

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

18

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSN-e: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Features of Kazakh traditional music as a part of modern art market

Aigerim Ospanova

Department of Art Management, Kurmangazy Kazakh National
Conservatory, Auezov Street 64/1 -59, A05B5K3, Almaty,
Republic of Kazakhstan

Raushan Jumaniyazova

Department of Musicology and Composition, Kurmangazy Kazakh
National Conservatory, Auezov Street 64/1 -59, A05B5K3, Almaty,
Republic of Kazakhstan

Abstract

This article considers the problems of the modern art industry in Kazakhstan, especially the problems related to traditional Kazakh music. The authors in this article applied questionnaire as the main tool of the survey and the method of empirical research. In result, nearly all participants of the art market of traditional music experience difficulties in their professional activities. In conclusion, the music industry in Kazakhstan and around the world is rapidly changing, traditional market players are either developing at the same pace or disappearing, and new sales outlets, marketing methods and business models appear every day.

Keywords: Art-Management, Market, Musical Culture.

Características de la música tradicional kazaja como parte del mercado de arte moderno

Resumen

Este artículo considera los problemas de la industria del arte moderno en Kazajstán, especialmente los problemas relacionados con la música tradicional kazaja. Los autores de este artículo aplicaron el cuestionario como la herramienta principal de la encuesta y el método de investigación empírica. Como resultado, casi todos los participantes

del mercado del arte de la música tradicional experimentan dificultades en sus actividades profesionales. En conclusión, la industria de la música en Kazajstán y en todo el mundo está cambiando rápidamente, los actores del mercado tradicional se están desarrollando al mismo ritmo o están desapareciendo, y todos los días aparecen nuevos puntos de venta, métodos de comercialización y modelos de negocios.

Palabras clave: gestión artística, mercado, cultura musical.

1. INTRODUCTION

Traditional Kazakh music is a special sector of the art market that is characterized by popularity, national content and promising nature. Having its formation nearly chaotic, this sector includes all the qualities to claim to be a basic art sector of the country. In the meantime, this sector is merely a part of a holistic structure, and therefore comprises both advantages and disadvantages of the real art market, abides by its laws and regulations. Comparison with other countries, the terms as art market and art management have become known in Kazakhstan rather recently. Moreover, art management, taken separately, is considered to be a solely infant industry, which began an active development in the 2000s. Meanwhile, the Kazakh art market began to develop only after its independence in the 1990s. However, this formation of the art market in Kazakhstan, according to experts, was more intense and efficient in the visual art.

This trend resulted from the openings of the first Kazakh art galleries, such as Tengri-Umai and ARK, and organization of a number of international exhibitions. According to art expert Olga Baturina, a boost for art market development was ending the use of censorship:

1990s indeed have led to the liberation of ambience. At that time, the average price for paintings of our artists was \$1000. In the 2000s, galleries' sales were higher, than today. That time was a period of good profits, they were easy and unpredictable... (Baturina, 2009: 22).

It is indicative that it is artists, who actively monetize and promote their product. The striking example of the latest achievements may be a project Focus Kazakhstan BREAD & ROSES: Four Generations of Kazakh Women Artists (Tang, 2018). It is important to gain an insight into the structure of the modern art market as a whole, before defining a place and a content of Kazakh traditional music as the most significant segment of countries art market. American scholars consider the art market as a segment of creative industry. Howkins (2011) in his book the creative economy looked into the development of creative economy and its impact on the global scale. Howkins (2011) has identified 15 sectors of the creative industry in the United States (Fig. 1).

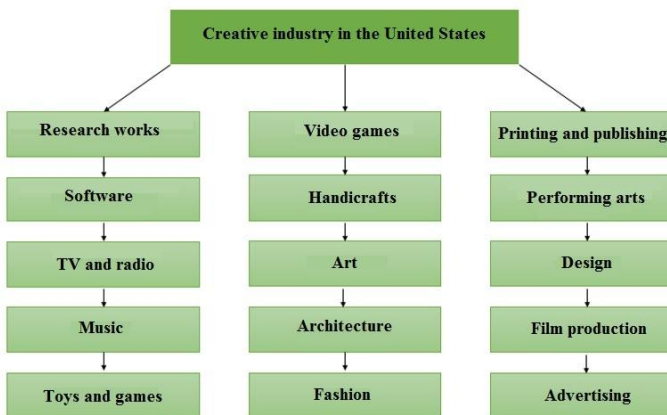


Figure 1. Creative industry in the United States.

The terms cultural industries and creative industries have been observed by many researches (Caust, 2003). The concept of creative industries emerged in the late 1990s primarily as a policy discourse, although the subsequent decade has seen a lively set of academic as well as industry and policy-related debates about its utility and implications for research, criticism, and creative practice (Flew & Cunningham, 2010). Since its inception as a term, the creative economy and its sibling, creative industries, has generated an enormous body of literature worldwide that includes extensive discussion of definitions, purpose, philosophy, measurement, impact, utility, and history. The creative industries are defined by UNCTAD as follows:

- They are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- They constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- Economic value and market objectives;
- Stand at the crossroads of the artisan, services and industrial sectors; and
- They constitute a new dynamic sector in world trade.

During the last decade, the art market and its products have become a new economic growth model in European countries. The UK first applied special statistical codes to distinguish creative sector representatives from other economic entities. Now, this practice is adopted by the majority of the EU member States. Contrary to American economists, who identify 15 creative industry sectors, the Department for Digital, Culture, Media and Sport of the United Kingdom identified 12 sectors, which constitute together a modern UK's creative economy (Fig. 2).

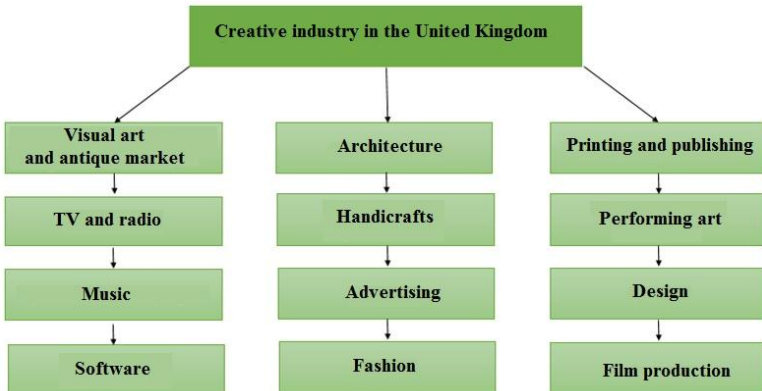


Figure 2. Creative industry in the United Kingdom

Another classification of creative industry in the UK was developed by Bakhshi et al.(2013),who focused mainly on creative intensity: the proportion of total employment within an industry that is engaged in creative occupations. Comparing art industry of the United Kingdom with that of the United States, it should be noted that in the UK there is no research development in view of the fact that the creative industry is closer to the art. The European art market recognizes intelligence, and therefore the results of intellectual activity, as the core value. It can be concluded

that the basic element of the art market are the subjects that offer their creative ideas for the creation of an art product. In order to strengthen the creative sector, there were implemented hundreds of multi-scaled programs: from those of the UNESCO level to municipal ones. The programs provide funding for the most significant projects, as well as organizational assistance. Russian managers, working in the similar to Kazakhstan conditions, identify nine art market objects (Fig. 3)(Levchenko, 2014).

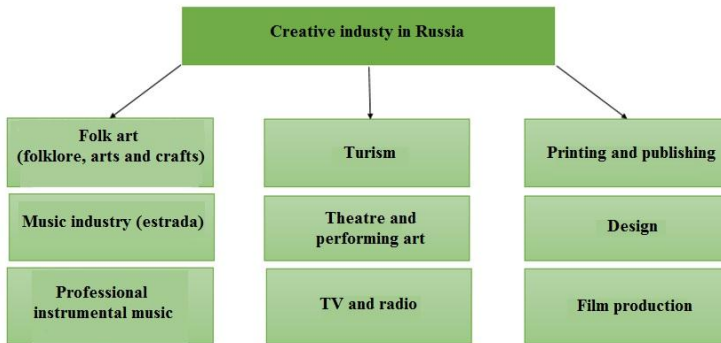


Figure 3. Creative industry in Russia.

The directions indicated in the figure can be attributed to culture and art. Russian art managers focus on the value-based orientation of art and culture, promotion and actualization of the uniqueness of Russian culture. The existing international experience makes it possible to determine the structure of the art market in Kazakhstan. Currently, it is represented by a variety of industries and directions, such as cinematography, music, choreography, fashion industry etc. In a closer

view, the structure of the art market in Kazakhstan may look as follows in Figure 4.



Figure 4. Art market in Kazakhstan

Certainly, the market has a more complex hierarchical structure and can be further detailed. Thus, core creative arts are represented by the following areas: Literature, Music, Performing arts, Visual Arts. Moreover, the Music sector, in turn, contains a variety of genres, existing and developing in a quite autonomous manner (Fig. 5).

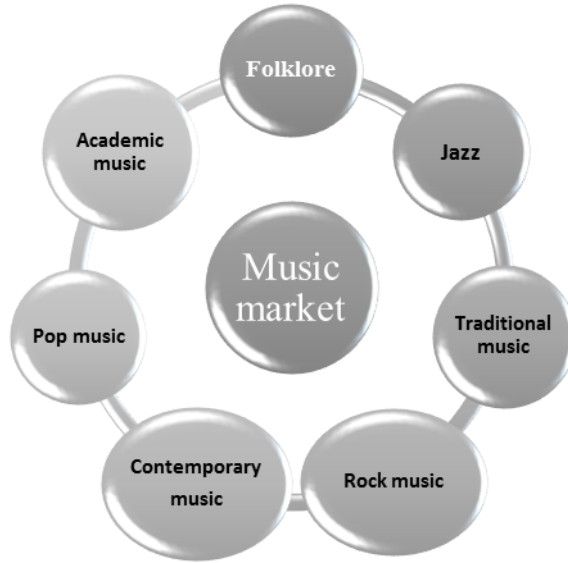


Figure 5. Music market of Kazakhstan

It should be noted that the presented division into different genres is only one of the possible systematizations of music art market of Kazakhstan. Other acceptable parameters are the structure of the music art market, in which case the elements will be orchestras, soloists, ensembles, etc. The sector of traditional music is an exceptional feature of the music art market of Kazakhstan.

1.1. Problems of the modern market of traditional music of Kazakhstan

Thus, the art market of Kazakhstan is represented by a variety of products. At the same time, the market itself is only at the stage of

formation, therefore, it is experiencing serious structural and qualitative difficulties. One of the obvious problems articulated by all representatives of creative professions is the low demand for representatives of creative specialties in Kazakhstan. According to analysts, every year the market of Kazakhstan is enriched by 1500 specialists of traditional profile, more than 30% of them are specialists of musical art. At the same time, the market mechanism of the art industry is violated, as there is an imbalance between the number of specialties of the creative profile and the capacity of the infrastructure, as a result of which there is an over-training of specialists of this profile (Tampaeva, 2004). Undoubtedly, the origins of this problem in the art management system of Kazakhstan lie in the historical development of Kazakhstan. During the USSR, the music industry was locked into the framework of the planned economy: the peaceful coexistence of art and culture was provided by the existing system, the problem of spare seats in the concert halls, for example, at concerts of Kazakh traditional music, was solved with the help of voluntary-compulsory method. Thus, the organizers of the concerts did not consider as an important problem the attraction of listeners to the events, as the audience gathered on a call to the management of enterprises and local authorities. Only after the transition of Kazakhstan to a market economy, the issue of the presence of connoisseurs of traditional Kazakh music has sharply risen on the agenda. This problem gave rise to the related tasks regarding the need of enhancing the attractiveness of the industry among the people of Kazakhstan.

Therefore, the following major problems of the traditional music industry in Kazakhstan can be identified:

1. Lack of or insufficient qualification of managers;

2. Undeveloped infrastructure;
3. Chaotic nature of market development;
4. Lack of diversity of art products;
5. Industry's ideologization and politicization.

It should be noted that it is the traditional Kazakh music that has been becoming an area for speculation and ideological experiments in recent decades. This kind of attention to traditional music from state bodies and organizations brings both advantages and problems for this sector. The advantage is the support in the form of financing; the main disadvantage is the dependent position and minimization of free creativity. However, a clear example of ideological support was the declared state program *Ruhani Zhangeru* (Руханижанғыру), in which are implemented a significant number of musical projects (Nazarbayev, 2017).

It can be stated that currently traditional music is interpreted as a strategic ideology of the State, as an equal product of the modern art market. This status causes contradictions both from the point of view of identification of prospects of development of this direction, and from positions of today's urgent managerial decisions. Undoubtedly, this issue does not have an instant unambiguous answer, as many authors perceive their works as a masterpiece of musical culture and an object of creation that do not need commercialization. The principles of a market economy, however, dictate own rules, from which follows that any kind of activity must pay for itself, according to the canons of business. It is for this reason

that government structures in developed countries are not encouraged to monitor and maintain all areas of the cultural needs of society. For this purpose and further development of the Kazakh traditional musical culture, attention should be paid to the development of commercial structures, public funds or civil institutions, which, in turn, can act as sponsors or donors of this industry. Despite all the existing contradictions and complexities, creative industries are developing rapidly, both worldwide and in Kazakhstan. Dynamic development of the art market in Kazakhstan is related to the State's politics and objective realities of the global market. Taking its current diversity and manifoldness, the unique sector is, certainly, a market of traditional Kazakh music. This market is the most promising and competitive, however, the most challenging at the same time.

2. METHODOLOGY

The authors in this article applied questionnaire as a main tool of the survey and the method of empirical research. In order to create a database of participants of traditional Kazakh music industry, there was developed a technology for collecting information based on three key tools: sending the formal letters to institutions; collecting information from the informal sources (musicians); collecting information from the media. In order to objectify the analysis, the article provides a comprehensive method that combines primary and secondary sources of information.

3. RESULTS AND DISCUSSION

3.1. Uniqueness and specificity of traditional music of Kazakhstan

The phenomenon of Kazakh traditional music is currently quite fully investigated by culturologists, art historians, psychologists and sociologists of Kazakhstan (Jumaniyazova,2002; Elemanova, 2000). In the study of Kazakh traditional music methodological principles of research were developed, formed scientific schools, established a holistic concept of the history of Kazakh folk music. To understand the specifics of the art market of traditional Kazakh music, it is important to determine the following characteristics:

1. Kazakh traditional music is a highly artistic heritage of the Kazakh people, which has an absolute aesthetic, philosophical and historical value;
2. Kazakh traditional music represents the country at the global level;
3. Kazakh traditional music has its own bright performing instrumental and song schools. Among them: Tokpe and Shertpe dombra schools, Mangyshlak tradition Sybyzgy, a brilliant Arkasong tradition, Zhetysu school and many others;

4. Kazakh traditional music is currently actively developing, demonstrating striking achievements in the artwork of both amateur and professional performers and groups;

5. At the present time, Kazakh traditional music is represented in almost all regions of the country.

However, first it is necessary to provide a general description of the Kazakh traditional music. A large number of scientific researches are devoted to a variety of genres, schools and instruments of the Kazakh music. It is important to note that Kazakh music, including the artwork of professional *kyuishi*s (performers of *Kyui* – traditional Kazakh and Kirghiz instrumental music piece) of previous centuries, has an oral nature, and improvisation plays an important role there. All Kazakh music implies co-creation. For example, *kyuishi* Magauiya Khamzin could perform *Sarzhaylau* dozens of times, and each time it was a different *Kyui*... and it would be fruitless to try to find the same composer or the same *kyui*, which will become a true symbol of Kazakh music, because it widely varies. *Kyui* is the richest part of the Kazakh musical heritage; being one of the highest genres of instrumental music, its content and form reached perfection during its development.

The word *Kyui* is an ethnomusical term in many Turkic peoples. Its nature is related to the psycho-emotional origin and correlates with such concepts as state, mood. Hence, the psychology and the very nature of this genre, which is designed to reflect all the movements of the human soul, and that, however, does not contradict such special qualities as narrative, figurativeness, personification. Broadly speaking, *Kyui* is an instrumental

piece, very short in terms of sound duration (2-4 minutes), but is very rich in content and polished, with a complex rhythm and developed melody that reflect both some genre features and a certain logic of musical thinking. Tradition is considered as a basic fundamental feature of folklore, one of the main mechanisms of accumulation, preservation and development of culture. Not only mastery is conveyed along with traditions in folk art, but also images, popular motifs, artistic principles and techniques. Traditions form the main layers of folk art culture – schools and at the same time determine the special vitality of folk art (Mergaliev, 2011).

The special role of folk music in the life of the Kazakh people is reflected in numerous ancient myths and legends, which confirms the deep historical ground of this layer of culture. Not much can be compared in depth and beauty with these myths and legends in the Kazakh folklore. They were created by ancient tribes and peoples who took part in the ethnogenesis of the Kazakh people, and the latter have multiplied the rich cultural traditions of their ancestors. Contemplation as a primordial cultural tradition of the Kazakh ethnic group involves a multi-level content. This is a way of mastering nature, and the perception of beauty of the Universe, its infinity, and awareness of movement. In a close view, traditional Kazakh music has a song and instrumental heritage. In turn, the art of singing today is divided into five main schools-traditions: Arka song (mainly the Central part of Kazakhstan), West Kazakhstan, Zhetysu, Syr, Altai-Tarbagatai. Each tradition has its own distinctive genre features, its history and its geniuses.

Instrumental traditional music also has its own schools formed around the main musical instruments – dombra, kobyz, sybyzgy. The most prevailing is considered to be the dombra school, which according to the most conservative estimates includes 11 sub-schools, distinguished by performing styles Tokpe (Western Kazakhstan) and Shertpe (Central, Northern Kazakhstan). The whole range of genres and schools has a different degree of prevalence and study, but an equal degree of aesthetic, spiritual and scientific value. The history of instrumental music is closely intertwined with the history of the people. Through centuries and millennia dombra carried the memory of the first pages of the history of nomads, the times when the instrument itself and music were included in the ancient spiritual practices and rituals. Kyui performed on dombra reflected many historical events, significant in the life of the Kazakh people. Only the tradition of dombra art, which is divided into two styles - Tokpe (Western Kazakhstan) and Shertpe (Eastern, Central and Southern Kazakhstan) is fully preserved.

Tokpe manner of performing gave rise primarily to a certain rhythmic regularity, manifested in a relative rhythmicity of hand movement up and down required by simultaneous play of rattling on two strings while the sound of dombra is rapidly fading. Shertpe has different metrorhythmic organization: mainly plucking play on each string separately generates the one-voice texture and relative freedom of rhythm, flexibly following the melody, in which it is difficult to catch the actually existing metric pattern due to the complex interaction of two plans – rhythm and stroke (Omarova, 2011). In the twentieth century, the term ecology acquired a plurality of meanings. It began to refer to the aesthetic and axiological value, indicating the qualitative state of the object under

study. From this came the most unexpected phrases: household ecology, relations ecology, time ecology. Some meanings of the term ecology are associated with the concept of harmony and are interpreted as a harmonious combination of homogeneous or heterogeneous elements (Sokolova, 2007). In the context of ecology of musical culture, the special place of Kazakh traditional music is related not only to historical and genealogical reasons. I should be mentioned that two fundamentally important characteristics of traditional culture – its cost-effectiveness and information capacity – are commensurate with and relevant to the designated ecological theme. Cost-effectiveness of Kazakh music is especially evident when studying its forms of existence. Solo by its nature, Kazakh music does not imply large groups, specific concert halls, a complex system of music publishing and other infrastructure elements familiar to European culture. For Kazakh music performance, including the professional tradition, a musician with an instrument and listeners are sufficient in themselves. This democratic form of existence erases any possible spatial restrictions for the music perception. This model of musical communication is also environmentally-friendly.

Moreover, a piece of music – for example, a Kyui or a song – in this system has a frameless character, which is directly reflected in the composition of the works. The initial sections of both Kyui and song grow out of plucking the strings, in this section the correction of the instrument tuning is permissible, the choice of tempo and pitch optimal for each situation. Thus, the musical composition in the Kazakh culture is environmentally organic and is always ecologically-friendly.

The phenomenon of remarkable information capacity of Kazakh music was studied in this article on the example of the instrumental genre of Kyui. The maximum information capacity of Kyui is clearly manifested in comparison with European opuses, where the value and content of the musical work as a whole is correlated with the duration of its evolution. It is possible to notice that in the European oriented musical culture there is an unspoken scale of correspondence of depth and semantic fullness on time scale. That is, in the European tradition, the informational significance of the work and its length are directly proportional. For example, the philosophical content-richness is more peculiar for the symphonies, concertos, sonatas, while the miniature is mostly the area of sketches and moods. In Kazakh culture, it is the art of Kyui, a miniature genre, that demonstrates the ability to comprehend the philosophical problems of existence on an extremely small scale. Researches of Elemanova (2000) became the basis for the definition of extratextual and intratextual means to enhance information, providing phenomenal informational capacity of Kyui. It is no coincidence that the art of dombra Kyui performance was included in UNESCO's list of Intangible Cultural Heritage.

Cost-effectiveness (environmental friendliness) and information capacity were the basic characteristics of traditional Kazakh music, which preserved these qualities in the XXI century. The ecologically cultural disasters of the XX century, which led to the loss and oblivion of part of the cultural heritage, were associated with the Soviet ideology and the artificial devaluation of the rich cultural heritage that was interpreted as irrelevant folklore at that time. Therefore, it is natural that the years of

country's independence became a period of revival of traditional Kazakh music, activation of scientific research, revival of performing activities.

3.2. Experience of studying the market of traditional Kazakh music

Awareness of the uniqueness of traditional music automatically leads to the desire of modern art managers to develop relevant methods of promoting this product in the art market. However, there is still no complete picture of the market. In order to provide a high-quality traditional music art product of Kazakhstan, it is necessary to develop art management as an industry and solve existing problems in the industry regarding the weak infrastructure, lack of financing, promotion, personnel and legislation in the field of music industry. As the first stage of the analysis of the market of traditional music of Kazakhstan it is necessary to do a lot of work on the formation of a database of participants/performers of the traditional Kazakh music industry. In relation to this task, we have developed a technology for collecting information based on three key tools: sending the formal letters to institutions; collecting information from the informal sources (musicians); collecting information from the media.

In order to objectify the analysis, we provide a comprehensive method that combines primary and secondary sources of information. To determine the scale of the traditional music market, a questionnaire in several focus groups is also planned. The questionnaire was chosen as the main tool of the survey and the method of empirical research. The questionnaire included the following questions:

- Name of a music group/ musician, address;

- Members of a group;

- Funding source;

- Repertoire of a group/musician;

- Frequency of performances;

- Average number of listeners;

- Characteristics of the audience;

- Participation in national and international competitions, festivals;

- The main problems encountered (advertising, marketing approaches, promotion, financing, management, professional staff, advanced training courses, motivation etc).

The developed questionnaire was sent to the following 27 government institutions of such cities, as Astana, Almaty, cities of Almaty oblast (region), Akmola oblast, Atyrau oblast, East Kazakhstan oblast, West Kazakhstan oblast, Zhambyl oblast, Karaganda oblast, Kyzylorda oblast, Mangystau oblast, Pavlodar oblast, North Kazakhstan oblast, South Kazakhstan oblast:

- Department of Culture, Archives and Documentation of Astana;

- Department of Culture and Archives of Almaty

- Department of Culture, Archives and Documentation of Almaty oblast;

- Department of Culture of Akmola oblast;

- Department of Culture, Archives and Documentation of Aktyubinsk oblast;

- Department of Culture, Archives and Documentation of Atyrau oblast;

- Department of Culture, Archives and Documentation of East Kazakhstan oblast;

- Department of Culture, Archives and Documentation of West Kazakhstan oblast;

- Department of Culture, Archives and Documentation of Zhambyl oblast;

- Department of Culture, Archives and Documentation of Karaganda oblast;

- Department of Culture, Archives and Documentation of Kyzylorda oblast;

- Department of Culture, Archives and Documentation of Kostanay oblast;
- Department of Culture, Archives and Documentation of Mangystau oblast;
- Department of Culture of Pavlodar oblast;
- Department of Culture, Archives and Documentation of North Kazakhstan oblast;
- Department of Culture of South Kazakhstan oblast;
- Kazakh State Academic Orchestra of Folk Instruments named after Kurmangazy;
- Baizhanov Concert Association;
- Theater of Traditional Art Alatau;
- Kazakh Ethno-Cultural Center Aisha-bibi;
- Center of Art Amanat;
- Concert Hall Tibet Cobyz Palace;

- Kuanyshbaev State Academic Kazakh Musical and Drama Theater;
- Zhambyl Kazakh State Philharmonic;
- Tlendiev Academic Folk-Ethnographic Orchestra Otyrarsazy;
- State Ensemble Gulder;
- GKKP Almaty Auenderi;
- Association of Musicians of the Republic of Kazakhstan.

At the current stage, the primary data were collected: were received the answers from Almaty, Astana, Atyrau, Karaganda, Kokshetau, Kyzylorda and Almaty oblast. Preliminary review of obtained information enables to conclude the following: At present moment, in Kazakhstan there are 44 musical ensembles that promote traditional Kazakh music:

1. Duet Khan Shatyr;
2. Qaz Made;
3. Rivende II;
4. Dombriist group Onege;

5. Instrumental trio Pai-pai;
6. Quartet premium;
7. Group Tolgau;
8. Nomad Inst Group;
9. Saz and Soul;
10. Ethno-jazz duet ST brothers;
11. Neo-ethno-folk group ARKAIYM;
12. Trio Korlan;
13. Trio Inzhu-Marzhan;
14. Group Domyra;
15. ALDASPAN;
16. Quartet Q;
17. Ethnic fusion group CREATIVE;
18. Group Sharapat;

19. Group Art-dala;
20. Ethno-folklore ensemble Khas-Sak;
21. Ethno-folklore ensemble Turan;
22. Ensemble Aigerim;
23. Ensemble Aru;
24. Folklore ethnographic ensemble Adyrna;
25. Folklore ethnographic ensemble Sazgen;
26. Folklore ethnographic ensemble Kobyzsaryny;
27. Folklore ethnographic ensemble Arnau;
28. Folklore ensemble Murager;
29. Folklore ensemble Saryzhailau;
30. Group Tarlan's;
31. Duet KZ;
32. Folklore ensemble Ainakol;

33. Folklore ensemble Akmeshit;
34. Folk grannies' ensemble Zhanshuaktyezheler;
35. The Magic of Nomads
36. Traditional group Korkyt;
37. Di-Art STYLE;
38. Duet Zhan;
39. Trio ART Dombyra;
40. Ensemble of folk instruments Saryarka;
41. Group of dombrists Zhygertsy;
42. Group Barys;
43. Duet Sagym;
44. Group Alashuly;

The most active and popular are 11 orchestras that promote traditional music:

1. Kazakh State Academic Orchestra of Folk Instruments named after Kurmangazy;
2. Orchestra of Folk Instruments Farabisazy;
3. Orchestra of State Academic Philharmonic;
4. Tulebaev Orchestra of Folk Instruments;
5. Tlendiev Academic Folk-Ethnographic Orchestra Otyrar Sazy;
6. KGKP D. NurpeisovaAtyrau Academic Orchestra of Kazakh Folk Instruments;
7. Tattimbet Academic Orchestra;
8. Turmagambet Orchestra of Folk Instruments;
9. Orchestra of Folk Instruments of West Kazakhstan oblast;
10. Orchestra of Folk Instruments named after Abylai Tarakul;
11. Kazakh symphonic orchestra.

According to the results of the questionnaire, the largest number of groups and ensembles (22) is in Almaty oblast. The next region in terms of the number of traditional groups is Astana. There are 19 groups registered.

In Atyrau there are one orchestra and one group, in Kokshetau– one ensemble, in Kyzylorda– one orchestra, three ensembles, in Karaganda– one orchestra, one ensemble, three groups. The smallest number of musical groups were identified in Kokshetau (Fig. 6).

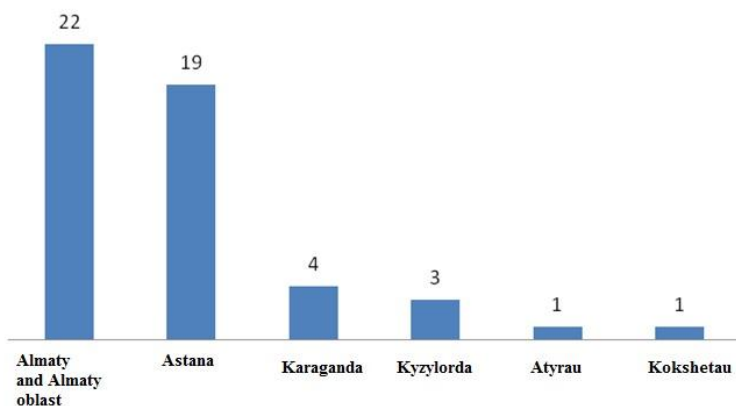


Figure 6. Registered groups of traditional music.

Analyzing the group's members, the following data were retrieved: in Astana there are registered 41 musicians (duet Khan Shatyr – 2 members, Qaz Made – 3, Rivende II – 3, instrumental trio Pai-pai – 3, Quartet premium – 4, PRIME music-group – 3, group Tolgau toby – 2, Nomad Inst Group – 6, Saz and Soul – 5, Sunjee Trio – 3, ETHNOS – 2, Barys – 2), in Almaty are there registered 102 musicians (ethno-jazz duet ST brothers – 2 members, Neo-ethno-folk group ARKAIYM – 2, trio Korlan – 3, group Alashuly – 3, trio Inzhu-Marzhan – 3, group Domybra – 3, ALDASPAN – 4, quartet Q – 4, ethnic fusion group CREATIVE – 4, group Sharapat – 4, group Art-dala – 4, ethno-folklore ensemble Khas-Sak – 5, ethno-folklore ensemble Turan – 5, ensemble Aigerim – 5, ensemble

Ary – 6, folklore ethnographic ensemble Arnau – 10, folklore ethnographic ensemble Adyrna – 15, folklore ethnographic ensemble Sazgen – 20), in Atyrau – 13 musicians (folklore ensemble Murager), in Karaganda – 16 musicians (folklore ensemble Saryzhailau – 8 members, group Tarlan’s – 4, Duet KZ – 2, duet Sagym – 2), in Kokshetau – 12 musicians (folklore ensemble Ainakol), in Kyzylorda – 41 musicians (folklore ensemble Akmeshit – 10 members, Folk grannies ensemble Zhanshuakty – 10 members, folklore-ethnographic ensemble Didar KGU named after Korkyt Ata – 21).

As can be seen, the largest number of musicians is in Almaty (102 musicians). Despite that, Astana has more groups than Kyzylorda, the number of members in these two cities is the same (41 musicians). While Atyrau has the smallest number of musicians (13 musicians). The larger number of musicians in Almaty is associated with population (according to official data, as of February 1, 2018, the population of the city was 1 806 833 people) and the number of special music institutions in the city. Thus, the largest educational institutions of the city and the country are located in Almaty: Zhurgenov National Academy of Arts, Almaty Musical College named after P. Tchaikovsky, Kazakh State Women's Pedagogical University, Kurmangazy Kazakh National Conservatory. A significantly smaller number of traditional Kazakh groups in Atyrauis due to the smallest population. According to official data, as of July 1, 2017, the population of the city was 235,171 people. This is only 13.8% of the population of Almaty.

According to the media, in terms of the repertoire recognition, the most famous group of traditional music is the group Korkyt. The artistic tasks of the group include the popularization of traditional music of Kazakhstan, so Korkyt gathered like-minded musicians playing all Kazakh folk instruments (kobyz, kyl-kobyz, narkobyz, dombra, syrнай, muyiz-syrнай, shankobyz, zhetygen, sherter, dauylpaz, sazsyрнай, bass dombra, sybyzgy, suagash, tokyldaketc). The uniqueness of this group is that each of its musicians can perform not merely on one, but on several instruments. As a result of this universalism, Korkyt can perform folk music with any member-composition, which is important for a small group of 12 people. Moreover, the audience becomes delighted seeing the mastery of multi-instrumentalists on stage, which is fully natural. The musicians not only perform on multiple instruments, many of them also master a rare technique of throat singing. The group outstands with the desire to constantly improve their skills – all its participants are winners of prestigious national and international music competitions and festivals.

The activity of the traditional music market in Astana and Almaty is associated not only with the number of musicians and groups, but also with the frequency of performances. For example, group Qaz made plays 1-2 times a week, Quartet Premium gives 35-40 concerts a year, group The Song plays several times a week, Tattimbet Orchestra and group Tarlan's – 3-4 times a month, group Tolgau – 2-3 times a month, duet Khan Shatyr – every day, Rivende II – 3-4 days a week, folklore ensemble Ainakol – 4-5 times a month, the folklore ensemble Murager – gives 2-3 concerts a month, folklore ensemble Akmeshit gives 35 concerts a year. Analyzing the repertoire of respondents it is possible to conclude that their repertoire mainly consists of folk songs and Kyuis, as well as works of domestic and

foreign composers. Among them are: Kyuis of Abylaykhan Karazhorga, Kairanelim, Shalmyrzy's Ilme, Tattimbet's Aidos, folk Kyui Zhaimakonyr, Ykhylas Zhezkiik, Kurmangazy Balbyraun, S. Baiterekov's Kishkentai, A. Alpekula's Zhylykshy, K. Kurbanov's Oriental Rhapsody, folk songs Beu Aidai, Oh, town of Samara, Zeinetkerlereni, Beles, beles, Kamazhai, Nauryz, A-khau, Kerim, Birbala, Gulderayim, Gul-gulzhaina, Kymyzkuigysh, Oi buran bel-ai, Armanay, Buldirgen, Karaykozym, Seulemay, Terme of Nartay, Kyui of Kazangap Akzhelen and ballades. Groups play on stages of the central concert halls, restaurants, Houses of Culture, regional and national events, philharmonics. The respondents are musicians, performing on different instruments, such as kylkobyz, piano, dombra, guitar, prima kobyz, bass dombra, and are participants of competitions, festivals and conferences, such as *The Spirit of Desht-I-Kipchak*, the Tattimbet Republican competition, International Festival of Creative Youth Shabyt, Festival of National Cultures Sotsvetie (Russia), International Scientific and Practical Conference Authentic folklore.

Among the orchestras participated in the questionnaire, the largest orchestra is D. Nurpeisova Atyrau Academic Orchestra of Kazakh Folk Instruments. It is a State orchestra and its source of funding is local budget. The next orchestra is the Kazakh State Academic Orchestra of Folk Instruments named after Kurmangazy. Currently, in the famous orchestra there are about 80 talented musicians, each of which is able to represent Kazakhstan at various competitions, and the orchestra itself is headed by a young talented conductor Arman Zhudebaev. Orchestra's repertoire includes over 4000 works. Among them the following works: Kyuis of Kurmangazy Saryarka, Adai; Dauletkerey's Kudasha, Kos alka;

Dina's Esemkonyr, Toi bastar; Tattimbet's Saryzhailau, Sylkyldak; Seitek's 16-zhyl; Turkesh's Konilashar, as well as Kyuis of Dairabai etc.; suites of A. Zhubanov Kazakh March and Abay, E. G. Brusilovsky's Dumanda and Zheldirme, S. Mukhamedzhanov's Shattyk Otany and Harvest Festival, N. Tlendiev's Poem, K. Kumisbekov's Shalkyma and Waltz, M. Mangytaev's Concert Kuyi and other works of Kazakh composers written for orchestra.

Another great orchestra is Tlendiev Academic Folk-Ethnographic Orchestra Otyrar Sazy, founded on October 2, 1982. In addition to dombra and kobyz, musicians perform on the ancient instruments – zhetygen, sherter, shan-kobyz, mes-kobyz, syrнай and saz-syrнай, sybyzgy, as well as percussion instruments – asatayak, dauylpaz, tuyak-tas, konyrau, kayrak. Such a variety of sounds allows the orchestra to widely display and show the audience the richest original samples of national folklore. This is the goal set for the orchestra by its first artistic director and principal conductor, People's Artist of the USSR, laureate of State prize, Halyqqaharmany (Hero of Kazakhstan), prominent public figure, composer Nurgisa Tlendiev, who managed to prove that ancient folk instruments are able to embody not only short compositions, but also large dramatic plans. At the present time, the number of musicians in the orchestra is 65 people. Another large orchestra is Orchestra of Folk Instruments Farabisazy, founded in September 1997 by talented students of Al-Farabi Kazakh national University. The orchestra's repertoire consists of works of Kurmangazy, such as Saryarka, Balbyrauyn, Adai, AizhanKyz, Dauletkey's Korogly, Sugir's Yngaytok, Turkesh's Konilashar, N. Tlendiev's Koshkeruen, Ata tolgauy, and many folk songs.

Orchestra of Folk Instruments Farabisazy always occupies the honored places, taking part in many city and national competitions and festivals, goes on tours (2007 – Moscow, 2008 – Astana, 2010 – Tel Aviv, 2011 – China). Turmagambet Orchestra of Folk Instruments is the largest orchestra in the South Kazakhstan oblast (Kyzylorda), it consists of 50 people. The orchestra includes musicians educated in the Kurmangazy Kazakh State Conservatory and in the Kazangap Kyzylorda Music College. The repertoire of the orchestra includes folk melodies, works of Kazakh composers, folk Kyuis and songs, classical music. In total, the repertoire includes more than 300 works. In addition, the orchestra's repertoire includes works of the great composers of the land of Syr, such as Kazangap, ShalMyrza, Begpembet, Alshekey, Zhaldybay, Doszhan, Tolegen, as well as works by local and contemporary composers – Islambek Iskakov, Murat Syzdykov, Albert Almagambetov, Tolepbergen Tokzhanov.

The orchestra gives 15 concerts a year. In 2009, the International Festival of National Folk Orchestras and Ensembles was held in Kyzylorda, with the support of Akim (head of the administration) of the region, where Turmagambet Orchestra of Folk Instruments was awarded a diploma. In 2010, it took honorable III place in the International Festival of Folk Orchestras and Ensembles Zhubanovkoktemi – 2010, held in Aktobe. During the questionnaire, attempts were made to identify problem areas in the work of traditional groups or performers (lack of advertising and marketing, promotion, financing, management, professional staff, advanced training activities, motivation etc.) (Fig. 7).

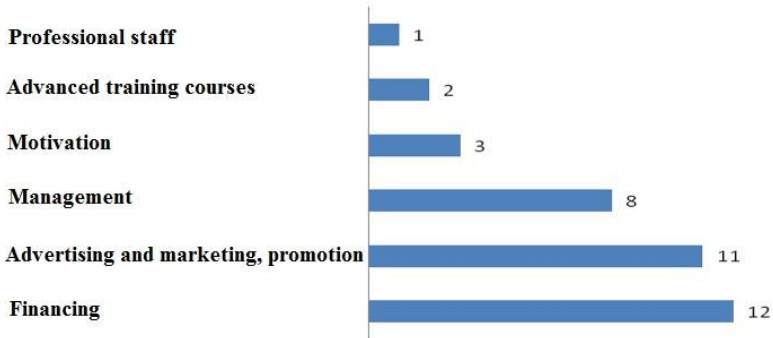


Figure 7. Problems identified by the market members.

The results of the questionnaire revealed the following main problems of development of the market of traditional Kazakh music:

- Lack of advertising and marketing, promotion (response of 11 groups);
- Financing (response of 12 groups);
- Lack of management (response of 8 groups).

2.7% of the respondents point to the problem of a shortage of professional staff, and 2.7 % reported a shortage of advanced training activities, also 8.8 % approved the lack of incentive measures as a major challenge. Summarizing the results of the questionnaire, it is possible to consider other significant details of the music sector of the art market, which is not the most technological and developed, but one of the largest. This sector is diverse and includes different segments and genres. The

market of traditional music is represented by various players, the main of which can be called orchestras, ensembles, amateur groups and soloists. All these players work for one target audience, offering their product at festivals, concerts, TV and radio, at TOI business (Fig. 8). In this series, the so-called TOI business is a unique phenomenon of the music market. Currently, this is the most profitable direction of marketing of music products, involving performance at weddings and special events. According to Euro Event Agency, the market of domestic show business is estimated at \$10 million, where TOI business generates 80% of this income. The remaining 20% is distributed evenly between corporate retreats and concerts.



Figure 8. Interaction of the main players and music market sectors in Kazakhstan

Observing the objective growth of the music market in Kazakhstan, it should be recognized the dominant position of traditional music – both

in the number of musicians involved in this field, and in terms of profits. However, nearly all participants of the art market of traditional music experience difficulties in their professional activities. Among the many problems, the main ones are under development of infrastructure, imbalance between the number of specialties of creative profile and the capacity of infrastructure, unsystematic and chaotic nature of the market. In order to raise the level of domestic performers, focus should be put more on local performers, which, in turn, should produce really high-quality material, make more effort in PR and promotion on the Internet, as the number of Internet users is 42% of world population. Therefore, the promotion of traditional music and Kazakh folk groups in large communities in social networks, using SMM-advertising, work with YouTube traffic, contextual advertising and so forth is a powerful tool for the development of the traditional art market. There are an increasing number of artists who have gained popularity in their country and abroad solely thanks to the Internet: IOWA, Elvira T, Quest Pistols, Psy, Susan Boyle and many others. This means, traditional musicians also can gather an audience thanks to the Internet.

4. CONCLUSION

The music industry in Kazakhstan and around the world is rapidly changing, traditional market players are either developing at the same pace or disappearing, and new sales outlets, marketing methods and business models appear every day. The key position of traditional music in the structure of the art market of Kazakhstan can become an incentive for the development of unique promotion and development models, summarizing

the most progressive world experience and the specifics of the traditional worldview. For this purpose, this work attempted to study and analyze the modern market of traditional music in Kazakhstan. The retrieved data helped to get insight into the modern market of traditional music in Kazakhstan.

REFERENCES

- BAKHSHI, H., FREEMAN, A., & HIGGS, P. 2013. **A Dynamic Mapping of the UK's Creative Industries**. London: Nesta, ARC Centre of Excellence for Creative Industries and Innovation. UK.
- BATURINA, O. 2009. **Proceedings from International conference Management of socio-cultural sector: development trends and perspectives: The main aspects of study of modern art**. Luhansk: State University of Culture and Art, pp. 85-90. Ukraine.
- CAUST, J. 2003. **Putting the art back into arts policy making: How arts policy has been captured by the economists and the marketers**. *International Journal of Cultural Policy*, 9(1), 51-63. UK.
- ELEMANOVA, S. 2000. **Kazakh traditional singing art**. Almaty: Daik-Press. Kazakhstan.
- FLEW, T. & CUNNINGHAM, S. 2010. **Creative industries after the first decade of debate**. The Information Society, Vol. 26, N° 2: 113-123. UK.
- HOWKINS, J. 2011. **Creative economy. How people make money form ideas**. Klassika-XXI. Moscow: Russia.
- JUMANIYAZOVA, R. 2002. **Features of the system of musical and aesthetical categories in Kazakh traditional instrumental music (Doctoral dissertation)**. Almaty. Kazakhstan.
- LEVCHENKO, I. 2014. **The meaning of creative economy in modern innovative development: foreign experience**. *Creative Economy*, p. 12. Balkans.
- MERGALIEV, D. 2011. **Proceedings from International scientific symposium Turkic and Slavic's cultural interaction: view from**

modern times: Folklore traditions in modern art of Kazakh people. Almaty: Zhurgenov KazNAI. Kazakhstan.

NAZARBAYEV, N. 2017. **The Course towards Future: Modernization of Public Conscience.** Retrieved from: <http://www.akorda.kz>. UK.

OMAROVA, G. 2011. **Kazakh traditional music and aspects of comparative study of Turkic musical cultures.** VestnikKazNU, series philological, Vol. 4, N^o 134. Kazakhstan.

SOKOLOVA, A. 2007. **Ecological aspects of musical-instrumental culture of west adyghes.** Vestnik AGU, series 2, Vol. 2, pp. 322-329. Russia.

TAMPAEVA, G. 2004. **Importance of art management in the development of modern culture.** MedenietKhabarshysy, Vol. 1, pp. 6-11. India.

TANG, C. 2018. **Focus Kazakhstan: Bread and Roses.** [ArtAsiaPacificMagazine](#). USA.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 18, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve