

FACTORS DETERMINING DEVELOPMENT AND FORMATION OF MUSIC EDUCATION IN KAZAKHSTAN

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Abstract: In the article we presented the history of formation and development of music education in Kazakhstan while special attention is paid to the period of independence, beginning from 1991 to the present day. In the article, we consider the main factors that determine the development and formation of musical education in Kazakhstan at independence. On the basis of these factors, we propose our periodization. We also note that modern education, oriented to universal human values, today requires a radical revision and improvement of the entire education system in Kazakhstan. In this regard, the music education that promotes the harmonious development of an individual, the formation of his or her musical taste, aesthetic needs, spiritual and moral qualities cannot remain aloof from the large-scale transformations taking place in the country in recent years.

Keywords: Musical education, Musical pedagogy, Development trends, Kazakhstan.

1 Introduction

Today, Kazakhstani education is undergoing significant changes, and, first of all, this is due to changes in the educational structures that are aimed at involving Kazakhstan in the world educational space. In the context of the general restructuring of the learning process associated with the entry of Kazakhstan into the international educational space and conditioned by the adoption of the Bologna Convention, there is a need to revise a number of basic provisions of the previous system of national general and higher professional education. These processes gain a particular urgency and, at the same time, debatableness, in the field of the development of national musical pedagogy.

The accession of Kazakhstan to the Bologna process has determined the process of reforming higher and post-graduate education with the expansion of access to European education, further improving the quality of education, increasing the mobility of students and academic staff, which facilitates integration into the European higher education zone, the process of its internationalization and the active realization of ECTS. (1) One of the conceptual tasks of the higher musical and educational system is to teach future music teachers to think unconventionally, to solve creative problems, to possess scientific and professional skills that will allow them to adapt without stress and shocks to rapid changes in the social, informational, technological and all professional environment, the reorganization of which is actively provided for in the Kazakh system of musical education. (2) The reliance on the individualization of the educational and professional activities of students, which is one of the foundations of the credit system of education, one of the conditions of the European integration process and an important sign of its humanization contributes to a qualitative improvement of the general cultural and professional level of future bachelors and masters in the Kazakh system of musical education and changes the entire system of relations in the process of learning, which leads students to creative self-realization necessary for an educational result. (3)

At present, the world community recognizes Kazakhstan as a country with a market economy. During the short period since Kazakhstan has gained independence, it has achieved stability of growth in the economy by integrating with the world community.

Today, when turning to market relations, overcoming the spiritual and moral stagnation of society as well as orientation to

universal values require a radical revision and improvement of the entire education system in Kazakhstan.

The relevance of this research arises from the need to give a scientific meaning to the nature of the formation of the substantive and procedural basis of musical education in school, the identification of scientific and pedagogical prerequisites, factors, the conditions for the formation of musical education in this period. In other words, the need to study the formation and development of music education in Kazakhstan is explained, on the one hand by the necessity of a deep scientific understanding of the path traversed by Kazakh musical pedagogy and on the other hand by the growth of national self-awareness, the increasing interest in national culture and history, the desire to determine the measure of influence that musical education exerts on the humanization of society.

Higher musical and pedagogical education is, in essence, an indicator of the spiritual state of society, a fundamental factor in its humanization. We define musical and pedagogical education as an integrative educational system, as a process and result of a spiritual and practical comprehension of the creative and humanistic functions of music, aimed at optimizing the personality, which fully expresses its values, effective aesthetic attitude to culture and society. (4)

Musical education is often defined as "musical-aesthetic", which emphasizes its connection with aesthetic education and development: "Musical education as a facet of aesthetic education provides for a purposeful and systematic development of the musical abilities of children, the formation of emotional responsiveness, the ability to understand and deeply feel the content of art. The most important result of musical education is the formation of the general culture of personality." (5) Osenneva and Bezborodova (6) emphasize the mutual consistency of methodology with aesthetics: "the points of contact of these scientific fields are the conceptual positions about the aesthetic essence of musical art and its significance in the development of schoolchildren."

Archazhnikova (7, 8) is convinced that a music teacher should know the basic laws of the development of art as a form of social consciousness that reflects life from the standpoint of national spirit, the moral and aesthetic ideal of the artist; understand the essence of the phenomena of musical art; be able to use in his or her work the educational impact of music to form students' high moral qualities and an active position in life. She attaches particular importance to the emotional side in the professional activity of a music teacher, associates it with the ability to respond sensitively to everything beautiful in life and art, to create a sense of beauty for students, to maintain their passion for music art.

The positioning of music and pedagogical education within the movement towards a single European educational space determines the number of features regarding the content expansion of musical pedagogical education and improvement of the determinative pedagogical attitudes. The processes of integrating Kazakh higher education into the world educational process have already demonstrated, quite evidently, at the level of structural changes related to musical pedagogical education.

The need to educate a new constructive generation of the XXI century able to think creatively and having a developed imagination determines the role of musical culture and education in the changing status of cultural values of contemporary musical and artistic thinking.

The current state of the national musical culture requires a certain update of the training of professional musicians. This, first of all, concerns the problem of ignorance of the language of Kazakh music, which was repeatedly discussed at conferences and published in the press. The issues of preservation and further

development of the Kazakh musical language are acute and timely in the works of A. Mukhambetova and G. Begalnova (9).

The solution of the main questions of the methodology of musical education by moving beyond the formal occupation-specific framework in order to make an exhaustive assessment of the influence of musical pedagogy on the formation of the moral and aesthetic guidelines of modern society, while recognizing the leading role of musical art in the system of cultural values is particularly relevant to the realization of the educational potential at the present stage of the development of Kazakh science. Domestic music education in the independent Republic of Kazakhstan has a number of characteristics that can be assessed as basic at all levels of education and upbringing (both general and professional). The importance of a comprehensive study of the historical and methodological patterns of the formation and development of Kazakh musical pedagogy, the specifics of its interaction with the leading trends of contemporary European music and education, as well as the degree of correlation between the stages of the development of pedagogical theories and leading pedagogical ideas in the formation of the educational system in the independent Republic of Kazakhstan (from 1991 to 2017) determines the vision of our research.

2 Materials and Methods

The review of the literature on this topic shows that interest in historical and pedagogical research as a whole increased at the end of the twentieth century. Comprehending the path traveled, humanity realizes that the history of education and pedagogy makes it possible to establish the effectiveness of pedagogical theories, orientations, systems. Mechanisms of mental development of a person basically remain constant throughout many centuries, therefore studying of the history of pedagogics is of great value regarding problems in present and future. The experience of previous generations, both positive and negative gives us answers to the questions posed by today's pedagogical reality.

The peculiarity of the history of music education is its inter-scientific character: it is closely connected with history, pedagogy, and musicology. In the domestic literature, the most widely spread opinion is that the history of pedagogy is both a historical and pedagogical science. This suggests, in the opinion of the Russian scientist G.B. Kornetov, the study of the historical and pedagogical process through the prism of the problematics of the pedagogy of music education, which determines its connection with musicology.

The place of music pedagogy in the system of sciences as viewed by most scientists (Fig.1):

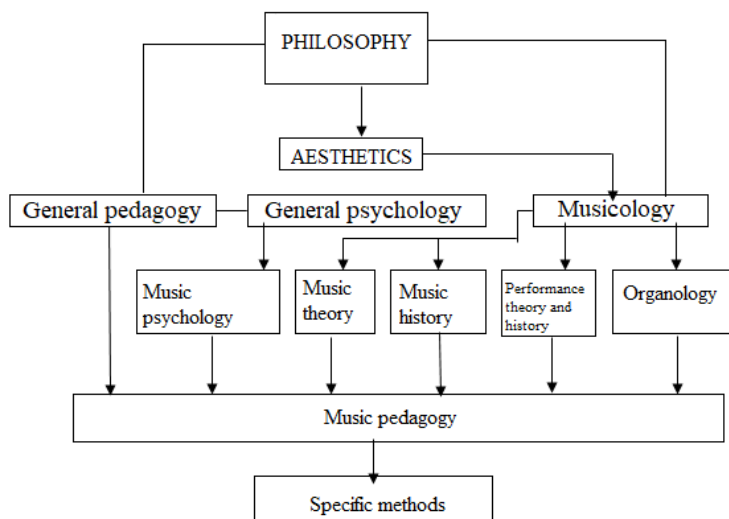


Figure 1. Music Pedagogy in the System of Sciences

It is well-known that the history of musical pedagogy is a part of the world-historical pedagogical process, as the history of pedagogy considers the world-historical pedagogical process as an integral part of the historical cultural process. The emergence and existence of the historical pedagogical process are associated with the emergence of a system of social inheritance that differs from the system of biological inheritance and builds upon it. (10, p10) The system of social inheritance, in turn, emerged and functions on the basis of structures united in the concept of culture. (10, p12) Culture exists only in human society, arising simultaneously with it.

As pointed out by the Russian pedagogue G.B. Kornetov (10, p13), social inheritance is carried out within the framework of processes much broader than education. These are the processes of socialization of an individual. However, the system of social inheritance contains a fundamental contradiction: spontaneous socialization does not ensure the formation in people of all those qualities and properties that they need and that change in the course of historical development of society. This makes it possible to define the historical and pedagogical process as a means of understanding and more or less successfully resolving the contradiction between the ideas of society, its groups,

individuals about the properties that a person must possess and the inability to ensure their formation neither genetically nor in the course of spontaneous socialization.

The concept of the universality of historical pedagogical process expresses its unity and integrity, being the initial concept for understanding local historical phenomena. The variability of human conditions determines the diversity of specific historical forms of existence of historical phenomena. (10, p13)

The history of musical education as a part of the world-historical pedagogical process possesses both its inherent properties and specific features. (11) Generalities and peculiarities in the ratio of the world-historical pedagogical process to the history of musical education define three basic approaches to the study of the history of music pedagogy, namely:

1. The civilizational approach, allowing to consider the process of musical education depending on the type of a specific civilization and in a broad socio-cultural context. The civilizational approach, which is philosophical and historical in general, is characterized by analysis and historical comparison of

the content and forms of music education in different epochs and in different conditions, in states and pre-state formations.

2. The paradigmatic pedagogical approach, which allows periodizing the history of musical pedagogy by revealing the changes of the leading musical and pedagogical paradigms. An invariant basis of musical and pedagogical concepts unified in one idea but different in its concrete implementation as a particular model of music education offered by a music teacher or by a community of teachers is considered as a musical pedagogical paradigm. (12)

Thus, the pedagogue Y.V. Nikolayeva (13) defines three possible levels of realization of the paradigmatic pedagogical approach to studying the history of music education:

- study of the main historical stages of music education;
- studying each of the main areas of music education such as folk, religious and secular ones considered within a particular period;
- study of particular musical pedagogical concepts. (13, p89)

The paradigmatic pedagogical approach concretizes the general historical paradigmatic approach in relation to the content of the history of education and pedagogy.

3. The intonational approach, according to which the periodization of music education is based on revealing the cardinal changes in the types of intoning that affects not only the content of the music proper but also the goals, content, and methods of education.

The intonational approach considers musical education as a set of its constituent orientations, types, kinds, branches, determined by the intonational nature of music and the peculiarities of its intonational comprehension. (13) The intonational approach considers the issue of the correspondence of musical pedagogical systems to a musical style on the development of which they are oriented. (13, p88)

The possibilities of each of these approaches apart are limited, therefore, in order to reconstruct an integral picture of the history of musical education, their mutually complementary application is necessary.

One of the features of musical education is the simultaneous existence and development of its two main branches: general and professional. This feature is explained by the fact that, on the one hand, musical education should encompass all as, without it, the harmonious intellectual and moral development of a personality is impossible; on the other hand, mastering a musical profession requires mastering a significant amount of knowledge, skills, and early specialization. The content and forms of professional music education differ significantly from the content and forms of general music education even at the earliest stage of education.

This difference is determined by the goals of professional and general education: the training of professional musicians in the first case but general musical and cultural development in the second case. In modern musical and educational practice, there is an organizationally fixed delimitation of general and professional music education. Mass training in music and training of professional musicians are carried out in different educational institutions; there is also the differentiation at the level of training of pedagogical personnel for the two branches of music education.

The study of the history of musical education based on the civilizational, paradigmatic pedagogical and intonational approaches and also taking into account the peculiarities of the formation and development of its two main branches, i.e. general and professional ones, allowed leading pedagogues (10, 12, 13, 14) to identify the main stages in the history of music education in accordance with historical periodization, namely:

1. Music education in the Ancient World.
2. Music education in the Middle Ages.

3. Musical educational institutions and musical pedagogical concepts of the modern era.
4. Music education in the XX century (general and professional).

When offering historical periodization, these approaches also do not deny the possibility of determining the stages of the history of music education in accordance with the cultural periodization: music education in the Ancient East, Antiquity, Middle Ages, Renaissance, Enlightenment, musical styles of the XIX and XX centuries.

3 Results and Discussion

Proceeding from the above, in our study we tried to identify the major milestones in the history of the formation and development of music education during the independence of the Republic of Kazakhstan. It is necessary to note that the formation and development of music education in Kazakhstan has developed in a unified manner with the development of Russian music education. This was due to the objective historical, geopolitical, economic and socio-cultural factors related to the time when the Republic of Kazakhstan was part of the USSR. Indeed, if we look back, we find that until the attainment of independence, musical education in Kazakhstan was formed along the same lines as the Russian education system. Let's designate the main factors that determined the development of music education in Kazakhstan, starting from the 1920s. (15)

In the 1920s, various types of schools of first and second education stages operated in Kazakhstan, such as primary schools, school-communes, factory schools, seven-year schools and other general and secondary education schools. The curricula of such schools provided for singing lessons once a week.

Cultural and educational amateur societies and circles at schools, as well as out-of-school institutions, played a positive role in the musical and aesthetic education in the 1920s. A network of music schools and music colleges in such cities as Verny, Akmolinsk, and Orenburg began to expand along with the development of a network of educational institutions of various types. Professional training of music teachers for schools of first and second education stages was carried out in the newly created pedagogical colleges and at short courses. Basics of choral music and new revolutionary songs were taught there.

Despite some positive changes in music education, the overall state in Kazakhstan was extremely unsatisfactory. The main reasons for it were the absence of methodological provision, lack of material resources and qualified pedagogical personnel.

The beginning of specialized musical education took place in the 1930s. The Kazakh musical drama college and a choral school were opened in Almaty in 1932. They prepared music performers and qualified music teachers for general education schools. The formation of musical education in the republic was headed by Akhmet Zhubanov, a graduate student, recalled for the guidance of the Kazakh musical drama college from the Leningrad Institute of Music Sciences. Training of singing teachers for schools in the republic was part of the task of the conducting and choir department of the college. (16) In that period general education schools, nine-year schools, and experimental exemplary schools used the music curricula of Russian Soviet Federative Socialist Republic. However, general education schools did not have necessary textbooks, teaching aids, readers. The issue of staffing was acute.

In the 30s and 40s of the 20th century, classical works of Kazakh opera art were created: "Kyz Zhybek" by Y. Brusilovsky, "Abay" by A. Zhubanov and L. Khamidi, "Birzhan and Sara" by M. Tulebayev. Their dramatic and musical basis was the inexhaustible riches of Kazakh folklore and oral professional music. (17) Consultations for novice authors were held at the Union of Composers organized in 1939. This work was carried out, in particular, by the Ukrainian composer Mykhailo

Skorul'skiy, who was evacuated to Kazakhstan. It should be noted that during the war years, Sergey Prokofiev also worked there. (18)

In the 1940s, the Great Patriotic War adversely affected the development of music education. The most intensive development of music education began in 1943. Many cultural institutions were evacuated to Kazakhstan. The number of musicians and pedagogues increased. Music schools were opened in many principal cities of Kazakhstan.

The Almaty State Conservatory opened in 1944 played a great role in the training of professional musicians and music teachers for general education schools. In addition, musical departments were opened at pedagogical higher education institutions. Thus, those conditions favored the development of music education.

In the 1950s, the main difficulty of musical education was the deficit in the educational and methodological sources and teaching staff. The order of the Ministry of Education No. 509 of August 2, 1957 "On improving the dissemination of textbooks, teaching aids on music and musical repertoire" played an important role; some measures have been taken to improve musical and aesthetic education. The Institute of Art Education of the Academy of Pedagogical Sciences established in 1947 in Moscow provided considerable assistance in the development of curricula, textbooks, and teaching aids.

Teaching musicians made a great contribution to the development of music education. During this period B. Gizatov, Ph.D. in Art history, published his "Dombra playing school", developed in cooperation with L. Khamidi, a methodical manual "Singing and music lessons in school", textbooks "Musical primer" for grade 1, "Singing and music lessons" for grades 2-4.

In the 1954-1955 school year, in general, education schools, music lessons were conducted according to the adapted version of the curriculum of the Russian Soviet Federative Socialist Republic.

In the 1960s in music education, significant changes occurred. The establishment of the music department of the Kazakh State Women's Institute, which later became an independent faculty, marked the beginning of the professional training of future music teachers for general education schools in Kazakhstan. Kazakhstani composers created many children's songs. A textbook of O. Baydildayev and a methodical manual of B. Gizatov were published.

Further, in the 1970s, the network of educational institutions was significantly expanded. The number of children's music schools and higher music schools increased. New pedagogical higher education institutions where musical and pedagogical faculties functioned were created. A wide discussion of curricula began. The appearance of the curriculum "Music" created by a group of employees of the Research Institute of Schools of the Ministry of Education of the Russian Soviet Federative Socialist Republic under the leadership of the Academician D.B. Kabalevsky was the beginning of a new approach to the problems of musical education. This period is characterized by an economic crisis, which led to reduced funding for educational institutions and their decline in number.

In the basic curriculum for general education schools, music lessons were reduced to a minimum. Teachers and school administrations tried to make up the deficit in the familiarity of schoolchildren with music by adding facultative courses and organizing circles. Against the backdrop of socio-political and socio-economic crisis, innovative processes began to develop in this period. An example is innovations in various branches of education, including the creation of alternative music education curricula.

In the 1970s in the general education schools with Russian as the main language of instruction music lessons were conducted according to the all-union curriculum, while schools with Kazakh as the main language of instruction used curricula that

partially included the most popular samples of folk music and works of Kazakh composers, wherein general principles and criteria for selecting the content of education were not always complied with.

In the 1980s, D. Kabalevsky's curriculum was widely disseminated in general education schools in Kazakhstan. A lot of preparatory work related to the implementation of the new music curriculum was done in the republic in that period. Advanced training institutes organized systematic courses aimed to retrain music teachers, various theoretical and practical seminars were held. Prominent innovative teachers such as A.P. Ivanov, G.M. Samotokina, T. Daumetov and many others worked at that time. Kazakhstani teaching musicians also contributed to the methodical provision for the implementation of the new curriculum. An author team was organized under the leadership of B. Gizatov and included R.R. Dzherdimaliyeva, G. Karamoldayeva, L.P. Mamizerova, G.M. Samotokina and others. Thus, in 1984 an adapted version of a new music curriculum for schools with Russian as well as those with Kazakh as the main language of instruction appeared.

The content of the adapted curriculum published in 1984 was made according to the traditional scheme, i.e. singing, listening to music, musical literacy. The author team supplemented the "three whales" of D.P. Kabalevsky's curriculum (singing, dancing, and march) by the fourth genre of instrumental music of the Kazakh people called kuy.

Akyns, zhyraus, salys, seres and kuyshtis had a great influence on the development of musical education. They visited villages, propagandized the musical culture of the Kazakh people, taught young people and children to play musical instruments and sing. The entire process of mastering of repertoire and musical knowledge occurred "from mouth to mouth." It should be noted that songs, various competitions of singers and musicians that took place at populous fairs, developed an interest of children in the art of music. Kuys were preceded by a story about the author of the work, the circumstance in which the work was composed. Thanks to this detailed story, the music became more intelligible and accessible for listeners. (19) At the heart of every creative process is a passion, which, of course, does not rule out the enormous work of the mind (Vinogradovskaya, 1976). (20)

At the same time, the adapted curriculum still did not satisfy the needs of studying Kazakh musical art. The students had a fragmentary view of folk songs and kuys, while the richness and originality of traditional musical culture in their entirety could not take a worthy place in music lessons.

In the 1990s, socio-political changes in the republic significantly influenced the development of music education. At independence the growth of national self-consciousness, the revival of cultural and spiritual traditions, language and religion, it became necessary to thoroughly acquaint schoolchildren with the spiritual values of their people, with their national culture and traditions.

When telling about the talent of the Kazakh people, a great Russian scientist A.I. Levshin, called "Herodotus of the Kazakh steppe" by S. Valikhanov (21), aptly pointed out that Kazakhs present new evidence that a person is born a poet or a musician. (22) A. Eichhorn (23) wrote in the introduction to his work on the music of the Kazakhs: "Sometimes carelessly childish and merry, like foals on green pastures, sometimes strong and cheerful, powerful and free, like an eagle, rising to the blue sky in the steppe, Kazakh songs performed by everyone, from boys to old men and from girls to women are the people's untouchable treasure, as if an exact cast from the people." "If you want to know how the country is managed and what is its morality, listen to its music" - wrote Confucius 25 centuries ago. (24)

It was in the 1990s that the curriculum "Elim-ay" based on the traditions of popular pedagogy was developed by the author team of teaching musicians under the leadership of the professor M.K. Baltabayev. The developers of the curriculum took into

account the ethnic specifics of art, the forms of its existence, the worldview processes of transfer and preservation of national spiritual values. The goal of the curriculum "Elim-ay" is the formation of a musical, aesthetic and artistic culture that is an integral part of the spiritual culture.

Proceeding from the goals of the curriculum which consists in the formation of the musical culture of schoolchildren and is an integral part of the spiritual culture, its tasks were to awaken and develop an interest in music, music lessons; develop a conscious perception of music, artistic thinking, versatile aural skills (related to intonation, rhythm, timbre, mode, harmony). (25)

The curriculum "Elim-ay" represents the integration of various types of folk art such as musical, oral and poetic, decorative and applied arts, dance, etc.

The content of the curriculum is aimed at ensuring the integrity of students' perception of Kazakh traditional artistic culture. The developers of the curriculum introduced an additional type of activity, i.e. playing on dombra. The curriculum "Elim-ay" is based on such principles as integrity and complexity of musical-aesthetic education; connection of musical and aesthetic activity with the surrounding life and modernity; substantial unity of creative cognition, associative thinking, and heuristic activity of students in music lessons. These principles find their vivid expression in the thematic content of the curriculum "Elim-ay". There are the themes, logically and successively connected among themselves, mutually developing and mutually complementary, called «Sary-arka» (Golden steppe), «Tulpar» (Fast horse), «Akku» (Swan), «Elim-ay» (My country).

Today, the discipline of ethnosolfege (previously called dombra solfege) gives knowledge of the foundations of traditional musical culture and develops a musical ear on the basis of Kazakh music. Ethnosolfege based on Kazakh traditional music is a discipline that forms the totality of musical knowledge and skills on the basis of which the Kazakh musical language functions in folklore, amateur, and professional music. The purpose of the ethnosolfege course is the familiarization with the Kazakh musical language in reliance on the understanding of the system of its logical and structural regularities. (26)

Unfortunately, despite the highly artistic content, which allows restoring the natural process of transfer and preservation of national spiritual values, the curriculum was not able to ensure its widespread dissemination in Kazakh schools due to the unpreparedness of the staff. This required high-level professionalism in terms of musical, choreographic, philological, artistic and graphic education.

In 1994, another curriculum called "Murager" appeared and viewed the folk art of the Kazakh people in the interrelationship of various genres. The main goal of this curriculum was to educate a Kazakh patriot, a citizen who sees himself as an heir of national richness, knows the traditions and customs, art and language of his or her people. A distinctive feature of the curriculum "Murager" is a methodology based on teaching to play dombra in an oral way without using notes. In order to achieve the goal of the curriculum, the following tasks were set:

- formation of skills of playing dombra (performance of kuys, singing with an accompaniment) and other folk musical instruments, acquaintance with the best examples of folk decorative and applied art, the formation of artistic thinking of students;
- development of creative abilities, imagination, spiritual and moral qualities of students by means of traditional art culture of Kazakhs.

At the same time, as noted by Sholpan Burmanovna Kulmanova, a prominent Kazakh theorist and practitioner specializing in problems of music education, as well as one of the authors of the current textbooks for schoolchildren, this curriculum is closer to a learning circle for dombra playing in structural terms.

Proceeding from this, in that period there was a need to create a new curriculum capable of solving the problems of educating a person who has a high level of culture, familiar with the achievements of the national and universal spiritual cultures. In accordance with its goals and objectives, the authors of the new curriculum singled out the principles and criteria for selecting the content of the educational material developed in a spiral way of drawing up a curriculum: "En-kuy khalyk kazynasy" (Songs and kuys are a treasure of the people), "Charming melody sounds", "Silvery sound of kuy", "Song and kuy are the soul of the people", "Ancient tunes of an epic", "Wisdom of song-stories", "Art of aytys", "What is kuy-tartys?", "Two streams or can song and kuy find a new life?", "Folk music in the works of composers of the world."

During that period, at the beginning of the republic's independence the textbooks "Music", methodical aids, readers, and phonoreaders were created. They were aimed at providing knowledge about the foundations of the Kazakh culture, broadening the understanding of the Kazakh people's history, a way of life, traditions, promoting education and development of schoolchildren, developing national and citizen self-awareness. To find spirituality means to realize that the whole Universe is a single symphony, in which each individual is a "note", and his happiness is to become perfectly tuned to the harmony of the Universe. (27)

At the same time, it cannot be asserted that the curriculum, which existed in those years, solved completely all the problems of general musical education. A number of questions related to the content of the educational material intended for singing and listening to music arose at that time.

Thus, in the system of general musical education, both positive and negative trends are traced.

Positive trends include:

- development of alternative and standard curricula of the discipline "Music";
- updating educational and methodical resources for the discipline "Music";
- the appearance of a brand-new textbook for the discipline "Music";
- expanding the network of extracurricular institutions.

Negative trends include:

- minimizing, in basic curricula, learning load regarding the discipline "Music";
- lowering of the social status of a music teacher, low prestige of music teaching in society;
- low-quality musical training of entrants and students;
- the insufficient material, technical and information support on music lessons.

In accordance with the above, the task of training pedagogical personnel is one of the most important components of the development of music education. In this regard, positive results have been achieved during the period of independence.

Today, the preparation of future music teachers is carried out in 29 higher education institutions of Kazakhstan. Many higher education institutions, including music pedagogical faculties, have switched to a credit system that allows them to assess adequately levels, stages, academic degrees in the educational sphere of the Republic of Kazakhstan, make them transparent, recognizable and acceptable, which is one of the main conditions for entering the world educational space.

Thus, music education has stepped to the inevitable need for the greatest possible convergence and alignment of the evaluation scale of national systems in accordance with the European pattern.

In the state experiment project "Development of Music Education in the Republic of Kazakhstan" for 2007-2011, the content of the problem of musical education is specified as

follows: "Contemporary sociologists and political scientists are concerned about the negative processes taking place in society. One of the reasons is a lasting underestimation of art as a means for the formation of the emotional and moral culture of the population. Musical education in Kazakhstan has rich and deep traditions, but today it needs to develop a concept of modern development based on the synthesis of the existing national educational system and the recognized experience of world musical institutions." (28)

Now in the Republic of Kazakhstan scientific and methodical conferences, seminars, training, pedagogical competitions of future music teachers dedicated to perfect pedagogical skills, professional development and exchange of experience are conducted. A Republican educational methodological association was created under the leadership of the Professor R.R. Dzherdimaliyeva and included prominent teaching musicians of metropolitan and regional higher education institutions. This team applied efforts to develop standards, model curricula, solved problems of introducing a credit technology. Kazakh teaching musicians, in whose scientific works theoretical and practical problems of musical education are being discussed, make a significant contribution to the development of music education.

In general, summarizing the above, we believe that the existing experience does not sufficiently solve all the problems of general musical education.

Today, many issues related to the goals, content, structure, and technology of future music teachers training are awaiting their solution taking into account the tendencies of

fundamentalization, humanitarization, differentiation, informatization, technological development of the education system in general.

One of the main tasks of our research is the definition and justification of the theoretical and methodological foundations of the development of musical education in the period of Kazakhstan's independence, so we examine the main political, socio-cultural, psychological and pedagogical factors that influenced the formation and development of musical pedagogy in Kazakhstan in the period from 1991 to the present. Our periodization of the history of the development of musical pedagogy is primarily connected with the adoption of such important governmental documents as the Education Act in the Republic of Kazakhstan (1999, 2007), the State Program "Education" (2000), the State Program for the Development of Education in Kazakhstan for 2005-2010 and 2011-2020. In this connection we distinguish such stages:

1. Formation and development of musical pedagogy in the period from 1991 to 2000.
2. Formation and development of musical pedagogy in the period from 2001 to 2010.
3. Formation and development of musical pedagogy in the period from 2011 to 2020.

In the following table, we tried to identify the historical factors that influenced the development of music education in the republic in the years of independence (See Table 2).

Table 1.

Stages	Historical background	Measures for the development of the musical and cultural heritage in the Republic
1 (1991-2000)	<ul style="list-style-type: none"> - 1990 – International Music Festival "Aziya Dauysy / Voice of Asia" was held for the first time; - 1991 - Establishment of the independent Republic of Kazakhstan; - Kazakh broadcasting system has started to work; - 1991 – The 1st Republican contest of performers "Zhas Qanat" was held; - 1997 – International Festival of Creative Youth "Shabyt" was held; - 1999 – The State Choir has been named after B. Bayqadamov; - 1999 – The Kazakh State Academic Folklore and Ethnographic Orchestra of Folk Instruments "Otyrar Sazy" has been named after N. Tlendiyev; - Independent Kazakhstan's accession to the Bologna process and transition to a credit system of education; - 1997 – Adoption of new normative documents on the development of education in the republic; 1999 – Adoption of the Education Act in Kazakhstan 	<ul style="list-style-type: none"> - The emergence of creative groups in the field of folk art; - Familiarization of not only children but also able adults with music; - The publication of a textbook on folk music; - Creation of a professional ensemble of dombra players; - Creation of the National Orchestra; - Opening of new musical schools and philharmonias; - Creation of the National Choir;
2 (2001-2010)	<ul style="list-style-type: none"> - 2003 – Adoption of the State Program "Cultural Heritage"; - 2004 – Definition of the concept of the development of education in the Republic of Kazakhstan until 2015; - 2007 – Amendments to the Education Act in the Republic of Kazakhstan; - Adoption of the State Program for the Development of Education in the Republic of Kazakhstan for 2005-2010; - Introduction of the policy of innovative professional education in the system of music education; 	<ul style="list-style-type: none"> - Invitation of famous musicians and music educators from other countries; - Possibility to receive a professional musical education in the republic; - Film studios have started to work; - Publications of textbooks, educational and musical aids;

	- Introduction and development of modern electronic musical instruments: synthesizers, multimedia computers, etc. - Learning to play the above instruments;	
3 (2011-2020)	- Adoption of the State Program for the Development of Education in the Republic of Kazakhstan for 2011-2020; - Adoption of the State Program for the Development of Education and Science in the Republic of Kazakhstan for 2016-2019; - Intensification of the work on the spiritual and moral education of youth; - Development of musical education in the context of the European integration process; - The professional training of future specialists in the field of music education is aimed at preserving the synergy of the national and person-oriented culture and in concert with public creative associations; - Introduction of updated content of secondary education.	- The appearance of operatic works, symphonies, cantatas in the republic; - The Congress of the Composers' Union of Kazakhstan was conducted; - Holding a ten-day festival of Kazakh orchestras from all the regions in Astana;

4 Conclusion

Thus, the transformations taking place in the country in the last few decades have a significant impact on the educational process in all spheres of education, including the pedagogy of music education. It should be specially noted that the main trend of the development of music education in independent Kazakhstan is the need for a more thorough and deep familiarization of students with the spiritual values of their people, national culture, traditions and customs. (29) The issue of a bold and radical revision of the education system is closely connected with changes in all spheres of our state. (30)

In order to update the educational potential of the people, as we see, the state has adopted legislative projects and concepts of new content that determine the goals and objectives of the education system. Favorable conditions for the development of the people's spiritual richness, the flowering of the national language and history, religion and culture were created. The state documents of the Republic of Kazakhstan repeatedly and comprehensively consider the use of the national musical pedagogy's heritage in the education of an individual, in the training of highly qualified specialists and increasing educational attainment in conformity with the requirements of modern society.

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