

Mukasheva A.
**Foundation of System of Musical
Education in Kazakhstan:
Historical Aspect**

This article describes the history of formation and development of music education in Kazakhstan. Based on historical data, the author presented the main aspects of the development of music education, since music schools—third graders from the Conservatory named after Kurmangazy. Also, in the article are asked the questions of professional training in music schools. In particular, it is noted that the system of mass musical education, a significant place belongs to the children music schools, which are associated with additional education. Citing the example that in Kazakhstan there are two types of music schools: children’s music school—seven years (elementary music education) and average eleven-year special music school (the initial stage in the preparation of professional musicians and experts in music). It is argued that music education at music school focused on mastery of a specific set of knowledge, skills and abilities required for the performance of music or any other active musical activities, at the same time, it includes the development of playing a musical instrument, ear training through special exercises, the acquisition of some theoretical and historical knowledge about music and musical culture of different countries.

Key words: musical education, musical culture, music school, music career, music-making.

Мұқашева А.
**Қазақстанда музыкалық
білім берудің негіздері:
тарихи аспект**

Мақалада Қазақстандағы музыкалық білім берудің қалыптасуы мен даму тарихынан үзінді беріледі. Автор құжаттарға сүйене отырып жетіжылдық музыкалық мектептерден бастап Құрманғазы атындағы консерваторияға дейін білім беру жүйесін талдайды. Музыкалық мектептерге білікті маман дайындау мәселесі де мақалада кең таралған. Сондай-ақ, жаппай музыкалық білім беру мен тәрбие жүйесінде қосымша білім берумен байланысты айрықша орында балалар музыкалық мектебі алатыны атап көрсетіледі. Қазақстанда музыкалық мектептердің екі типі бар екендігі мысалға келтіріледі: балаларға арналған музыкалық мектептер – жеті жасарлар (бастапқы музыкалық білім) және он бір жылдық орта арнайы музыкалық мектептер (музыка саласында кәсіби музыканттар мен мамандарды даярлаудағы бастапқы кезең). Музыкалық мектептердегі музыкалық білім музыканы орындау үшін қажет нақты білім, білік және дағдылар жиынтығын меңгеруге бағытталатыны, сонымен қатар, ол өзіне музыкалық аспаптарда ойнауды игеруді, арнайы жаттығулар жүйесі арқылы естуді дамытуды, түрлі елдердегі музыкалық мәдениет пен музыка жайлы кейбір теориялық және тарихи білімдерді меңгеруді кіріктіретіні нақтыланады.

Түйін сөздер: музыкалық білім, музыкалық мәдениет, музыкалық мектеп, музыкалық әрекет, музыка ойнау.

Мукашева А.
**Основы системы
музыкального образования
в Казахстане: исторический
аспект**

В статье рассмотрена история становления и развития музыкального образования в Казахстане. Опираясь на архивные данные, автор представил основные моменты развития музыкального образования, начиная с музыкальных школ—семилеток до консерватории имени Курмангазы. Также в статье рассматриваются вопросы подготовки профессиональных кадров для музыкальных школ. Отмечается, что в системе массового музыкального образования и воспитания значительное место принадлежит детским музыкальным школам, которые связаны с дополнительным образованием. Приводится в пример, что в Казахстане существует два типа музыкальных школ: детские музыкальные школы—семилетки (начальное музыкальное образование) и средние специальные музыкальные одиннадцатилетние школы (начальный этап в подготовке профессиональных музыкантов и специалистов в области музыки). Утверждается, что образование в музыкальной школе направлено на овладение определенным набором знаний, умений и навыков, необходимых для исполнения музыки или любой другой активной музыкальной деятельности. В то же время, оно включает в себя освоение игры на музыкальном инструменте, развитие слуха через систему специальных упражнений, приобретение некоторых теоретических и исторических знаний о музыке и музыкальной культуре различных стран.

Ключевые слова: музыкальное образование, музыкальная культура, музыкальная школа, музыкальная деятельность, музицирование.

**FOUNDATION OF
SYSTEM OF MUSICAL
EDUCATION IN
KAZAKHSTAN:
HISTORICAL ASPECT****Introduction**

In the system of mass musical education, a significant place belongs to the children seven-year-olds- music-schools who belong to out-of-school institutions. Since the beginning of the formation of music upbringing and education of students in Kazakhstan great importance is paid to the organization and development of music schools, as they are the foundation of the system of music and aesthetic education.

In his article «On the problem of studying the auditory control in teaching music education» L.T. Kaliakbarova notes that «music education has become widespread in the world today ... in many highly developed countries it is recognized nation-wide affair, aimed at the formation of the creative potential of the society» [1, p.131].

In Kazakhstan, as you know, there are two types of music schools. They are children's music seven-year school in which students received initial music education, and secondary special music eleven-year school, which is the initial step in the training of professional musicians and specialists in the field of music.

Music education at a music school is a complex of knowledge, skills and abilities required for the performance of music or for any other active musical activities. For independent Amateur musicians, participation in the Amateur is a sufficient amount of education that gives its initial level. Such education can be obtained in the course of specially organized training in children's music seven-year schools.

Music education in music schools also includes mastering playing a musical instrument, hearing development through the system of special exercises, the acquisition of some theoretical and historical knowledge of the art of music and the music culture of different countries.

In all types of music schools music education is not universal and compulsory. It is designed for those students who have the necessary skills and are willing to make music.

In the children's music schools, for example, students receive only elementary music education. Having finished seven-years-music-school, many graduates choose other professions, but among them there are those who continue their education at music colleges, and after that in high schools. In other words, there is no question

of compulsory music professionalization raised to the pupils of seven-year music school, as they are enrolled in different schools at the same time.

In the middle special school of music took musically gifted children, and they were from elementary and middle managers in the preparation of professional musicians. In them, students studied for 11 years, that is, the first 5-7 years they received initial musical education for 4 years already enrolled in the program of musical school. Career education in these schools was carried out in parallel with General secondary education. At the end of secondary special music schools, graduates received a certificate which gave them the right to work as a teachers in a particular specialty in children's music schools-the seven-year-olds, orchestras, etc.

Methods and materials

As methods were used theoretical methods, such as historical analysis, analysis of art, musical and educational literature; examined normative-legislative documents and archival materials. The analysis of publications on the topic of musical education.

A review of the literature

In the reference «About the republican secondary music schools,» it is said that «Republican secondary specialized music schools are professional schools for musically-gifted children and aim to train musicians for entering higher music educational institutions [2, p.5].

Every year the role of schools increased in the training of the music staff, which was not enough to solve the cultural requests in the country. In addition to the aesthetic education music school trained culture workers, not only for the city but also for the village. An important task for the country was to prepare the music staff of the indigenous nationality. Therefore, the opening of music schools in different localities progressed rapidly. The net of music schools expanded every year [3, r.26].

Music staff for music school is trained mainly by music colleges. In almost every regional center music schools were opened, which prepared not only future artists, but also the future teachers for music seven-year schools.

For the professional training of art workers – even in 1932 was opened the first in the country musical-drama school. The opening of the College was due to the desire of immediate satisfaction of the Republic at a special music footage [4, p.8].

In addition to general theoretical subjects in college following special classes were taught: Kazakh folk instruments, vocal, piano, orchestra (strings and wind instruments).

In the initial period of work music colleges met great difficulties. Educational and methodical work was not effective; there was a lack of training facilities, a capable organizer of the learning process, the musician, who knew the Kazakh language was needed. In this regard, the Government of the Republic withdrew Akhmet Zhubanov, a graduate student, from Leningrad Academy of Arts and appointed him a head of the teaching department of the college [4, p.8].

April 29, 1933 the Council of People's Commissars of the Kazakh SSR adopted a resolution «On measures for the preparation of national musical-theater personnel.» The resolution defined the development of professional music and theater education in the country.

Results

The paper talked about many issues, but the main thing was the following:

1. About converting the existing Alma-ATA musical College at the Kazakh national musical theatre College with subsequent division into two independent schools: theatre and music.

In 1938, the music theater college was divided into two independent schools: music and theater.

High-qualified specialists began to work in the music college: P. Chugunov (future professor of the Moscow Conservatory), N. Preobrazhensky (the future professor of the Sverdlovsk Conservatory), People's Artist of the Kazakh SSR V. Ivanov (Honoured Artist of the Kazakh SSR), A. Shkarovsky (future chief conductor of the Saratov opera-house), professor of the Minsk Conservatory G. Petrov, violinists E. Antopolsky, I. Lesman, vocalists A. Leontieva (Honored Artist of the Kazakh SSR), A. Mizopov, A. Gutsalovskaya, director S. Korobov and others.

In subsequent years, gradually, music schools were opened in many cities of Kazakhstan, because the issue of the music staff at that time was very serious.

Music schools were opened in Kazakhstan in the period of the Great Patriotic War. For instance, Ural Music Kurmangazy College was organized in 1944. At that time, it employed three departments: piano, strings, folk instruments, and the number of students was limited. The graduates of the Ural music college worked as teachers, principals and head teachers

of music schools, heads of amateur groups, arts educators in institutions.

In Semipalatinsk music school was opened in 1955, the school was named after the remarkable composer Mukan Tulebaev. It was a significant event in the cultural life of the city. From 1955 to 1965 the college graduated 276 people on various specialties /5, r.18/.

Many graduates of Semipalatinsk music college taught singing and music in secondary schools, led by amateur performances, and some continued their music education in Alma-Ata, Novosibirsk and Gorky conservatories.

Petropavlovsk Music college was organized in 1957 with departments: piano, wind instruments and Kazakh folk instruments, musical teacher and choir conductor.

The school involved students of different nationalities: Russian, Kazakhs, Ukrainians, Tatars, Germans, Uighurs.

The staff of the music college took an active part in the musical life of the city.

Guryev Music college was organized in October 1958. To 1971/72 academic year, there were the following departments: piano, string, wind, percussion and folk instruments, choral conductor. There were two-year training courses for Kazakh youth on specialties: violin and piano. The college during the years of its existence had produced 300 young musicians, among them 117 Kazakhs.

Teachers and students of Guryev Music College took an active part in the musical life of the city and the region. They delivered lectures-concerts. Performances of the orchestra of Kazakh folk instruments and choir enjoyed particular success. Many college graduates have completed higher education in the Alma-Ata Institute of Arts and engaged in teaching and performing activities.

Music colleges opened also in large industrial centers of the country. In 1963, the music schools have been opened in the city of Rudny, Kustanai region and in the city of Temirtau, Karaganda region.

The music college of the Rudny town had four departments: piano, conducting and choral, orchestral and folk instruments.

In the 1970-71 academic year the number of students at the music college was 170 people. Many college graduates have completed or continued education in music universities of Alma-Ata, Sverdlovsk, Novosibirsk, Frunze (Bishkek), Astrakhan.

The secondary music schools were opened in Karaganda (1952), Ust-Kamenogorsk (1955), Shymkent (1958), Pavlodar (1959), Aktyubinsk (1971). All secondary music schools had the same

structure and the unified training program [5, p.19]. The preparation of professional music and music-pedagogical staff was involved in the Alma-ATA state Conservatory named after Kurmangazy, which started work on 1 October 1944. This event contributed to the government's decision, which was reflected in the Council of People's Commissars decree: «The Council of People's Commissars of the Kazakh SSR resolves: 1. To organize on October 1, 1944 in the city of Alma-Ata State Conservatory on the basis of musical and choreography combine with the following faculties: historical-theoretical-composer, vocal, piano, orchestral with the department of national instruments and choral conducting faculty. Additionally, to create a Conservatory opera studio. 2. The plan of admission to the first year of Alma-Ata State Conservatory determine in the amount of 150 people. /5, r.33/. «

The conservatory was set a number of tasks: the training of highly qualified musicians of different specialties, the implementation of scientific research and teaching work in sphere of Kazakh, Russian and foreign music; the preparation of scientific and pedagogical staff; improving the skills of professionals working in different branches of art and education; the dissemination of musical knowledge among workers.

The Conservatory was established on the basis of musical and choreographic complex, and its director I. Kruglyhin at the same time was appointed director of the Conservatory. The Conservatory started a lot of organizational work on creation of training programs, recruiting faculty, to recruiting students.

The first students of the conservatory were students of III and IV courses of Almaty music college, students of the Ural school of music, as well as the youth of the Opera and Philharmonic. All the students were provided with scholarships.

37 students were enrolled in the vocal department, 14 – in the piano department, 11 – into the historical and theoretical department, 6 into theoretical-composer department, 14 – into conductor-choral department, 2 – into strings departments, 3 – into the department of wind instruments, 5- into department of Kazakh national instruments [5, p.34].

At the beginning of its formation, the Conservatory has encountered great difficulties. The main ones were: the lack of adequate facilities, equipment, lack of musical instruments, the absence of the library needed music literature.

Soon Leningrad Conservatory contributed a gift of 3330 copies, and Moscow conservatory – 5000 copies of musical and musicological literature to Alma-Ata Conservatory.

The Conservatory at that time had only ten classes and a small concert hall. Regular lessons started in the conservatory in November 1944.

It was the beginning of higher music education in Kazakhstan.

Many teachers after the end of World War II returned to their homeland, and Kazakh State Conservatory had a great need for teachers. Other teachers were invited instead of those who left.

Several Kazakhstan arts colleges were also involved in the training of music staff. Musical-pedagogical department was opened in Alma-Ata Women's Pedagogical Institute in 1960, and it carried out the training of teachers of singing and music for Kazakh schools. In 1967, the Institute of Music and the Faculty of Education with four chairs were opened, such as history and music theory (Head of the Department, senior lecturer O. Baydildaev); choral conducting (Head of Department, senior lecturer I. Kisilevsky); Music Education (Head of the Department, senior lecturer M. Chumak); Musical Instruments (Head of Department, senior lecturer M. Baltabaev).

In the following years several educational institutions with music faculties and departments of music were opened in Kazakhstan.

Discussions

This article describes the main directions of development of musical education in Kazakhstan, from the point of view of the author. The history of the development of music education in the Soviet period can be discussed and continue the story of the formation and development of music education not only in Kazakhstan but also in the CIS countries.

Conclusion

Thus, from the foregoing it is clear that the establishment and development of music education in Kazakhstan has been associated with the development of political, economic and cultural life of the country. Each link in this system specifically train future musicians, teachers and experts in the field of music art.

At the present stage, the system of music education in the country is preserved, but it is being developed and improved in line with the reforms that are taking place in the system of education of Kazakhstan, in connection with the entry into the world educational space and taking into account the processes of globalization.

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