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MUSIC EDUCATION IN RUSSIA OF THE XIII – XX CENTURIES: HISTORICAL REVIEW

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ABSTRACT

The article deals in General terms with musical education in Russia of a certain historical period; reveals the historical stages of the formation of various approaches to working with singing voices; analyzes music and singing schools for voice production and the development of musical hearing and intonation in the works of V. Manfredini, M. I. Glinka, E. Varlamov, F. Odоеvsky, A.D. Castalsky.

Keywords: singing sound, sound science, vocal tone, children's voice production, «separate speech» singing, vocalization, timbre, sound support, psycho-realistic school of truthful singing, concentric method.

«Language and singing, speech and singing sound, vocal tone have already become the subject of observation in ancient times, which is reflected in the worldview, cosmogonic concepts, mythology and magic of the ancient world, not to mention anything about philosophy and poetry, about ritual and customs, about everyday life» [1, p.37]. Humanity's desire to Express its emotions, feelings, and aspirations through musical and expressive tools is permanent. The sounds of nature resonated in the souls of people who still lived in the primitive communal system, forcing them to think more widely and deeply. The quotation that begins the research work on identifying the features of children's voice production in pre-revolutionary Russia can be used as an epigraph. It clearly shows us that, first, singing and voice stirred the minds of many scientists, philosophers, pushed them to interesting research in this area, and, secondly, as in ancient times, ordinary people began to pay attention to sound production, which gave rise to many myths and reflected in the worldview of entire peoples. The singing voice, for example, in ancient Indian culture, was compared to phenomena in nature, it was given a divine meaning. Among the peoples who lived from generation to generation on the territory of China or India, sounds embodied in a specific musical form were generally considered a sound model of the Universe. In Ancient Greece, music in General played a fundamental role in culture and in the state system. «Ancient music was primarily vocal and ancient melodies were intended not for instrumental performance, but for singing» [8, p.15]. «The aesthetic principles of ancient Greece grew out of singing» [1, p. 49].

Since ancient times, Russia has also paid much attention to musical culture and the singing voice. A lot of work was devoted to the development of vocal and methodological recommendations for voice production, in particular, for children. M. M. Apeksimova devoted a lot of works to these issues. She investigated the origins of the ancient Russian singing art [3, p. 74-75]. A child's voice is a special tool that requires a special approach to education and development. In this study, we are interested in

questions about the education of children's voices and didactic needs to improve the methods of staging children's voices in the Russian state in the historical context. Our state, from ancient times to the present time, has paid great attention to these issues. Choral training is the Foundation of the foundations in the formation of the singing voice, at least, so many scientists believe. And this is confirmed by historical documents that mention monasteries and other religious institutions where students were trained in Church choirs, and through this training, students got an idea of the main methods of voice production. But the training was, I emphasize, collective. At that time, individual classes were little practiced. «In ancient Russia of the XI-XIII centuries, children were taught to sing from the age of 6-7 in monastic and Church schools, which were the guides of musical culture. Many skilled singers came out of them, and there were also good choirs of Church singers» [7, p. 20]. Working with the choir bore fruit, so the method of collective training was fully justified. For sure, even in those immemorial times there were individuals who had special bright vocal data with multi-faceted abilities, but simply in the musical performing tradition there were no personalized individual parts that would have had public publicity. However, as a rule, in monasteries and parochial schools, boys were involved in musical training and a lot of attention was paid to the production of their voices, taking into account mutation processes, and appropriate methods were developed. An interesting fact is that already in the XI century special schools for girls were formed. The first of them are mentioned in the history of St. Andrew's monastery in Kiev. In Many schools and colleges, singing was one of the main subjects. D. L. Lokshin wrote in his writings that «a singer or a master of letters took a student and taught him to read, write and sing» [9, p.13]. Here the main idea is revealed – a harmonious personality can be brought up through training in basic Sciences: reading, writing and, most interestingly, singing. Does this mean that singing, as well as basic reading and writing skills, indicate a person's education?

In the second half of the 13th century, the number of singing schools increased. This was due to the Church Council, which decided to teach Church singing (1274). Mostly, boys were trained in singing skills in the Church choir. «For an exalted religious soul, the voice of a child is comparable to angelic singing, and can purify the soul from earthly sins» [1, p.107]. The child's voice was correlated with the pure angelic voice. A child with his pure soul and natural high voice is a guide between the spiritual world and the secular world. Teachers-masters, developing methods of setting such voices, did not ignore the naturalness of the singing position. Special attention was paid to the smoothness and evenness of sound science, timbre.

Since the end of the XV century, when teaching singing skills, special attention was paid to the so-called «separate speech» singing. A distinct separate pronunciation of words was at that time, perhaps, one of the main requirements for learning to sing. This has to some extent reduced the quality of Church singing - a proven fact. It can be concluded that the masters who worked on the production of children's voices, at the same time worked on the development of correct speech. «Singers from childhood were accustomed to long and calm breathing, to the ability to withstand sound in a certain timbre, to master p and f, to support the sound, to develop vocalization, which was facilitated by the slow pace and smoothness of chants» [9, p.22]. This is how the vocal and singing culture was formed. Summing up some intermediate results for this period, we see how strong the school of Church singing was; the secular significance of music, and even more so, the individual production of children's voices, was rarely discussed. But even then, the influence of folk songs on vocal and singing culture slips through.

In our research, we have reached the XVII century. This period is still characterized by a vocal and choral school, and methods of voice production in the choir also prevail. However, there are tendencies to change the situation in the sphere of vocal education and musical culture in General. So-called kants are being distributed. Folk songs are displayed in their sound. An interesting fact can be called the penetration of the Russian vocal and choral school model of polyphony, introduced to us from European countries. «The new singing style was distinguished by the evenness of the voice, flexibility of vocalization, and correct breathing» [5, p.74-75]. Since then, individual voice training has become increasingly important. There was a need to improve the singing culture. «The role of the performer increases, there are cadres of clearly specialized singers who can be equated with virtuosos» [5, p.33]. This immediately changes the approaches in the application of methods of staging children's voices. A flexible approach to vocal training brings up bright individual voices through reliance on an unfocused smooth sound and timbre.

Gradually, the musical culture goes beyond the walls of the Church. This is due to the world processes associated with the loss of theocracy by many States and the acquisition of a more secular culture. Since the 12th century, the Church choir has increasingly

performed outside the Church. Secular educational institutions are being established, where choirs are organized for educational purposes. Moreover, an interesting fact is that a lot of time was spent on individual voice production.

At the beginning of the XIII century, individual voice production played an important role in the development of vocal and singing art. At that time, Anna Ioannovna ruled, who, among other things, paid attention to vocal art. She was kind to singers, she liked entertainment, at her behest, singing schools were opened in large numbers, which played a positive role in the development of vocal and singing art. «So, in 1738, a special children's music and singing school was founded in the city of Glukhov by the decree of Empress Anna Ioannovna, where boys from all over Ukraine who had the best voices were trained» [7, p.27]. During this period, V. Manfredini manifests himself in a special way. He was the court Kapellmeister of the Court singing chapel. V. Manfredini developed recommendations for the production and development of the singing voice, which were used by many masters of singing. V. Manfredini did not directly work on the development of methods for the production of children's voices, but his recommendations are unique and at the same time universal. This allows masters working with children's voice to successfully apply its didactic materials in their practice and talk about the effectiveness of their application.

Gradually we got closer to the XIX century. The Russian singing school is developing more and more. And, of course, it is worth mentioning the name of Mi Glinka. Here is how B. V. Asafyev spoke about him in his works: «as a singer, he was an exemplary singer, a singer of content and meaning, despite his insufficient voice, who turned everything that he wisely learned in the brilliant vocal art of Italy to the needs - one might say - of the Russian psycho-realistic school of truthful singing created by him. The traditions of this school, having passed through the XIX century through a galaxy of composers and performers, turned into a world phenomenon in the skill of Chaliapin» [2, p. 40]. M. I. Glinka, creating his own method of teaching vocals, attaches great importance to the development of intonation hearing. M. I. Glinka creates a Whole system of exercises and calls the work «Exercises for equalizing and improving the flexibility of the voice. With a Preface and Appendix by N. Compansky» [6]. After studying this work, we can understand that the basic M. I. Glinka considered the so-called concentric method - the reliance on primitive tones. «The idea of primar tones itself brilliantly United the desire of all schools and all times, no matter what methods they used, to reproduce a beautiful, freely flowing tone (usually in the middle part of the voice) and form the entire range on this basis» [4, p. 269-270]. E. Varlamov, F. Odoyevsky – followers of M. I. Glinka - continued to develop the singing school according to the principles of their teacher. The approximate method, consistency in voice production classes, unaccompanied singing, and much more are today the

didactic material and guiding principle in the production of children's voices.

By the end of the XIX century, the socio-cultural development of Russian society led to a clear distinction between secular and religious life. More and more educational institutions were formed that were not directly connected with the Church and were not accountable to it. In accordance with this, the vocal and singing training used in choir classes in monasteries and parochial schools is undergoing changes; there is literally a separation of Church and secular singing. In secular educational institutions, a separate new subject called «School choral singing» is being introduced. School choral singing is subsequently fixed in the educational system as a mandatory discipline. Everything related to the methods used in the production of children's voices in educational institutions - they remained the same, i.e. they largely migrated from parochial schools. Moreover, less time was devoted to training in vocal and singing skills than in Church organizations. This inevitably affected the quality of performance.

«However, in practice, the level of learning to sing was low - the age characteristics of students were not taken into account, there was no proper curriculum, there was no system in working on children's singing skills and skills, and didactic features of children's voice development were not systematically understood in the methodological literature» [7, p.36]. Of course, there were also positive aspects in singing education. For example, the methods of voice production and working with the singing voice of A.D. Kastalsky deserve attention. He was the Director of the Moscow Synodal school of Church singing. His methodological developments included the best of traditional musical education. There were compulsory Church singing lessons, and Church and choral singing was taught separately. An interesting fact was that one-hour voice training sessions were introduced and held every day. Separately considered the period of voice mutation, which can not to overstrain the ligaments of the pupil, and it is better to stop all classes for music education that were considered by A. D. Kastalsky. He recommended that after breaking the voice in high school, you study twice a week for an hour. As you can see, the time of classes was particularly regulated. This made it possible to develop singing skills in harmony

and not overload the child's voice, which was not yet established.

«Summarizing the current in the pre-revolutionary period experience in the field of children's vocal pedagogy, to recap: in the period leading features of the sound of children's voices (the ease and sonority of tone; moderation power in a comfortable tessitura, falcate or close to felsenau sound) determined mainly domestic style of Church music» [7, p. 38]. Of course, the Russian state did not develop autonomously. The Russian singing style was influenced by many factors, in particular, the vocal culture of the European countries closest to us with its own vocal tradition, the model of European polyphony. It is likely that this is where the school of individual vocal lessons came from with its own system of methodological recommendations.

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