

IRSTI 18.41.51

**Galiya Begembetova<sup>1</sup>**  
<sup>1</sup>*Kurmangazy Kazakh National Conservatory*  
*Kazakhstan, Almaty*

## TRANS-BORDER MASTERS: TRANSITION OF A TRADITIONAL MUSICIAN FROM ETHNIC TO WESTERNIZED MUSIC MAKING IN KAZAKHSTAN

### *Abstract*

Mainly traditional forms of singing art functioned in Kazakhstan until 1920-s. Forms inherent in the European opera school were absorbed during the creation of the first national operas (1934-1937) in interaction and mutual influence between Kazakh and Russian cultures. Changes in Kazakh culture form the characteristic features of vocal performance. In the process of interaction and mutual influence, changes created a unique synthesis that allowed the first opera singers, initially belonged to oral traditions, to achieve the heights of operatic mastery. A vivid example of transborder artists skilful in Kazakh and Western singing tradition is Kulyash Baiseitova. She had her traditional singing style with “open” sound, purity of timbre and sang in a low voice. She also was trained as a classical soprano. Kulyash Baiseitova became the first national singer to perform solo parts of European operas in Kazakhstan, clearly demonstrating the unique opportunity to synthesize the ethnic tradition of vocal performance and the academic opera branch. Her creativity became an example of fruitful transborder influences and westernization of Kazakh culture and serves as proof for the possibility of preserving and developing local tradition and master new creative forms and genres of other cultures.

**Keywords:** Kulyash Baiseitova, traditional singers, Kazakh opera, westernization in music.

**Ғалия Бегембетова<sup>1</sup>**  
<sup>1</sup>*Құрманғазы атындағы Қазақ ұлттық консерваториясы*  
*Қазақстан, Алматы*

## ТРАНСШЕКАРАЛЫҚ ШЕБЕРЛЕР: ДӘСТҮРЛІ МУЗЫКАНТТЫҢ ЭТНИКАЛЫҚ МУЗЫКАДАН ҚАЗАҚСТАНДАҒЫ БАТЫСТЫҚ ОРЫНДАУШЫЛЫҚҚА КӨШУІ

### *Түйін*

1920 жылдарға дейін Қазақстанда ән өнерінің дәстүрлі түрлері жұмыс істеді. Еуропалық опера мектебіне тән формалар алғашқы ұлттық опералық спектакльдердің қойылуына байланысты кейінге қалдырылды (1934-1937 жж.). Қазақ халқының мәдениетіндегі өзгерістер өзара іс-қимыл мен өзара әсер процесінде вокалдық орындаушылыққа тән ерекшеліктерді қалыптастырады, халық-кәсіби орындаушылар ортасынан шыққан қазақ сахнасының алғашқы опера әншілеріне опера шеберлігінің биіктеріне қол жеткізуге мүмкіндік берген бірегей синтезді жасауға ықпал етті. Күләш Байсейітованың шығармашылығының жарқын мысалы. Халықтық ән өнерінің өкілі ретінде ол өзінің «ашық» дыбысымен, тембрдің тазалығымен және Сарыарқаның аймақтық дәстүрінде жас кезінен бастап төмен дауыспен халық әндерін, жырларын, қиссаларын шырқады. Күләш Байсейітова вокалдық орындаушылық пен академиялық опера саласының этникалық дәстүрін синтездеудің бірегей мүмкіндігін айқын көрсете отырып, Қазақстанда Еуропалық опералардың жеке партияларын орындаған алғашқы ұлттық әнші болды. Мұндай феномен белгілі бір тарихи кезеңде, қоғамдық-саяси жүйенің ауысуы нәтижесінде қазақтардың дәстүрлі мәдениетіне еуропалық жанрлар мен музыка ойнау нысандары енгізілген кезде ғана мүмкін болды.

**Түйінді сөздер:** Күләш Байсейітова, дәстүрлі әншілер, қазақ операсы, музыкадағы вестернизация.

**Ғалия Бегембетова<sup>1</sup>**  
<sup>1</sup>*Казахская национальная консерватория им. Курмангазы*  
*Казахстан, Алматы*

## ТРАНСГРАНИЧНЫЕ МАСТЕРА: ПЕРЕХОД ТРАДИЦИОННОГО МУЗЫКАНТА ОТ ЭТНИЧЕСКОГО К ЗАПАДНОМУ ИСПОЛНИТЕЛЬСТВУ В КАЗАХСТАНЕ

### *Аннотация*

До 1920-х годов в Казахстане функционировали традиционные формы певческого искусства. Формы, присущие европейской оперной школе, были перенесены в связи с постановкой первых

национальных оперных спектаклей (1934-1937 гг.). Изменения в культуре казахского народа формируют характерные особенности вокального исполнительства, которые в процессе взаимодействия и взаимовлияния, способствовали созданию уникального синтеза, позволившего первым оперным певцам казахской сцены, вышедшим из среды народно-профессиональных исполнителей, достичь высот оперного мастерства. Яркий пример – творчество Куляш Байсеитовой. Будучи представительницей народного певческого исполнительства, она отличалась собственной манерой пения «открытым» звуком, чистотой тембра, и пела с юности низким голосом народные песни, жыры, касса в региональной традиции Сары Арки, откуда она родом. Куляш Байсеитова стала первой национальной певицей, исполнившей в Казахстане сольные партии европейских опер, ярко продемонстрировав уникальную возможность синтеза этнической традиции вокального исполнительства и академической оперной ветви. Подобный феномен был возможен только в определенный исторический период, когда в результате смены общественно-политического строя, в традиционную культуру казахов были внедрены европейские жанры и формы музицирования.

**Ключевые слова:** Куляш Байсеитова, традиционные певцы, казахская опера, вестернизация в музыке.

Within the framework of the project “Performing Art of Kazakhstan” for 2018-2020, the Kurmangazy Kazakh National Conservatory research group, which I represent, studies the history and stylistic features of various performing schools and traditions. Special attention is paid to the westernization of culture in the 20<sup>th</sup> century when the musical traditions passed through dramatical changes. An interesting aspect of this problem is the transition of performing musicians from the traditional (ethnic) manner of singing to academic vocal, from the traditional repertory to opera and concert pieces.

Today, the 20<sup>th</sup> century is already a historical past for us that makes possible to consider the processes that took place during this period as fully completed and assess them in terms of current realities. The 20<sup>th</sup> century is a unique epoch in the development of the musical culture of the majority of nations that were part of the Soviet Union and at present who have become citizens of independent post-Soviet states.

The cultural development of these states, which occupy vast territories of Eurasia, was primarily due to the political events in this space in the 20<sup>th</sup> century. A common unconditional characteristic of this time’s musical culture is the variety of tendencies, styles, techniques, and languages that enriched the end of the second millennium’s musical art.

The first stage of vast transformations, which led to creating a new type of musical culture in Kazakhstan, was part of the general revolutionary changes of the people’s life who embodied a new socialist ideology. Creating a new Europeanized urban type of culture was planned at the state level and implemented with the same consistency as political programs and economic development plans. In this regard, Kazakhstan’s musical culture in the 20<sup>th</sup> century developed in two style directions: 1) continuation of traditional musical culture; 2) development of the westernized branch, which began actively in the 1930s and 40s.

On the vast territory of our country, which occupies the 9<sup>th</sup> place in the world, there are five regional singing and eleven instrumental schools and sub-schools, which are currently studied to varying degrees. In the XX century, the westernization and globalization of the Kazakh musical culture firmly relied on the ethnic traditions of the rich multi-genre national musical culture.

From time immemorial, the masterpieces of musical folklore and the most prosperous oral professional tradition have been passed from generation to generation by word of mouth. The art of Kazakh akyns-improvisators, sals-seri is typologically close to medieval musicians of Western Europe – jugglers, troubadours, trouvères, Minnesängers and meistersingers. The art of epic narrators – zhyrau and zhyrshi, is complexly related to ritual ceremonies with significant participation of music, wedding and funeral rites, the rites associated with childbirth, healing, etc. All this became the basis for forming new westernized forms and genres in the Kazakh musical culture.

The composer’s art of Kazakhstan at the beginning of the 20<sup>th</sup> century was formed based on transferring the Russian composer’s school methods, borrowing the wealthiest material of

traditional music in the creation of operas, sonatas, and symphonies. Similarly, the performing traditions of ethnic music became the basis of the new singing schools and the Kazakh musical theatre.

Mainly traditional forms of singing art functioned in Kazakhstan until the 1920s. Forms inherent in the European opera school were absorbed during the creation of the first national operas (1934-1937) in interaction and mutual influence between Kazakh and Russian cultures. According to the peculiarities of the repertory, three groups of singers can be distinguished:

- singers who have preserved the continuity of the oral professional tradition and mastered new forms of concert performance (Gabbas Aitpayev, Amre Kashaubaev, Zhusupbek Elebekov, etc.);
- continuers of the tradition which developed performing culture in the musical theatre and early operas (Manarbek Yerzhanov, Garifolla Kurmangaliev, Zhamal Omarova, etc.);
- representatives of oral tradition trained than in the technique of *belle canto* (Kurmanbek Jandarbekov, Kulyash, and Kanabek Bayseitovs, Uriya Turdukulova, etc.).

From the beginning of the 19<sup>th</sup> century, the Kazakh folk musical culture had an institute of authorship: the names of such famous musicians as Kurmangazy, Dauletkerei, Tattimbet, Birzhan-sal, Akhan-seri, and others preserved by oral transmission through the numerous masterpieces – songs and instrumental pieces for the folk instruments – dombra, kobyz, sybyzgy, and others, kuys, and epic tunes. .. It was a highly developed professional musical culture, the main features of which were:

- syncretism – the indivisibility of various types of creative activities – poetic, performing, oratory, acting arts;
- high level of performing skills – vocal and instrumental;
- learning in the system of oral traditional school: teacher-student (master-disciple). Upon graduation, the student received a blessing, parting words (*bata*) from the teacher;
- lack of ensemble forms of professional music-making, exclusively solo performing;
- improvisation, the ability to memorize *kuy* with one listening;
- national forms of music competitions of professional musicians. The song-poetic competition of *akyns* is called *aitys*, the competition of musician-instrumentalists who play the string plucked instrument – dombra – *tartys*;
- variety of author's pieces, the existence of individual-stylistic features in the art of each oral-professional musician;
- mandatory skills in playing a musical instrument. Both the song and the epic tale in the professional tradition of the Kazakh people always sounded with accompaniment;
- genre-informative variety of pieces of oral-professional musical creativity. There are songs about art and its purpose; songs and *kuys* testaments (*osiet*), initiation (*arnau*), love and landscape lyrics, historical plots, etc.;
- complex musical language and composition of pieces, although the Kazakh traditional song and instrumental piece (*kuy*) do not sound for longer than 5-7 minutes. They are miniatures in terms of form.

In the Kazakh tradition, a refined performing style developed, regionally associated with Kazakhstan's central and northern regions – Saryarka. Oral-professional singers of the Arka tradition had a wide range of voice. Their singing was distinguished by high technical manoeuvrability, “flying”, expansive breathing, originality of timbre and manner of singing. In standard terms, when evaluating the art of such performing musicians, the aesthetic figurative expressions like “көмейінен бал тамған әнші” (“*komeyinen bal tamgan anshi*”) were widely used, which means “a singer from whose throat honey pours”. This characteristic indicates that the singer's voice is plastic, flexible, “sweet and weeping like honey”. There have been expressions like “күміс көмей, жез таңдай әнші” (“*kumis komey, zhez tanday anshi*”) – “a singer with a silver throat, with a palate of metal.” These words assess the availability of a “silver” sound with a special brilliance and also indicate the “metallic” power of the voice. Traditional singers often sang outdoors, directly in the steppe, behind a large gathering of people. Therefore, they had to

have strong voices that could be heard at a distance of “four daily livestock transhumances” (on average, one transhumance was 11 kilometres!). Such epithets were awarded to highly qualified singers. These real professionals had a unique vocal apparatus, mastered poetic improvisation, spoke beautifully, played musical instruments with consummate skills, and mastered elements of theatrical and circus skills.

The method of voice-training was not formalized. However, researchers and musicians’ opinions from the first half of the 19<sup>th</sup> century, confirmed by the latest research, agreed that the singing of Kazakh masters was characterized by a unique manner based on high singing formants. In part, it is similar to the western *bel canto*, but differs in its more expansive sound, more active use of various forms of resonance, providing a variety of overtones. All this allowed the voice to adapt both to the open and white-filled steppe spaces and the traditional dwelling’s felt interior – a yurt. To exemplify the similarities and differences of Kazakh and western manner of singing, I choose two contemporary singers who both sing in contralto range: Kazakh zhyrshi Ulzhan Baibosynova and Canadian opera vocalist Marie-Nicole Lemieux.

Transferring the art of akyns to concert halls showed the effectiveness of a similar singing style in such a new space.

Modern singers of traditional style maintain continuity with the masters of the past and sing ethnically. However, it is believed that their intonation was influenced by academic and mass musical culture (Kuzeubay). The degree of authenticity of modern singers has been little studied and requires study using the contemporary computer timbre analysis tools. Few recordings of singers of the first kind who, even with a change in the performing situation, retained their original manner, have been preserved. Rare examples are the records of Amre Kashaubayev (Example 1).

**Example 1.** Amre Kashaubayev sings Balqadisha song by Aqan seri  
[https://www.youtube.com/watch?v=1kF\\_o5a\\_SYY](https://www.youtube.com/watch?v=1kF_o5a_SYY)



The second type are the continuers of the tradition who developed performing culture in the musical theatre and early operas. Such “men of the people” became the performing musicians of the first Kazakh operas that appeared in the mid-1930s.

In general, there are several stages in the Kazakh opera history. The first stage is associated with creating the genre (from 1934 to 1947), the appearance of such operas as “Kyz-Zhibek” (epic plot), “Zhalbyr” (historical story), “Er-Targyn” (epic story) by E.Brussilovsky, opera “Abay” (1944) by Zhubanov and Khamidi and “Birzhan and Sara” (1946) by Tulebayev. Many pieces of this period belong to the «citary» operas with the so-called song type of drama, as they are based on broad involvement of folk musical material. In general, at the first stage, the Kazakh opera in a compressed “sketchy” form went through the stages of the European opera’s evolution: from the citatory dialogized model through the operas with individual numbers to the dramaturgy of cross-cutting development. The period’s peaks were the social-lyrical opera drama “Abay” by A.Zhubanov – L.Hamidi and the lyric-dramatic opera “Birzhan and Sara” by M.Tulebayev.

Many bearers of oral traditions and distinguished performing musicians of traditional songs were attracted to creating new westernized art. Such musicians as Manarbek Yerzhanov, Garifolla Kurmangaliev, Zhamal Omarova mastered the dramatic art and opera’s delicacies after they became famous as folk singers. Despite the change in the repertory, which included traditional songs and samples of European and Russian classics (romances and operas), they did not change the manner of singing with “open” sound saturated with high overtones (Example 2).

**Example 2.** Zhamal Omarova’s sings Guldengen Kazakhsan song by  
 Ye. Brusilovskiy  
<https://youtu.be/MuhL7-cCrbI?t=403>



Many artists of the new Kazakh theatre, involved in the creation of national opera, were trained to sing in both manners: traditional and *bel canto*.

In the training process, they solved practical problems –the vocal breath, developing the diaphragm, and facilitating the sound to make it instrumentally transparent, flexible and smooth. This shows the similarity of training the traditional and academic (westernized) singer. D.L.Aspelund comparing opera singers' singing with the vocal art of Central Asian singers – *hanende* and *ashugs*, wrote: “Both *hanende* and opera singer, each in his way, sings correctly. The philistine opinion that *hanende* cannot perform an operatic role does not hold water. Indeed, just as an opera singer will not be able to sing for 6-8 hours in a row, as is done by *hanende* and *ashugs* at folk festivals. It is interesting that at the same time, they gradually increase the tessitura and sing the last cycle at an incredible pitch... Of course, this manner of singing is inaccessible to opera singers. *Ashugs* sing up to 70-80 years old, preserving the freshness and flexibility of voices” [6, p.62].

In this regard, researchers' statements about the Kazakh folk singers, whose characteristics are virtuoso breathing, plummy rich sound, and extensive range, are quite remarkable. That is, naturalness, smoothness, a kind of plastic sound of the voice – this feature is not only Italian famous *bel canto*, but also the Kazakh folk singing. Therefore, the development of the first Kazakh opera performers' vocal skills was not carried out by contrasting these national qualities, but by synthesizing them, the most complete disclosure, organic adoption assimilation to maximize the artistic effect. In general, the first Kazakh singers – opera artists were able to master the “European” school of singing while preserving some uniqueness in the performing style. And their art undoubtedly deserves the researchers' attention both for understanding the role of each of them in Kazakhstan's culture and for understanding the cultural and historical essence of the formation period of the opera traditions of in Kazakhstan.

Types of composing and performing practice taken from European musical art were transferred to the fertile ground of the Kazakhs' rich multi-genre traditional culture. A vivid example of transborder artist skilful both in Kazakh and Western singing tradition is Kulyash Baiseitova (1912-1957). She had her traditional singing style with “open” sound, purity of timbre and sang in a low voice. She also was trained as a classical singer. Her teachers D.Dianti, Z. Pisarenko determined the timbre of her voice as a coloratura soprano. Kulyash Baiseitova became the first national singer to perform solo parts of European operas in Kazakhstan, clearly demonstrating the ability to synthesize the ethnic tradition of vocal performance and the academic opera branch. Her creativity became an example of fruitful transborder influences and westernization of Kazakh culture and served as a proof for the possibility to preserve and develop local tradition and master new creative forms and genres of other culture.

K. Baiseitova's background determined the folk traditions' continuity in her work. Her father Zhasyn Beisov was a well-known singer, a *dzhigit-seri*, who travelled around the auls together with the famous Asset and Baluan Sholak. He became the first mentor of the singer. Kulyash recalled how, in her childhood, she liked to repeat the favourite tunes with her father, instantly remembering the melody and words. Other relatives cultivated a love for singing and music in the young singer. Her uncle, Manarbek Yerzhanov, was a famous soloist of the Abay Opera and Ballet Theater, People's Artist of the Republic, a member of the USSR Union of Composers. Thus, the initial stage of learning corresponded to the period of “learning through perception and imitation” adopted in the tradition.

The ability to quickly memorize large art pieces typical for the oral tradition musician helped Kulyash as an actress of the Kazakh Drama Theater – the republic's first theatre. So, her colleague in the theatre N.Nagulina recalled: “Her memory was excellent. The text was remembered with enviable ease. And when later the actress singly worked on her chosen role in the piece, it was already a technical mastery of the stage image” [7, p.16].

It is curious that at first, even in singing to the accompaniment of European instruments, Kulyash adhered to the tradition of a female singing in low tessitura, having a soprano. N.Nagulina notes: “Kulyash possibly noticed herself that she had a high voice, but up to a certain time she did not think and perhaps did not dare to break the canons of the existing traditional manner of song performance” [7, p.20].

**Example 3.** Gakku aria of Zhybek from the Kyz Zhibek opera, performed by Kulyash Baiseitova  
<https://youtu.be/0eMi9IawqgQ?t=206>



When staging the first musical piece on the folk story “Aiman-Sholpan” (1933), the work on the musical numbers became a challenge for the actors, including the leading actress K. Baiseitova. The lack of knowledge of the notes and the lack of singing experience accompanied by an orchestra or piano hindered them. They hardly got used to the conductor’s stick, since the solo folk style of singing allowed free treatment of the songs’ rhythm and tempo.

Kulyash studied the fundamentals of music theory, the first lessons of vocal and other actors of the new musical theatre in the studio at the theatre already working on the first Kazakh opera “Kyz Zhibek” by E. Brussilovsky in 1934. She became one of the first Kazakh singers who crossed over to singing in high tessitura (soprano) and mastered the European repertory. This was facilitated by the studio’s teachers, D. Dianti, Z. Pissarenko and V. Smyslovskaya, who arrived in Kazakhstan from Moscow and St. Petersburg.

It is curious that, on the one hand, the experience of mastering the European repertory changed the manner of Kulyash’s intonation, on the other hand, she retained elements of folk intonation throughout her short career: “open” sound, reliance on high overtones in resonance (Example 4).

**Example 4.** Bulbul song by L. Khamidi performed by K. Baiseitova  
<https://youtu.be/MuHL7-cCrbI?t=1361>



There is a clear separation of schools of academic and traditional vocals in Kazakhstan. Transitions from the traditional repertory in the academic one and vice versa are practically not found. Rare examples of sounding in an ethnic manner in the opera are associated with the performing the roles of the mother in the tragic Kazakh operas (“Kyz Zhibek” by E. Brussilovsky, “Birzhan and Sara” by M. Tulebayev). Meanwhile, the first generation of singers’ experience shows that the skills in both manners made it possible to create a unique singing style, especially pertinent in performing the pieces of academic music.

#### References

1. *Абулгазина Г.К.* Казахская эпическая опера семидесятых годов. Автореф. дис... канд. искусствоведения. - М., 1990, 16 с.
2. *Аспелунд Д.* Развитие певца и его голоса. - М. - Л.: Музгиз, 1952, 190 с.
3. *Байсеитов К.* На всю жизнь. - Алма-Ата: 1983, с. 285.
4. *Бисенова Г.* Национальные традиции в оперном искусстве Казахстана. Известия АН КазССР, серия филологическая. - Алма-Ата, 1974, № 2, с. 56-60.
5. *Брусиловский Е.Г.* Воспоминания. // ЦГА РК, фонд 999, опись 1.
6. *Виноградов В.С.* Вопросы развития национальных музыкальных культур в СССР. Сб. ст. - М.: Советский композитор, 1961, 303 с.
7. *Гончарова Л.А.* Зарождение казахского музыкального театра. // Музыка и музыканты братских народов Советского Союза. - Л.: Музыка, 1972, с. 141-154.
8. *Джумалиева Т.К.* Опера «Биржан и Сара». К вопросу традиции и новаторства. // Муқан Тулебаев. К 80-летию со дня рождения. - Алма-Ата, 1992, с. 57-70.
9. *Джумалиева Т.К.* Традиция айттыса в казахской опере. // Известия АН КазССР, серия филологическая, 1981 №4.
10. *Джумалиева Т.К.* Национальная песенная традиция в опере М. Тулебаева «Биржан и Сара». // Вопросы истории и теории музыки в Казахстане. - Алма-Ата: Онер, 1984, с. 134-146.
11. *Елеманова С.* Профессионализм устной традиции в песенной культуре казахов. Автореф. дисс... канд. искусствоведения. - Л.: 1984.
12. *Елеманова С.* О социологической специфике профессионального музыкального искусства. // Социологические аспекты изучения музыкального фольклора. - Алма-Ата: Наука, 1978, с. 56-58.

13. *Елеманова С.* О профессионализме в дореволюционной казахской музыкальной культуре. //Известия АН КазССР, сер. филологическая, 1981, № 4, с. 49-56.
14. *Елеманова С.А.* Индивидуальный стиль в казахской устно-профессиональной традиции. //Борбад и художественные традиции народов Центральной и Передней Азии: история и современность.- Душанбе: Дониш, 1990, с. 468-470.
15. *Кетегенова Н.С.* Мукан Тулебаев.- Алматы: Онер, 1993, 208 с.
16. *Кузембаева С.* Воспеть прекрасное. - Алма-Ата: Онер, 1982, 103 с.
17. *Орленин В.Н.* Фонетика пения и особенности методики обучения современных казахских оперно-концертных певцов. Автореф. дисс...канд.искусствоведения. - Л., 1980, 25 с.
18. *Орленин В.Н.* Скрытые резервы вокального образования //Проблемы музыкального образования и методики. - Алма-Ата, 1990, с. 18-28.

#### *References (transliterated)*

1. *Abulgazina G.K.* Kazahskaâ èpičeskaâ opera semidesâtyh godov. Avtoref.dis...kand.iskusstvovedeniâ.-M., 1990, 16 p.
2. *Aspelund D.* Razvitie pevca i ego golosa. – M. –L.: Muzgiz, 1952, 190 p.
3. *Bajseitov K.* Na vsû žizn'.- Alma-Ata: 1983, p. 285.
4. *Bisenova G.* Nacional'nye tradicii v opernom iskusstve Kazahstana. Izvestiâ AN KazSSR, seriâ filologičeskaâ. – Alma-Ata, 1974, № 2, pp. 56-60.
5. *Brusilovskij E.G.* Vospominaniâ.// CGA RK, fond 999, opis' 1.
6. *Vinogradov V.S.* Voprosy razvitiâ nacional'nyh muzykal'nyh kul'tur v SSSR. Sb.st. – M.: Sovetskij kompozitor, 1961, 303 p.
7. *Gončarova L.A.* Zaroždenie kazahskogo muzykal'nogo teatra. //Muzyka i muzykanty bratskih narodov Sovetskogo Soûza. - L.: Muzyka, 1972, pp. 141-154.
8. *Džumaliev T.K.* Opera «Biržan i Sara». K voprosu tradicii i novatorstva. //Mukan Tulebaev. K 80-letiu so dnâ roždeniâ.- Alma-Ata, 1992, pp. 57-70.
9. *Džumaliev T.K.* Tradiciâ ajtyssa v kazahskoj opere. //Izvestiâ AN KazSSR, seriâ filologičeskaâ, 1981 №4.
10. *Džumaliev T.K.* Nacional'naâ pesennaâ tradiciâ v opere M.Tulebaeva «Biržan i Sara». //Voprosy istorii i teorii muzyki v Kazahstane.- Alma-Ata: Oner, 1984, pp. 134-146.
11. *Елеманова С.* Professionalizm ustnoj tradicii v pesennoj kul'ture kazahov. Avtoref. diss...kand. iskusstvovedeniâ.- L.: 1984.
12. *Елеманова С.* О социологической специфике профессионального музыкального искусства. //Социологические аспекты изучения музыкального фольклора.- Alma-Ata: Nauka, 1978, pp. 56-58.
13. *Елеманова С.* О профессионализме в дореволюционной казахской музыкальной культуре. //Известия АН КазССР, сер. филологическая, 1981, № 4, pp. 49-56.
14. *Елеманова С.А.* Individual'nyj stil' v kazahskoj ustno-professional'noj tradicii. //Borbad i hudožestvennye tradicii narodov Central'noj i Perednej Azii: istoriâ i sovremennost'.- Dušanbe: Doniш, 1990, pp. 468-470.
15. *Кетегенова Н.С.* Мукан Тулебаев.- Алматы: Онер, 1993, 208 p.
16. *Кузембаева С.* Vospet' prekrasnoe. - Alma-Ata: Oner, 1982, 103 p.
17. *Orlenin V.N.* Fonetika peniâ i osobennosti metodiki obučeniasovremennyh kazahskih operno-koncertnyh pevcov. Avtoref. diss...kand.iskusstvovedeniâ. - L., 1980, 25 p.
18. *Orlenin V.N.* Skrytye rezervy vokal'nogo obrazovaniâ //Problemy muzykal'nogo obrazovaniâ i metodiki. - Alma-Ata, 1990, pp. 18-28.

#### **Сведения об авторах:**

**Бегембетова Галия Зайнакуловна** – кандидат искусствоведения, доцент кафедры музыковедения и композиции Казахской Национальной консерватории им. Курмангазы

#### **Авторлар туралы мәлімет:**

**Бегембетова Галия Зайнақұлқызы** – өнертану кандидаты, Құрманғазы атындағы Қазақ ұлттық консерваториясы музыкатану және композиция кафедрасының доценті.

#### **Information about the authors:**

**Begembetova Galiya Zainakulovna** – candidate of arts, associate professor of the department of musicology and composition of the Kazakh National Conservatory named of Kurmangazy.