

*As a manuscript*



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**DEVELOPMENT OF PRIMARY MUSICAL EDUCATION  
IN TATARSTAN (1918 - 1960)**

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**ABSTRACT**  
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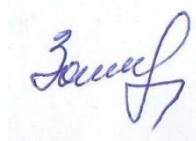
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## GENERAL DESCRIPTION OF WORK

**The relevance of research.** The modern system of primary musical education in accordance with the Federal Law on Education (2012) is aimed at simultaneously solving of several tasks caused by the needs of society and the state, including the organization of the free time of the younger generation, its leisure activities, during which the free development of the child's personality, his creative abilities takes place as well as the identification and training of the most gifted young musicians focused on the professional activities in the field of musical art.

At present, primary music education is a part of the system of additional education and is a phenomenon with deep historical roots. Analysis of archival materials and other sources allows us to get convinced that the traditions of Russian primary music education were formed not only in the capital, but also in other regions of Russia. Along with the general, characteristic for the whole country, features of the development of music education, in the Russian regions this process had its own characteristics, which is reflected in the content of the Federal Target Program "Development of additional education of children in the Russian Federation until 2020". It is noted there that "the content and forms of additional education of children are in fact influenced by the characteristics of the territories (geographic, demographic, economic, and social), traditions of the peoples and the local community. In turn, additional education has significant potential for preserving the integrity and lifestyle of territorial communities, and transferring traditional cultural practices"<sup>1</sup>. Thus, the program formulates the principle of continuity, on the basis of which modern elementary music education should develop: relying on existing experience and the best traditions that are part of the cultural heritage of the regions.

In the context of the above, it is important and logical to study the process of development of primary music education, the study of its traditions, formed in one of Russia's richest historical and cultural regions of Russia – Tatarstan and without which it is difficult to imagine the development of the musical culture of the republic as a whole. There is no doubt that without researching the accumulated experience, its understanding and use in modern practice, it is impossible to solve the tasks set by the state and society in reforming music education and upbringing of the younger generation both in Tatarstan and Russia as a whole.

Thus, the relevance of this study is due to the need to update the experience of the past in the process of modernizing modern education, in the modern practice of teaching music in children's music schools and schools of art, the aim of which is to educate the aesthetically and creatively developed young generation of the country.

**The problem and the degree of its development.** Some facts, phenomena, processes that took place in the history of the development of music education in the territory of Tatarstan are reflected in the works of researchers in the history of education and culture of the region. For example, the activities of the opera house and

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<sup>1</sup> Development of additional education of children in the Russian Federation until 2020 [Electronic resource] / Official website of the Ministry of Education and Science of the Russian Federation. - Access mode: <http://minobrnauki.rf/documents/3825> (circulation date: 03/03/2017).

its influence on the development of music education in Kazan are discussed in the works by G.M. Cantor (1970, 1976, 2007); an interesting factual material specifying a certain period of music teaching at the University of Kazan, is covered by E.K. Shulyupina (1981); questions of the history of the formation of the choral school and the activities of S.V. Smolensky are investigated G.S. Kozhevnikov (1976) and V.D. Bulgakov (1988, 2000); the activity of the Kazan Musical College of the pre-revolutionary period is represented in the works of E.K. Karpova (1986, 1993); the initial stage of the birth and further formation of the piano school in Kazan is presented in the works of V.M. Spiridonova (1973, 1993, 2008) and E.B. Litvinova (2012); various aspects of the content and forms of musical education in the Tatar educational institutions in the pre-revolutionary period, its goals and objectives are disclosed in the studies of A.N. Valiakhmetova (2005, 2007, 2009); the process of "musical construction" in the Kazan region in the first decade of Soviet power is reflected in the monograph by G.K. Vaida-Saydasheva (1991); the process of formation of academic music education in Kazan in the XVIII – early XX centuries is enlightened in the works of E.V. Porphyrieva (2004, 2014); development of the system of secondary specialized music education in Kazan in 1917-1960 is reflected in the study of Yu.A. Martynova (2013); the formation and development of the theory and practice of aesthetic education in Tatarstan in the XIX – XX centuries became the subject of the dissertation research of E.M. Galishnikova (2004); doctoral dissertation and monograph by A.L. Maklygin devoted to studying the process of formation of musical cultures of the Middle Volga region (2000); the concept of the development of the music and pedagogical culture of the Tatar people "from the beginnings to its formation as a stable phenomenon" found its justification in the monographs of F.Sh. Salitova (2002, 2006, 2008); the process of formation and development of general music education in Tatarstan is widely represented in the dissertation research and monographs of Z.M. Yavgildina (2007, 2012); the study of L.T. Faizrahmanova (2014). is dedicated to the history of the formation and development of music and pedagogical education in Tatarstan in the XIX – XX centuries.

Despite the multidimensional nature and content of the above works, the problem of the development of primary music education in Tatarstan was not the subject of a special study. At the same time the prerequisites, features and trends in the development of primary music education in Tatarstan, the socio-pedagogical conditions and content of the activities of musical educational institutions that carried out both general musical development and professional initial musical training of students were also not studied; the main goals, objectives, content of primary music education in Tatarstan were not identified in the period from 1918 to 1960; the scientifically based, founded on the results of a comprehensive analysis of the periodization of this historical process is not presented; the experience of music teachers who have been actively involved in their organization has not been fully studied. A large number of archival documents turned out of sight of scientists, the introduction of which into scientific circulation will help to reconstruct the integral

historical and pedagogical process of the development of primary music education in Tatarstan.

Thus, the study, including the analysis of scientific literature, archival and other sources, allowed to reveal the main *contradiction* between the objective need to preserve the regional heritage and traditions that help to recreate a more complete and accurate picture of the development of musical culture and education in Tatarstan and in Russia as a whole and the lack of a scientifically based study of historical background and regional features, as well as trends and stages of development of the primary music education in Tatarstan (1918-1960).

This contradiction, which revealed significant gaps in the study of the history of primary music education in Tatarstan, made it possible to identify the research problem: what are the historical background, trends, regional characteristics and chronological stages of the development of primary music education in Tatarstan from 1918 to 1960. Based on the above, **the theme** of the investigation was formulated: "The development of primary music education in Tatarstan (1918-1960)".

**Object of study:** the development of primary music education in Tatarstan.

**Subject of research:** background, trends, regional features and chronological stages of development of primary music education in Tatarstan (1918-1960).

**The territorial framework of the study** is determined by the boundaries of successively changing administrative units: Kazan Province (until 1920), Autonomous Tatar Soviet Socialist Republic (ATSSR) (until 1937), Tatar Autonomous Soviet Socialist Republic (TASSR) (from 1937).

**The chronological scope of the study** covers the period from 1918 to 1960. In 1918, in accordance with the cultural policy of the Soviet state, the idea of "accessibility of music education" was the basis for organizing various structures of primary music education in Tatarstan and its subsequent development for several decades. By the beginning of the 60s of the 20th century, a system of music education was formed in the republic, which included, among other things, a network of children's music schools, whose activities were carried out with a focus on the "Soviet model" of primary music education. The subsequent stage of development of primary education was due to the country's new political course (XX Congress of the CPSU, 1956; XXI Congress of the CPSU, 1959) and management decisions on education reform (the Law on strengthening the school's link with life and on the further development of the public education system) in the USSR (1958).

**Objective:** to study the background, identify trends, regional characteristics and the main stages of development of primary music education in Tatarstan (1918-1960).

**The hypothesis of the study:** to recreate a holistic historical and pedagogical process of the development of primary music education in Tatarstan (1918-1960) will be possible if the following problems are solved:

- the background of the emergence of primary music education in Tatarstan is studied;

- the periodization of the development of primary music education in Tatarstan (1918-1960) are determined and substantiated;
- the trends and regional characteristics of the development of primary music education in Tatarstan (1918-1960) are identified;
- the content of the activities of various departments of primary music education in the specified period in the republic is disclosed, the pedagogical experience of leading musicians and teachers is summarized.

In accordance with the problem, goal and hypothesis, the following research tasks were defined:

1. To study the causes of primary music education in Tatarstan.
2. To determine and justify the periodization of the development of primary music education in Tatarstan (1918-1960).
3. To identify trends and regional characteristics of the development of primary music education in Tatarstan (1918-1960).
4. To reveal the content of the activities of various departments of primary music education, summarizing the experience of teachers and musicians, whose activities determined the development of primary music education in Tatarstan.

**The methodological basis of the research** is the principles of historical knowledge: historicism, cultural congruence, continuity, integrity, ensuring the completeness and accuracy of the theoretical analysis of the phenomena studied, a holistic view of the studied process of the development of primary music education.

The main ones in the research process are historical (M.V. Boguslavsky, G.B. Kornetov, A.F. Losev, etc.) and cultural (N.A. Berdyaev, G.I. Gaysina, I.G. Herder, S.I. Hessen, M.S. Kagan and others) approaches, the use of which contributed to the recreation of the historical and pedagogical process of the development of primary music education in Tatarstan.

**The theoretical base of the study** was:

- historical and pedagogical research (V.I. Adishchev, T.O. Barbazyuk, T.N. Baturinskaya, V.D. Bulgakov, S.I. Doroshenko, Yu.V. Keldysh, I.S. Kobozeva, N.A. Mironova, E.V. Nikolaeva, M.S. Starcheus, N.A. Terentyeva, E.N. Fedorovich and others);

- works on the history of musical culture and education of Tatarstan, (A.N. Valiakhmetova, G.M. Kantor, E.K. Karpova, L.A. Maklygin, Y.A. Martynova, E.V. Porfirieva, F.Sh. Salitova, V.M. Spiridonova, L.T. Faizrakhmanova, Z.M. Yavgildina and others);

- works that deal with the theory and practice of music education and upbringing (E.V. Abdullin, O. Apraksina, B.V. Asafiev, A.S. Bazikov, E.M. Galishnikova, D.B. Kabalevsky, G.M. Tsy-pin, V.N. Shatskaya and others).

In the process of work, the following **research methods** were used: *study, systematization and analysis* of scientific literature, archival and regulatory documents; *description* and *synthesis* of phenomena, facts of the studied historical and pedagogical process of the development of primary music education and its *periodization*; *statistical processing* of quantitative data, their interpretation.

In the process of research, various **sources** were used: government documents (legislative acts, regulatory documents, etc.); funds of the National Archives of the Republic of Tatarstan (23 funds); library funds of the RSL (Moscow), the National Library of the Republic of Tatarstan (Kazan), the KFU Scientific Library named after N.I. Lobachevsky, Scientific Library of the Kazan State Conservatory (Academy) named after N.G. Zhiganov (including the personal archive of R.A. Gummert); materials of the Museum of the Children's Music №1 named after P.I. Tchaikovsky (Kazan) and periodicals. A separate group of sources consisted of photographic materials, posters and memoirs. We used collections of published documents (reports, summaries, etc.); dissertation research on the history of musical culture and education of Tatarstan; Internet resources that are freely available.

**Stages of research.** The study was carried out in three phases during 2010-2019:

*At the first stage (2010-2013)*, the problem was identified and the research topic was determined; a search and analytical work was carried out to study and systematize philosophical, historical, pedagogical, music works, archival materials, and regulatory documents on the thesis topic.

*At the second stage (2014-2016)*, the methodological basis and the categorical apparatus of the study were identified; the work continued in the scientific libraries, archival funds, the Museum of the Kazan Children's Music school №1 named after P.I. Tchaikovsky; the analysis and synthesis of the materials obtained were carried.

*At the third stage (2017-2019)* – the completion of the study: the refinement of the scientific apparatus and the structure of the study, presentation of the results of the work in the dissertation.

#### **Scientific novelty of the research.**

1. The holistic process of the development of primary music education in Tatarstan (1918-1960) is recreated, its periodization is defined and justified, including the "*organizational-experimental*" (1918-1932) and the "*creative*" (1932-1960) periods.

2. The trends of the development of primary music education in Tatarstan (1918-1960) are revealed, which manifested themselves:

- *in the field of management*: in the process of creating a centralized state management system and ensuring the availability of primary music education; organizations of various structures of primary music education with the aim of mass initiation of adults and children to music; the creation of the "Soviet model" of elementary music education and its implementation in schools of a new type – children's music schools throughout Tatarstan;

- *in the field of structure and content*: in the standardization of the learning process on the basis of model programs and curricula of the SSC (State scientific council); in the development of primary music education in two areas - general education and pre-vocational; during the formation of the successive three-stage system of music education, which led to the expansion of the range of musical specialties, enrichment of the content of primary music education, increasing the level of methodological equipment of the educational process. These processes were reflected in the quality of

training of graduates of children's schools and the increase in the level of musical culture in the region.

Some trends were identified as negative: frequent change of departmental affiliation of institutions of primary music education; personnel shortage and "low qualification" of a significant number of teachers of public music schools; problems of financial support against the background of the growing influence of the RAPM ideology in the 1920s; "curtailing" the activities and liquidation of all structures of primary music education in the territory of Tatarstan by 1932; shortage of teaching staff, deficiencies in teaching and methodic material and technical equipment of children's schools, high tuition fees (1945-1960).

3. Regional peculiarities of the development of primary music education in Tatarstan (1918-1960), determined by the ethnocultural originality of the studied region, mutual influence of historically established religious-educational and musical-cultural traditions, including the mutual influence of European, Russian musical culture, East Muslim musical tradition and folklore of the peoples living in the territory of Kazan province.

4. For the first time the activities of county (canton) general education music schools, classes and studios (1918-1924), children's music groups at the Tatar Technical School of Arts (1930-1932), the music school for them were studied. R.A. Gummert (1925-1932) and seven-years Children's Music schools (1932-1960) were studied; the activities of national music schools, classes and studios (1919-1922), first-level music schools and preparatory departments at special music schools (1919-1929) were summarized; the experience of leading teachers and organizers of primary music education is generalized (V.M. Ionov, A.F. Bormusov, V.P. Bunin, S.Kh. Gabjashi, S.A. Gepner, A.M. Vasilyev, R.A. Gummert, O.O. Makhnach, F.N. Ryndov, R.L. Polyakov, L.M. Shleymovich and others), the significance of their pedagogical activity for the development of primary music education in Tatarstan (1918-1960) is shown.

5. An array of archival documents from 23 funds of the National Academy of Sciences of the Republic of Tatarstan was put into scientific circulation, among them: the document "The petition of a nobleman V.B. Gavronsky on the opening in Kazan of a musical class of the piano game and theory (1897)" [F. 1. Op. 3. D. 10511. L. 1]; the document "Extract from the minutes of the meeting of the Board of the Buinsky KONO on the opening of a music studio (09/18/1922)" [F. R-2482 Op. 1. D. 26. L. 81]; the document "Resolution on the report of music schools I stage (1933)" [F. P-1860. Op. 1. D. 121. L. 15]; the document "Record of the conference of teachers of Children's schools in Kazan (01/06/1955)" [F. R-1297. Op. 1. D. 28. L. 9-11] and others; Materials from the personal archive of R.A. Gummert's Museum and Kazan Children's Music school №1 named after P.I. Tchaikovsky and other sources.

**The theoretical significance** of the study consists in expanding knowledge in the field of the history of primary music education (Tatarstan, 1918-1960), obtained in the process of analyzing and summarizing a significant amount of archival documents entered into scientific circulation; in recreating the holistic process of development of primary music education in the republic; in identifying the main



background, trends and regional features of the development of the process under study and justification of its periodization; in studying and summarizing the content of the activities of leading music teachers and institutions of primary music education in Tatarstan. The results and conclusions of this work can be the basis for further research on the development of primary education in subsequent temporary boundaries, both in Tatarstan and other regions of Russia.

**The practical significance** of the research lies in the possibility of using the experience, advanced ideas of the past in solving modern problems of reforming and developing primary music education (improving the organization, content, forms, methods of the educational process). The research materials were used in the development and implementation of the project "Tugan il Mongnary" (Chants of the native land) in 2018, as well as the curriculum of children's music school No. 8; preparing students for the IX Open Conference-Competition of Research Works "Paschal Readings 2017", open lessons in the class of the special piano music school, etc.

The research materials can be used in the development of training courses for specialized universities and secondary vocational schools, as well as in the work of methodical associations of teachers of Children's music schools and Children's art schools in the Republic of Tatarstan and advanced training courses for teachers of additional education of RT ("History of music education in the Republic of Tatarstan", "Musical regional studies", "Methodology of primary music education" etc.); in the development of work programs and teaching materials for Children's music schools and Children's art schools; in the activities of the museums of the republic.

**The reliability of the results and conclusions** is ensured by the choice of methodological approaches and methods corresponding to the goals and objectives of the study; attraction of a large amount of archival materials, theoretical analysis of various sources, as well as extensive testing of research materials.

**The following provisions are to be defended:**

1. The development of primary music education in Tatarstan (1918-1960) is considered as a single historical process, due to a set of socio-cultural, institutional and pedagogical prerequisites, including two interrelated periods:

- *"organizational-experimental"* (1918-1932), associated with the implementation of the state policy in the field of musical education of the "broad masses of the working people"; the organization and reorganization of the structures of primary music education in Tatarstan; creating conditions for the musical education of representatives of the indigenous peoples of the Volga region, the organization of national musical educational institutions; search for new forms, methods and content of education (differentiation of education for adults and children, change of repertory policy, introduction of the first model curricula and programs, individual form of education, etc.); the formation of a two-step system of music education, in which primary education acquires independent significance;

- *"creative"* period (1932-1960), when the "Soviet model" of primary music education was being formed, a network of seven-year children's music schools was

created and developed throughout Tatarstan; there was a formation of a successive three-stage system of music education; the level of teaching and methodological support of primary music education increased, including the years of the Great Patriotic War; there was a systematic training of national personnel and the formation of a national educational repertoire, which was included in the programs of children's music schools.

2. The development of primary music education in Tatarstan at the historical stage from 1918 to 1960 was characterized by the presence of positive and negative trends. Positive trends include:

- *in the field of management*: the creation of a centralized management system and the organization of publicly accessible primary music education (a network of free publicly accessible folk city and county (canton) music schools, studios and classes throughout the republic); the organization of new structures of musical education (music schools of the I stage at special musical educational institutions); the differentiation of teaching music to children and adults (1924); the organization of institutions of primary music education of a new type (1932): the creation of the "Soviet model" of primary music education; the development of a network of seven-year children's music schools throughout Tatarstan (by 1960 there were 9 in Kazan and 13 such schools in the regions of the republic, besides the SSMS was opened for the gifted children of Tatarstan);

- *in the field of structure and content*: standardization of the learning process on the basis of the model programs and curricula of the SSC (1922, 1927); the formation of a successive three-stage system of music education (the children's music school - the music school – the conservatory, since 1945); the organization of the structures of the methodological support of the educational activities of children's music schools (republican, city and "bush" methodological associations; advanced training courses for teachers, etc.); the positive role of the teachers of the capital's musical colleges evacuated to Kazan (Moscow, Leningrad) in the growth of the level of pedagogical, educational-methodical, musical-educational activities of teachers of children's music schools.

*Negative trends* that hindered the development of primary music education in the region manifested themselves in:

- frequent change of departmental affiliation of primary music education institutions;  
 - changes in the cultural policy of the state (ideology of the RAPM in the 20s of the last century; decisions of the All-Union Conference of Musicians and Teachers (Sverdlovsk, 1948) in connection with the Decree of the Central Committee of the CPSU (b) of February 10, 1948 on the opera "Great friendship" (V.I. Muradeli and others);

- personnel shortages and "low qualifications" of a significant number of teachers in public music schools (1919-1924); the shortage of personnel in children's schools - seven years in the following decades, mainly in the regions of the republic (1945-1960);

- insufficient financing, which led to the liquidation of the network of popular folk and county music schools in the republic (1922), to the "curtailment" of the activities

of music schools and the liquidation of all the structures of primary music education in Tatarstan (1932);

- problems of material and technical equipment of schools in subsequent years (1932-1960), the lack of educational and methodological support of music schools opened in Kazan (1932) and Chistopol (1939) and in districts of the republic; the introduction of tuition fees (since 1923).

3. Regional features of the development of primary music education in Tatarstan (1918-1960) were:

- systematic activities of the People's Commissariat of Education of the TASSR in attracting the indigenous peoples of the Volga region to music schools and creating conditions for their learning (organizing a national music school, conducting classes in their native language (S.Kh. Gabyashi), studying folklore and using it in music classes, highlighting target places for national personnel, development of special entrance and examination requirements for them, etc.); gradual change in the contingent of students and teachers of musical educational institutions of Tatarstan on social and national indicators, an increase in the number of Tatar students in the institutions of musical education in Tatarstan in different years to 30-50%;

- active participation of leading music teachers (R.A. Gummert, S.Kh. Gabyashi, S.A. Göpner, R.L. Polyakov, later N.G. Zhiganov, I.V. Aukhadeev, etc.) in the organization and the development of primary music education in Tatarstan;

- positive participation of the leadership of the TASSR and representatives of the oil industry of Tatarstan in the development of primary music education in the republic;

- creative and pedagogical activities of musicians, performers, composers, teachers who were pupils of children's music schools of the republic and had a significant impact on the development of musical culture and education in the republic (M.G. Akhmetov, R.N. Belyalov, I.V. Bochkova, A.A. Brening, S.A. Gubaidullina, I.N. Guselnikov, R.A. Enikeev, E.B. Litvinova, A.Z. Monasypov, L.S. Shigabutdinova, R.M. Yakhin, et al.);

- the inclusion in the educational repertoire of children's music schools of compositions, transcriptions and arrangements of folk music created by composers of Tatarstan;

- the opening in Kazan of the Secondary Special Music School for the tenth of the KGC (1960) for the musically gifted children of Tatarstan.

**Testing of the research results was carried out in the form of:**

a) the participation of the author in 20 conferences, including international ones: Problems of musical and performing arts in education (Moscow, 2018); Art and art education in the context of intercultural interaction (Kazan, 2017, 2018); Actual problems of modern pedagogical science (Kazan, 2017); Actual problems of music and performing arts: history and modernity (Kazan, 2017); Alishevskie pedagogical readings (Kazan, 2015, 2017, 2018); Pedagogy and psychology, culture and art: problems of general and special humanitarian education (Klimovsk, 2013); All-Russian: Choral culture of Russia: history, theory, practice and current trends (Kazan, 2017); Scientific community of students of the XXI century. The Humanities (Kazan,

2017); Innovative potential of youth science (Ufa, 2012); Republican (Kazan, 2017, 2018) and city (Kazan, 2017);

b) reports at the Department of Arts of the Peoples of the Volga Region, Institute of Philology and Arts, KFU (2013); Department of Methodology of Education and Training of the Institute of Psychology and Education KFU (2017); reports and participation in theoretical and practical seminars (Kazan, 2013, 2016, 2017);

c) publications of 28 articles, including 7 articles in journals recommended by the Higher Certification Commission of the Russian Federation, one article in the Web of Science database;

d) participation in 12 scientific, pedagogical and creative competitions, among them: the All-Russian international competition of student research works of artistic and aesthetic orientation "Musical Culture. The science. Education", nomination "National culture in the system of art education (graduate students)" (Diploma of I degree, 2017, Saransk); Grant "The best worker in the field of education and additional education" (Winner, 2017, Kazan); Republican competition of pedagogical ideas of teachers of the piano departments of music schools and CMS of the education system of Kazan (Laureate of I and III degrees, 2016-2018), etc.

**Thesis structure:** Volume 1 – introduction, two chapters (6 paragraphs), conclusion, bibliography (223); volume 2 – applications (169).

## MAIN CONTENT OF THE DISSERTATION

**The introduction** justifies the relevance of the research topic, identifies the problem and the degree of its development, identifies the object and subject, formulates the goal, hypothesis, research objectives, substantiates the theoretical and methodological grounds, scientific novelty, theoretical and practical significance of the work, presents the provisions submitted for protection, describes approbation of results and dissertation structure.

**The first chapter** "Theoretical and methodological foundations and sociocultural prerequisites for the development of primary music education in Tatarstan" examined the substantive characteristics of the main research concepts: "pedagogy", "education", "music education", "primary music education", "out-of school education", "additional education", "culture", "socio-pedagogical conditions", "trends", "features".

The chapter gives the rationale for the choice of historical and cultural approaches, reflecting a certain "angle of view" on the problem under study. The historical approach involves the study of phenomena, facts and processes in the context of the specific conditions of their occurrence and development, it is used as a "tool" to study the past and identify its significance for the present (M.V. Boguslavsky, G.B. Kornetov, A.F. Losev and others). Philosophers, educators-scientists, specialists in cultural studies and musicologists consider the historical approach in conjunction with the cultural (I.G. Herder, M.S. Kagan, etc.), which allows to explore the historical process of development of primary music education,

taking into account sociocultural processes. The use of these approaches allowed us to explore and recreate the holistic process of the development of primary music education in Tatarstan (1918-1960).

In accordance with the goal, hypothesis and objectives of the study, the *prerequisites* for the development of primary music education in Tatarstan (Kazan province, XIX – early XX centuries) were studied, combined into the following groups: *socio-cultural* (acquiring the status of one of the Russian centers of education, culture and music education in Kazan); the growing need of society for music education, the development of amateur music playing, the development of private initiatives in the field of music education); *institutional* (a variety of educational institutions of the Kazan province, whose programs included elements of elementary music education and upbringing; activities of private music schools in the absence of the state system for managing musical education structures); *pedagogical* (pedagogical and educational activities of teachers-musicians; understanding of the need for early musical development of students, addressing the pedagogical ideas of F.V. Fröbel, E. Jacques-Dalcroze; the emergence of the first methodological manuals oriented to the initial musical development (G.G. Aristov, R.A. Gummert, L.K. Novitsky, etc.), the organization of separate groups and structural units for children in private music classes of G.G. Aristov (1864), L.A. Fullon (1883), School of Music of R.A. Gummert (1898).

The next task of the research was to justify *the periodization* of the development of primary music education in Tatarstan (1918-1960). An analysis of publications and research papers on the research topic revealed a difference in the approaches to determining the time limits of the historical and pedagogical process. Some scientists (Yu.A. Martynov) determine the main criterion for the change in the content of the object being studied, others (L.T. Faizrakhmanova, Z.M. Yavgildina), along with the content, they call significant social phenomena and processes (the October Revolution, the Great Patriotic War, changes in the political course of the country), in the context of which qualitative changes occur in the goals, content and results of the educational process. Based on the analysis of scientific literature, archival and other sources, criteria were identified (*goal, content, result*), which allowed to determine and justify the periods of development of primary music education in Tatarstan (1918-1960):

1) "*organizational and experimental*" (1918-1932). *Purpose*: musical education of the "broad masses of workers" in accordance with the Soviet policy in the field of culture and education; the creation and reform of the structures of primary music education, its availability; creation of conditions for musical education of representatives of the indigenous peoples of the Volga region. *Content*: the training was carried out based on the pedagogical experience and traditions formed in the musical pedagogy of the past century, based on the author's programs and plans developed in existing educational institutions; State standard curricula and programs were subsequently introduced (SSC, 1922, 1927). The efforts of the regional authorities are directed during this period to the development of the national segment of the musical culture of Tatarstan, which affected the social and ethnic composition

of students; for the first time in educational institutions, instruction in the native language is carried out: national choirs – Tatar, Chuvash, Mari (S.Kh. Gabyashi, I.S. Morev) and musical diploma in the Tatar language (S.H. Gabyashi). The structures of primary music education functioned under the conditions of reform, the curricula, programs, lists of subjects studied, etc. were changed. The educational repertoire included revolutionary songs (ideological component), samples of folk and classical music. Entrance exams were allowed to the applicants without prior musical preparation. In folk urban and county (canton) music schools, training was aimed at the general musical development of students. Result: a state system of music education management was created (the People's Commissariat for Education of the RSFSR); the network of free national music schools, classes and studios (11 in Kazan, 17 in the counties (cantons) of the ATSSR, 1919-1924) and special musical educational institutions for the indigenous peoples of the Volga region (1919-1930); preferential access to music schools was provided to representatives of the indigenous peoples of the region and the poor; a phased reform of music education (1919, 1921, 1924, 1927) was carried out, leading to a differentiation of primary and secondary level, as well as changes in the periods of study; a two-step system of musical education was being formed (a 4-year music school of the first stage at the Eastern musical technical school; Music School named after R.A. Gummert, functioning on the basis of self-sufficiency - musical college);

2) "*creative*" (1932-1960) – the creation of the "Soviet model" of primary music education. *Objective*: to create a new type of school for primary music education – a children's music school focused on the general musical development of children, on identifying the most gifted among students, on their career guidance and preparation for admission to vocational schools. *Contents*: activities of schools on the basis of new model curricula and programs (1933, 1949, 1951), which determined the list of compulsory disciplines: basic instrument, musical diploma, solfeggio, elementary music theory, choir, ensemble. In some music schools, the plan included rhythmic, musical literature, and orchestra. The period of study in the school was determined by the choice of the main tool (from 4 to 7 years); the time allotted for its development increased to 2 hours of individual lessons per week (curriculum 1949). The study revealed: the methodological equipment of the educational process did not correspond to the tasks (there were no programs for a number of theoretical subjects, textbooks, musical compilations and textbooks for children's music schools). The educational repertoire was formed on the basis of the works of domestic and foreign classics, works of modern, including Tatar, composers (Yu.V. Vinogradov, N.G. Zhiganov, M.A. Muzafarov, R.M. Yakhin, etc.), and also folklore. A certain part of the repertoire carried an ideological component. *Result*: a network of institutions of primary music education (seven-year children's musical schools) was created throughout the territory of the Tatar SSR (9 –in Kazan and 13 – in regions of the republic); created a successive three-stage system of music education (music school – college – Conservatory, 1945); School, city, "bush" methodical associations were organized under the leadership of the republican center; courses of higher qualification for teachers of children's schools; All-Russian (since 1957) and the

Republican (1960) pedagogical readings; the contingent of students of children's music schools (indigenous people up to 50%) has changed; A pleiad of musicians: performers, composers, teachers (M.G. Akhmetov, R.N. Belyalov, I.V. Bochkova, A.A. Brening, S.A. Gubaidullina, I.N. Guseynikov, R.A. Enikeev, A.Z. Monasypov, R.M. Yakhin and others), whose activities had a significant impact on the development of national culture and music education in the republic.

In the second chapter "Trends and features of the development of primary music education in Tatarstan (1918-1960)", trends and regional features of the process under study were identified; in accordance with the selected criteria, the dynamics of the goals and content of primary music education, the results of its development in the territory of Tatarstan during the specified time period were studied (Fig. 1, p. 15).

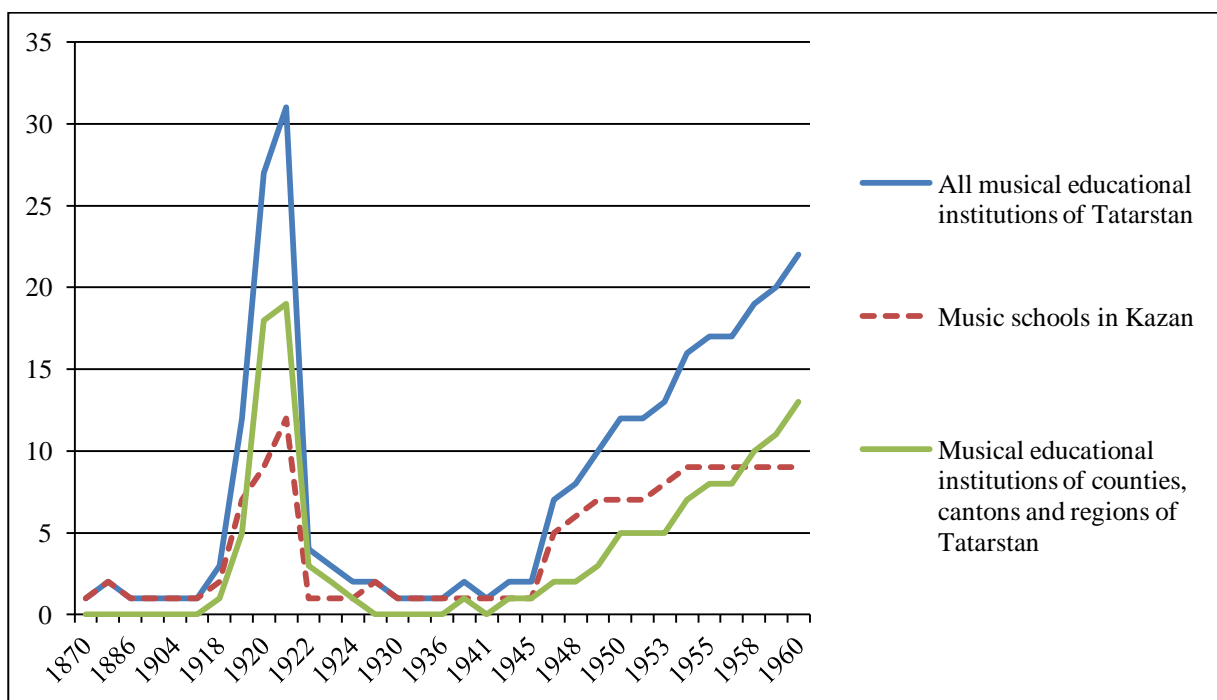


Fig. 1. Dynamics of development of the network of institutions of primary music education in Tatarstan (1870-1960).

As the study showed, the revolutionary events of 1917 radically changed the state policy in the field of education, the government issued decrees in accordance with which all musical educational institutions came under the jurisdiction of the state (MUZO Narkompros RSFSR). In the Kazan province, the first administrative structures responsible for music education were formed by 1919: Gubotnarobr (1919), the People's Commissariat of Education of the ATSSR (1920), Glavprofobr of the ATSSR (1921). New state bodies of education and culture, among others, were given the task of musical enlightenment of the "broad masses of working people" in the context of the proclaimed "struggle against cultural backwardness". As a result, public (free) national music schools, studios, classes were opened, including the Kazan province (11 – in Kazan and 17 – in counties). Along with this, all-Russian reforms (1919, 1921) were carried out in the field of music education, aimed at

distinguishing the primary, secondary and higher levels: music school, music school (technical school), and the conservatory. In the course of reforms, music schools of the I stage were established in Kazan within the structure of the State Two-Stage Music School (1919) and the Central Eastern Music School, established to train national cadres (1919). Later, the Central School of Art and Culture was transformed into the Eastern Conservatory (1921), where, along with the first-grade school, a preparatory department was opened. The analysis of educational and methodological documentation showed that the main purpose and content of the activities of these institutions was the primary music education of students of various age categories; at the same time, the Narkompros of the ATSSR purposefully attracted Tatar students, creating the conditions for their training. Despite the existing need of the population for music education, the existing financial, personnel and other regional problems served as the basis for the liquidation of the network of public music schools in the republic and the unification of the Eastern Conservatory and the State two-level music school at the Eastern Musical College (VMT, 1922). The structure of the technical school included a music school of the I stage, the activity of which was carried out in accordance with the first model curricula and programs of the SSC (1922, 1927); on their basis, the junior and senior studios were created, which served as the differentiation of education for adults and children (1924). Later, at BMT, a level I music school for children will be established, as well as Courses for General Music Education for Adults (1927). The term of study at the music school of the I stage increased to 4 years; paid education was introduced (1923). During this period, the school develops pedagogical and educational and methodological activities of its teachers (A.F. Bormusov, V.P. Bunin, A.M. Vasilyev, M.A. Pyatnitskaya, etc.). The study revealed that the majority of students of all divisions of the music technical school were primary school students.

The same situation was in the music school named after R.A. Gummert (1925), organized on the conditions of self-sufficiency of a group of unemployed teachers in the NEP period; The school operated on the basis of a self-developed curriculum and author's programs (S.A. Gepner, A.O. Makhnach). In the future, with the inclusion of the school in the network of educational institutions of the Narkompros of the Autonomous Soviet Socialist Republic (1927), in its structure were organized: a preparatory department, a first-level school for children and Courses of general music education for adults. However, the sociocultural conditions of the late 20s of the XX century. RAPM ideology, funding cuts, change in the status of the Eastern Music Technical School impeded the development of existing structures of primary music education and led to the liquidation of the first-level music school for children and Adult courses organized at the music technical school (1929). In an effort to preserve the elementary level of music education, the leadership of the reformed Tatar Technical School of Arts opens two children's music groups (1930) in the secondary schools in Kazan. However, these units of primary education, as well as the preparatory department of the music school named after R.A. Gummert, stopped their activity in early 1932.



The next, most important stage in the development of primary music education in the republic (1932-1945) is connected with the publication of government decrees that determined the educational policy of the country ("On Compulsory Primary Education", 1930, "On the structure of primary and secondary schools in the USSR" 1934, and others), as well as with the activity of R.L. Polyakov, who was the organizer of the new children's music schools in Kazan (1932, 1936, 1937) and Chistopol (1939). A well-known teacher was able to establish an educational process, to recruit experienced teachers (A.V. Chernysheva, E.R. Casriels, V.N. Freiman, etc.), and also successfully promote musical education among the population of the republic, thereby increasing number of children from Tatar families. The main goal of children's music schools, according to the plan of R.L. Polyakov, consisted in identifying musically gifted students and preparing them for further professional education, since the republic was in great need of musical personnel. That is why the most important result of the period under consideration should be considered not only the expansion of the range of special disciplines under study and the establishment of a period of 7 years of primary school education, but also an increase in the level of training of talented young people for further training in vocational schools.

The post-war period (1945-1960) is characterized by the dynamic development of musical culture in the republic and the formation of a successive three-stage system of music education (the Children's Music School – the college – the conservatory). By 1960, musical and educational activities in Kazan were carried out by 9 CMS, and in the districts of Tatarstan – 13 children's schools, which were under the jurisdiction of the Office for Arts at the Council of Ministers of the TASSR, and since 1953 – the Ministry of Culture of the TASSR. Education in schools was carried out according to standard curricula and programs (1949, 1951). At the same time, schools developed in difficult conditions: lack of classrooms, lack of material and technical equipment of the educational process, objective difficulties in organizing educational and methodical work, lack of qualified personnel (especially in the districts of the republic), which in certain cases was overcome by decision-making; "The Plan of Measures for Improving the Work with the Cadres of Cultural Institutions" (1954) and the Decree of the Council of Ministers of the USSR "On Restricting Combined Work in the Service" (1959). In the second half of the 50s, the activity of the "cluster", city and school methodological associations under the leadership of the republican municipalities became more active; teachers of children's music schools take part in All-Russian (since 1957) and Republican (since 1960) pedagogical readings; advanced training courses are organized at the Kazan Musical College (1960), educational and upbringing work is carried out. The whole musical life of remote villages and cities was concentrated in the district children's music schools: lecture halls, bayanist courses, daytime, evening and pre-school music education, and amateur art activities. Music schools in Almetyevsk, Bugulma, Leninogorsk functioned under the patronage of oilmen who provided them with material and technical assistance. The leadership of the republic contributed to the development of primary music education in the region. One of the most important results of the cultural policy of Tatarstan was the opening of the professionally

oriented Secondary Special Music School of the decade (SSMS, 1960), initiated by the composer and rector of the conservatory N.G. Zhiganov.

Thus, by 1960, throughout the entire territory of the TASSR, a wide network of children's music schools functioned, which had the characteristic features of the "Soviet model" of elementary music education: state planning and control; centralized management, common goals, objectives and content; standardized software requirements and educational approaches; professional musical and pedagogical personnel, reliance on fundamental knowledge in the field of the theory and history of music, the study of folklore and classical repertoire (foreign, Russian, Soviet, including Tatar, music); orientation both on the general musical development of pupils, and on their preprofessional initial preparation; accessibility of education with a flexible scale of payment for education; the presence of an ideological component in the repertoire policy; educational, as well as aesthetic, educational and upbringing activities of the school. The most significant results of the activities of an extensive network of children's schools in the territory of Tatarstan in the studied historical period manifested in the upbringing of the national music elite (composers, performers, educators, scientists), in the preparation of several generations of enlightened music lovers, in the formation of the musical cultural environment, in changing the attitude of society to music education and the profession of a musician that has acquired high status in the public consciousness.

In the **conclusion** the author summarized the research and formulated the main conclusions. The conducted study allows considering the development of primary music education in Tatarstan as a single holistic process, recreated on the basis of historical and culturological approaches.

1. In accordance with the purpose and objectives of the study, the *prerequisites* (sociocultural, institutional, and pedagogical) that influenced the emergence of primary music education in Kazan province in the XIX – early XX centuries were studied and identified.

2. On the basis of the applied criteria (purpose, content, and result), the periodization of the specified process was determined and justified, two periods were designated according to their key specifics: 1) "*organizational-experimental*" (1918-1932); 2) "*creative*" (1932-1960).

3. In accordance with the purpose and objectives of the study, *trends and regional features* of the development of primary music education in Tatarstan (1918-1960) have been identified.

4. Based on the analysis of the goals, content, and results of the development of primary music education, the dynamics of the development of these elements at different stages of the process being studied is shown, as well as the evolution of the structures of primary music education: from private music schools, through forms of popular folk and district musical schools institutions, schools of the I stage in the structures of special professional musical educational institutions, to the seven-year children's music schools, focused on the Soviet model "of elementary music education (Fig. 2, p. 19). In accordance with the objectives of the study, pedagogical and educational-methodical activities of teachers-musicians who had a

significant impact on the development of primary music education in Tatarstan were studied and summarized (R.A. Gummert, S.A. Gepner, R.L. Polyakov, N.G. Zhiganov and others). The objectives, tasks, content of the activities of the structures of primary music education operating in Tatarstan (private music schools; folk (general education) music schools, classes and studios; music schools of the first level, seven-year music schools, etc.) are characterized. Studied curricula, programs, identified teaching staff, as well as a contingent of pupils of these schools on the social, ethnic and quantitative grounds.

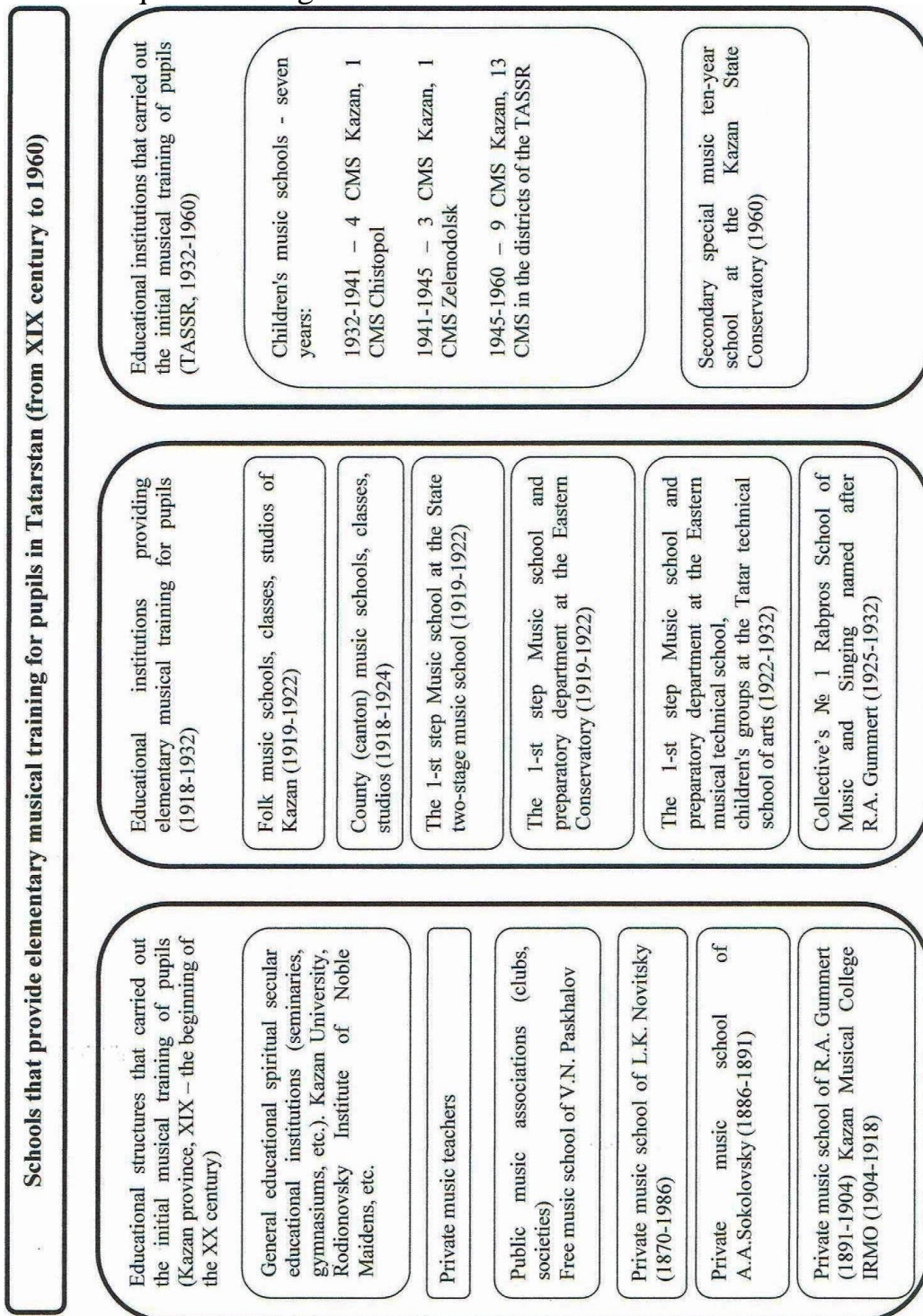


Fig. 2. Schools that provide elementary musical training for students in Tatarstan (from XIX century to 1960)

## **LIST OF WORKS PUBLISHED BY THE AUTHOR ON THE THEME OF THE DISSERTATION**

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