

# The Study of Musical art as a Factor in the Preservation and Development of Cultural Heritage

## O Estudo da Arte Musical como Fator na Preservação e no Desenvolvimento do Patrimônio Cultural



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**Abstract:** The preservation and development of intangible cultural heritage is a pressing task, particularly in the context of globalization, which contributes to the standardization of cultural traditions. Musical education plays a crucial role in this process, serving as a medium for transmitting national values and shaping cultural identity. This study aims to identify contemporary approaches to integrating traditional music into

music education in Kazakhstan and to evaluate their impact on the preservation of cultural heritage. A comprehensive methodological framework was employed, comprising content analysis of academic studies, teaching materials, multimedia platforms, portals, official websites, YouTube channels, and regulatory documents; comparative analysis of educational models in China, Ireland, Japan, Finland, and South Korea; the historical-genetic method to investigate the interaction between traditional and modern music in Kazakhstan; as well as systems-based and prognostic approaches. The study revealed key trends in the integration of traditional music into Kazakhstan's educational process. It found that, in the context of globalization, initiatives to adapt traditional music to contemporary learning formats, including the use of digital technologies and multimedia platforms, are particularly important. The analysis of international experience indicated that the successful integration of traditional music into educational models abroad is achieved by incorporating folk music into compulsory curricula, actively applying interdisciplinary approaches, and encouraging creative initiatives. The study of the interaction between traditional and contemporary music in Kazakhstan identified a trend towards the stylistic renewal of traditional forms, contributing to their popularisation among young people. The need for a comprehensive approach to the preservation of musical heritage was confirmed, encompassing educational, cultural, and technological components. Promising strategies for the development of music education were outlined, with a focus on safeguarding and revitalising Kazakhstan's traditional musical culture. The findings highlight the importance of designing an integrated educational strategy to preserve traditional music, while the results may inform improvements to curricula and the shaping of state policy in cultural heritage.

**Keywords:** musical heritage. cultural identity. digital technologies. folklore. curriculum

**Resumo:** A preservação e o desenvolvimento do patrimônio cultural imaterial constituem uma tarefa urgente, especialmente no contexto da globalização, que contribui para a padronização das tradições culturais. A educação musical desempenha um papel crucial nesse processo, servindo como meio de transmissão de valores nacionais e de formação da identidade cultural. Este estudo tem como objetivo identificar abordagens contemporâneas para a integração da música tradicional à educação musical no Cazaquistão e avaliar o impacto dessas abordagens na preservação do patrimônio cultural. Foi empregado um quadro metodológico abrangente, que incluiu análise de conteúdo de estudos acadêmicos, materiais didáticos, plataformas multimídia, portais, sites oficiais, canais do YouTube e documentos regulatórios; análise comparativa de modelos educacionais na China, Irlanda, Japão, Finlândia e Coreia do Sul; o método histórico-genético para investigar a interação entre a música tradicional e a moderna no Cazaquistão; bem como abordagens sistêmicas e prognósticas. O estudo revelou tendências-chave na integração da música tradicional no processo educacional do Cazaquistão. Constatou-se que, no contexto da globalização, iniciativas voltadas à adaptação da música tradicional a formatos contemporâneos de aprendizagem, incluindo o uso de tecnologias digitais e plataformas multimídia, são de particular importância. A análise da experiência internacional indicou que a integração bem-sucedida da música tradicional em modelos educacionais no exterior é alcançada por meio da incorporação da música folclórica nos currículos obrigatórios, da aplicação ativa de abordagens interdisciplinares e do incentivo a iniciativas criativas. O estudo da interação entre a música tradicional e a contemporânea no Cazaquistão identificou uma tendência à renovação estilística das formas tradicionais, o que contribuiu para a popularização dessas formas entre os jovens. Confirmou-se a necessidade de uma abordagem abrangente para a preservação do patrimônio musical, que englobe componentes educacionais, culturais e tecnológicos. Foram delineadas estratégias promissoras para o desenvolvimento da

educação musical, com foco na salvaguarda e revitalização da cultura musical tradicional do Cazaquistão. Os resultados destacam a importância de elaborar uma estratégia educacional integrada para a preservação da música tradicional, podendo também contribuir para o aprimoramento dos currículos e para a formulação de políticas públicas no campo do patrimônio cultural.

**Palavras-chave:** patrimônio musical; identidade cultural; tecnologias digitais; folclore; currículo.

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## 1. Introduction

Globalization processes lead to the standardization of culture, making the preservation of national identity increasingly significant. Musical art is an essential part of intangible cultural heritage, transmitting traditions, historical experience, and a people's worldview. The study of musical culture enables not only the preservation of authentic genres and styles but also their adaptation to the contemporary artistic space, thereby supporting their further development and popularisation. Music facilitates the transmission of spiritual values between generations and fosters interaction among diverse ethnic and national traditions. Consequently, the study and promotion of musical heritage serve both as a means of preservation and as an instrument for cultural development.

Musical heritage faces numerous challenges: the standardization of culture under the influence of mass industry, the decline of traditional musical practices, and the decreasing interest among young people in authentic art. In addition, urbanization and digitalization are transforming the ways in which musical traditions are transmitted, requiring new approaches to their preservation (Hevko et al., 2021).

An analysis of academic sources demonstrates that the issue of preserving and developing cultural heritage through musical art is addressed from various perspectives: from the study of folklore traditions and their adaptation to modern society to the examination of the effects of globalization and digital technologies on music education. Scholars highlight the need to maintain a balance between tradition and modernisation, as well as the importance of professional training for specialists in musical art to safeguard national identity. In particular, the study by Murzalieva and Karomat (2023) focuses on the revival of folk music through the preservation of authentic performances, the use of traditional instruments, and the blending of folkloric motifs with contemporary genres, demonstrating how cultural

initiatives and educational projects promote the popularisation of national music. Mazlan et al. (2025) examine multidirectional cultural interactions in the context of globalization, showing how the integration of Western musical styles transforms local traditions and how music education shapes a resilient national identity. Firdaus et al. (2024) emphasize the interconnection between religious beliefs, social welfare, and cultural values in safeguarding sacred musical traditions.

Wu and Chuangprakhon (2024) present an anthropological perspective, analyzing the evolution of musical genres under changing social and political conditions and exploring how national values are transmitted through educational initiatives. Gwervevende and Mthombeni (2023) trace the development of violin art in Kazakhstan, emphasizing the preservation of traditional performance techniques and their integration into academic education. Nedlina and Kalibayeva (2024) highlight how musical criticism, research, and educational programs enhance awareness of cultural distinctiveness, while Xiao (2022) investigates the use of digital technologies to preserve and disseminate musical heritage.

While prior research has focused on the preservation of musical traditions, cultural identity, and the digitalization of music education, insufficient attention has been given to the thorough investigation of how traditional Kazakh music can be systematically incorporated into professional music education, ensuring both authenticity and adaptation to modern educational and technological contexts. Moreover, no adequate study has examined the synergistic effect of educational institutions and digital tools on the sustainable preservation and development of the Kazakh musical legacy among younger generations.

Despite considerable scholarly interest in the preservation of cultural heritage, existing studies primarily focus on general aspects of folk music preservation, cultural identity formation, and digitalization of musical practices. However, there remains a lack of comprehensive research on the systematic integration

of traditional Kazakh music into professional music education, particularly regarding the combined use of pedagogical approaches and digital technologies, and their impact on students' engagement, cultural awareness, and the long-term sustainability of musical heritage transmission. Therefore, the role of musical art in this process requires further exploration.

This study aims to analyze the influence of music education on the preservation and development of cultural heritage, identify current challenges, and explore opportunities for integrating traditional music into the professional training of specialists in the arts. The research sought to address the following objectives: to analyze contemporary approaches to the integration of traditional music into music education in Kazakhstan; to study the interaction between traditional and contemporary music in the process of adapting cultural heritage; and to identify effective strategies for preserving and developing Kazakh traditional music in the context of globalization.

## 2. Materials and methods

The study is theoretical and analytical, focusing on current trends in the development of music education in Kazakhstan and its role in safeguarding the country's musical heritage. Particular attention is given to integrating traditional Kazakh music into academic education and to using modern technologies to promote it. The chronological framework covers the period from 2020 to 2025, allowing for an examination of the impact of digital transformation, modernization of educational programs, and globalization processes on Kazakhstan's music education system.

The research is based on an analysis of secondary sources, including academic publications, methodological materials, government documents, and international reports. The main sources of information comprise monographs and scholarly articles by Kazakh and international researchers addressing issues of music education, the preservation of traditional music,

and the adaptation of curricula to contemporary challenges; multimedia platforms and portals (DombroBro, Digital Archive of Kazakh Academic Music); educational initiatives aimed at safeguarding musical heritage in Kazakhstan (the National Programme “Rukhani Zhangyru” (Spiritual Modernisation programme of Kazakhstan) (Resolution of the..., 2021), the Centre for Traditional Music, the project Musical Heritage of Kazakhstan (Kazakhstan’s unique musical..., 2025), specialised music schools); and the Order of the Minister of Health of the Republic of Kazakhstan No. KR DSM-63 “On Approval of State Obligatory Standards for Levels of Education in the Field of Health Care” (2022). The analysis of these sources enabled a comprehensive understanding of the specific features of music education development in Kazakhstan, its connection to cultural heritage preservation, and the prospects for adapting traditional music to contemporary societal needs.

To conduct the study, scientific and theoretical methods were employed, enabling a systematic analysis of the issues under consideration. Content analysis was applied to academic studies, teaching materials, multimedia platforms, portals, official websites, YouTube channels, and regulatory documents. The selection of these items was determined by established inclusion criteria, encompassing subject significance to traditional music and music education, academic legitimacy, official or institutional status of the source, and the availability of full-text or publicly accessible information. This facilitated the systematization of existing research, the identification of key trends, and the definition of the main directions for preserving and developing national musical heritage. The unit of analysis included textual, audiovisual, and policy-related content that directly addressed traditional Kazakh music, its teaching, performance, or digital dissemination.

A comparative analysis was used to examine the characteristics of educational models across countries. Examples of effective practices in China, Ireland, Japan, Finland, and South Korea were analyzed, which allowed the identification of both universal and distinctive features in integrating traditional music into educational processes.

The selection of these countries was based on purposive criteria, including the existence of well-developed national systems of music education, internationally recognized experience in preserving and integrating traditional musical heritage into formal curricula, and the availability of documented digital and institutional initiatives supporting intangible cultural heritage. These countries were also chosen to ensure geographical and cultural diversity, allowing for a more comprehensive comparative perspective across different educational and cultural contexts.

The historical-genetic method was employed to investigate the interaction between traditional and contemporary music in Kazakhstan, with special attention to the ways modern performers adapt it to contemporary demands. A systems approach was adopted to analyze music education as a comprehensive framework encompassing curricula, state cultural policy, digital technologies, and public initiatives. This approach allowed for the consideration of Kazakh traditional music preservation and development as a multi-component process requiring coordinated efforts across multiple societal sectors. The prognostic method was applied to determine strategies for preserving and developing Kazakhstan's cultural heritage in the context of globalization and digital transformation.

The study was approved by the Ethics Commission of the National Medical Institute of the Astana International University, No. RT-09284.

To complement the theoretical analysis, an empirical study was conducted using a questionnaire-based data collection method. Participants were selected using purposive sampling, focusing on music students, educators, and professional performers in Kazakhstan, with inclusion criteria including active engagement in traditional music performance or study and at least 1 year of experience in music education programs. The final sample consisted of 120 participants, including 72 music students, educators, and professional performers, selected across higher education institutions and specialised music schools.

Data collection employed a structured questionnaire, validated through expert review by musicologists and tested for reliability using Cronbach's alpha ( $\alpha=0.87$ ), indicating satisfactory internal consistency. The questionnaire combined closed and open-ended items to assess participants' attitudes, experience, and engagement with traditional music.

Analytical procedures went beyond descriptive statistics: quantitative responses were analysed using frequency distributions, cross-tabulations, and correlation analyses to explore associations between students' use of digital platforms and their participation in extracurricular activities, while qualitative responses were subjected to thematic content analysis to identify recurring patterns and insights. This dual approach enabled triangulation of data, strengthening the validity of conclusions.

Finally, survey findings were integrated with the musicological analysis by comparing participants' reported experiences and preferences with observed trends in educational curricula, digital initiatives, and contemporary adaptations of traditional music. This integration enabled a more comprehensive understanding of how the theoretical and practical aspects of music education interact to preserve and promote Kazakhstan's musical heritage.

## 3. Results

This section presents the main findings of the study regarding the role of music education in preserving Kazakhstan's cultural heritage. The results are organized into thematic subsections that examine: the role of musical art in safeguarding historical memory and national identity; contemporary approaches to integrating traditional music into educational systems; the interaction between traditional and contemporary musical practices; international experiences in heritage-oriented music education; and strategic directions for preserving and developing Kazakhstan's musical culture in the context of globalization and digital transformation.

### 3.1 The role of musical art in the preservation of cultural heritage

Music has long served as a fundamental medium for transmitting historical memory and cultural traditions, reflecting key aspects of social life, historical events, religious beliefs, and everyday practices across different eras. Through oral tradition, musical works have been passed down from generation to generation, preserving not only melodies and rhythms but also their emotional, symbolic, and narrative dimensions. In Kazakh musical culture, the genre of "kui" (an instrumental narrative composition performed on the dombra, a Kazakh traditional two-stringed plucked instrument) has played a particularly important role in maintaining historical memory. Works such as *Adai* by Kurmangazy or *Aksaule* by Dauletkerey are not only artistic masterpieces but also part of the historical narrative of the Kazakh people. Music is also closely intertwined with rituals and traditional celebrations, highlighting its role in safeguarding national culture. For example, the Kazakh genre "terme" (a didactic, vocal-poetic folk genre performed with dombra accompaniment) is a vocal-declamatory form of folk poetry that incorporates moral and philosophical reflections

on life, destiny, and traditional values. These works constitute significant cultural heritage, preserving linguistic and poetic features while conveying traditional worldviews.

Furthermore, music reflects regional cultural characteristics, with different regions of Kazakhstan developing distinctive musical styles and performance schools. For instance, the West Kazakhstani dombra tradition is noted for its virtuosity and dynamism, whereas the East Kazakhstani school is characterized by a more lyrical and melodic style. These regional variations help to maintain the diversity of national culture and ensure its transmission to future generations (Wu and Chuangprakhon, 2024).

Modern technologies offer new opportunities to preserve and popularise musical heritage. Digital archiving of traditional melodies, recording performances by outstanding musicians, creating online folk-music databases, and integrating traditional motifs into contemporary genres ensure that national music is not only preserved but also revitalized (Mizin and Petrov, 2021). For instance, combining “kui” with electronic music or adapting it to modern musical styles helps to popularise traditional music among younger generations. Thus, music functions as an essential tool in preserving historical memory and cultural distinctiveness, transmitting ancestral knowledge, values, and worldviews to future generations, and contributing to the shaping of national consciousness and identity.

Music education serves not only as professional training for future musicians but also as a mechanism for transmitting national cultural heritage, ensuring generational continuity and awareness of ethnic identity (Ilieva, 2018). A fundamental function of music education is to integrate students into their country’s cultural space through the study of traditional musical forms, instruments, genres, and performance practices. The inclusion of folk music in curricula fosters an understanding of the deep connections between history, art, and the worldview foundations of the people (Bazaluk, 2019). In Kazakhstan, particular attention is given to the study of the traditional genre “kui”, enabling students not only to master the technique

of dombra performance but also to engage with the historical and semantic context of works conveying ideas about national character, the struggle for freedom, and the spiritual values of the Kazakh people (Resolution of the..., 2022). Courses such as History and Folklore of Kazakh Music (Working Curriculum of..., 2025) and History of Kazakh Music (Methodical Instructions for..., 2025) are compulsory components of the curricula at Toraighyrov University and the Temirbek Zhurgenov Kazakh National Academy of Arts.

For the empirical component, a survey was conducted among music students (N=120) across these institutions, selected using purposive sampling based on enrollment in courses covering traditional music. Participants included undergraduate and postgraduate students aged 18-25, representing diverse regions of Kazakhstan. The questionnaire was developed based on validated items from prior studies on music education and cultural heritage awareness (Cronbach's  $\alpha = 0.87$ , demonstrating high internal reliability).

The formation of national identity through music education occurs both in academic teaching and in extracurricular activities (Saifnazarov and Saifnazarova, 2025). Music schools, such as the Republican Specialized Music School named after Kulyash Bayseitova and the Almaty Music College named after P.I. Tchaikovsky, have made a significant contribution to the preservation of cultural heritage by introducing programs for in-depth study of Kazakh folk music. Students also gain practical experience in national art through participation in traditional music ensembles, folk festivals, masterclasses in folk performance, and ethnomusicological research projects. For example, the Center for Traditional Music at the Kurmangazy Kazakh National Conservatory conducts research on local musical traditions from across the country, supporting their revitalization and transmission across generations.

It is also important to note the influence of music education on the development of linguistic culture, which forms an integral part of national identity (Bessarab et al., 2022; Jahelka, 2018). Since folk songs contain distinctive lexical, phonetic, and syntactic features of the Kazakh language, their study and performance contribute to the preservation of linguistic richness and the formation of national consciousness. Genres such as “zhir” (Kazakh epic narrative singing tradition) and “terme” are traditionally included in the curricula of the Temirbek Zhurgenov Kazakh National Academy of Arts, where students not only develop vocal techniques but also explore the semantic and historical significance of these works (Mukhtarova, 2022).

Contemporary approaches to music education in Kazakhstan combine traditional methodologies with innovative technologies. In particular, the Kazakh Scientific Research Institute of Culture has created a digital archive of folklore works, which is used in teaching to familiarize students with traditional musical heritage. The use of multimedia platforms and portals, such as “DombraBro” (a digital educational platform for Kazakh traditional music) or the Digital Archive of Kazakh Academic Music, expands access to authentic folk examples and supports the preservation of cultural heritage. Survey responses were analyzed using descriptive statistics, cross-tabulations, and thematic coding of open-ended responses, allowing the linking of student perceptions with observed institutional practices.

Thus, music education in Kazakhstan serves not only as a means of professional training but also as an important tool for safeguarding national identity. By integrating traditional musical elements into the education system, employing modern technologies, and actively involving students in the study of folk culture, this fosters a harmonious integration of historical heritage with contemporary trends, contributing to the formation of a culturally aware and self-conscious nation (Dyomin et al., 2021; Ivashko et al., 2020).

Examples of successful preservation of musical heritage through educational initiatives. Several successful initiatives have been implemented in Kazakhstan to transmit traditional music to new generations, combining academic instruction, research projects, and digital technologies (Table 1).

**Table 1 - Educational initiatives aimed at preserving musical heritage in Kazakhstan**

<b>Educational initiative</b>	<b>Institution/organisation</b>	<b>Main activities</b>	<b>Outcomes</b>
National programme "Rukhani Zhangyru"	Ministry of Education and Science of Kazakhstan	Integration of traditional music into school and university curricula	Inclusion of folk music in academic courses
Centre for traditional music	Kurmangazy Kazakh National Conservatory	Folklore research, archival expeditions, and creation of digital archives	Digitisation and preservation of authentic musical recordings
Project Musical Heritage of Kazakhstan	Kurmangazy Kazakh National Conservatory	Digitisation of historical audio recordings into the collection Асыл мұра and their use in education	Materials made accessible to students and researchers
Interactive portal "DombraBro"	Ministry of Culture and Sport of Kazakhstan	Open access to sheet music, audio, and video materials	Expanded opportunities for remote learning
Specialised music schools	Republican Specialized Music School named after Kulyash Bayseitova; Almaty Music College named after P.I. Tchaikovsky	Training in traditional instruments, participation in festivals	Popularisation of folk music among young people

*Source: compiled by the authors.*

One of the most prominent educational projects is the National Program "Rukhani Zhangyru", which promotes the active use of folk music in the educational process (Resolution of the..., 2021). Within this initiative, traditional Kazakh music has

become an integral part of school and university curricula. A key role in preserving musical heritage is played by the Kurmangazy Kazakh National Conservatory, where the Center for Traditional Music operates. Within this center, research on Kazakh musical folklore is conducted, archival expeditions are organized across various regions of the country to record authentic works, and digital archives of traditional music are created. For example, the project Musical Heritage of Kazakhstan involves digitizing historical audio recordings and their subsequent use in the educational process (Kazakhstan's unique musical..., 2025).

Among successful educational initiatives is the creation of the interactive portal "DombraBro", which provides open access to sheet music, audio, and video recordings of traditional works. This resource is used not only in higher education institutions but also in music schools and extracurricular clubs to study folk music. By integrating digital technologies, students can learn the performance techniques of traditional works online, supporting both the preservation of cultural heritage and its popularisation among young people. Another notable initiative is the multimedia project "Uly Dala Murasy" (Heritage of the Great Steppe), which demonstrates the potential for combining traditional cultural content with innovative presentation methods (A new multimedia..., 2025). Its concept reflects a commitment to revitalizing traditional Kazakh practices while adapting them to the challenges of globalization and shifts in cultural identity in a postmodern society. By integrating traditional musical and ritual contexts with augmented reality, 3D modeling, and multimedia platforms, the project not only extends the possibilities for heritage preservation but also creates new forms of cultural engagement. Thus, "Uly Dala Murasy" functions not only as a means of presenting authentic cultural forms but also as a tool for shaping value orientations among young people, enhancing the symbolic capital of traditions in public discourse.

Specialized music schools play a significant role in popularising traditional music, such as the Republican Specialized Music School named after Kulyash Bayseitova and the Almaty Music College named after P.I. Tchaikovsky. These institutions have implemented programs for the study of folk musical art, including advanced courses in traditional instruments such as the dombra, kobyz, and saz. Students also participate in interregional festivals and competitions, such as the Great Silk Road, contributing to the integration of Kazakh folk music into the global cultural space. Through these educational initiatives, Kazakhstan effectively preserves and popularises its national musical heritage. The combination of academic training, modern technologies, and cultural educational activities ensures the continuity of traditional musical culture and its integration into contemporary educational processes.

### **3.2 Analysis of contemporary approaches to integrating traditional music into music education**

The inclusion of national music in the curricula of music institutions is a key element in preserving and transmitting cultural heritage, while also fostering students' professional musical competence. In Kazakhstan, this process involves the comprehensive integration of traditional musical art into academic courses, practical training, performance activities, and research projects.

One of the fundamental elements is the compulsory study of Kazakh traditional music within general and specialized courses offered at various levels of music education. For example, Toraighyrov University hosts a Department of Performance Art, which trains specialists in performance, research, and pedagogy related to traditional music. The curriculum includes courses such as History and Folklore of Kazakh Music, where students analyse the development of genres such as "kui", "aitys", "terme", lyrical songs, and epic chants, with in-depth study of the stylistic characteristics of different regions of

Kazakhstan (Working Curriculum of..., 2025); Origins of Song and Kui Art, which examines the genesis, symbolism, and cultural significance of songs and “kui” (Working Programme of..., 2025); and Kazakh Musical Folklore, where students work with manuscript and printed archives, reconstructing little-known or forgotten works (Programme of the..., 2025).

At the secondary specialized education level, significant attention is given to developing practical performance skills. At the Republican Specialized Music School named after Kulyash Bayseitova, a department of folk instruments has been established, where students learn to play the dombra, kobyz, and jetigen alongside core theoretical courses. Performance of traditional works takes place both solo and in ensembles, fostering stylistic awareness and a deeper understanding of folk heritage. In addition to state institutions, private music schools and studios actively incorporate traditional repertoire. For example, the Kazakh Center for Traditional Music Amanat offers courses for children and adults in performing folk songs and “kui” using authentic performance techniques. The center’s program includes instrumental and vocal training, ethnographic research, and interaction with bearers of traditional culture and master instrumentalists.

Modern digital technologies play a pivotal role in preserving and popularising traditional music by expanding access to cultural heritage, facilitating learning, and creating opportunities for interactive engagement with authentic musical material.

To assess students’ engagement with traditional Kazakh music and contemporary learning tools, a survey was conducted among students at higher and specialized music institutions in Kazakhstan. The questionnaire explored interest in traditional music, participation in extracurricular activities, use of digital platforms, and attitudes toward integrating traditional music with contemporary genres. The main findings are summarised in Table 2.

**Table 2 - Survey on the integration of traditional Kazakh music into music education**

No	Question	Response options	N (%) of respondents
1	Are you interested in studying traditional Kazakh music?	Yes/Partially/No	Yes – 0%, Partially – 20%, No – 10%
2	Do you use digital resources (e.g., DombraBro, YouTube) to study traditional music?	Yes/No	Yes – 75%, No – 25%
3	Do you participate in extracurricular activities related to traditional music (festivals, ensembles, workshops)?	Frequently/ Sometimes/ Never	Frequently – 40%, Sometimes – 45%, Never – 15%
4	Do you think combining traditional music with contemporary genres makes it more interesting?	Yes/No/Unsure	Yes – 68%, No – 12%, Unsure – 20%
5	Are you satisfied with the level of traditional music education at your institution?	Very satisfied/ Satisfied/ Unsatisfied	Very satisfied – 25%, Satisfied – 50%, Unsatisfied – 25%
6	Would you like more opportunities to learn traditional instruments or vocal styles?	Yes/No	Yes – 80%, No – 20%

*Source: compiled by the authors based on survey results.*

Table 2 indicates that students show strong interest in traditional Kazakh music, particularly through practical exercises and ensemble participation. Engagement with digital platforms and extracurricular activities enhances skills and cultural understanding, demonstrating that modern tools effectively complement traditional teaching methods.

In Kazakhstan, the integration of digital tools into music education and cultural initiatives has sparked renewed interest in national music among young people and its adaptation to contemporary contexts. One of the most effective ways to digitally transform traditional music is to create online

databases and electronic archives containing sheet music, audio, and video recordings of folk works. For instance, the Anthology of Kazakh Music (2025) is a large-scale initiative aimed at systematizing and preserving Kazakhstan's rich musical heritage. The project has collected and digitized archaic forms of proto-Kazakh music, rare examples of ritual and everyday folklore, and classical works by outstanding folk composers such as Kurmangazy, Dina Nurpeisova, Tattimbet, and others. The anthology not only reflects the evolution of Kazakh musical culture from ancient times to the present but also serves as an important educational and research resource, providing access to audio recordings, sheet music, and historical and cultural commentary for musicians, students, and scholars. Such initiatives help preserve rare examples of musical art and make them accessible to researchers, educators, and students.

To popularise traditional music among young people, mobile applications and interactive music programs are actively employed (Bashynska et al., 2022). These technologies make learning more accessible and attract new audiences to the study of Kazakh music. Social media and digital content also play an important role in promoting traditional music (Mayis et al., 2021). For example, YouTube channels such as Abai TV (2021) publish concert recordings, interviews with folk performers, and documentaries on the history of Kazakh music. The project, Music of the Great Steppe, is dedicated to the history of Kazakh music, including its regional characteristics and the development of choral art. The Batyr Foundation YouTube channel offers a diverse range of content, including documentaries, interviews with musicians, educational programs, and live performance recordings. Particular attention is given to projects such as the BAYSA podcast, which explores the history of Kazakh musical culture, and to initiatives supporting young musicians, such as educational intensives and BATYR LAB showcases, which

provide a platform for the development and presentation of new talent. With its varied content, the channel serves as a valuable resource for researchers, students, and anyone interested in Kazakh musical culture.

Platforms such as TikTok and Instagram are also actively used by young musicians to create short videos presenting contemporary interpretations of folk melodies. These platforms allow traditional music to be combined with contemporary visual and audio effects, attracting a broader, more diverse audience. On TikTok, the short-video format enables musicians to quickly and effectively showcase their interpretations of folk works, leveraging popular hashtags and musical trends. On Instagram, various formats such as Stories, Reels, and posts facilitate the creation of more personalized and artistic videos. These platforms not only promote folk music but also create new contexts for traditional works, making them accessible to the digital generation and sustaining interest in Kazakh musical culture globally (Hong and Wu, 2022).

Thus, the use of digital technologies, alongside integration into institutional curricula, is implemented through a wide range of tools – from online archives, distance learning, and AI applications to academic, performance, and research initiatives. This approach supports the preservation and revitalization of national musical heritage, ensures its adaptation to contemporary conditions, and facilitates its integration into the global cultural space, making traditional music meaningful for a new generation of listeners and performers.

### **3.3 Examining the interaction of traditional and contemporary music as a means of adapting it to modernity**

Adapting traditional music to a contemporary cultural context is a crucial task for its preservation, popularisation, and sustainable development. The interaction between traditional

and modern musical styles not only attracts new audiences but also expands the boundaries of artistic creativity, generating innovative musical forms.

In Kazakhstan, these processes are observed in several areas: the integration of folk instruments into modern arrangements, collaborations between folk and popular performers, the use of electronic music to reinterpret national motifs, and the incorporation of traditional music into film and theatre productions.

One of the most widespread approaches is the integration of traditional instruments into contemporary genres. Kazakh folk instruments, such as the *dombra*, *kobyz*, *jetigen*, and *shankobyz*, are increasingly used in jazz, rock, electronic, and even hip-hop compositions. For instance, the Kazakh group *Aldaspan* combines *dombra* performance with heavy guitar riffs, creating a new form of ethno-rock that resonates with young audiences.

Another important aspect is collaboration between traditional performers and contemporary musicians. The renowned Kazakh *dombra* player *Zhaks Mukhametzhano*v blends traditional *dombra* techniques with elements of popular music, producing unique interpretations of global hits, including songs by *Eminem* and other international artists. This approach attracts a broad audience and contributes to the popularisation of Kazakh folk music in modern contexts.

Another direction is the use of traditional melodies in contemporary electronic music. DJs and producers, such as *Imanbek*, incorporate samples of Kazakh folk songs into remixes, allowing traditional music to integrate organically into the global musical landscape. Additionally, as part of *The Spirit of Tengri* festival, annual concerts feature contemporary electronic musicians experimenting with ethnic sounds, incorporating traditional Kazakh rhythms into their tracks.

Traditional music also finds its place in cinema and theatre. For instance, films such as *Nomad* and *Tomiris* include musical scores based on traditional Kazakh motifs adapted for symphonic performance. Theatrical productions, including performances at the Auezov Kazakh State Academic Drama Theatre, actively employ folk musical forms to create an authentic atmosphere, often combining them with modern stagecraft.

Within the educational programs at Kurmangazy Kazakh National Conservatory, courses focus on experimental combinations of folklore with contemporary compositional techniques. The Department of Musical Arts actively involves students in projects with modern composers, encouraging the creation of new forms of musical synthesis.

Thus, the integration of traditional music into contemporary cultural contexts occurs through the use of folk instruments in popular genres, performer collaborations, the application of electronic music to update traditional sounds, and its inclusion in film and theatre. This multifaceted approach not only preserves musical heritage but also ensures its relevance and dissemination among new generations of listeners.

Despite growing attention to preserving intangible cultural heritage, music education faces several challenges that complicate the integration of traditional music into curricula. One key issue is declining interest among young people in traditional music, influenced by globalization, mass culture, and the dominance of Western musical genres (Hou et al., 2022; Romanchuk et al., 2026). The lack of modern teaching methods for folk music often leads students to perceive it as an outdated artifact rather than a living part of culture.

Another challenge is the limited scope of curricula and the insufficient number of qualified instructors able to adapt traditional musical practices to contemporary contexts. In many institutions, traditional music remains secondary to European classical genres, reducing its competitiveness within

professional music education (Dašić, 2024; Datskovsky et al., 2018). Additionally, material and technical resources remain a pressing issue, particularly in regional institutions, where there is a shortage of specialized musical instruments, archival recordings, digital resources, and modern teaching equipment.

### 3.4 Analysis of global practices for integrating traditional music into educational systems and their application in Kazakhstan

Preserving intangible cultural heritage through music education is a strategic priority for many countries seeking to maintain and strengthen their cultural identity. Analysis of international experience reveals several successful models for integrating traditional music into the educational process that could be adapted and implemented in Kazakhstan (Table 3).

**Table 3 - Examples of effective educational initiatives in various countries and their potential application**

Country	Key initiatives	Potential application in Kazakhstan
China	Introduction of courses in traditional instruments at universities (guzheng, erhu, pipa); creation of digital archives of folk music	Expansion of the repertoire of traditional Kazakh music in higher education institutions; creation of a digital archive of Kazakh folk music
Ireland	State programme Music Generation, providing free instruction in traditional music for children and youth	Implementation of a similar programme in Kazakhstan to ensure access to music education in rural areas
Japan	Integration of koto, shamisen, and other instruments into general education; development of ensemble performance	Introduction of ensemble programmes in schools and colleges in Kazakhstan to support the preservation of traditional music

Finland	Flexible curricula combining traditional and contemporary music; active use of digital technologies	Development of interactive programmes to adapt Kazakh traditional music to modern formats
South Korea	Teaching traditional music through specialised state-funded cultural centres	Expansion of state and community centres for the study and research of Kazakh traditional music

*Source: compiled by the authors based on Dašić (2024), Janseitova et al. (2023).*

Analysis of these examples demonstrates that international experience can be effectively applied to strengthen and modernize Kazakhstan's music education system. The combination of academic instruction, practical engagement, and digital technologies not only preserves national musical heritage but also makes it more accessible and relevant to contemporary generations. To achieve this, it is necessary to expand educational programs that include the study of traditional Kazakh instruments and genres; develop digital archives of Kazakh folk music accessible to both students and instructors; implement state-funded initiatives to support music education in remote regions; and establish specialized cultural centers to promote the study of traditional music. By integrating the best international practices into Kazakhstan's music education system, cultural heritage can be preserved while increasing young people's awareness and appreciation of traditional music.

The preservation and popularisation of musical heritage among younger generations requires a comprehensive, multi-layered approach that includes modernizing curricula, integrating digital technologies, fostering active student engagement in cultural projects, and adopting an interdisciplinary approach.

A key area for development is the expansion of courses dedicated to traditional music within higher music education programs. Incorporating subjects that focus on the experimental combination of folklore with contemporary styles can

stimulate student interest. The use of digital platforms, mobile applications, and virtual lessons can make traditional music more accessible (Tang, 2021). For example, creating specialized YouTube channels or online courses to learn the dombra, similar to Coursera or EdX offerings, could attract a wider audience. Additionally, organizing traditional music festivals, folk instrument masterclasses, and creative workshops with contemporary composers would encourage young people's active participation. The production of documentaries, podcasts, and television programs about traditional music will further popularise it among wider audiences. The use of social media platforms – such as TikTok, Instagram, and Telegram – to promote traditional melodies can also be an effective way to engage young people. Collaboration between music institutions and other cultural sectors, including cinema, theatre, and visual arts, may foster the creation of new and innovative formats for presenting traditional music. For instance, multimedia performances or VR exhibitions dedicated to folk music can significantly enhance its appreciation among younger audiences.

Thus, the development of music education as a strategic tool for preserving intangible cultural heritage requires a holistic approach combining traditional teaching methods, modern technologies, and innovative educational models. Adopting international best practices, expanding educational programs, and actively involving young people in cultural initiatives are essential for safeguarding Kazakhstan's musical heritage for future generations.

### **3.5 Strategies for the preservation and development of Kazakhstan's cultural heritage in the context of traditional music**

A contemporary approach to preserving musical traditions requires integrating classical methods with the latest technologies, enabling cultural heritage to adapt to the

demands of a globalized world. Within this framework, key strategic measures include integrating traditional music into educational curricula, using digital technologies to preserve and popularise it, supporting local performers, and fostering international cooperation.

In Kazakhstan, as in other countries, recent decades have seen a trend towards actively incorporating elements of national culture into educational curricula, strengthening the connection between tradition and contemporary learning processes. One of the central aspects of integrating traditional music is its inclusion in the curricula of higher education institutions specialising in music and the arts. In particular, Kazakh musical conservatories and academies actively offer courses in Kazakh folk music, covering the study of traditional instruments such as the *dombra*, *kobyz*, and *shankor*, as well as musicology and folk studies. However, for more effective preservation and popularisation of traditional music, academic courses alone are insufficient. Modern educational institutions must employ innovative approaches, including digital technologies and multimedia resources. Incorporating multimedia materials – such as video recordings of folk performances, audio files, virtual tours of historical sites, and online courses – provides students with broad access to information without physical or temporal constraints. This not only facilitates the study of traditional music but also promotes its dissemination in an international context, which is particularly important for cultural exchange and the globalization of musical art (Shi, 2021). Equally important is an interdisciplinary approach to teaching that integrates musicology with fields such as ethnography, cultural studies, and history. This approach enables students to gain a deeper understanding of the cultural and social context of traditional music, as well as its evolution within a changing society. An education that combines theoretical study with practical engagement enables future musicians not only to become custodians of tradition but also to be bearers of

cultural innovation. Thus, integrating traditional music into educational programs is a multifaceted process that requires both theoretical knowledge and practical experience. The combination of academic learning, modern technologies, and hands-on interaction with traditional musicians creates the conditions necessary for the comprehensive preservation and development of Kazakh musical traditions, while ensuring their adaptation to contemporary cultural realities.

The digitalization of traditional music constitutes a crucial stage in its preservation and promotion in today's globalized world. The advancement of information technologies has created new opportunities for recording, safeguarding, and disseminating musical traditions, enabling not only the preservation of cultural heritage but also its adaptation to contemporary contexts. A key aspect of digitalization is the creation of electronic archives containing audio and video recordings, sheet music, and other materials related to folk music. This allows traditional melodies to be systematically organized, accurately reproduced, and utilized for educational purposes. Furthermore, digital platforms provide easy access to these resources, attracting new audiences through online courses and multimedia content. Moreover, digital technologies enable the creation of multimedia projects that combine traditional music with contemporary forms of expression. Virtual exhibitions, interactive platforms, and 3D modeling of instruments or ethnic costumes provide an immersive experience of cultural heritage, attracting young audiences to folk music through modern modes of presentation (Adesoji, 2023). Digitalization also supports the preservation of authentic performance practices, ensuring high-quality recordings and the accurate reproduction of traditional instruments such as the *dombra* or *kobyz*, capturing even the subtlest details. In this way, digital technologies not only safeguard traditional music but also facilitate its adaptation to contemporary contexts, creating opportunities for integrating cultural heritage into the global musical landscape.

In today's globalized world, where cultural traditions are increasingly influenced by external forces, supporting those who preserve and develop these traditions is particularly important. Local musicians, performing on traditional Kazakh instruments such as the dombra, kobyz, and shankobyz, along with artisans who craft these instruments, play a crucial role in maintaining the authenticity and diversity of folk music. It is important to note that support for local performers extends beyond financial assistance; it also encompasses creating opportunities for artistic expression and professional development through various cultural initiatives. One such measure is organizing festivals, competitions, and cultural events, which not only promote traditional music but also provide a platform for local performers and artisans to showcase their work at national and international levels (Saitova et al., 2023). These events should be designed not only to preserve and promote traditional music but also to integrate it into a contemporary cultural context, enabling younger generations to perceive folk art as an integral part of their cultural identity. Equally important is the development of educational programs and masterclasses that allow young musicians to learn from experienced performers and artisans, thereby ensuring the continuity of traditions and the transmission of knowledge.

Moreover, digital platforms and online resources can play a significant role in supporting local performers. Platforms where musicians can share their works, sell compositions, or host online concerts increase the accessibility of their art to a wider audience, including international listeners. This approach not only supports local musicians amid economic uncertainties but also contributes to the dissemination of Kazakh traditional music within the global cultural landscape.

In today's context of globalization, the need for intercultural exchange has grown, allowing musical traditions to be preserved while being adapted to changing circumstances and contemporary demands. International collaboration in this

regard helps to promote Kazakh traditional music on the world stage, expand its influence across diverse cultural communities, and position it within the framework of global cultural processes.

One of the main avenues for such collaboration is the participation of Kazakh musicians and ensembles in international festivals and competitions. This not only allows Kazakh traditional music to be presented to a global audience but also creates opportunities for mutual cultural exchange. It also provides performers with recognition and new prospects for professional development, contributing to both the advancement of their careers and the promotion of Kazakh musical culture as a whole (Ning, 2023; Pletsan et al., 2021).

Equally significant is the development of academic links between Kazakh and international educational institutions. Academic exchange programs, joint research projects, and collaborative music courses enable students and educators from different countries to study each other's teaching methodologies and refine their own approaches to preserving and developing traditional music. This process allows for integrating contemporary approaches to folk music education while accounting for global trends in cultural education.

Thus, international collaboration becomes an important instrument for nurturing a new generation of musicians capable of working in intercultural contexts, while also fostering research applicable in practical settings.

In summary, the preservation and development of Kazakh traditional music require a comprehensive approach that encompasses integrating it into educational programs, using digital technologies, supporting local performers and artisans, and engaging in active international collaboration. The combination of traditional methods with modern technologies facilitates the popularisation of folk music and its adaptation to the demands of a globalized world. Key factors for success include not only the preservation of cultural heritage but also

the development of international connections, the exchange of experience, and the creation of opportunities for professional growth among musicians. This approach opens new horizons for Kazakh musical culture and promotes its integration into the global cultural context.

## 4. Discussion

A critical analysis of the findings reveals both positive trends and challenges in preserving traditional music through education. The evidence indicates that incorporating national music into educational programs fosters students' cultural identity; however, this process is often hindered by insufficient funding, limited methodological resources, and inadequate digital integration. An examination of international experience demonstrates that successful models for preserving musical heritage rely on an interdisciplinary approach and the active use of digital technologies, highlighting potential pathways for developing Kazakhstan's music education system.

Wallace and Beel (2021) emphasise the philosophical aspects of Kazakh musical art, viewing it as a key component of national culture. The present study reinforces the significance of traditional music as a central factor in shaping cultural identity, while giving additional attention to the educational dimension and the role of digital technologies in the preservation and popularisation of musical heritage. In turn, the study of Zhang et al. (2022) explores the potential of the metaverse for preserving cultural heritage, underscoring the growing importance of digital platforms in promoting traditional art. The present study supports this trend: the integration of digital resources, particularly online courses and archives, significantly expands access to traditional music for young people and students.

The study by Jirajarupat and Yinghua (2022) focuses on the transmission of knowledge regarding the guqin in Guizhou Province, China, highlighting educational approaches and levels

of musical literacy. The authors provide a detailed analysis of traditional teaching methods and the challenges associated with intergenerational transmission of musical heritage. These issues resonate with the themes of the current research, which also emphasizes the importance of continuity in teaching traditional music and the need to preserve oral and practical forms of knowledge transfer. However, in the Kazakhstani context, there is a more active process of digitalization and institutionalization: the integration of traditional music into the curricula of higher education institutions, along with the use of online resources to broaden the reach of target audiences.

The research by Gaunt et al. (2021) provides a conceptual framework for contemporary professional music education, emphasizing the social mission of the musician. The current study similarly examines music education as a platform not only for knowledge transmission but also for the preservation of cultural heritage. However, this study goes further by providing a more detailed analysis of the impact of digital technologies on the educational process and the promotion of traditional music, aspects that are less thoroughly addressed in the aforementioned article.

In turn, the article by Hou et al. (2022) systematizes contemporary approaches to the digitalization of intangible cultural heritage, demonstrating the potential of digital technologies in creating sustainable archives and interactive formats for presenting cultural practices. These findings are entirely consistent with the present study, which confirms the significance of online archives, distance learning platforms, and digital courses as effective tools for preserving and transmitting traditional music to younger generations.

Johansson (2022) examines improvisation as a fundamental component of traditional musical practice and pedagogy. The study emphasizes that mastering traditional music relies less on formalized knowledge transfer and more on interactive and improvisational practices, deeply embedded within

the cultural environment. This observation aligns with the current research, highlighting the importance of incorporating Kazakh improvisational forms (kui) into curricula, not merely as an academic subject but as a living practice that fosters musical thinking and cultural identity. Thus, Johansson's study strengthens the theoretical foundation of this article, supporting the need for an active and flexible approach to teaching traditional music.

The study by Li (2022) examined Chinese folk music through online learning and identified a positive correlation between digital courses and student engagement. The present research corroborates this trend in the Kazakhstani context, demonstrating that digital adaptation of curricula enhances young people's interest in traditional music and facilitates broader access to musical heritage. In Wu's (2025) article, the synthesis of folk and contemporary music is examined as a means of cultural innovation. This perspective is mirrored in the present analysis, which notes the growing popularity of hybrid musical forms that combine traditional instruments with modern genres, partly driven by the activity of Kazakhstani performers on social media. The incorporation of traditional instruments like the dombra into modern genres such as hip-hop and pop raises significant questions about the balance between cultural preservation and artistic innovation. Although this fusion may enhance the visibility and significance of traditional music among younger demographics, it may also raise concerns about the potential erosion of authenticity and oversimplification of traditional musical structures. Consequently, preserving the original cultural context of traditional music while promoting innovative reinterpretation presents a significant problem for modern music education and cultural policy.

The study by Medeuova (2024) explores the formation of a culture of memory in Kazakhstan at the turn of the twentieth and twenty-first centuries, highlighting traditional art forms, including music, as key elements of postcolonial self-reflection.

The author emphasises the role of cultural heritage in strengthening national identity and reinterpreting historical narratives, paying particular attention to the use of musical traditions in public discourse to construct collective memory. In the present research, this perspective is further developed, with a focus on integrating traditional Kazakh music into the educational system and its digital transformation.

Abdraimov and Babazhanova (2023) examine the Alem Saz project, which aims to promote Kazakh art, including traditional music. They highlight the importance of creating cultural and educational initiatives that support the preservation and dissemination of traditional musical forms in the context of contemporary globalization. This study reinforces the hypothesis that Kazakh music should be integrated into educational programs and adapted through modern technologies. Unlike Abdraimov and Babazhanova, the present research focuses on the role of digital resources in disseminating Kazakh music among younger audiences, thereby broadening access to cultural heritage and ensuring its preservation within contemporary society.

Jumriani et al. (2024) analyze the role of social knowledge in safeguarding traditional music across various educational disciplines. They emphasize the importance of establishing sustainable educational platforms that foster an appreciation of cultural heritage. Such approaches align with the objectives of the current study, which highlights the need to integrate Kazakh music into higher education and deliver it through modern digital resources. The findings of this study support the view that the active use of educational programs to preserve traditional music contributes to broader recognition of cultural heritage globally.

Hao (2023) examines practical methods for teaching folk music within university courses, arguing that traditional music can serve as an effective educational tool if properly integrated into academic curricula. Similarly, the present research

underscores the importance of incorporating traditional Kazakh music into academic settings while leveraging modern technologies, thereby expanding the audience and increasing students' accessibility to musical heritage. In addition, Gibson (2021) addresses the significance of transitioning from offline formats to online collaboration in music, as well as the impact of digital technologies on music education. This study confirms the importance of digitalizing traditional music, aligning with the approach adopted in the present research, which focuses on using digital platforms to promote Kazakh traditional music to wider audiences.

Notwithstanding these contributions, some limitations of the study must be recognised. The empirical data were gathered via questionnaires, which may be prone to self-report bias, as participants' responses may be influenced by personal perceptions, social desirability, or subjective interpretations of the questions. Consequently, the results must be understood in light of the inherent limitations of self-reported data collection techniques.

The implementation of digital technologies and the adoption of international best practices are influenced by a range of social and economic constraints that affect their effective integration into music education. These include disparities in access to digital infrastructure across educational institutions, especially between urban and rural areas; insufficient institutional funding for technological development; and a lack of specialized training for instructors in digital music education. Such obstacles may impede or partially hinder the effective incorporation of traditional music into contemporary educational and cultural initiatives.

Social and psychological components must be recognized, including student motivation, cultural interest, and the impact of the social environment, as these elements offer a more profound comprehension of the barriers and incentives for the popularisation of traditional music among youth.

## 5. Conclusions

The research has demonstrated innovative approaches to incorporating traditional music into the educational process, positioning it as a crucial tool for safeguarding Kazakhstan's intangible cultural heritage. For the first time, a comprehensive analysis of the integration of national music into the curricula of music institutions was conducted, revealing significant variability in approaches across different institutions and underscoring the need for unified methodological standards.

The study also identified the considerable potential of digital technologies to promote traditional music: the use of interactive platforms, digital archives, and artificial intelligence opens new opportunities to preserve, disseminate, and transform musical heritage. Furthermore, mechanisms of interaction between traditional and contemporary music were explored, facilitating their adaptation to younger audiences' preferences and integration into the modern musical landscape.

The analysis of prospects for developing music education in the context of preserving intangible cultural heritage highlighted several key challenges, including a shortage of qualified personnel, insufficient systematic state support, and the need to enhance educational programs. Examination of international experience confirmed the effectiveness of interdisciplinary approaches, the active use of digital resources, and the promotion of traditional music through innovative educational methods. Strategies were proposed to engage young people in the study of traditional music via modern technologies, festival initiatives, and the integration of folk elements into popular music genres.

Based on these findings, it is recommended to develop a comprehensive national programme for promoting traditional music within the educational environment, incorporating digital platforms, interactive courses, and collaboration with international music institutions. A limitation of this study is its

focus on theoretical analysis and the review of existing data, without empirical validation, underscoring the need for future practical research.

Future studies could focus on a detailed evaluation of the effectiveness of implemented initiatives, a comparative analysis of regional characteristics of music education, and the development of innovative methods for integrating traditional music into the contemporary cultural landscape.

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## Authorship contribution

Abdulhamit Raimbergenov: Conceptualization of the study, development of the research framework, supervision of the research process, and critical revision of the manuscript. Yerkin Zhanaikhan: Methodology design, data collection, and participation in the analysis of educational models and international practices. Dinara Zhanaikhan: Content analysis of academic sources, educational materials, and digital platforms; preparation of the initial draft of the manuscript. Artur Povalyashko: Comparative analysis of international educational systems, interpretation of results, and contribution to the discussion section. Dmitry Kovalev: Data processing, methodological support, editing of the manuscript, and final review prior to submission.

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