

DOI: 10.7596/taksad.v6i6.1332

Citation: Nuriyeva, L. F., Martynov, D. E., & Martynova, Y. A. (2017). Musical Education in Kazan in 1917-1960: Periodization Problem. *Journal of History Culture and Art Research*, 6(6), 139-144. doi:<http://dx.doi.org/10.7596/taksad.v6i6.1332>

Musical Education in Kazan in 1917-1960: Periodization Problem

Liliya Faritovna Nuriyeva¹, Dmitry Evgenyevich Martynov²,
Yulia Aleksandrovna Martynova³

Abstract

This article is devoted to justification of a periodization in music history education in Kazan and TACCP from revolutionary events of 1917 to foundation of high special music school at the Kazan State Conservatory in 1960. The research implements historical & genetic and historical & comparative methods. Justification of specifics of historical and cultural processes in the region during the declared period and about applicability of a three-part periodization, the bases for which will be cultures of the decision of the political and party management, external for the sphere, is presented. Characteristic of Kazan was the fact that till 1960 the musical school was the only educational institution in TASSR providing secondary vocational music education. Conclusions are drawn that formation of new system of musical education began at the beginning of the 20th century, and local features were considered fully. The policy for the non-Russian population pursued by the Soviet power promoted further development of music education. The conducted research also showed that in Kazan synthesis of capital cultural tradition and regional features was carried out. Materials of article can be of interest to researchers of the USSR during the specified period, experts in history and culture of the Volga region people and history of music education in Eastern Europe.

Keywords: History, Volga region, Kazan, Tatar autonomous Soviet Socialist Republic (TASSR), Musical education, Kazan state conservatory.

¹ Kazan Federal University, Institute of International Relations, History and Oriental Studies.

² Kazan Federal University, Institute of International Relations, History and Oriental Studies. E-mail: dmitrymartynov80@mail.ru

³ Kazan Federal University, Institute of International Relations, History and Oriental Studies.

Introduction

The general logic of development of musical culture in Kazan keeps within the direction from small to high cultural forms (Sargeant, 2011, p.208-209). The first private music schools in Kazan gave the general music education; creation of secondary vocational music education became the following stage which was chronologically proceeding about half a century. Specifics of Kazan was the fact that till 1960 the musical school was the only educational institution in TACCP (Tatar Autonomous Soviet Socialist Republic, TASSR) providing secondary vocational music education. Considering specifics of the happening processes, it is necessary to proceed from qualitative difference of development of musical culture in Kazan, in comparison with the previous stage. This work is devoted to development of a periodization. In a research the major role is given to a projection of the all-Russian political tendencies to the concrete sociocultural environment outside capital cities.

METHODS

This research is based on materials of the thesis of Yu. A. Martynova (2013). The major is definition of chronological borders of a research. In 1917 in connection with deep transformations in all spheres of life search of new forms and methods of creation of system of music education in Russia began. By 1960 the period of methodical "experiments" and attempts of reforming of system of music education in Kazan terminates. Also till 1960 the Kazan musical school was the only educational institution in TACCP providing secondary vocational music education. In a research historical & genetic and historical & comparative methods are used.

RESULTS

In the history of music education in Kazan during the specified chronological period it is possible to allocate three stages.

First stage: 1917-1922

According to Narkompros's resolution (Narkompros, i. e. People's Commissariat for Education) of October 31, 1918. "About schools of ethnic minorities" all nationalities inhabiting RSFSR acquired the right of the organization of training at the native language (Fitzpatrick, 2002, pp.32-40; Rorlich, 2017, pp.157-158). By the beginning of the 1920th the problem of preparation of musical shots from the local people became urgent. The politician Tatar Narkompros (TNKP) it is directed to education of workers of Tataria. With assistance of TNKP the Tatar Theater, pedagogical technical schools in Kazan, Chistopol and Yelabuga opened. In the National Coalition Party of TACCP (TASSR) the department of theater, music and art functioned. At the Muslim commissariat the scientific department (Martynova, 2013, p.24). Society of archeology, history and ethnography at the Kazan University promoted professional interest in musical folklore of local nationalities that was an incentive for opening in the Volga region of the first special musical facility with east bias - East conservatory (in 1921). After creation of uniform labor schools (Unified Labor Schools), the training program included lessons of singing and special programs for pupils of comprehensive schools and musical studios taking into account age features and multinational structure of the population of the republic are developed. Activation of concert and theater life of Kazan promoted a rising of interest in professional music education. Though history of East conservatory was short, the public two-phase music school functioned.

In 1919 the Provincial department of national education (Gubotnarobr) was created, and next year in the National Coalition Party the Musical department (MUZO) was organized. Declarations on construction of new proletarian mass culture and art were characteristic of the first years of the Soviet power. Active

searches of new forms of music education were conducted. Orientation of music education to mass character and general availability. Democratization of art and promoting of musical culture. Separation of the higher music education from an average. Reforming of an initial and average link in music education.

Opening of network of national music schools, musical and pedagogical courses, people's houses, studios. By 1920 MUZO National Coalition Party RSFSR are created programs of music schools of 3 steps. Division of programs into the general and special. Work on training of instructors on school, out-of-school and preschool education, teachers for schools of arts and teaching staff of ETSh. Tendency to prevalence of the general music education over special. It was expressed:

1) In universal folding of network of musical institutions and downgrade of many highest musical institutions. 2) National conservatories are transformed to musical technical schools. Art education is put under rigid control. 3) Shortage of teaching personnel. 4) Insufficient quantity of initial musical institutions in the Volga region. Weak technical training of entrants. 5) Discrepancy of training programs with technical training arriving (Martynova, 2013, p.42).

2nd stage: 1922-1935

According to the resolution of Council of People's Commissars of RSFSR on August 2, 1931 there was the next reorganization in an education system. Installation of musical technical schools on polytechnicalization, preparation "instructors of mass amateur performance, art disciplines teachers, performers of different art specialties (actors, orchestral players, artists etc.)". After the resolution of the All-Union Communist Party (Bolsheviks) of the Central Committee "About submission of all social, useful activities of pupils" the accent is delivered to the teaching and educational purposes on a continuous work practice and polytechnicalization of education (Martynova, 2013, pp.115-116).

From the middle of the 1920th growth rate strengthening of "economic and cultural construction" is observed. "Reorganization of all system of art education according to requirements of reconstruction of the national economy" was in the long term planned. Only according to the resolution of the All-Union Communist Party (Bolsheviks) of the Central Committee "About reorganization of the literary and art organizations" 1932 excesses in the course of cultural construction were stopped (Smith, 1998, pp.101,146; Martynova, 2013, p.120). In 1922 training of teachers of music schools I of a step of all performing specialties and musical and theoretical objects is declared; club instructors, preschool tutors and teachers of ETSh I and the II steps, and also variety, opera singers and soloists-instrumentalists, performers in ensemble, symphonic and opera orchestras.

1923 - the beginning of reorganization of instructor and pedagogical and scientific-theoretical departments of VMT.

1924/25 - training of students only on two specialties: performing and instructor and pedagogical.

1926/27 - inclusion in curricula of various techniques: vocal execution, playing a piano, choral singing etc.

In 1927 as a result of merge of musical and art technical schools the Joint art and theatrical technical school is formed.

1927/28 - development of instructor and pedagogical office, sharp reduction of release of performing musicians.

In the late twenties the main accent is put on training of specialists for work at comprehensive schools, preschool child care facilities and with music bands as instructors.

January 1, 1930. The joint art and theatrical technical school is transformed to the Tatar Technical School of Arts (TTSA). TTI began to function as a part of musical (MUZO), theatrical (TEO) and graphic (OF) offices. The term of training is reduced to 3 years (Martynova, 2013, p.114).

On January 1st, 1932 TTI is reorganized into the "Tatar pedagogical and instructor technical school of arts" training only instructors of organizers of amateur performances and art disciplines teachers for polytechnical schools and to preschool education.

In the early thirties for of MUZO TTI began to be engaged in training of the following experts:

1. Musicians for polytechnical school, FZS, FZU, ShKM, musicians social activists, organizers and tutors of children's musical amateur performance at school and on production.
2. Musicians of mass amateur performance, heads of the musical and choral faculties and crews, instructors knowing regional club and rural cultural and educational work; chorus and orchestra instructors; heads of musical and vocal collectives, working courses of mass musical work (Martynova, 2013, pp.118-119).

During the period from 1930 to 1933 the main emphasis was placed on social and political training and work of pupils. The main attention was paid on education of animators - organizers for work in club, musical directors for comprehensive school. In 1935 TTI was turned into technical school of arts.

3rd stage 1936-1960

1936 - the musical technical school is reorganized into the Kazan Musical School (KMS). Offices with all special classes, and also classes of chamber and tool and vocal ensembles, symphonic, orchestral and choral classes are restored piano and orchestral (string and wind). The system of primary music education renewed. In Kazan the music schools which became a source for the contingent of pupils of KMU began to be organized (Martynova, 2013, p.140).

KMU was the basis for opening in 1945 of the Kazan State Conservatory (KSC). With opening in 1945 KGK in the republic was created full system of three-step music education: school-higher education institution. Activity of all three musical and educational structures was closely interconnected and directed to the solution of a uniform problem of vocational training of the qualified musical shots (Jaffé, 2012, p.188).

In 1946 the conductor's and choral office of KMU opened. In connection with the known resolution of the All-Union Communist Party (Bolsheviks) of the Central Committee of February 10, 1948 about V. Muradeli's opera "Great friendship" training programs of all special classes were revised:

- 1) works of the Western European and Russian musical classics, the Russian and Tatar national songs were without fail entered into repertoire plans; 2) on theoretical office in teaching harmony great attention not only was paid to the analytical party, but also practical - behind the tool. Since 1948 curricula performing and theoretical offices included songs of the people of the USSR. Also the live, intelligible method of teaching, "accepting formalism elements in work" (Lodder et al., 2013, p. 203).

In 1959 the evening department opened. In 1961 the order of the Ministry of Culture of RSFSR, in KMU open correspondence department (the order No. 120 of February 23, 1961). In this regard there was a problem of studying of the Tatar national musical culture and training of specialists, the researching Tatar professional music and folklore.

DISCUSSION

The musical culture of Kazan has a number of accurately expressed features which are connected as with synthesis of the European and Russian culture, so culture of indigenous people of the Volga region, first of all - Tatar (Faizrakhmanova & Kovrikova, 2017). Formation of new system of musical education began at the beginning of the 20th century, and local features were considered fully. The policy for the non-Russian population pursued by the Soviet power promoted further development of music education (Smith, 1998; Fitzpatrick, 2002; Tolz, 2011; Blumenthal & Benson, 1978). However, many important undertakings in the field of studying of musical folklore and theoretical judgment of traditional musical culture of the people of the Volga region put in the 1920th years could develop only after opening of the Kazan state conservatory in 1945.

SUMMARY

Process of formation and development of system of secondary vocational music education in Kazan during 1917 for 1960 is uniform complete process. Its main lines are as follows:

1. The Kazan musical school in all its modifications remained the only average special musical educational institution in TACCP till 1960.
2. From 1920th Narkomprosom TASSR the policy of education of the Tatar population considering local national peculiarities was consistently pursued. With opening of musical technical school in 1922 much attention was paid to replenishment of the contingent by Tatar pupils.
3. Since 1930 in connection with shortage of pedagogical shots in regions of TACCP, in musical technical school only representatives of local nationalities, and from other areas and the republics - only Tatars began to be accepted.
4. Fast preparation of "core" of the Tatar professional musical culture became result. The premiere of the first Tatar opera (1925) became an indicator of it.

CONCLUSIONS

The conducted research also showed that in Kazan synthesis of capital cultural tradition and regional features was carried out. Its foundation was laid in the 1920th years. In the Kazan musical school the instructor choral class was open for training of teachers of singing for the purpose of musical education of the people of the East. In not for long existed East conservatory also the Chuvash choruses were created Tatar, Mari. In the same establishment in parallel with performing there was a musical and ethnographic office which curricula were developed taking into account specifics of multinational list of pupils. N. V. Nikolsky - the Chuvash on a nationality - published the first grant for teaching ethnography in musical educational institutions; by the beginning of the 1920th of analogs it did not exist. Professional studying of local musical folklore and education of national shots of musicians-specialists in folklore began with it. Also the foundation of field researches in the field of musical ethnography was laid; these researches received continuation only after opening of the Kazan state conservatory in 1945.

ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

References

- Blumenthal, I. & Benson, C. (1978). Educational reform in the Soviet Union: implications for developing countries. Washington, D.C.: The World Bank.
- Faizrakhmanova, L. T. & Kovrikova, E. V. (2017). The Ethno-Confessional Relations in the Context of Culture and Education (Kazan province, XVIII - beginning of XX century). *Bylye Gody*, 43(1), 30-39.
- Fitzpatrick, S. (2002). *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts under Lunacharsky, October 1917-1921*. Cambridge University Press.
- Jaffé, D. (2012). *Historical Dictionary of Russian Music*. Scarecrow Press.
- Lodder, C.; Kokkori, M. & Mileeva, M. (2013). *Utopian Reality: Reconstructing Culture in Revolutionary Russia and Beyond*. Leiden: Brill.
- Martynova, Yu. A. (2013). *The system of secondary specialized music education in Kazan (1917-1960): Formation and development*. Ph.D. dissertation. Kazan, Kazan State University of Culture. (in Russian).
- Rorlich, A. A. (2017). *Volga Tatars: A Profile in National Resilience*. Stanford: Hoover Institution Press.
- Sargeant, L. (2011). *Harmony and Discord: Music and the Transformation of Russian Cultural Life*. Oxford University Press.
- Smith, M. G. (1998). *Language and Power in the Creation of the USSR, 1917-1953*. Mouton de Gruyter.
- Tolz, V. (2011). *Russia's Own Orient: The Politics of Identity and Oriental Studies in the Late Imperial and Early Soviet Periods*. Oxford University Press.