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## **TRADITIONAL SPHERE AND INNOVATION IN MUSIC: ART STUDY ON THE THEORY OF COGNITION**

**Abstract.** This article uses its own methodology for the study of tradition and innovation in music. In particular, cultural, philosophical and psychological roots were briefly enriched on an interdisciplinary basis. Although tradition and innovation are in harmony, it is said that at times there is a rivalry between the old and the new. But science has theoretically differentiated that it is created in accordance with social needs and aesthetic tastes of the growing and modern generation. A. Camus, Z. Freud on the works of such thinkers as Freud, the main reasons for the emergence of innovation in music were identified. The fact that it is likely to change on a different scale due to the realities of the time has been proved by examples related to the art of jazz.

In order to study the traditional field of music and innovation, we will first consider its methodological and theoretical foundations also. This, in turn, means "development", "tradition", "new", "innovation" and so on. It is necessary to focus on conceptual concepts and to explain the situation in relation to the problem. There are also philosophical, cultural, sociological, art, etc. issues related to the traditional field and the art of innovation.

Human development is always in the process of replacing the old with the new.

It means accepting innovation while preserving some elements of the old. But there are no specific barometers to determine how much of the old will be preserved, how much the new will occur in the same phenomenon. While some industries dominate the level and weight of the old, in some industries many of its elements are lost, leaving only a small level, and innovation prevails. This phenomenon is a kind of law that covers all parts of public life, not only in the field of culture and art.

**Keywords:** tradition, innovation, development, jazz art, modern culture, aesthetic taste.

**Introduction.** Due to the cognitive changes in the modern world, the rise and fall of births - "Echo-boom", "Silent Generations", "Lost Generations", "Boomerang Generations", "Peter Peng Generations", which move away from human relationships in history, Generations of Z, active in the use of communication technologies, not ready for hard work, lazy "Strawberry Generations", etc. The system of concepts appears.

Firstly, each of these generations has differences in life skills, worldview and aesthetic tastes. Thus, we can say that this classification of generations has its own influence in the perception of the art of music.

Second, there are no definite conditions for the exchange of old and new. There is an aphorism among the Kazakh people that "the country is new in fifty years", today, due to the acceleration of social time, time may be shorter, there is a demand that is renewed every twenty, ten, five years. To give a simple example, pop songs that are "hits" do not last long, maybe 1-3 years, and we can say that classical music is forever. But they are also modernized, modified and restored. This issue will be discussed in more detail in the following chapters.

Third, the old and the new coexist. This also has to do with spiritual culture, including music. In this case, the contradiction or struggle between the old and the new, although not severe, remains in the ideological and psychological arena. These dichotomies represent the competition between the old and the new. In the ordinary sphere of public life, based on the succession of generations, there are sometimes psychological differences between the younger generation and the older generation. Of course, each of

them has a different worldview, so they do not want to accept the old or the new. For example, in the 1960s, the older generation did not want to accept the pop genre, and later it was adopted, and then it moved to new formats. In this regard, we need to analyze the links of generational change, because this issue will be one of the general theoretical foundations of the topic we are considering.

The transition from old to new is sometimes self-regulating. When and how it will be regulated also depends on the milestones in the evolution of society, people and the nation. In this regard, I. Stengers and I. Pirigozhin formulates his own ideas and argues that it is a universal law [1].

It covers the whole world, including human society, including spirituality and art, and, according to our research, the art of music. The problem we are facing is that the commercialization of music is also a form of self-regulation in relation to the aspirations of modern public consciousness and artists. We will discuss this issue in more detail in the following chapters.

Fourth, the struggle between the old and the new, while generally scientific, seems irrelevant to art. However, this law covers all spheres of public life. It should be noted that even today in our country there is no clear struggle between tradition and innovation in the art of music, but there is a certain level of competition due to a certain level of social aesthetic needs and demands. Today it lives on three cognitive paradigms: traditional music, pop genre, classical music.

For example, traditional music, which has been preserved for thousands of years, has been extensively developed, but suddenly, since the middle of the twentieth century, it has been exposed to exogenous influences and underwent significant changes in the pop genre, or both.

Next, we will briefly dwell on the concept of tradition, based on its connection with the concepts of old, tradition, traditionalism, history, and conduct a logical structural analysis. Tradition is a broad concept in general.

According to dictionaries, "Tradition (lat. Traditio-transmission, transmission) is a universal form of assertion, approval and selection of any elements of socio-cultural experience, as well as a universal mechanism of its transmission, ensuring stable historical and genetic continuity in socio-cultural processes. Thus, what is transmitted (a certain amount of socio-cultural information that is recognized as important and necessary for the normal functioning and development of society and its subjects) and how this transfer is carried out, ie. communicative-translational-trans mutational method of human interaction between internal and intergenerational people within a particular culture (and relevant subcultures) based on a general understanding and interpretation of the previously accumulated meanings and meanings of this culture (and relevant subcultures). - as an integral mechanism of cultural development "[2].

"Tradition (from Latin tradition-transmission) is a social and cultural heritage passed down from generation to generation and in certain societies and social groups.

long time. Tradition is known as social rules, norms of behavior, values, ideas, customs, traditions and so on. b. these or other traditions in any society and in all spheres of public life "[3].

**Discussion.** "Tradition is a universal tool for the preservation, consolidation and selective preservation of socio-cultural experiences. Provides a resurrection of spiritual versions of the past in the modern system of real activity. That is, he connects the present and the future through the past and bases them on values. In the narrow sense, tradition is a system of values that exists spontaneously without the guidance of the state. Traditional cognition has no purpose or direction, because its purpose serves itself.

As we can see, tradition requires not only a constant that remains the same, but also a constant renewal of values and adaptation to the times. In the absence of a state directive, it is self-structured. For example, if we connect it with art, including music, then traditional music comes into play.

But the traditions themselves require modernity and uniqueness. It substantiates the structure of cultural identity. It also covers the relationship between Western and Eastern cultures and its continuity. Preservation of traditions can provide promising directions for the overall spiritual development of each people and nation. For example, I.N. Polonskaya notes that, in general, the development of tradition today is not only a post-Soviet problem, but also under the influence of right-wing radical forces in the West, and tradition has its own European creative heritage [5].

Traditions is closely related to the concept of this tradition. In this case, tradition is understood as a subject, traditionalism is understood as a predicate. For example, according to the definitions, "Tradition-1. Peculiarities of the pre-written worldview and the official ideology of traditional societies, consisting of the idealization and absolutization of tradition. 2. Socio-philosophical doctrine or individual conservative-reactionary ideas directed against the current state of culture and society and criticizing the state for deviating from the restored or specially created model, which is produced as an ideal socio-cultural model of historical origin and, therefore, preserved in a special educational building. In the second sense, it is a

sublimation and theoretical design of ideals, value systems, ideas that develop spontaneously and are consciously cultivated in societies that make specially prepared traditions their standard. [6].

Judging by such definitions, there is no information about the art of music. Tradition and traditionalism is a phenomenon with its own peculiarities in the art of music. Thus, we would like to note that the tradition includes not only the customs and traditions of a nation, but also aspects related to the art of music. Later, in the theory of general scientific knowledge, the dialectic of tradition and innovation was created as a kind of method.

And history coincides with that notion of tradition. He also supports the use of history, retrospective evidence and historical knowledge. The principles of history and tradition are the theoretical basis for the presentation of national art to the world. Historical means: "Historical ... The reliability of human life: something with a history is not an accident, but a way of life. History is not like the (completed) past, we must think that we are standing (unfinished) ... Man historically lives not only "given" to his historical circumstances, but to a certain extent relates to them. Thus, it belongs to its capabilities. [7].

An important role in the general historical position is played by the fact that the appearance of our past lives is associated with today's repetition. It is sometimes associated with the concept of historiography. In a negative sense, it is called conservatism, which means retreat. In the implementation of the traditional ethno-projects we are considering, some of the younger generation is indifferent to the field of traditional music and pays special attention to the genre of pop.

Our projects seem like conservatism to them. In fact, it is, firstly, the principle of national identity after independence, secondly, the revival of national archetypes, and thirdly, the principle that ensures the dialectical unity of tradition and innovation.

Patriotic, patriotic, high-spirited people always support the national culture, the national code. He also respects traditional music, respects it and understands its meaning and significance.

Now, if we weigh the traditions and innovations in the art of music on the basis of cultural studies, we can rely on the opinions of scholars who study it. We can classify them into three directions. The first is those who prefer tradition, the second is that they both want to be synchronized, and the third is that they pay more attention to innovation, even if they recognize history.

Those who prefer traditionalism sometimes seem to be more like old melodies and melodies of the past. According to their art critics, the melodies of Western music are alien to us, but in today's globalized world, the policy of multiculturalism requires us to be tolerant in respecting their culture as well. However, in general, he believes that traditional music should be respected. According to them, the foundations of national identity must be continued with the further development of this traditional music.

Artists such as Zhanar Aizhanova and Bekbolat Tleukhanov became known to the Kazakh art community not only theoretically, but also on the cognitive stage for their traditional performance skills. However, we will answer the question of whether their performances, which currently meet the needs of the audience, have slowed down in the following sections, and this situation requires a scientific and theoretical basis from the point of view of art criticism.

Others, who want the two to go synchronously, understand that tradition and innovation in the art of music are not absolutely balanced, but are guided by the principle of equality in their artistic views. This is one of the most pressing issues not only in Kazakhstan, but also in the development of world music.

This situation is not only present, but also a process that began in the early twentieth century. For example, the American jazz trumpet player, orchestra conductor, who lived from 1904 to 1884, was on tour in Kansas City and New York in the 1920s until 1954. Being the founder of orchestral and chamber swing, he created a refined piano style in the context of traditional instrumental blues, which was based on the boogie-woogie regimen.

The balance of tradition and innovation in the art of music has become a work of art synthesized in the country. However, during the synthesis, it seemed that both spheres should not be assimilated into each other. In addition, the compilation structure must retain its original appearance. For example, in some language-related films, it is now fashionable to mix Kazakh and Russian. Nowadays, this may be to the liking of some young people. But in our opinion, at some point, its meaning may disappear, its meaning and significance may decrease, or it may seem to remain the same.

This is not an ideology of multiculturalism in general, but works that we can call "dual-culturalism": Russian and Kazakh, there is no third language. So, "although the combined melodies of modern guitar and dombra are based on the unity of tradition and innovation, does it create a positive or negative meaning, or does it satisfy only temporary aesthetic tastes?" questions arise.



K.A. Ushakov explains the field of tradition and innovation in music differently. He notes that with the development of Russian culture, innovation is characterized by an understanding of the musical language: "The state of modern Russian culture can be defined as a situation similar to the decline: an intermediate link between partially exhausted musical language tools and methods of musical thinking. Its renewal can rise in two ways: the first is the renewal of musical thinking, which represents a turning point in musical consciousness from the reproduction and consumption of music to its active creation, and the understanding of musical creativity skills lost before new European trends were established; the second is to master the practice of creating music with new tools of musical language [8].

Of course, in those days, in the musical period that began around the middle of the twentieth century, jazz appeared on the stage to a certain extent. It is mainly rooted in the traditions of wind instruments: horn, saxophone, etc.

Innovation is not always a purely absolute or newly created world, but, as Ecclesiastes puts it, "not everything under the moon is new," or the nineteenth-century German philosopher F. Nietzsche, according to the theory of "Eternal Return", there are repetitive phenomena and processes in culture and art.

K.A. Ushakov goes on to analyze the continuity in the art world: "The system of academic music education plays an important role in the process of modernization of domestic music culture, the content of which must be changed in accordance with modern trends in world music. In addition, special attention should be paid to the education of children in the system of music education, which provides continuity and innovation in the development of music culture and creates ecological conditions of music culture: the formation of Russian standards and national forms of culture, performance of musical works "live" [9].

In fact, continuity and innovation in the art of music are a kind of unity. It sometimes appears as a deviation or decline, and sometimes it is seen as a positive and beneficial influence on the public consciousness in terms of perception and understanding by generations. In this regard, we can suggest the development of art in the context of tradition and innovation in music.

First, the conservative views of negative attitudes to innovation. They note that at some point the classic does not change and is a repetitive, continuous process. As mentioned above, jazz initially seemed incompatible. But he, too, in accordance with the requirements of the times, today, due to his originality and nature and aesthetic taste, increased the influence of his music, and in time reduced it. Without some nostalgia, the interest in jazz in the twentieth century is not very high.

Such a tradition is also associated with education, but we cannot say that the possibility and need to teach special disciplines in the field of jazz is very important. This is due to the fact that in the future there will be many more modernist trends.

Of course, jazz instruments have deep historical roots. It is not only artistic and cognitive. At times, his instruments were vital. Its main functions can be summarized as follows:

- Phenomenon in the form of alarms due to the breadth of sound acoustics. It is spread due to the current situation in the steppe, and the frequency is high. For example, the Kazakh film "Kyz Zhibek pen Tolegen" also shows the symbolic melodies of these instruments. This means that his melodies and voice are not alien to the Kazakh people. - It also has therapeutic benefits. Simply put, it can represent a specific feature of the oral cavity and its exercises, that is, as a kind of exercise of the muscles of the mouth;

- These instruments, in turn, once played a vital role. For example, the development of acoustic space, the transmission of information, an effective tool for hunting, etc. During the hunt, they are removed from the woods, etc. Legend has it that it was used to intimidate people and drive them to the plains. This means that jazz wind instruments have a rhythm that can affect the psyche of not only humans but also animals quickly, rapidly and shockingly.

- Jazz-rock, which appeared later, also established the unity of the traditional field and innovation in this art of music. In fact, in our opinion, this industry arose from the modernization of jazz instruments and their transfer to rock formats. It also became a pop scene synthesized with other instruments.

B. Konen in "Legend and the Reality of Jazz", G. Schneerson in "American Music", E. Denisova in "Jazz and New Music" noted that it is powerful and has its own place in the context of social aesthetic needs and demands. Their general ideas were devoted to the promotion of the jazz industry and the psychotechnics of its perception.

Rhythm and blues are one of the internal dimensions of jazz. Firstly, it has a multi-rhythm, and secondly, there are lado-rhythmic structures of creativity. The transition of jazz music to multi-rhythm is due not only to the small octave system or the simplicity of the instrument, but also to the rapid change of rhythms.

It should be noted that its influence on the opera's symphonic music is due to the fact that the preservation of the traditional salad, while the second light arrangements are accompanied by a wave of innovation. In fact, in the art of jazz, on the one hand, classical music is not ruled out. For example, the heavy metal style of pop music is a departure from the classics. Because, in our opinion, its historical roots and the need to accept it are deeply rooted.

Completion in the field of jazz innovation and traditional music. Wind instruments have been developed not only by the Turkic peoples, but also as a cognitive guide used at the world level.

**Conclusion.** The bottom line is that we can create the philosophical, psychological, sociological, political, art foundations of the traditional field of music and innovation on the basis of interdisciplinary communication.

We spread the philosophical rationale based on the ideas of world scientists. French philosopher of the twentieth century A. In his Essay on the Absurd, Camus emphasizes the futility of human life and the fact that man is tired of it, and then it requires aspirations for innovation and other changes. [10].

So, by analogy, not only jazz music, but other innovations are likely to be a manifestation of boredom from the old traditional field. On the understanding of the meaninglessness of life by mankind Based on the idea of Camus, if we copy (project) it into the art of music, the search for innovation does not depend on what field or style it is, it always needs to meet the aesthetic and cognitive needs of mankind in other formats. In our opinion, the desire for innovation in music stems from this boredom.

And now, we will explain its psychological and psychoanalytic rationale as follows, based on the views of scientists. In the doctrine of psychoanalysis of the twentieth century, even in his idea of "escape from life" is constantly in need of innovation and tired of the old ways of life. According to E. Fromm's idea, the escape from life and freedom takes many forms. [11].

It turns out to be a set of unconscious protests against the realities of the times. For example, the subculture and counterculture of young people is a manifestation of unconscious aspirations to change the course of life in a different context.

According to Z. Freud and K.G. Jung's concept of sublimation, the sexual instinct in a person sometimes shifts to different actions and goals in life. Therefore, humanity unconsciously sublimates [12]. This means that he is eager to shift his libido to other formats and does not consciously feel it.

If we apply this pattern to the topic we are talking about, new pragmatics will emerge. The reality of the time always strives for objective truth. From a scientific, artistic and cognitive point of view, life is higher than the reality of the world. Z. According to Freud, libido is constantly changing into other formats, but under it there are always manifestations of sexual instinct. For example, dancing to music is an act of satisfying sexual instinct on a certain scale.

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#### **ДӘСТҮРЛІ САЛА ЖӘНЕ МУЗЫКАДАҒЫ ИННОВАЦИЯ: ӨНЕРДІ ТАНЫМ ТЕОРИЯСЫ НЕГІЗІНДЕ ОҚУ**

**Аннотация.** Бұл мақалада музыкадағы дәстүрлер мен жаңашылдықты зерттеудің өзіндік әдістемесі қолданылады. Атап айтқанда, мәдени, философиялық және психологиялық тамырлар пәнаралық негізде қысқаша байытылды. Дәстүр мен жаңашылдық үйлескенімен, кейде ескі мен жаңаның арасында бақталастық болатынын атап өткен жөн. Бірақ ғылым теориялық тұрғыдан оның өсіп келе жатқан және қазіргі ұрпақтың әлеуметтік қажеттіліктері мен эстетикалық талғамына сәйкес құрылғандығын саралады. Фрейд сияқты ойшылдардың шығармашылығынан музыкадағы жаңашылдықтың пайда болуының негізгі себептері анықталды. Оның уақыт шындығына байланысты басқа ауқымда өзгеруі ықтимал екендігі джаз өнеріне байланысты мысалдармен дәлелденді.

Дәстүрлі музыка мен инновация саласын зерттеу үшін алдымен оның әдістемелік және теориялық негіздерін қарастырамыз. Бұл өз кезегінде «даму», «дәстүр», «жаңа», «инновация» және т.б. тұжырымдамалық концепцияларға назар аударып, жағдайды мәселеге байланысты түсіндіру қажет. Сонымен қатар дәстүрлі салаға және инновация өнеріне қатысты философиялық, мәдени, әлеуметтанушылық, көркемдік және т.б. мәселелер бар.

Адамның дамуы әрқашан ескіні жаңасымен алмастыру процесінде болады.

Бұл ескінің кейбір элементтерін сақтай отырып, жаңашылдықты қабылдау дегенді білдіреді. Бірақ ескінің қаншалықты сақталатынын, жаңасының бір құбылыста қаншалықты болатынын анықтайтын нақты барометрлер жоқ. Кейбір салалар ескі деңгей мен салмақта үстемдік етсе, кейбір салаларда оның көптеген элементтері жоғалып, аз ғана деңгей қалдырады, ал инновация басым болады. Бұл құбылыс тек мәдениет пен өнер саласында ғана емес, қоғамдық өмірдің барлық бөліктерін қамтитын заң түрі.

**Түйін сөздер:** дәстүр, жаңашылдық, даму, джаз, қазіргі заманғы мәдениет, эстетикалық талғам.

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### ТРАДИЦИОННАЯ СФЕРА И ИННОВАЦИИ В МУЗЫКЕ: ИЗУЧЕНИЕ ИСКУССТВА НА ОСНОВЕ ТЕОРИИ ПОЗНАНИЯ

**Аннотация.** В данной статье автор использует свою методологию изучения традиций и новаторства в музыке. В частности, культурные, философские и психологические корни были проанализированы через призму междисциплинарной основы. Несмотря на то, что традиции и новаторство находятся в гармонии, следует отметить, что иногда между старым и новым идет здоровая конкуренция. Но наука теоретически выделила, что она создается в соответствии с социальными потребностями и эстетическими вкусами подрастающего и современного поколения. По творчеству таких мыслителей, как Фрейд были выявлены основные причины появления новаторства в музыке. То, что оно, вероятно, изменится в ином масштабе в зависимости от реалий того времени, подтверждено примерами, относящимися к джазовому искусству.

Чтобы изучить область представленной традиционной музыки и инноваций, мы сначала рассмотрим также ее методологические и теоретические основы. Это, в свою очередь, означает «развитие», «традиции», «новое», «новаторство» и т.д. Необходимо сосредоточиться на концептуальных концепциях и объяснить ситуацию применительно к данной проблеме. Существуют также философские, культурные, социологические, художественные и другие вопросы, связанные с традиционной областью и искусством новаторства.

Человеческое развитие всегда находится в процессе замены старого новым.

Это означает принятие инноваций при сохранении некоторых элементов старого. Но нет никаких конкретных барометров, чтобы определить, сколько старого будет сохранено, сколько нового произойдет в том же явлении. В то время как в некоторых отраслях преобладает уровень и вес старых, в некоторых отраслях теряются многие элементы и остается лишь небольшой уровень, и преобладают инновации. Это явление представляет собой своего рода закон, охватывающий все стороны общественной жизни, а не только в сфере культуры и искусства.

**Ключевые слова:** традиция, новаторство, развитие, джаз, современная культура, эстетический вкус.

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