

3. Медушевский, В. В. О закономерностях и средствах художественного воздействия музыки / В. В. Медушевский. – М., 1976. – 255 с.
4. Сериков, В. В. Образование и личность. Теория и практика проектирования педагогических систем / В. В. Сериков. – М: «Логос», 1999. – 272 с.
5. Valiahmetova, A., Salpykova, I. and Nurgayanova, N. (2014). Music teacher to-be tolerance formation in the multicultural educational environment by means of musical art. *Life Science Journal*, 11(9), 396-400 pp. URL: <http://www.lifesciencesite.com/ljsj/life1109/063>.
6. Alfiya Nikolaevna Valiahmetova & Indira Maratovna Salpykova, (2015). The Role of Ethnopedagogics in the Development of Empathic Culture in Students. *Review of European Studies*; Vol. 7, No. 6; 289-294 pp. URL: <http://www.scopus.com/authid/detail.url?authorId=56203735700>.

R. K. Khurmatullina

MUSICAL EDUCATION IN CLASSICAL UNIVERSITIES: COMPARATIVE ANALYSIS

Comparative education is a fully established academic field of study that examines education in one country (or group of countries) by using data and insights drawn from the practices and situation in another country, or countries. Programs and courses in comparative education are offered in many universities throughout the world. Relevant studies are regularly published in scholarly journals such as *Comparative Education*, *International Review of Education*, *Mediterranean Journal of Educational Studies*, *International Education Journal*, *International Journal of Educational Development*, *Comparative Education Review*, and *Current Issues in Comparative Education*. The field of comparative education is supported by many projects associated with UNESCO and the national education ministries of various nations. The discipline of comparative music education in classical universities of Europe and the world will be very important for further development of music education in Russia. To address the issue of modernization and reform of Russian higher education, one needs not only the experience accumulated in various parts of Russia, but comparison with the practices of other educational systems in Europe and the world. This is of particular importance at present, when Russia has joined the Bologna Process and thus become part of the unified European system of education. However, the paradox of the present moment is as follows. On the one hand, contemporary educational processes in Russia tend to be focused on the cultivation of their local, regional, or national peculiarities, while, on the other hand, globalizing tendencies are equally present, particularly through educational cooperation with the European Community. These contradictions determine principal research goal: to determine the content,

structure and function of an effective system of higher music education through analysis and comparison of different practices.

The comparative education has next purposes: to describe educational systems, processes, or outcomes; to assist in the development of educational institutions and practices; to highlight the relationships between education and society; to establish generalized statements about education those are valid in more than one country

Many decades the Russian system of music education developed in two directions. The first is training of professional staff, based on the relationship of the 3 stages of learning - the children's school of arts (school of music), music schools (colleges of art) and music higher education institutions (conservatories, universities of arts and culture). The second direction in the Russian system of music education is associated with mass involvement children into musical creativity in secondary schools through compulsory subject "Music", additional for school musical events. Reforming school education in Russia led to the fact that the mass musical education in a secondary school in recent years is minimized in the truest sense of the word - to 1 hour per week. The settings of the society to check graduates only on the knowledge of basic subjects, the transition to CSE resulted that "music" has become secondary and optional. Of course, this entails a reduction in demand for professionals in this field. As for our University, this year admission for full-time students on the specialty "teacher education music" was suspended. There was an enrollment at the correspondence Department and master's degree program "Management in education and the arts" and "Music and cultural communication". In General, the system of education in Russia is now experiencing a difficult time. Target program of education development in Russia are currently aimed at reducing the number of universities, reducing the number of teachers and students.

Meanwhile music at the Kazan University was taught from the beginning, as other Sciences, as it was laid down centuries-old traditions of University education. Music class was organized at the University since the opening and has existed for almost six decades (from 1804 to 1863). Considering that the first music school in Kazan appeared only in the 1870-ies, it is possible to understand, what a huge cultural significance for the city had music classes at the University. Kazan University was the center of musical culture of the Volga region.

Comparative analysis of music faculties in classical universities of Oxford, Cambridge, Leipzig will be a tangible demonstration of the viability of a University music education. And I really hope that music education at Kazan University will be maintained and will evolve.