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MUSICAL ENVIRONMENT IN THE CONDITIONS OF INDUSTRIAL URBANIZATION OF KAZAKHSTAN

Abstract. The article is devoted to the processes of urbanization and expansion of the media space in the country, which every year give a significant impact to changing the organization and perception of Art. Culture in the new historical reality, has unlimited access to a variety of styles, genres, interpretations and manipulations with original sounds, which has never before been considered common place. These processes push aside previously available ways of perceiving art, thereby influencing the depth of meaning and perception of modern musical phenomena. The purpose of the study is to draw attention to the social and scientific need for studying types of communication activities in developed and developing countries, determined by the sociocultural situation and improving the standard of living of a person. Every act of contact between a recipient and an object of Art is unique, inimitable and individual. All over the world, the art of music - is no idea of artistic influence and its manifestation in the structure of everyday life. From the point of view of musicology, responding to the relevance, issues of audiovisual distribution are a multidisciplinary problem, properly studied only in Western European and American culture. Summarizing the materials of the article, we can come to the conclusion that the industrial-urban form of life at the present stage of the domestic music industry is associated with a breakthrough in the field of mass communications and digital media, which entails certain changes in the spiritual space of a person.

Keywords: musical art; music industry; urbanism; Kazakh music; media space;

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Қазақстанның өнеркәсіптік урбандалу жағдайындағы музыкалық орта

Аңдатпа. Мақала жыл сайын музыка өнерін қабылдау мен ұйымдастыру ісіне ерекше серпін беретін медиа-кеңістіктің ұлғаюы мен урбандалу үдерісіне арналады. Қазіргі таңдағы мәдениеттің өзіндік ерекшеліктері бар. Ол ерекшелік мәдениеттің түрлі стиль, жанр мен бірегей дыбысталу үлгісіне шектеусіз қол жетімділігінде. Осыған дейін бұл жайт үйреншікті болмаған еді. Аталған үдерістер осыған дейін қалыптасып үлгерген қабылдау әдістерін ығыстырды. Осылайша Қазақстанның заманауи музыкалық құбылысына оң әсерін беруде. Зерттеудің мақсаты – қоғам және ғылыми қауымдастықтың назарын коммуникативтік қызмет түрлерін зерттеудегі қажеттілікке аудару болып табылады. Коммуникативтік қызмет түрлері дамыған және дамушы елдердегі әлеуметтік-мәдени жағдайы мен адамдардың өмір сүру сапасын да айқындайды. Реципиенттің өнер саласымен байланысқан әрбір әрекеті

бірегей, қайталанбас қасиетке ие. Әлемдік музыкатану саласында күнделікті тұрмыс құрылымына көркемдік әсердің көрінісі түсінік жоқ. Музыкатанулық көзқарас тұрғысынан алғанда Батыс Еуропа мен Америка мәдениетінде ғана аудиовизуалдық таралым мәселесі тиісті деңгейде зерттелген болып есептелінеді. Мақалада келтірілген мәліметтерді сараптай келе, біз мынандай тұжырымға келдік. Бүгінгі таңдағы отандық музыка индустриясының жетістіктері бұқаралық коммуникация және сандық медиа саласының серпінді дамуымен тығыз байланысты. Бұл өз кезегінде адамның рухани кеңістігіндегі белгілі өзгерістерге әкеледі.

Кілт сөздер: музыкалық өнер; музыкалық индустриясы; урбанизм; қазақ музыкасы; медиа кеңістігі;

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Музыкальная среда в условиях индустриальной урбанизации Казахстана

Аннотация. Статья посвящена процессам урбанизации и расширения медиа-пространства в стране, которые с каждым годом дают существенный импульс к изменению организации и восприятию музыкального искусства. Культура, в новой исторической реальности обладает неограниченным доступом к разнообразным стилям, жанрам, интерпретациям оригинального звучания, что никогда прежде не считалось обыденным. Данные процессы отесняют ранее доступные способы смысловосприятия, тем самым оказывая воздействие на современные музыкальные явления в Казахстане. Цель исследования - обратить внимание на общественную и научную потребность в изучении видов коммуникационной деятельности, в развитых и развивающихся странах, обусловленных социокультурной ситуацией и совершенствованием уровня жизни современного человека. Уникален, неповторим и индивидуален каждый акт соприкосновения реципиента с предметом искусства. В мировом музыкознании не существует представления о художественном воздействии и его проявлении в структуре повседневного бытия. С точки зрения музыковедения, отвечая актуальности, вопросы аудиовизуального распространения являются мультидисциплинарной проблемой, изученной, должным образом, лишь в западноевропейской и американской культуре. Обобщив материалы статьи, можно прийти к заключению о том, что индустриально-урбанистическая форма жизнедеятельности на современном этапе отечественной музыкальной индустрии связана с прорывом в сфере массовых коммуникаций и цифровых медиа, что влечет за собой определенные изменения в духовном пространстве человека.

Ключевые слова: музыкальное искусство; музыкальная индустрия; урбанизм; казахстанская музыка; медиа-пространство;

1. Introduction

The term «musical environment» is often used in art history and music-sociological works. Fundamental features distinguish modern culture of the XXI century from previous eras. One of the most important is the changes associated with the social existence of the Art. Its importance in the spiritual development of a person can hardly be over-estimated, therefore the study of the problems of the connection between Art and the conditions of its social existence is currently acquiring particular urgency. The widespread introduction of people to Art, the increase in the diversity of its functions, issues of improving forms, artistic life, forecasting and managing these processes – all of these scientific and social needs encourage a new understanding of the tasks facing musical artists. In this regard, the

opportunities offered by the sociological study of music and its audience seem relevant. This phenomenon is evidenced by musical urbanism in the American experience, which was successfully implemented at the level of public projects. «The Record Co.» (Boston), «Youth on Record» (Denver) are aimed at the process of developing creativity in the young segment of the population as «...a discounted or free place to record or rehearse music, among other things, with the goal of creating more talent, more marketable music and over time, jobs in creating, selling or marketing music» (Shapiro, 2018: 87).

Modern interest in the sphere of perception of musical art is associated not only with the importance of the final link in the chain of musical communication, but also with the current complication of the dialectic of its interaction with a wide audience. In one of the latest foreign works there is an opinion: "Communication has been studied extensively in the context of speech and language. While speech is tremendously effective at transferring ideas between people, music is another communicative mode that has a unique power to bring people together and transmit a rich tapestry of emotions, through joint music-making and listening in a variety of everyday contexts. Research has begun to examine the behavioral and neural correlates of the joint action required for successful musical interactions, but it has yet to fully account for the rich, dynamic, multimodal nature of musical communication. We review the current literature in this area and propose that naturalistic musical paradigms will open up new ways to study communication more broadly" (Izen, Cassano-Coleman, Piazza, 2023: 168). But the differences found in empirical studies in the nature of the actual perception of music and its interpretation by different sociocultural groups raise the problem of the typology of listeners. Any typological scheme serves as an approximate image of the phenomenon being studied and reflects it only in its main trends. The authors take a wide variety of criteria as the basis for the typology of listeners, from deep to superficial features. The most common typology in sociological research is the typology based on socio-demographic characteristics (gender, age, social group, etc.). This typology is associated with easily formalized characteristics; the results of a study based on it are relatively easy to extrapolate to a wider community, the characteristics of which are known in advance. However, socio-demographic characteristics often not only do not reveal, but even mask many essential features of attitudes towards music. This typology does not closely and unambiguously connect the perception of music with the structure of the object of perception itself. It is obvious that when communicating with the art of music, other characteristics of the community also updated, which more directly determine the impact of musical works.

The analysis of the real situation in the sphere of music consumption gradually goes beyond the "music-listener" system, including the reality that shapes the appearance of the listener as the initial link of the system. It is obvious that in modern conditions, the typology of the listener should be built not only on the principle of socio-demographic differentiation, but taking into account the entire set of characteristics such as the preferred nature of contacts with music, the place of music in the life of the subject, genre and stylistic preferences, and motives for turning to it. The latter seems especially important, since the inclusion of the socio-psychological level in the study of listener perception helps to explain the qualitative aspects of contact with music. Today, the principles of audience

typology should be determined by taking into account such socio-psychological factors as needs, attitudes, value orientations, and motives. The central subjective factor is need. The definition of the type of listener, given through the actualization of a particular need, deserves more attention than its definition through quantitative characteristics.

2. Research methods and materials

2.1. Research methods

Sociology, exploring needs through identifying real consumption patterns, moments of preference and prestige of value systems, through people's attitudes towards certain types of activities, provides rich material of indirect knowledge about needs. Needs, interests, and value orientations act as regulators of activities of "strategic" significance. But all these factors are refracted by a specific situation and act as motives for behavior. Particularly emphasizing the methodological significance of the study of motives for sociology, the author notes that "motive" makes it possible to theoretically fix the moment of situational conditionality of the choice of behavior. With the help of this concept, a turn can be made from a general sociological level, analysis to a specific sociological level. The motive is most directly related to the activities of specific forms that are aimed at consuming the values of art.

In this work, the following methods are used: historical and chronological, which made it possible to consider the prerequisites for certain types of dependencies, correlations between various factors affecting musical behavior, interests and orientations of people; comparative – defining significant heuristic material, thereby contributing to the enrichment of theoretical ideas about various aspects of the "music - listener" system. Consequently, the topic of this study is also relevant from the point of view of the development of the science itself - musical sociology; interviewing, which made it possible to support the statements of the authors of the article with an informed opinion on the issues under study.

2.2 Research materials

Extensive material on various aspects of the topic under consideration is contained in the scientific literature. The works of T.Adorno, E.Alekseyev, E.Burlina, R.Williams, G.Golovinsky, Y.Davydov, T.Lukov, Y.Kapustin, G.Lewis, V.Molzivsky, are devoted to the theoretical and practical problems of musical sociology. Since the problem of this research has interdisciplinary significance, that is, it is productive and meaningful not only for the sociology of music, but also for related fields of knowledge, primarily psychology, art history, aesthetics and other disciplines, the object of which is man and his interaction with the social environment and art.

3. Discussion

The formation of musical reality is largely due to two interrelated factors: urbanization and the total impact of mass media. The need, and therefore the relevance, of considering the musical environment of Kazakhstan in terms of the impact of these factors on it is complemented by a significant argument - the insufficient development of the above-mentioned issues in the musical and sociological literature, and, in particular, the socio-cultural consequences of urbanization affecting the problem of national communication. At the same time, despite the rich material contained in the literature, the consideration of the complex, multifaceted, contradictory influence of urbanization on the musical environment

of Kazakhstan has not become the subject of special research, and even more so has not been specified by addressing society.

Consideration of the modern environment as a philosophical category provides fundamental methodological principles for defining the term "musical environment." The essence and specificity cannot be revealed by listing the elements, classes of objects, phenomena and social groups that unite these concepts. The identification, for example, of society and the social environment, culture and the cultural environment, music and the musical environment is unlawful. The concept of "environment" allows us to pay attention not to internal heterogeneity (differences between the elements that make up a system or structure), but to external heterogeneity: the environment of one subject is different from the environment of another. The use of this concept always implies an answer to the question: whose environment? Who is the subject of this environment? Who or what does the environment surround? From correlation, as the essence of the environment, flow the principles that organize the structure of the environment. Some elements of the environment influence the element associated with them directly. Taking these circumstances into account, one part of the correlated population can be attributed to the macro environment, the other to the micro environment.

According to some scientists, the subject of the environment can be considered as its function. This approach assumes an unambiguous dependence of human behavior on the social environment. However, it would be wrong to absolutize the influence of the public, social, political, cultural and everyday environment on the individual: the nature of its impact on the individual changes depending on the level of the individual's conscious attitude to the environment. In contrast to this opinion, scientists talk about the creativity of the mind, which prevails in the XXI century, being considered one of the dominant thinking skills: "...analyzed more than 160 definitions using majority analysis and relational analysis methods and proposed a "common" definition of creativity: creativity occurs through a process in which an agent uses its ability to generate novels and valuable ideas, solutions, or products. Individual creativity may be influenced by a variety of factors, such as the work environment, stimulation received in the creative process, and interaction with other individuals. Researchers have found that creative performance can be mediated by the interaction between creative processes and the work environment" (Sarkar, Chakrabarti, 2008: 356).

If we turn to the fundamental teaching of Hegel (Кузнецов, 2011: 35), we get a partially opposite position about the musical environment, which can be considered as a specific subsystem in the system of the cultural environment, which in turn acts as such in relation to the social environment. I would like to note that there is no unity in the interpretation of the term "cultural environment" in philosophical and sociological literature. According to the author, the cultural environment is defined as a mediating link between the spiritual life of society as a whole and the spiritual life of the individual, as the method and nature of direct cultural communication between people, and as a specific sphere localized in time and space in which the consumption of spiritual values occurs.

Modern urbanization from a social perspective represents the widespread distribution of lifestyle features inherent in large cities. A metropolis in urbanism is a "reference

city," a certain standard, not only in material culture, but also in socio-psychological communication and forms of communication. The functioning of music in the megacities of Kazakhstan is carried out in a complex dialectical interaction of communicative types of activity. Urban musical culture cannot be limited to traditional forms of musical communication. The need to improve the means of disseminating artistic information gives rise to an extensive network of mass communication. The system of communications that takes shape in a certain social space and time also determines the existence of Art. Media is the most effective, efficient form of broadcasting and consuming music in the city. They lead not only to a significant expansion of the audience - their expansion into the everyday life of the city dweller creates the preconditions for a qualitatively new form of music. The consequences of urbanization in the development of urban musical culture include a change in the role of the family as the most important factor in socialization and cultural development, the predominance of home-based, individualized forms of leisure, and the decline in the role of traditional channels of musical communication (interpersonal, concert and theater). An important consequence of the technical mediation of music has been its background consumption. Qualitatively new auditory perception through digital technologies has led to a blurring of the boundaries of genres, variability in the space of their existence, a change in the status of a musical work as a central category of musical composition, performance and perception, polymorphism in the perception of music due to inadequate ideas about the semantics and social functions of various styles and genres. However, it is possible to talk about the consequences of urbanization, regardless of the specific social and regional conditions of its occurrence, only in a methodological aspect, defining the principles of the approach to this phenomenon. «The countries of Central Asia are faced with a large-scale task - to find areas, initiatives and specific projects that will gradually ensure the coherence of national development strategies. In such strategies, an important place should be given to the development of cities and agglomerations as centers of development, as well as the formation of political, economic, infrastructural and other conditions for expanding interaction between urban areas» (UNDP, 2013: 2). The similarity of the structures of involvement in musical genres, the methods and scale of dissemination of music through mass media in different regions is determined by objective prerequisites - the unity of the social system, education, and cultural policy. But there are also quite noticeable differences that arise under the influence of historical and cultural traditions, the socio-demographic composition of the population, urbanization trends, and the degree of development of migration processes. «The similarity of the structures of involvement in musical genres, the methods and scale of dissemination of music through mass media in different regions is determined by objective prerequisites - the unity of the social system, education, and cultural policy. But there are also quite noticeable differences that arise under the influence of historical and cultural traditions, the socio-demographic composition of the population, urbanization trends, and the degree of development of migration processes» (Суетин, Мухамедов, 2021: 105).

4. Results

Socio-cultural problems of urbanization affect the problem of national communication. Large cities are zones of active interethnic contacts, where interethnic integration, ethnic

consolidation, and cultural assimilation are most clearly manifested. The presence of common (international) features in urban culture does not mean the disappearance of its national diversity. Differentiation in the field of artistic culture can be much more pronounced than in material culture. As you know, «...computer technologies are processes that include the processing of digital data, their storage, protection, reproduction and many other algorithms» (Бекмагамбетова, Бегалинова, 2022: 45). From our point of view, ethnocultural differences are manifested in the structure of the use of free time, orientation towards certain types of professional and cultural activities, mass communication, and other parameters of the urban lifestyle. One of the important features of the Central Asian region is the preservation of a certain scale of the creative role of the family as an important channel for the transmission of national culture.

The nature of the internal social consequences of urbanization requires plastic and multilateral intervention. In modern society there are many social and material transformations, the culture-nation relationship is insufficient. For a number of socio-cultural indicators in the population of large cities, there are not national, but socially determined differences. Thus, two trends coexist in urban musical culture: towards assimilation and the preservation of ethnic cultural specificity. Without touching on the many different aspects of the problem of national and international in the musical environment of a big city, we will dwell on the sociological, and more precisely, on its methodological aspect. Do the international and the national exist in a form accessible to observation and measurement? Based on the fact that national culture is always a reality that has an empirically perceived appearance, the international exists as an abstraction, generality and repetition. Accordingly, what does not have an empirically perceived appearance, in sociological terms, the process of internationalization can be reduced to various combinations of relations between different national subjects and objects of the musical environment. This is a reality, the properties of which are presented in the form of a quantitative ratio of musical works of various genres and styles, included by listeners in the orbit of their musical interests. The ethnic characteristic, secondary in importance to the social one, acts as the main one in the sociological study of national elements of the musical environment.

In musicology and sociology, a diverse set of figurative and semantic ideas about musical life, the musical environment, and musical life has developed. The principle of complementarity and inclusion in each other can be considered as the most essential principle of the dialectical relationship of these concepts. Specifically, this means that perception, awareness, evaluation, research of phenomena and processes in the musical environment is impossible outside of musical life; all of them, in turn, are woven into musical life. The concept of "musical life" is the broadest; it is based on musical activity. The term "musical life" is associated more specifically with a certain situation, the situation of communication with music. "Musical environment" is the most abstract concept: at some level of theoretical analysis it must be separated from the social and cultural environment that determines it. Specific research tasks determine the scale and stratification of phenomena that are considered as an environment and its subject. The use of this term implies consideration of phenomena in a synchronous section.

Since the structure of the musical environment is isomorphic to the structure of the cultural environment, it can be represented through the interaction of two main blocks: the

products of musical creativity and their consumers. Taking as a basis definition of the cultural environment, for example, L.Kogan and Y.Vishnevskiy (Коган, Вишнеvский, 1972: 71), the musical environment can be represented as a set of musical works (styles, genres, types, intonations) with which the social subject (person, group, class, society) that influence his needs, tastes, interests, value orientations, as well as his activities in creating, storing, distributing and consuming music in certain historical conditions. Based on the proposed definition, it is clear that the typology of the musical environment is determined by the typology of correlated elements. Therefore, one of the important methodological problems is the typology of the listener and the sound world perceived by him.

The result of a person's choice of one or another method of activity turns out to be the result of the interaction of components: the macro-environment, the microenvironment and the subjective activity of the individual himself. A special role is played by the middle link in the chain of determinants – the microenvironment, or more precisely, the set of microenvironments in which the personality is included, their hierarchies. The fact that a person enters into many microenvironments has deep social foundations and predetermines the syncretism of the consciousness of any social group. It is possible to classify listeners according to types of communicative behavior. Differences in the methods and nature of human contact with music, depending on the preferred channels of its distribution, lead to the conclusion about the need for their differentiated consideration. Having the results of musical sociological works, as well as a variety of "coordinate systems" that theoretically describe the subject of research, the author selects and builds new combinations of them. The audience used in the typology is multidimensional, focused on several bases: age, education (general and musical), nationality and native language, educational profile, gender, social and marital status. Socio-psychological characteristics act as independent system-forming factors: forms of musical behavior, interests and orientations, motives, as well as involvement in mass communication, the conditioning of musical behavior by the immediate environment. Finding out the range of musical preferences and correlating them with the above characteristics is the main task of this study.

The classification of an object in the musical environment is no less important. We are talking about the typology of the sound world, which is perceived by listeners. Structuring all the music heard today is a difficult task. Music is heterogeneous in its functional purpose, diverse in styles and genres. A special problem is the classification of the musical atmosphere in terms of everyday, mass consciousness, far from the usual musicological categories. In this work, the author follows the tradition of specific musical sociological studies, which primarily focus on genre classification. Changing over time, enriching itself with intonation, the genre nevertheless has a certain stability, and this quality ensures broad communication through music. Thus, genre as a sociocultural category is a kind of invariant core: stable associative halos, which are assigned to the expressive means of music in the system of its language, are one of the fundamental foundations of musical perception. The genre system of the modern musical environment is characterized by a dialogue of contrasting genre traditions. The promotion of one or another "dominant" in the genre system is connected, in part, with the needs of listeners.

In terms of the proposed research problems, no less important is the discussion about the universal ability to perceive and produce music. It can be seen that it manifests itself in

the early stages of human development in the modern world. This conclusion is confirmed by numerous works of foreign authors. The one in this aspect is - "A growing body of research that shows that the universal capacity for music perception and production emerges early in development. Possibly building on this predisposition, caregivers around the world often communicate with infants using songs or speech involving song-like characteristics. This suggests that music might be one of the earliest developing and most accessible forms of interpersonal communication, providing a platform for studying early communicative behavior. However, little research has examined music in truly communicative contexts. The current work aims to facilitate the development of experimental approaches that rely on dynamic and naturalistic social interactions" (Nguyen, Flaten, Trainor, 2023: 73). The impact of these interrelated and interdependent processes has a very significant impact on the existence of art, largely determining the modern socio-cultural situation.

Interethnic artistic communication has its own characteristics associated with the comprehension of the cultural traditions of interacting peoples. Due to the universal language of music, communication between representatives of different ethnic groups is possible. The national interests and attitudes of listeners, being complexly determined by a combination of objective and subjective conditions, determine their predisposition to perceive genres of different national musical cultures.

Consideration of the complex, multifaceted, contradictory influence of media material and the process of urbanization on the formation of the musical environment in Kazakhstan, improving the mechanisms of this influence is the currently acquiring important importance. The level of musical education has an indirect effect on interest in national music. The need for these genres is determined by the volume of ideas and aesthetic attitudes formed in interpersonal communication, primarily in the family, which is an important channel for the transmission of national culture, especially its traditional everyday layer. The primary family is the microenvironment in which the socialization of the individual mainly takes place, rules and norms of behavior are instilled, and national attitudes towards art, including music, are formed. Musical media materials make a certain contribution to the formation of traditions of musical perception, however, in the field of genres of national music, their influence is limited to maintaining the stereotypes that have developed in the sphere of interpersonal communication. The socio-national macro-environment (city - village) is an important factor determining the ethno-musical preferences of listeners.

5. Conclusion

The prospects for further study of the problem are emphasized by the formation of the musical environment of the metropolis, targeted study for the purposes of musical education, enlightenment and actualization. However, as the study shows, placing hopes only on the media does not seem entirely justified. Given the universality of the impact on the country's society, the quality and results of contact with one or another channel do not depend on the number of musical programs, but on the readiness to perceive them, that is, on musical and aesthetic attitudes that develop not only under the direct and indirect influence of audiovisual media, but also under the influence of microenvironments in which the individual is included. To improve the quality of communication through mass media channels, it is necessary to transform the entire system of human communication with music.

The solution to this problem is seen primarily in rethinking the role of the musician in this process and searching for models of the musician - educator, musician-educator, as well as in overcoming political and economic barriers. Finding ways of cooperation between linguists and sociologists, psychologists and those involved in the direct technological process of introducing music into life - since the quality of the musical environment depends primarily on the quality of the people who create it.

The most important condition is awareness of the level and state of the musical temperature of society. In this sense, this and similar studies can serve as a starting point for the dynamics of mass musical processes, a means of providing feedback, differentiation and advertising.

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