characterized by diverse musical styles, unique performance manners, and time-tested methods of instruction, were closely linked to the pedagogical legacy of previous centuries. Each prominent artist had a mentor who guided their development, ensuring the continuity of performance traditions and creative practices (for example, Kenen Azerbayev was a student of Sarybas and Zhambyl; Zhusupbek Yelebekov studied under Gaziz, and so on). These lineages highlight the importance of continuity in folk singing as a key feature of the national musical culture.

A vivid example of intercultural continuity in Kazakhstan can be found in the development of academic and popular (estrada) vocal art. Their formation and evolution occurred during the Soviet period and are inseparable from the processes of professional training. Kazakhstani vocal art is represented by many distinguished figures, each marked by a strong individual style, including Amre Kashaubayev, Isa Baizakov, Garifolla Kurmangaliyev, the Abdullin brothers (Muslim and Rishat), Shabal Beisekova, Kulyash Baiseitova, Yermek Serkebayev, Roza Zhamanova, and Alibek Dnishev. In the realm of popular music, notable artists include Roza Baglanova, Roza Rymbayeva, Nagima Eskalieva, Dimash Kudaibergen, among many others.

Intercultural continuity in academic performance is manifested through the assimilation of the finest vocal traditions developed in the Italian bel canto school and the Russian vocal school, with which Kazakhstan has had historically close cultural ties dating back to the 16th century. Numerous examples of artistic and cultural interactions between the Russian and Kazakh peoples are documented in historical sources. These include: Abai Kunanbayev's translations of A. Pushkin's poetic works; the recording of the renowned Kazakh epic Kozy Korpesh and Bayan Sulu in Pushkin's personal notes; the friendship between Shokan Valikhanov and Fyodor Dostoevsky; and the performance by Kazakh akyns of Pushkin's novella Dubrovsky in a traditional poetic recitative form [4, P.7], among others. These examples show that different cultures are closely connected and influence each other. Such interaction creates a foundation for the development of continuity in vocal art.

In the early 20th century, the development of Kazakh academic musical art was significantly influenced by musicians of Russian nationality, such as

I. Kogan, I. Kruglykhina, K. Oshlakov, N. Patrusheva, and N. Suvorova. In the field of vocal art, notable pedagogues include A.M. Kurganov, S.S. Korobov, A.V. Gutsalovskaya, A.K. Mizonov, S.S. Kotlyar, N.F. Nagulina, N.N. Samyshina, and others. Their pedagogical work in Kazakhstan had a profound impact on the formation of a new Kazakh culture, which, within a relatively short time, managed to integrate European cultural traditions through the lens of Russian culture, while preserving its own national identity.

The Russian classical vocal school has its own traditions, yet, as noted in numerous sources, it was significantly influenced by the Italian *bel canto* tradition [3; 16; 17;]. For example, among the students of the Italian opera singer and professor at the Moscow Conservatory, U. Mazetti (1899), were renowned Russian singers such as mezzo-soprano Nadezhda Obukhova, lyric coloratura soprano Antonina Nezhdanova, tenor Alexander Preobrazhensky, and bass-baritone Konstantin Chugunov [18]. Interestingly, Alexander Preobrazhensky was later invited to Kazakhstan to serve as the chief choirmaster of the Kazakh Opera and Ballet Theatre in Almaty (1936–1939). In 1938, he was awarded the honorary title of People's Artist of the Kazakh SSR. These examples confirm the consistent and progressive influence of the Italian performance tradition and Russian vocal culture on the formation and development of Kazakh vocal art.

In the Italian vocal tradition of *bel canto*, masterful vocal control holds central importance. This includes expansive breath support, cantilena (smooth, flowing melodic lines), refined melodiousness, the ability to modulate sound intensity, and the execution of intricate vocal ornamentation. The Russian vocal school is distinguished by its expressive melodic lines, the inseparable unity of word and music, and profound emotional depth in the embodiment of musical imagery. Together, the traditions of Italian and Russian vocal culture provided a crucial foundation for the development of Kazakhstan's academic vocal art, particularly in the realm of professional training. This integration has been reflected in the emergence of a unique individual performance style, a focus on attaining the highest levels of technical and artistic excellence, attention to timbral and register vocal characteristics, as well as the capacity for original interpretation and artistic expressiveness in character portrayal.

A vivid example of this can be seen in the professional formation of prominent Kazakh singers in academic music, such as People's Artists of the USSR R. U. Dzhamanova and E.B. Serkebayev, and People's Artists of the Kazakh SSR B. B. Zhilisbayev, K.K. Kenzhetaev, and A.B. Umbetbayev.

At the Almaty Conservatory, the distinguished Russian and Soviet singer and pedagogue A.M. Kurganov taught for many years. He had previously completed an internship in Italy under Professor A. Mazini and studied vocal performance

during his conservatory years with the Russian soprano and professor at the Moscow Conservatory, M.N. Klimentyeva-Muromtseva. Notably, she had been a student of the Italian vocalist Giacomo Galvani, who taught "solo singing" at the Moscow Conservatory. According to historical records, D. Galvani developed his own pedagogical method, which he outlined in his treatise *Practical Observations on the Vocal Apparatus* (1882) [19]. Galvani, in turn, studied at the Bologna Music Lyceum under experienced teachers such as L. Zamboni, G. Tadolini, and N. Gamberini (Figure 1).

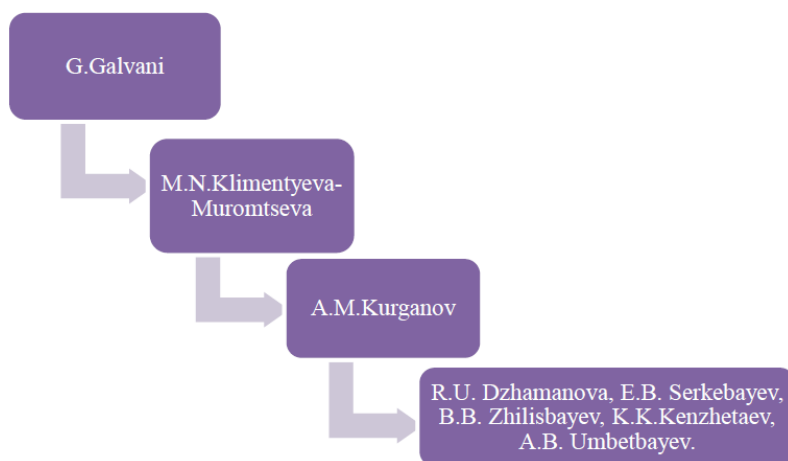


Figure 1 – Continuity in Kazakhstani Academic Vocal Art

It is important to note that in the professional training of both academic and pop vocal performance, a common element is the mandatory development of proper vocal technique. The difference between the two lies in the repertoire of performed works, the figurative and stage context of performances, and the manner of singing. Academic vocal performance is based on singing standards that have developed over centuries. In contrast, pop singing allows for techniques that are not acceptable in academic or folk singing.

This necessitates more extensive and in-depth research into pop singing, since, despite its relatively recent formation, its development reveals a continuity – referring to Soviet, Russian, and international pop music traditions. This raises questions such as: In what ways is continuity manifested in pop music? Is it a matter of succession or imitation/borrowing of certain performance techniques?

Continuity, in our view, is manifested not only in the inheritance of traditional forms but also in the assimilation of methods, principles, and regularities

of vocal training – drawing on the fields of art studies and music education. The transmission of vocal knowledge and skills from previous generations is a mechanism through which performers acquire information accumulated by their predecessors and internalize stereotypical vocal-performance models developed through an understanding of the principles of vocal art. This process represents a sequence of interconnected phenomena, where one element leads to another.

In the context of understanding continuity within Kazakhstani vocal art, it is important to highlight the axiological aspect, which helps uncover the significant meanings and values embedded in both performance and education. In vocal education, the axiological approach involves preparing future singers through an awareness of the profound meanings and values inherent in performing arts. That is, it is essential to understand the value-oriented nature of professional training – characterized by a developed personal conception of the ideal sound of one's voice and a professional interest in diverse forms of musical creativity.

The axiological approach is based on the critical evaluation of other performers' vocal quality within a framework of knowledge-based, artistic, and aesthetic values. Only under these conditions does the vocalist become fully aware of the importance of vocal-creative activity as part of the cultural heritage of humanity. The main emphasis is placed on cultivating an inner aspiration for professional growth and developing the ability to deeply and spiritually perceive musical works.

The Kazakhstani vocal school has been fully established and continues to evolve through the refinement of its system of vocal principles, a comprehensive set of pedagogical methods, and mastery of technical skills and performance capabilities. However, the problem addressed in this article highlights a contradiction between the considerable practical experience accumulated in vocal performance (folk, academic, and pop) and the insufficient development of the topic of continuity and tradition within Kazakhstani musicology.

This necessitates a thorough examination of the systematization and classification of techniques and methods that have emerged in contemporary Kazakhstani vocal performance. In our view, the distinctions between “tradition” and “continuity” have not yet been clearly delineated, which presents certain obstacles to the methodological substantiation of this issue.

Kazakhstani vocal pedagogy, gradually emerging as an independent field within musicology, presents a wide range of yet unexplored issues in the context of music history and education. Unfortunately, many prominent mentors of the Kurmangazy Kazakh National Conservatory – such as A. M. Kurganov, S. S. Korobov, A. V. Gutsalovskaya, A. I. Kotlyarov, N. F. Nagulina, K. I. Boboshko, N. N. Samyshina, N. D. Yumasheva, and N. A. Sharipova – left

behind few written works that reflect their pedagogical views and methodological principles. This creates certain difficulties in documenting the development of academic singing traditions and in understanding the intergenerational continuity demonstrated through the work of leading educators, both within the conservatory and other music institutions, who stood at the origins of Kazakhstan's vocal art and continue their noble work today.

Turning to the works of Russian scholars who have made significant contributions to the study of vocal school development, one must acknowledge the research of B. V. Asafyev, O. E. Levashova, Y. V. Keldysh, and S. S. Skrebkov. These studies, which first appeared in the previous century, remain foundational and methodological cornerstones for scholarly work in the field of vocal art.

The theoretical and methodological basis of the present study is informed by research in the history and pedagogy of music education (E. V. Nikolaeva, E. B. Abdullin, Y. B. Aliev, O. A. Apraksina, G. M. Tsypin), the legacy of renowned classical vocal school figures (N. A. Obukhova, A. V. Nezhdanova, A. M. Kurganov, E. B. Serkebayev, B. B. Zhilisbayev), as well as works in the history and theory of vocal performance (L. B. Dmitriev, A. G. Menabeni, G. P. Stulova, among others).

Although studies addressing various aspects of the development of the vocal school in Kazakhstan at both local and regional levels are relatively extensive, comprehensive and synthesizing works in this area remain limited. Existing monographs and articles are generally dedicated either to the work of individual outstanding singers – graduates of the vocal school – or are of a general overview nature within a historical retrospective. Valuable information on the history of the vocal faculty of the Kurmangazy National Conservatory and its founders can be found in works on the opera art of Kazakhstan (by S. A. Kuzembayeva, G. Zh. Musagulova, A. K. Omarova, A. S. Ketegenova, U. R. Dzhumakova), in collections such as *Questions of Vocal Pedagogy*, and in dissertation research by L. I. Goncharova, G. Z. Begembetova, and others. However, the issue of continuity in the professional training of vocalists has not been the central focus of these studies.

To study the issues of continuity and tradition in vocal pedagogy, the author analyzed works in art studies, cultural studies, and pedagogy. This helped to better understand the theoretical aspects of the topic. To identify patterns in the development of vocal performance, archival materials were examined and various data were collected. In addition, vocal materials were analyzed, including repertoire and voice training methods.

Thus, the theoretical and methodological framework should encompass a substantial segment of scholarly inquiry that holds methodological significance in the conceptual justification of the formation of the Kazakhstani vocal school. This

conceptual foundation, within which the categorical and conceptual structuring and the logical-semantic interpretation of key definitions are carried out, constitutes the problem field of the research [20].

Results and Discussion

The pedagogical foundations of continuity in vocal education have been studied more actively in recent research using modern scientific approaches.

Among them, the anthropological approach focuses on lifelong learning and personal development. The synergetic approach emphasizes self-education and the search for new knowledge. The methodological approach considers cultural and biological factors. The results have been presented in the proceedings of national and international conferences. The research was also reviewed during a meeting of the Department of Music Education and Choreography at Abai Kazakh National Pedagogical University. Moreover, the author's professional activity as a soloist at the Abai Kazakh State Academic Opera and Ballet Theatre (GATOB) provides a broad platform for identifying various aspects of continuity and tradition in vocal art. The author's extensive participation in concerts, festivals, and opera productions offers the opportunity to observe, document, and validate key scientific propositions through personal experience and by examining the practices of fellow performers.

The experimental validation of the readiness of music education bachelors was conducted in several distinct phases: the diagnostic (baseline), the formative, and the final (evaluative) stages.

The diagnostic stage (2023–2024) focused on assessing the baseline level of vocational readiness for vocal and performance activities among the participants. To ensure data reliability, a comprehensive methodological suite was employed, including a custom-designed survey, M. Rokeach's Value Survey, individual interviews, and an extensive audit of existing educational curricula. Furthermore, participant observation of students' practical performances was conducted using G. Klaus's assessment framework.

The formative stage (2024–2025) aimed to verify the efficacy of the proposed structural and functional model. The testing was integrated into the educational process and teaching practicums at Abay Kazakh National Pedagogical University, Zhetysu University named after I. Zhansugurov, and M. Utemisov West Kazakhstan University. The research design involved one control group (CG) and three experimental groups (EG-1, EG-2, EG-3).

The concluding stage (2025–2026) was dedicated to statistical processing and a qualitative synthesis of the pilot results. The dynamics of student readiness were evaluated across three key dimensions – motivational-value, cognitive-

operational, and personal – which were mapped against algorithmic, interpretative, and creative competency levels.

To establish the objectivity of the experiment, a comparative statistical analysis of the "zero" (baseline) measurement was performed. The primary objective at this juncture was to demonstrate the statistical equivalence (homogeneity) of the control and experimental groups regarding their initial readiness for vocal performance. The sample mean scores across all groups ranged between 1.194 and 1.250. Given the adopted three-point scale (where 1 signifies a superficial level and 2 represents deep awareness), these figures indicate a predominant lack of advanced vocal-performance readiness among most respondents. Variance values (ranging from 0.161 to 0.192) suggest that the results are representative of the cohort, with no significant outliers, thereby confirming the balanced composition of the study groups.

A comparison of mean scores using Student's t-test revealed no statistically significant differences between any pair of groups. Furthermore, the application of the Chi-square χ^2 test confirmed the homogeneity of student distribution across proficiency levels (superficial vs. deep awareness). The significance level (p) consistently exceeded the 0.05 threshold (varying from 0.570 to 0.948), mathematically proving that any percentage variations between the CG and EGs were purely incidental.

In conclusion, the statistical analysis verified that the control and experimental groups of music education bachelors are homogeneous and fully comparable, as illustrated in Figure 2.

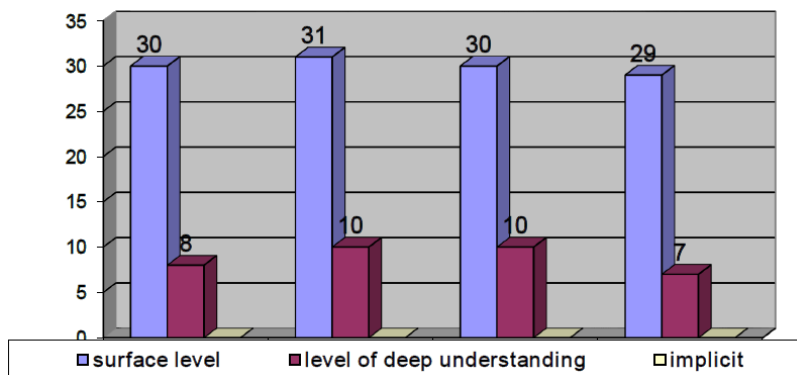


Figure 2 – Levels of Vocational Readiness for Vocal and Performance Activities among Bachelor Students of Music Education

Conclusion

Continuity in vocal pedagogy represents the process of transmitting and adapting accumulated experience and best practices in vocal art from one generation of educators to the next. It involves the assimilation and creative reinterpretation of the global vocal heritage with the aim of optimizing educational trajectories, systematizing the process of voice training and the stages of vocal apparatus development, preventing adverse effects on natural vocal abilities, and fostering the growth of musical and artistic thinking.

An illustrative example is the development of performance and pedagogical principles rooted in the Italian bel canto school and the Russian academic vocal tradition, which together formed the foundation of the Kazakhstani academic vocal school.

In addition, the role of professional folk singers-performers in Kazakh musical culture is of key importance. It is through their efforts that outstanding examples of traditional music were preserved and passed down through generations. These performers safeguarded the masterpieces of Kazakh musical art and transmitted them to future generations. We believe that the work of folk composers within the oral tradition laid the initial groundwork for the development of Kazakhstan's vocal school.

Continuity in vocal art entails a strong focus on the pedagogical foundations of the academic vocal school, which rests on a comprehensive set of didactic guidelines, principles, and methodologies – particularly those rooted in the traditions of the Italian and Russian vocal schools. According to the author's observations, these traditions are implemented in the educational process through an individualized approach, adherence to principles of logical and didactic progression, and the encouragement of independent thinking.

We argue that the historical and axiological preconditions for the formation of a modern singer's identity – within the context of continuity – encompass the combined influence of folk, academic, and pop vocal traditions, as well as contemporary performance practices. This process includes the use of different methods in both education and stage performance.

At the same time, such internal qualities as logical structure, depth of content, and emotional expression are also important. All these elements are essential parts of vocal education. In the context of continuity, it is important to consider the modern innovative sphere, which allows vocal performance to be understood not merely as a vehicle for conveying the content of a musical work, but also as a unique reflection of artistic and pedagogical values. These values have always held enduring significance and spiritual meaning as a part of humanity's cultural heritage.

The Kazakhstani vocal school, as an outstanding phenomenon of Kazakh musical culture, is the result of many years of creative practice by distinguished folk singers with their own performance techniques and innovations, as well as the close intercultural interaction with the traditions of Italian and Russian musical cultures – both of which possess centuries-old bodies of knowledge and skills. Within this network of intersecting traditions, the issue of continuity acquires particular relevance, as addressing it can contribute to the identification and understanding of the characteristics underlying the formation of Kazakhstani vocal performance and to the forecasting of its future developmental paths.

In conclusion, continuity in vocal art serves as a pivotal methodological and pedagogical principle in the professional training of music education bachelors. The results of the diagnostic stage of the experimental work demonstrate that the groups selected for the study are statistically homogeneous in terms of their initial readiness for vocal and performance activities. Consequently, any further dynamics in the results will be attributed to the implementation of the original model for developing vocal-performance readiness and the specific pedagogical conditions designed for its realization.

Список использованных источников

- 1 **Пашино, П. И.** Туркестанский край в 1866 г. Путевые заметки. – Санкт-Петербург, 1868.
- 2 **Потанин, Г. Н.** В юрте последнего киргизского царевича // Русское богатство, 1896. – № 8. – С.85–86.
- 3 **Сатпаева, Ш. К.** Казахско-европейские литературные связи XIX и первой половины XX века. – Алма-Ата, 1972. – С.46.
- 4 **Ерзакович, Б. Г.** У истоков казахского музыкознания. – Алма-Ата, 1987.
- 5 **Graham, F. Welch.** Singing and vocal development //The Child as Musician: A handbook of musical development 2015. – P. 441–461 – <https://doi.org/10.1093/acprof:oso/9780198744443.003.0024>.
- 6 **Wilmer, T. Bartholomew.** A Physical Definition of "Good Voice-Quality" in the Male Voice // Jasa, 1934. – Vol. 6, Iss. 1. – P.25–33. – <https://doi.org/10.1121/1.1915685>.
- 7 **Dario, De Ciccì.** Vocal Practices in the Italian Primary School as an Interdisciplinary Tool / Journal: Music Pedagogy in the Context of Present and Future Changes 3. [Электронный ресурс]. – https://www.academia.edu/7921775/Vocal_Practices_in_the_Italian_Primary_School_as_an_Interdisciplinary_Tool] 2014.
- 8 **Яо, Найвэнь.** Традиции преемственности в вокальной педагогике Китая //Pedagogical Journal, 2025. – Vol. 15, Iss.1A. – P.82-86.

9 **Кокумбаева, Б. Д.** Вокально-инструментальные школы: әншілік, жыраулық, ақындық //Казахская музыкальная культура : Учебное пособие. – Павлодар: ПГПУ, 2020. – 134 с. ISBN 978-601-267-590-0].

10 **Медведева, И. А., Тенюкова, Г. Г.** Преемственность в подготовке педагога-музыканта в условиях непрерывного образования //Современные проблемы науки и образования. – 2024. – №3 [Электронный ресурс] – URL: <https://science-education.ru/ru/article/view?id=33523> (Дата обращения: 28.06.2025).

11 **Казюханова, Г. В.** К вопросу о преемственности и традициях в вокальном образовании в России, 2024 [Электронный ресурс] – URL:<https://multiurok.ru/index.php/files/k-voprosu-o-traditsiiakh-i-preemstvennosti-v-vokal.html> (Дата обращения: 29.06.2025).

12 **Чжан, Яжу.** Трактовки и содержание понятия «традиция» в методике обучения академическому вокалу: Научный аспект. – 2024. – №2. [Электронный ресурс] – URL: <https://na-journal.ru/2-2024-kultura-iskusstvo/9478-traktovki-i-soderjanie-ponyatiya-traditsiya-v-metodike-obucheniya-akademicheskomu-vokalu> (Дата обращения 02.05.2025).

13 **Баллер, Э.** Преемственность / Э.А. Баллер // Философская энциклопеди; Гл.ред. Ф.В.Константинов. – Т.4. – М.: Сов.Энциклопеди, 1967. – С. 360.

14 **Шнуренко, Т. И.** Динамика ценностных ориентаций студенческой молодежи в условиях межпоколенных реемсивенности: Автореферат канд. психол.наук.. – Курс, 2009. – С.10–11.

15 **Bizhanova, K., Arinova, B., Akbayeva, G., Massimbayeva, A.** Youth identity development on the basis of traditional kazakh folk music //Folklore : Electronic Journal of Folklore. – Vol.1 (93). – PP.79-104 [Электронный ресурс] – URL: https://doi.org/10.7592/FEJF2024.93.kazakh_youth (Дата обращения 26.12.2024 г.)

16 **Ершукова, Т. В.** Бельканто как источник русской вокальной школы // Вестник музыкальной науки. – 2021. – Т.9. – №1. – С.140-147.

17 **Симонова, Э.** Певческий голос в западной культуре: От раннего литургического пения к bel canto: Дис. ...д-ра искусствоведения. – М., 2006. – 371 с.

18 **Денисова, Г. М.** Камилло Эверарди и Умберто Мазетти – «русские итальянцы» //Вестник культуры и искусства. – 2007. – №2. – С.1-8.

19 **Ефимова, Н. И., Цыбулько, О. А.** Метод пения Джакомо Гальвани, созданный для Московской консерватории, в объективе научных тенденций XIX века //Вестник Академии русского балета имени А. Я. Вагановой. – 2023. – №6 (89).

20 Nussupova, A. S., Imayo, A., Raimkulova, A., Begembetova, G., Ilyassov, Zh. National and cultural specifics of nicknames based on discourse //XLinguae. – Vol.15. – Iss.3. – PP.166–174. – <https://doi.org/10.18355/XL.2022.15.03.14>

References

1 **Pashino, P. I.** Turkestanskij kraj v 1868, 1866 g. Putevye zametki [The Turkestan Region in 1866. Travel Notes]. – Sankt-Peterburg, 1868 (in Russian).

2 **Potanin, G. N.** V yurte poslednego kirgizskogo czarevicha [In the yurt of the last Kyrgyz prince] //Russkoe bogatstvo, 1896. – №8. – S.85-86 (in Russian).

3 **Satpaeva, Sh. K.** Kazaxsko-evropejskie literaturny'e svyazi XIX i pervoj poloviny` XX veka [Kazakh-European literary connections of the 19th and first half of the 20th century]. – Alma-Ata, 1972. – P.46 (in Russian).

4 **Erzakovich, B. G.** U istokov kazaxskogo muzykoznaniya [At the origins of Kazakh musicology]. – Alma-Ata, 1987 (in Russian).

5 **Graham, F.** Welch. Singing and vocal development Get access Arrow // The Child as Musician: A handbook of musical development (2015) – <https://doi.org/10.1093/acprof:oso/9780198744443.003.0024> PP.441–461/

6 **Wilmer, T. Bartholomew.** A Physical Definition of “Good Voice-Quality” in the Male Voice //Jasa, 1934. – Vol. 6, Iss. 1. – P.25–33 – <https://doi.org/10.1121/1.1915685>

7 **Dario, De Cicci.** Vocal Practices in the Italian Primary School as an Interdisciplinary Tool / Journal: Music Pedagogy in the Context of Present and Future Changes 3, 2014 [Electronic resource] – https://www.academia.edu/7921775/Vocal_Practices_in_the_Italian_Primary_School_as_an_Interdisciplinary_Tool].

8 **Yao, Naiwen.** Traditions of Continuity in Chinese Vocal Pedagogy. // Pedagogical Journal, 2025. – Vol. 15, Iss. 1A.– P. 82–8.

9 **Kokumbaeva, B.D.** Vokalno-instrumentalnye shkoly : anshilik, zhyraulyk, akyndyk //Kazakhkaya muzykalnaya kultura: Uchebnoe posobie [Vocal and instrumental schools: singing, zhyrau, poetic //Kazakh musical culture: teaching post]. – Pavlodar: PGPU, 2020. – 134 s. ISBN 978-601-267-590-0 (in Russian).

10 **Medvedeva, I.A., Tenyukova, G.G.** Preemstvennost v podgotovke pedagoga-muzykanta v usloviyax nepreryvnogo obrazovaniya [Continuity in the training of a music teacher in the context of continuous education] //Sovremennye problemy nauki i obrazovaniya. – 2024. – №3 [Electronic resource] – URL: <https://science-education.ru/ru/article/view?id=33523> (Access date 28.06.2025) (in Russian).

11 **Kazyuxanova, G.V.** K voprosu o preemstvennosti i tradiciyax v vokalnom obrazovanii v Rossii [On the issue of continuity and traditions in vocal education in Russia] [Electronic resource]. – 2024, URL: <https://multiurok.ru/index.php/files/k-voprosu-o-traditsiiakh-i-preemstvennosti-v-vokal.html> (data obrashheniya: 29.06.2025) (in Russian).

12 **Chzhan, Yazhu.** Traktovki i sodержanie ponyatiya «tradiciya» v metodike obucheniya akademicheskomu vokalu [Interpretations and content of the concept of "tradition" in the methodology of teaching academic singing]: Nauchnyj aspekt. – 2024. – № 2. [Electronic resource] – URL: <https://na-journal.ru/2-2024-kultura-iskusstvo/9478-traktovki-i-soderjanie-ponyatiya-traditsiya-v-metodike-obucheniya-akademicheskomu-vokalu> (Access date 02.05.2025) (in Russian).

13 **Baller, E.** Preemstvennost [Succession] /E. A. Baller //Filosofskaya enciklopediya; Gl.red. F. V. Konstantinov. – T.4. – M. : Sov.Enciklopediya, 1967. – P.360 (in Russian).

14 **Shnurenko, T. I.** Dinamika cennostnyx orientacij studencheskoj molodezhi v usloviyax mezhpokolennoj preemstvennosti [Dynamics of Value Orientations of Student Youth in the Context of Intergenerational Continuity] : Avtoreferat kand. psixol.nauk. – Kurs, 2009. – P.10–11 (in Russian).

15 **Bizhanova, K., Arinova, B., Akbayeva, G., Massimbayeva, A.** Youth identity development on the basis of traditional kazakh folk music //Folklore: Electronic Journal of Folklore. –2024. – Vol.1 (93). – P. 79–104 [Electronic resource]. – URL: https://doi.org/10.7592/FEJF2024.93.kazakh_youth (Access date 26.12.2024) Scopus, (in English).

16 **Ershukova, T.V.** Bel' kanto kak istochnik russkoj vokal'noj shkoly' [Bel canto as a source of the Russian vocal school] //Vestnik muzy'kal'noj nauki. – 2021. – T.9. – №1. – P.140–14 (in Russian).

17 **Simonova, E.** Pevcheskij golos v zapadnoj kul'ture: Ot rannego liturgicheskogo peniya k bel canto [The Singing Voice in Western Culture: From Early Liturgical Singing to Bel Canto]: Dis. ...d-ra iskusstvovedeniya. – M., 2006. – 371 p. (in Russian).

18 **Denisova, G.M.** Kamillo E`verardi i Umberto Mazetti – "russkie ital'yancy" [Camillo Everardi and Umberto Mazetti – "russian Italians"] //Vestnik kultury i iskusstva. – 2007. – №2. – P.1–8. (in Russian)

19 **Efimova, N.I., Cybulko, O.A.** Metod peniya Dzhakomo Galvani, sozdannyj dlya Moskovskoj konservatorii, v obektive nauchnyx tendencij XIX veka [Giacomo Galvanis singing method, created for the Moscow Conservatory, in the context of 19th-century scientific trends] //Vestnik Akademii russkogo baleta im.A.Ya.Vaganovoj. – 2023. – № 6 (89) (in Russian).

20 Nussupova, A.S., Imayo, A., Raimkulova, A., Begembetova, G., Pyassov, Zh. National and cultural specifics of nicknames based on discourse // XLinguae. –2022. – Vol.15. – Iss.3. – PP.166–174. – <https://doi.org/10.18355/XL.2022.15.03.14> Scopus, (in English).

Received 09.06.25.

Received in revised form 04.05.26.

Accepted for publication 03.08.26.

*Т. Б. Рахметов¹, Ә. Ә. Момбек², Л. К. Әмірзақова³

¹Абай атындағы Қазақ ұлттық педагогикалық университеті, Қазақстан Республикасы, Алматы қ.

²Абай атындағы Қазақ ұлттық педагогикалық университеті, Қазақстан Республикасы, Алматы қ.

³М. Өтемісов атындағы Батыс Қазақстан университеті, Қазақстан Республикасы, Орал қ.

09.06.25 ж. баспаға түсті.

04.05.26 ж. түзетулерімен түсті.

03.08.26 ж. басып шығаруға қабылданды.

ҚАЗАҚСТАНДЫҚ ВОКАЛ ӨНЕРІНДЕГІ САБАҚТАСТЫҚ МӘСЕЛЕСІНЕ ҚАТЫСТЫ: ТАРИХИ ЖӘНЕ АКСИОЛОГИЯЛЫҚ АСПЕКТІЛЕР

Ұсынылған мақалада Қазақстан вокал өнеріндегі сабақтастық мәселелері қарастырылады. Бұл феноменді ашу үшін автор тарихи материалдарға сүйене отырып, халық әншілерінің бірегейлігі мен кәсібилігін айқындайды. Олардың шығармашылығы қазіргі заманғы вокал өнерінің рухани негізі мен құндылықтық бағдарын қалыптастыруға ықпал еткен. Бүгінгі таңда автор вокалдық орындаушылықтың үш негізгі әрі дамып келе жатқан бағытын атап өтеді – халықтық, академиялық және эстрадалық. Осы әртүрлі бағыттарда сабақтастық сақтау және жеткізу функцияларын атқаратын ерекше рухани үдеріс ретінде әртүрлі деңгейде көрініс табады. Мақала авторы сабақтастықтың екі түрін – мәдениаралық және мәденишілік сабақтастықты ажыратып көрсетеді, олардың ерекшеліктері вокал өнерінің түрлі стильдік бағыттарынан көрініс табады. Сонымен қатар, «сабақтастық» пен «әдестүр» ұғымдарының айырмашылықтарын айқынданып, италиялық bel canto мектебінің

және орыс әншілік мектебінің ерекшеліктері қарастырылады. Бұл мектептер Қазақстанның академиялық вокалдық дайындығына әсер етіп, осы саладағы сабақтастықтың негізін қалады. Вокалдық орындаушылықтағы сабақтастықты саналы түрде түсіну үшін автор аксиологиялық (құндылықтық) көзқарастың маңыздылығын атап өтеді, ол өнер мен кәсіби даярлықта қалыптасқан негізгі мәндер мен құндылықтарды ашып көрсетеді.

Кілтті сөздер: сабақтастық, дәстүр, вокал өнері, орындаушылық, кәсіби дайындық, тарих, аксиологиялық аспект.

*Т. Б. Рахметов¹, А. А. Момбек², Л. К. Омирзакова³

¹Казахский национальный педагогический университет имени Абая, Республика Казахстан, г. Алматы;

²Казахский национальный педагогический университет имени Абая, Республика Казахстан, г. Алматы;

³Западно-Казахстанский университет имени М. Утемисова, Республика Казахстан, г. Уральск.

Поступило в редакцию 09.06.25.

Поступило с исправлениями 04.05.26.

Принято в печать 03.08.26.

К ПРОБЛЕМЕ ПРЕЕМСТВЕННОСТИ В КАЗАХСТАНСКОМ ВОКАЛЬНОМ ИСКУССТВЕ: ИСТОРИЧЕСКИЙ И АКСИОЛОГИЧЕСКИЙ АСПЕКТЫ

В представленной статье рассматриваются вопросы, связанные с преемственностью в области казахстанского вокального искусства. Для раскрытия этого феномена автор обращается к историческим материалам, подтверждающим уникальность и профессионализм народных певцов, творчество которых послужило духовной основой и ценностным ориентиром в формировании современного вокального искусства. При этом, в настоящее время, автор отмечает три основных и развивающихся направлений в вокальном исполнительстве – народное, академическое и эстрадное. В этих разных сферах преемственность, как особый духовный процесс с функциями сохранения и передачи, проявляется в той или иной степени. Автор статьи выделяет два вида преемственности – межкультурную и внутрикультурную, особенности которых нашли отражение в разных стилевых направлениях вокального искусства. Кроме этого, определяются отличия понятий «преемственности»

от «традиции», рассматриваются особенности итальянской школы bel canto и русской певческой школы, которые нашли отражение в казахстанской академической вокальной подготовке и создали основу преемственности в этой сфере. В осознании преемственности в вокальном исполнительстве, автор указывает на значимость аксиологического подхода, раскрывающего основные смыслы и ценности, заложенные в искусстве и профессиональной подготовке.

Ключевые слова: преемственность, традиция, вокальное искусство, исполнительство, профессиональная подготовка, история, аксиологический аспект.

Теруге 03.08.2026 ж. жіберілді. Басуға 14.09.2026 ж. қол қойылды.

Электронды баспа

6,45 МБ

Шартты баспа табағы 49,9

Компьютерде беттеген З. Ж. Шокубаева

Корректорлар: А. Р. Омарова, Д. А. Қожас

Тапсырыс № 4597

Сдано в набор 03.08.2026 г. Подписано в печать 14.09.2026 г.

Электронное издание

6,45 МБ, Усл.п.л. 49,9.

Компьютерная верстка З. Ж. Шокубаева

Корректоры: А. Р. Омарова, Д. А. Қожас

Заказ № 4597

«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 133 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 133 каб.

8 (7182) 67-36-69

e-mail: kereku@tou.edu.kz

www.pedagogic-vestnik.tou.edu.kz