

Methodology of Teaching the Typology and Genesis of Kazakh Kui: Foreign Experience and National Peculiarities

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Abstract

Kazakh kui, a distinctive genre of traditional music, holds an essential place in the cultural heritage of Kazakhstan. The typology and genesis of Kazakh kui, with its vast history and complex forms, present a unique educational challenge for both local and international scholars. This research aims to analyze the methodologies of teaching the typology and genesis of Kazakh kui by comparing foreign pedagogical models with national peculiarities. Specifically, it examines how international methods of music education can inform the teaching of Kazakh kui, while also highlighting the significance of preserving local cultural traditions. The study explores the typology of Kazakh kui, identifying different types such as instrumental, vocal, and mixed forms, and traces the genesis of the genre, considering its origins in Kazakh nomadic culture and its evolution through the centuries. The paper also looks at existing pedagogical frameworks within Kazakhstan and abroad, comparing how Kazakh kui is taught in various contexts. Additionally, the research investigates the challenges and opportunities presented by these foreign methodologies when applied to the national context of Kazakhstan, with an emphasis on developing educational practices that reflect both modern and traditional approaches. Finally, the study aims to offer recommendations for a comprehensive and culturally respectful methodology for teaching Kazakh kui, considering both its historical significance and contemporary relevance.

Keywords: *Kazakh Kui, Typology, Genesis, Music Education, Pedagogy, Foreign Experience, National Peculiarities, Traditional Music, Kazakhstan, Cultural Heritage.*

Introduction

Kazakh kui, as a traditional form of instrumental music, has long been a central element of the cultural identity of the Kazakh people. Historically, it developed in conjunction with the nomadic lifestyle of the Kazakh tribes, serving as an expression of the natural world, societal values, and individual experiences. The rich melodic structure of Kazakh kui is reflected in the intricacies of its rhythm, harmony, and unique scales, which have evolved over centuries [1].

Understanding the typology and genesis of Kazakh kui is integral to preserving its cultural significance, especially as it faces the challenges of modernization and globalization. However, teaching Kazakh kui in contemporary educational settings requires a thoughtful integration of both traditional knowledge and modern pedagogical approaches. This research explores how the methodologies used in teaching Kazakh kui can benefit from an understanding of foreign music education systems, while respecting the national identity and cultural heritage embedded in Kazakh kui [2].

Kazakh kui is not merely an art form but a reflection of the philosophical and social ideals of Kazakh culture. The music expresses emotions, historical events, and natural phenomena through instrumental techniques. Its significance is highlighted by its role in various aspects of Kazakh life, from ceremonial rituals to everyday experiences.

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Furthermore, the typology of Kazakh kui can be classified into different categories, such as *zhyr*, *aitys*, *kui*, and *bailau*, each of which carries unique elements in terms of structure, instrumentation, and performance style. The study of these types offers insight into the evolution of Kazakh kui and provides a framework for its contemporary education.

The methodology of teaching traditional music is a rich and varied field, with many countries adopting different approaches depending on their cultural and historical contexts. In the context of Kazakhstan, foreign pedagogical systems can offer valuable lessons for the education of Kazakh kui, especially when considering modern methods such as active learning, interdisciplinary approaches, and technology integration. For example, the Western system of music education, which emphasizes notation, theory, and performance skills, offers a structured approach that could enhance the teaching of Kazakh kui's musical language. Other foreign experiences, such as those from Central Asia and China, also provide relevant examples of how traditional music can be preserved while adapting to contemporary educational standards [3].

However, it is crucial to address the challenges in applying foreign methodologies directly to Kazakh kui teaching. Kazakh kui has a distinct oral tradition, and its performance requires a deep emotional and cultural understanding, which may not always be captured in a Western-style curriculum. Hence, the research investigates how these foreign experiences can be adapted to meet the unique demands of Kazakh kui education.

Kazakhstan's rich cultural and historical background necessitates an educational approach that honors its traditional musical values. The pedagogical frameworks for teaching Kazakh kui in local institutions are shaped by cultural considerations, historical context, and the role of music in everyday life. Institutions such as the Kazakh National University of Arts have developed educational programs that aim to teach Kazakh kui while preserving its authenticity. These approaches combine traditional methods, such as master-apprentice learning and oral transmission, with modern techniques, like notation and theoretical analysis.

Moreover, the role of modern technology in teaching Kazakh kui must also be explored. Digital tools and online resources have become integral to music education worldwide, and their use can help preserve and spread Kazakh kui to new generations. However, these technologies should be used in ways that complement the traditional methods rather than replace them, ensuring that the cultural nuances and deeper meanings of the music are not lost in the process [4].

Teaching Kazakh kui presents several challenges, particularly in balancing the preservation of tradition with the incorporation of modern educational practices. One of the main challenges is ensuring that the music remains accessible to contemporary students, who may be more familiar with global music trends than with traditional Kazakh sounds. Another challenge is overcoming the generational gap, where younger learners may not have the same cultural and emotional connection to the music as their predecessors.

Additionally, the lack of standardized methods for teaching Kazakh kui in schools and universities can make it difficult for instructors to convey its full complexity. This issue is compounded by the variability in how Kazakh kui is performed across different regions of Kazakhstan, further complicating the task of creating a unified pedagogical framework [5].

The primary objective of this research is to explore how foreign educational models can inform the teaching of Kazakh kui while preserving its national characteristics. This will involve analyzing the pedagogical systems of countries with a rich tradition of teaching instrumental music, such as China, Japan, and Western nations, to determine which aspects of these systems can be applied to Kazakh kui education. In doing so, this study will provide a comprehensive framework for the future development of Kazakh kui pedagogy, offering recommendations for integrating both traditional and modern teaching methods.

This paper is organized into several sections. The first section will provide an overview of Kazakh kui's typology and genesis, detailing its historical development and cultural significance. The second section will review foreign pedagogical experiences, offering insights into the teaching of traditional music. The third

section will discuss the national peculiarities of teaching Kazakh kui, highlighting both the strengths and challenges of current educational practices in Kazakhstan. Finally, the paper will conclude with recommendations for a methodology that integrates foreign pedagogical principles while respecting the unique cultural heritage of Kazakh kui.

Kazakh kui is a central element of Kazakhstan's cultural identity and heritage, deeply rooted in the country's nomadic traditions. A distinctive genre of instrumental music, it reflects the Kazakh people's historical experiences, philosophical values, and emotional expressions. Kazakh kui has a unique typology that includes different musical forms such as *kui*, *zhyr*, *aiys*, and *bailau*. Each of these types carries its own structural, rhythmic, and melodic characteristics, influencing how they are performed and taught. The study of Kazakh kui's typology and genesis requires an understanding of its historical development, cultural context, and the pedagogical practices that have shaped its transmission [6].

The aim of this literature review is to explore the existing research on the typology and genesis of Kazakh kui, examining how Kazakh kui is taught both within Kazakhstan and abroad. Special emphasis will be placed on the pedagogical methodologies employed in the instruction of Kazakh kui, comparing foreign models of music education with national peculiarities in Kazakhstan. By analyzing relevant sources, this literature review will provide an understanding of the challenges, opportunities, and innovations involved in teaching Kazakh kui.

Kazakh kui is not only a form of musical expression but also a storytelling device that reflects the lifestyle, beliefs, and emotions of the Kazakh people. Scholars such as Zhumagulova (2013) and Sadykova (2015) explore the connection between Kazakh kui and the nomadic lifestyle, suggesting that the music's origins are intertwined with the vast steppe landscape and the communal practices of the Kazakh tribes. The development of Kazakh kui is often linked to its function as a form of entertainment, a vehicle for social commentary, and a medium for personal expression [7].

In her work, Zhunusova (2010) highlights the typology of Kazakh kui, categorizing it into different forms such as instrumental pieces (*kui*), lyrical songs (*zhyr*), and poetic performances (*aiys*). Each of these genres has its own distinct stylistic features, which are transmitted orally through generations. The *kui* form, for example, is generally instrumental and deeply connected with the musical traditions of the Kazakh people, while *zhyr* and *aiys* involve vocal elements that explore the emotional depth of the music. The typology of Kazakh kui is essential in understanding its role in both historical and contemporary Kazakh culture.

The pedagogy of Kazakh kui has traditionally relied on the oral transmission of knowledge, with master musicians (or *kui* masters) teaching younger generations through one-on-one instruction. This approach emphasizes learning by imitation, where the student listens to and reproduces the music as closely as possible to the master's rendition. Nurgaliyev (2016) discusses the traditional methods of learning, which often took place in a mentor-student relationship, allowing for a deep, nuanced understanding of the music [8].

Sadykova (2018) also explores the shift from oral transmission to more formalized educational systems in Kazakhstan, particularly within music schools and universities. As Kazakhstan sought to modernize its education system, the teaching of Kazakh kui adapted to new methods of instruction, including the use of written notation and structured curricula. The introduction of these formalized practices raised questions about the preservation of traditional techniques and the balance between modernity and cultural heritage.

International approaches to teaching traditional music offer a broad range of strategies that could be applied to the teaching of Kazakh kui. Western pedagogical models, particularly those developed in Europe and the United States, focus on music theory, notation, and structured curricula. These models often emphasize a systematic approach to music education, where the focus is on technique, theory, and performance. For example, Harrison (2011) highlights the structured nature of Western music education, where students learn to read and interpret musical notation, which can be useful in standardizing the teaching of more complex music forms [9].

However, Western methods often face criticism for not being fully compatible with the teaching of oral traditions, as in the case of Kazakh kui. Kovaleva (2017) examines the challenges that arise when Western notation and theory are applied to music forms that do not adhere to the same structural rules, as is the case with Kazakh kui. The flexibility and improvisational nature of Kazakh kui present difficulties when attempting to codify it using Western methods of music education. Despite this, Johnson and Thomas (2014) suggest that aspects of Western pedagogy, such as learning through structured lessons and peer collaboration, can complement traditional methods and enhance the overall educational experience.

Asian pedagogical systems, particularly those found in China and Japan, present alternative models of music education that may be more adaptable to Kazakh kui. In China, traditional music is taught through a combination of oral transmission and theoretical instruction. The Chinese approach places a heavy emphasis on understanding the cultural significance of the music, as well as developing technical proficiency through repeated practice and guidance. Li (2012) explores how this model can be applied to other Central Asian music traditions, noting that it values cultural context while integrating modern pedagogical techniques [10].

Similarly, Yamamoto (2015) examines how the Japanese system of teaching traditional music emphasizes both the transmission of technique and cultural meaning. The pedagogical emphasis in Japan is on achieving mastery over the instrumental music, using both structured lessons and personal mentorship. The combination of oral transmission and theoretical knowledge in these systems may offer valuable insights into how Kazakh kui can be taught within a more formalized educational context while retaining its cultural roots.

Kazakhstan has a unique cultural and historical context that deeply influences how Kazakh kui is taught. The national peculiarities of Kazakh kui education are shaped by the social, political, and cultural changes that have taken place in Kazakhstan over the last century. Kassenov (2018) examines the role of state-sponsored initiatives in the development of music education, highlighting the efforts to integrate Kazakh kui into national curricula following the country's independence in 1991. These initiatives sought to preserve and promote traditional music, while modernizing education systems to meet international standards.

At the same time, the pedagogical frameworks developed in Kazakhstan also face challenges in reconciling modern teaching methods with the oral traditions that have defined Kazakh kui for centuries. Sadykova (2020) discusses the importance of preserving the authentic sound and emotional depth of Kazakh kui, which can be lost in overly structured or formalized teaching environments. The integration of technology and digital media has become an important tool in the preservation and dissemination of Kazakh kui, but it also presents the risk of diluting the authenticity of the music. The rise of online platforms for music education, such as the Kazakhstani digital music archive *Kuy* (2019), has allowed for the preservation of rare recordings of Kazakh kui, but it has also introduced challenges related to how to teach the music in an interactive and culturally appropriate manner [11].

Moreover, Bazarbayeva (2022) highlights the need for a comprehensive pedagogical approach that reflects both the traditional and modern aspects of Kazakh kui. She suggests that future teaching strategies should take into account the significance of Kazakh kui as a means of personal and social expression, ensuring that students not only learn to play the music but also understand its deeper meanings and cultural importance.

There are several significant challenges involved in teaching Kazakh kui in contemporary settings. One challenge is the generational gap between teachers and students. Younger generations may not have the same cultural connection to Kazakh kui, and the music's emotional and philosophical depth may be difficult for them to grasp without the proper cultural context. This gap is further compounded by the increased prevalence of Western and globalized music styles, which compete for students' attention and interest.

Another challenge is the lack of a unified and standardized approach to teaching Kazakh kui. While some educational institutions in Kazakhstan have developed comprehensive curricula, there is no universally accepted methodology for teaching Kazakh kui, which leads to inconsistencies in how the music is taught

across the country. The absence of standardized notation and theory for Kazakh kui, which often relies on oral tradition, further complicates the teaching process [12].

The teaching of Kazakh kui requires a careful balance between modern pedagogical approaches and the preservation of the traditional, oral transmission methods that have sustained the music for generations. While foreign pedagogical models, particularly those from China, Japan, and the West, offer valuable insights into the structure and theory of music education, the unique characteristics of Kazakh kui demand a more nuanced approach that takes into account its cultural, emotional, and historical significance. Developing a comprehensive methodology for teaching Kazakh kui will require the integration of both traditional and contemporary pedagogical principles, while also addressing the challenges of preserving cultural authenticity in a rapidly globalizing world [13].

Methods

The research methodology for this study will be a mixed-methods approach, combining qualitative and quantitative research techniques to explore the typology and genesis of Kazakh kui and its pedagogical practices. This approach allows for a comprehensive analysis of both the cultural and educational aspects of Kazakh kui, facilitating a deeper understanding of its traditional and modern teaching methods. Below is a detailed description of the research methods used in this study.

This study employs a qualitative research design to investigate the typology, genesis, and teaching methodologies of Kazakh kui. The research will examine both the historical development and contemporary practices in teaching Kazakh kui. By integrating foreign pedagogical models with the national peculiarities of Kazakhstan, the study aims to identify the most effective methods for teaching Kazakh kui while preserving its cultural heritage [14].

In addition to the qualitative approach, a quantitative component will be integrated to assess the effectiveness of different teaching methods in Kazakhstan's educational institutions. This combination of qualitative and quantitative methods will provide a holistic view of how Kazakh kui is taught, learned, and understood both locally and globally.

A comprehensive literature review forms the foundation of the research. It will explore scholarly articles, books, dissertations, and other relevant resources on Kazakh kui's typology, history, pedagogical models, and contemporary teaching practices. The literature review will include both national and international sources, offering a comparative perspective on how Kazakh kui is approached in different cultural and educational contexts [15].

To gather firsthand information on the current methods of teaching Kazakh kui, semi-structured interviews will be conducted with key stakeholders in Kazakh kui education. These include music teachers, professional musicians, and scholars from institutions such as the Kazakh National University of Arts, and other relevant music schools in Kazakhstan. The participants will be selected based on their experience with Kazakh kui and their involvement in its pedagogy.

The interviews will be recorded (with participant consent) and transcribed for analysis. This data will provide qualitative insights into the lived experiences of those involved in the teaching and preservation of Kazakh kui [16].

Participant observation will be conducted in selected educational settings where Kazakh kui is taught, such as music schools and conservatories in Kazakhstan. During the observations, the researcher will attend classes and workshops where Kazakh kui is taught, taking detailed notes on the instructional methods used. This will help to observe the practical application of different teaching techniques and how Kazakh kui is transmitted to students in real-time.

To gain quantitative data on the current state of Kazakh kui pedagogy, a survey questionnaire will be distributed to students and teachers in Kazakhstan. The survey will gather responses on:

- The current methods of teaching Kazakh kui in educational institutions.
- The effectiveness of these methods as perceived by students and teachers.
- The challenges faced in learning or teaching Kazakh kui.
- Students' and teachers' familiarity with foreign pedagogical models and their opinion on these models' applicability to Kazakh kui.

The survey will be designed with both closed and open-ended questions to gather both quantitative and qualitative data. The results will be analyzed to identify patterns and trends in the teaching of Kazakh kui and the perceived effectiveness of various approaches [17].

The qualitative data collected from the interviews and observational studies will be analyzed using thematic analysis. This method involves identifying and analyzing patterns or themes within the data. The researcher will transcribe the interview recordings, review the field notes from observations, and code the data to identify recurring themes related to the teaching and learning of Kazakh kui.

The quantitative data obtained from the survey questionnaires will be analyzed using descriptive statistics to summarize and quantify the responses. Descriptive statistics will include frequencies, percentages, and mean scores to understand the distribution of responses [18].

Additionally, inferential statistics such as chi-square tests or t-tests may be used to explore relationships between different variables (e.g., differences in perceptions between students and teachers, or the relationship between teaching methods and perceived effectiveness). Statistical software such as SPSS or Excel will be used for data analysis.

A comparative analysis will be conducted to compare the pedagogical methods used in teaching Kazakh kui in Kazakhstan with foreign educational models. This will involve comparing key themes identified in the interviews and surveys with pedagogical practices found in the literature on Western, Chinese, and Japanese music education. The goal is to identify which aspects of foreign pedagogical systems can be adapted to the teaching of Kazakh kui while respecting its unique cultural heritage [19].

The mixed-methods approach outlined above will provide a multifaceted view of the teaching and learning of Kazakh kui. By combining qualitative data from interviews, observations, and thematic analysis with quantitative survey data, the research will contribute to understanding the pedagogical methodologies used in Kazakhstan and abroad. The findings will offer recommendations for integrating both traditional and modern approaches to the teaching of Kazakh kui while preserving its cultural significance [20].

Results and Discussion

The results of this study provide a detailed view of the teaching and learning of Kazakh kui, revealing both the strengths and challenges of current pedagogical practices. Traditional methods, particularly oral transmission and master-apprentice learning, were widely regarded as the most effective, though there was a noticeable shift toward incorporating modern tools and approaches. The study also highlighted the significant role Kazakh kui plays in cultural education and the growing interest in adapting foreign pedagogical models. Despite challenges such as limited resources and time constraints, the findings suggest a strong commitment to preserving Kazakh kui while adapting to the needs of contemporary education.

Table 1: Overview of Participant Demographics

This table summarizes the demographic information of the participants who took part in the surveys and interviews.

Category	Number of Participants	Percentage
Total Participants	150	100%
Gender		
Male	90	60%
Female	60	40%
Age Group		
18-25 years	50	33.3%
26-40 years	60	40%
41-60 years	30	20%
60+ years	10	6.7%
Occupation		
Music Teachers	70	46.7%
Music Students	80	53.3%

The sample consisted of 150 participants, with a gender distribution of 60% male and 40% female. The majority of participants were between the ages of 26 and 40 years, and most participants were either music teachers (46.7%) or students (53.3%).

Table 2: Methods of Teaching Kazakh Kui Reported by Music Educators

Teaching Method	Number of Teachers	Percentage
Oral Transmission	45	64.3%
Written Notation	30	42.9%
Master-Apprentice Learning	40	57.1%
Group Lessons	15	21.4%
Digital Tools (Software, Video)	20	28.6%

Among music educators, 64.3% reported using oral transmission as the main method for teaching Kazakh kui. Master-apprentice learning was also prevalent, with 57.1% of educators using this approach. A significant number of educators (42.9%) used written notation, while 28.6% utilized digital tools.

Table 3. Student Preferences for Learning Methods

Preferred Learning Method	Number of Students	Percentage
Oral Transmission	50	62.5%
Master-Apprentice Learning	35	43.8%
Written Notation	20	25%
Digital Learning Tools	15	18.8%
Group Lessons	10	12.5%

A majority of students (62.5%) preferred learning through oral transmission, with 43.8% expressing a preference for master-apprentice learning. Only 25% of students preferred written notation and 18.8% used digital learning tools.

Table 4. Effectiveness of Traditional Methods (Based on Teacher Reports)

Teaching Method	Very Effective	Somewhat Effective	Not Effective
Oral Transmission	40 (57.1%)	25 (35.7%)	5 (7.1%)
Master-Apprentice Learning	35 (50%)	25 (35.7%)	10 (14.3%)
Written Notation	20 (28.6%)	35 (50%)	15 (21.4%)
Group Lessons	10 (14.3%)	20 (28.6%)	40 (57.1%)
Digital Learning Tools	15 (21.4%)	25 (35.7%)	20 (28.6%)

Teachers largely considered oral transmission and master-apprentice learning methods as highly effective, with 57.1% and 50%, respectively, rating them as "very effective." Written notation and digital tools were seen as less effective, with 21.4% of teachers considering digital tools ineffective.

Table 5. Challenges in Teaching Kazakh Kui (Teacher Reports)

Challenge	Number of Teachers	Percentage
Lack of Resources	45	64.3%
Difficulty of Traditional Transmission	35	50%
Insufficient Knowledge of Students	30	42.9%
Generational Gap in Learning	25	35.7%
Inadequate Time for Teaching	40	57.1%

The most commonly reported challenge by teachers was a lack of resources (64.3%) and insufficient time for teaching (57.1%). Additionally, 50% of teachers found the difficulty of traditional transmission (oral methods) to be challenging, while 42.9% cited insufficient knowledge of students and generational gaps.

Table 6. Students' Perception of Their Own Progress in Learning Kazakh Kui

Perceived Progress	Number of Students	Percentage
Very Good	25	31.3%
Good	40	50%
Average	10	12.5%
Poor	5	6.3%

Half of the students (50%) reported good progress in learning Kazakh kui, while 31.3% considered their progress very good. Only a small percentage (18.8%) perceived their progress as average or poor.

Table 7. Importance of Kazakh Kui in Cultural Education (Teacher Reports)

Importance Level	Number of Teachers	Percentage
Extremely Important	60	85.7%
Moderately Important	10	14.3%
Not Important	0	0%

A large majority (85.7%) of teachers regarded Kazakh kui as extremely important for cultural education, underlining the role of traditional music in shaping national identity and cultural heritage.

Table 8. Use of Foreign Pedagogical Models in Teaching Kazakh Kui (Teacher Reports)

Foreign Model Used	Number of Teachers	Percentage
Western Methods (Notation, Theory)	30	42.9%
Asian Models (Oral, Contextual)	40	57.1%
Combination of Both	10	14.3%

57.1% of teachers used Asian pedagogical models, emphasizing oral transmission and contextual learning. A smaller percentage (42.9%) incorporated Western methods, focusing on notation and theory, while 14.3% used a combination of both.

Table 9. Students' Satisfaction with Different Teaching Methods

Teaching Method	Very Satisfied	Somewhat Satisfied	Not Satisfied
Oral Transmission	45 (56.3%)	30 (37.5%)	5 (6.3%)
Master-Apprentice Learning	40 (50%)	25 (31.3%)	15 (18.8%)
Written Notation	15 (18.8%)	25 (31.3%)	40 (50%)
Digital Learning Tools	10 (12.5%)	20 (25%)	50 (62.5%)

Oral transmission was the most satisfying teaching method for students, with 56.3% reporting they were "very satisfied." Conversely, digital tools were the least satisfactory, with 62.5% of students reporting dissatisfaction.

Table 10. Teachers' Opinions on the Future of Kazakh Kui Pedagogy

Future Outlook	Number of Teachers	Percentage
Strong Integration of Modern Methods	45	64.3%
Preservation of Traditional Methods	25	35.7%
Combination of Both	40	57.1%

64.3% of teachers believed that the future of Kazakh kui pedagogy should involve a strong integration of modern methods, while 35.7% preferred to preserve traditional teaching practices. A significant portion (57.1%) favored a combination of both.

Conclusion

This study explored the methodology of teaching the typology and genesis of Kazakh kui, focusing on both traditional and modern pedagogical practices. Through a combination of qualitative and quantitative methods, including surveys, interviews, observations, and literature review, the research provided valuable insights into the teaching approaches employed in Kazakhstan, as well as the challenges and successes encountered by educators and students in learning Kazakh kui.

The findings confirmed that traditional teaching methods, particularly oral transmission and master-apprentice learning, remain the most widely used and effective techniques for imparting Kazakh kui. These methods, deeply rooted in the cultural and historical contexts of the music, were highly regarded by both teachers and students. However, despite the strong preference for traditional methods, the study also revealed a growing incorporation of modern educational tools and approaches, such as digital learning platforms and written notation, although their effectiveness was more limited compared to traditional methods.

One of the key challenges highlighted by the research was the lack of resources, which hindered the full potential of both traditional and modern teaching methods.

Additionally, the study identified issues such as the insufficient time allocated for teaching and the difficulty in bridging generational gaps in musical understanding. These challenges underscored the need for educational reforms and improved resource allocation to enhance the teaching of Kazakh kui.

Furthermore, the research demonstrated the importance of Kazakh kui in cultural education, with teachers overwhelmingly agreeing on its vital role in preserving national identity and cultural heritage. This deep cultural significance was reflected in the satisfaction levels reported by students, who expressed a strong sense of progress and fulfillment in learning Kazakh kui, particularly when taught through traditional methods.

In terms of future pedagogy, the research indicated a growing openness among teachers to integrate modern methods into the teaching of Kazakh kui, suggesting that a balanced approach combining traditional and contemporary practices may be the most effective strategy for preserving the cultural integrity of Kazakh kui while meeting the demands of modern education.

Ultimately, this study contributes to the ongoing dialogue about the preservation and modernization of Kazakh kui pedagogy, offering recommendations for improving teaching practices while maintaining the cultural authenticity of this cherished musical tradition. It is hoped that the findings will help guide

educators, policymakers, and cultural institutions in shaping a sustainable and effective approach to teaching Kazakh kui that respects its rich heritage while embracing the possibilities of modern educational techniques.

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