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THE POLYSTYLISTICS OF MODERN POP VOCALS IN KAZAKHSTAN

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Contemporary Kazakh pop vocalism is defined by polystylism, reflecting global trends, national culture, and market demands. This paradigm is formed by the synthesis of academic training (Bel Canto), traditional Kazakh vocal heritage (melisma), and modern global genres. The study focuses on leading Kazakh artists, particularly Dimash Qudaibergen, whose work is the quintessence of this stylistic amalgamation. His art uniquely combines operatic technique, Kazakh melisma, and modern Pop/Rock/R'n'B devices within an exceptionally wide vocal range. The research aims to identify these specific techniques and their functional role in contemporary Kazakh popular music.

Keywords: pop vocal art, vocal techniques, polycystic, contemporary vocal education, music industry of Kazakhstan.

Contemporary musical culture in Kazakhstan, particularly within the pop and variety sphere, is undergoing a period of intense transformation and globalization. Pop vocalism, as one of the most dynamic artistic forms, serves as a mirror reflecting these significant changes. The departure from strict genre regulation and the drive towards individualised performance have led directly to the emergence of polystylism.

Polystylism in vocal performance is defined as the artist's ability to organically combine and apply techniques, devices, and manners characteristic of diverse styles and genres (including Pop, Rock, Jazz, Soul, R'n'B, Folk, and Academic singing), often integrating them within a single musical piece or across a broad repertoire. In Kazakhstan, this phenomenon possesses a unique national specificity, having been fundamentally shaped by the convergence of three key origins: national tradition, academic school, and global trends.

The topic is highly relevant because the polystylism of modern Kazakh pop vocals serves as a vital indicator of cultural globalization and artistic transformation within Central Asia. This field is exceptionally dynamic due to the organic synthesis of three distinct, powerful components: the technical grounding of Academic Technique (like Bel Canto), the expressive heritage of National Tradition (specifically Kazakh melisma and oral musical forms), and the commercial viability of Global Genre Trends (including Pop, R'n'B, and Rock). Analyzing this creative phenomenon, particularly through the lens of key figures like Dimash Qudaibergen, offers crucial insight into how national artistic identity is successfully maintained, modernized, and exported to meet the rapidly evolving demands of the international music market. Therefore, this study is essential for understanding contemporary vocal pedagogy, performance aesthetics, and the mechanisms of cultural exchange in the 21st century.

The research aims to analyze and define the polystylistic paradigm of contemporary Kazakh pop vocals as a result of synthesizing academic, national, and global musical traditions. Specifically, the study will examine the unique vocal amalgamation exemplified by Dimash Qudaibergen, identifying the specific performance techniques (e.g., bel canto, melisma, R'n'B) and their functional role in shaping this new Central Asian pop aesthetic.

This study employs the following methods to effectively analyze the polystylistic paradigm in Kazakh pop vocals:

- ***Musical-Historical Review Method***

This approach is used to trace the evolution of the vocal education system in Kazakhstan, identifying its primary stages. Specifically, it tracks the transition from rigid academic traditions to the essential integration of contemporary pop and variety performance methodologies.

- ***Musical-Theoretical Analysis Method***

This method is applied to meticulously examine the specific vocal techniques characteristic of leading Kazakh pop artists. This includes the study of core modern techniques such as belting (БЭЛТ), twang (ТВАНГ), mix/mixed voice (МИКСТ), and other advanced contemporary vocal devices.

- ***Comparative Analysis Method***

This technique facilitates the systematic comparison of traditional and innovative vocal training approaches. Furthermore, it is crucial for analyzing the stylistic features and individual performance strategies of influential Kazakh artists, including Dimash Qudaibergen, Miras Zhugunusov, Ninety One, and others, to understand their contribution to the modern aesthetic.

Factors Shaping Polystylism

The development of polystylism in Kazakh pop vocal performance is driven by a complex set of interconnected factors:

1. *National Vocal Tradition*

Kazakh musical culture is rich in traditional genres, such as *küy* (instrumental piece) and *án* (song). The vocal style of *án* is characterized by a wide range, a deep, open sound, and the use of *melisma* (rich ornamental decorations), rooted in a traditional system of breath control and vocal production. Modern pop artists frequently integrate these national *melismas*, intonational features, and sound delivery into their compositions, thereby creating distinctive Ethno-Pop or Ethno-Fusion styles.

2. Influence of the Academic School

The system for professional vocalist training in Kazakhstan has traditionally included the academic school (operatic singing). Many pop artists possess a classical education, which provides them with a strong technical foundation:

Correct Breath Support (*Opora*).

Developed Vocal Range.

Evenness of Tone across all registers.

This robust foundation allows them to easily switch between different styles while maintaining vocal stamina and sound quality.

3. Globalization and Global Genre Trends

The rapid proliferation of digital technologies and mass media has made global vocal trends (K-Pop, American R'n'B, British Indie-Pop, Latin American rhythms) instantly accessible. Kazakh artists actively master:

Contemporary Vocal Techniques: Including belting (powerful, non-academic sound), subtone (breathy quality), vocal fry/distortion (raspy tones), and falsetto.

Rhythmic and Melodic Structures: Such as those characteristic of rap (flow, double-time) and soul (improvisational *melismas*, riffs, and runs).

Performance Analysis: The Polystylism of Leading Artists

Polystylism in Kazakh vocal performance is best observed in the work of specific artists who successfully integrate diverse techniques:

1. **Integration of Folkloric Elements:** Many performers (e.g., Roza Rymbayeva, Kairat Nurtas, Ninety One) actively utilize elements of traditional Kazakh singing (*án*): broad breath control, characteristic intonations, and ornamental *melisma*. This integration helps preserve national identity within the global pop space.

2. **Genre Flexibility:** Contemporary artists seamlessly transition from a soft-toned pop ballad utilizing subtone to an R'n'B track featuring distinct rhythmic flow or a rock composition incorporating vocal distortion (drive) and belting.

3. **Orientation towards Crossover Technique:** The repertoire of many artists frequently includes the practice of "crossover" - performing classical or folk pieces in a pop style. This practice directly demands a high level of proficiency in both academic and contemporary pop techniques.

Dimash Qudaibergen: The Phenomenon of Polystylism

Dimash Qudaibergen is the key figure for studying polystylism in contemporary global and Kazakh vocalism. His performance style is the quintessence of vocal synthesis.

1. Ultra-wide Range and Technique

Dimash's uniqueness lies in his working range, which spans over six octaves (from baritone notes to the whistle register/high soprano). This capacity demands virtuosic mastery and instantaneous switching between vocal registers and techniques:

Classical Technique (Bel Canto): Provides the powerful, rounded, and clean tone in high registers (countertenor, coloratura soprano), alongside critical breath control.

Contemporary Pop Techniques: Uses belting for dramatic effect, subtone for lyricism, and vocalizations (imitating instrumental parts).

2. Genre Kaleidoscope

In a single performance or song, Dimash can demonstrate techniques from entirely disparate styles:

An operatic aria (e.g., "S.O.S d'un terrien en détresse") combined with dramatic belting.

A traditional Kazakh *án* with rich melisma, which he can seamlessly integrate into a modern R'n'B or Pop-Ballad context.

Rock elements (powerful chest voice, sometimes with slight vocal distortion/grit).

Polystylism as Intercultural Dialogue

A significant aspect of Dimash's polystylistic approach is his role as a cultural ambassador. During tours and performances abroad, he regularly includes traditional or well-known songs in the language of the host nation (e.g., songs in Chinese, Russian, Italian, Spanish, Ukrainian). This is not mere borrowing, but a profound adaptation that preserves his core national vocal specificity:

Vocal Adaptation: Dimash applies his universal technical apparatus to master the specific intonational and timbral characteristics of another culture's music, performing them with respectful accuracy while infusing his own mastery.

Synthesis in Repertoire: This inclusion allows him to create an immediate emotional connection with the audience, simultaneously demonstrating his Kazakh identity and artistic universality.

Polystylism is the defining characteristic of contemporary pop vocalism in Kazakhstan. It represents a unique symbiosis of classical technical mastery, deep national tradition, and active absorption of global genre innovations. The example of Dimash Qudaibergen proves that this synthesis can reach the pinnacle of world performance art, uniting an academic foundation, national intonation, and modern vocal virtuosity, and serving as a powerful tool for intercultural communication. The future development of the Kazakh variety stage will necessitate an even greater emphasis on multigenre fluency and the creative adaptation of vocal techniques

within the professional training system to cultivate artists capable of global polystylism.

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ПОЛИСТИЛИСТИКА СОВРЕМЕННОГО ПОП-ВОКАЛА В КАЗАХСТАНЕ

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Современный эстрадный вокал Казахстана демонстрирует выраженную тенденцию к полистиличности, являющейся отражением глобальных музыкальных процессов, национальных культурных традиций и быстро меняющихся требований музыкального рынка. Данная статья анализирует факторы, формирующие эту полистилистическую парадигму, включая синтез академической школы, национального вокального наследия и мировых жанровых тенденций. Особое внимание уделяется анализу исполнительской манеры ведущих казахстанских артистов как носителей и популяризаторов полистилизма. В качестве ярчайшего примера будет рассмотрен феномен вокалиста Димаша Кудайбергенова, чье творчество служит квинтэссенцией полистиличности, демонстрируя уникальное сочетание оперной техники (бельканто), казахской мелизматики и современных жанровых приемов (рок, поп, R'n'B) в рамках экстремально широкого вокального диапазона. Исследование направлено на выявление специфических вокальных приемов и их

функциональной нагрузки в контексте современного казахстанского эстрадного искусства.

Ключевые слова: эстрадное вокальное искусство, полистилистика, вокальные техники, современное вокальное образование, музыкальная индустрия Казахстана.

ҚАЗАҚСТАНДАҒЫ ҚАЗІРГІ ЗАМАНҒЫ ПОП-ВАКАЛДЫҢ ПОЛИСТИЛИСТИКАСЫ

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Қазақстанның қазіргі эстрадалық вокалы жаһандық музыкалық үдерістердің, ұлттық мәдени дәстүрлердің және жылдам өзгеріп жатқан музыкалық нарық талаптарының көрінісі болып табылатын айқын полистилистикалық үрдісті көрсетеді. Бұл мақала академиялық мектептің, ұлттық вокалдық мұраның және әлемдік жанрлық тенденциялардың синтезін қамтитын осы полистилистикалық парадигманы қалыптастырушы факторларды талдайды. Полистилизмнің тасымалдаушысы және насихаттаушысы ретінде жетекші қазақстандық әртістердің орындаушылық мәнеріне ерекше назар аударылады. Ең жарқын мысал ретінде, шығармашылығы полистилистиканың квинтэссенциясы болып табылатын әнші Димаш Құдайбергеннің феномені қарастырылады, оның өнері өте кең вокалдық диапазонда опералық техниканы (бельканто), қазақ мелизматикасын және заманауи жанрлық тәсілдерді (рок, поп, R'n'B) бірегей үйлестіруді көрсетеді. Зерттеу қазіргі қазақстандық эстрада өнері контекстіндегі спецификалық вокалдық тәсілдерді және олардың функционалдық жүктемесін анықтауға бағытталған.

Кілт сөздері: эстрадалық вокал өнері, полистилистика, вокалдық техникалар, қазіргі заманғы вокалдық білім, Қазақстанның музыка индустриясы.