

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN
SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

Volume 2, Number 318 (2018), 83 – 85

A.J. Bitanova

2nd year postgraduate student of the Faculty of Art and Culture,
Kazakh state women's teacher training university, Almaty, Kazakhstan
a.bitanova@mail.ru

**FORMATION OF PROFESSIONAL VOCAL EDUCATION
IN KAZAKHSTAN**

Abstract. The article is devoted to the formation of vocal education in Kazakhstan which created as a result of the great and consistent work of outstanding Kazakh singers, vocal teachers. The paper analyzes the stages of the development of musical educational institutions at the end of the 20th century.

Key words: vocal, teacher, opera, education.

Today's aggressive sound background, rapid development of pop-show, reality show programs effect positive and negative on vocal education. The good thing is that advertising of a singer profession has been greatly promoting for a few years. Because today vocalist is a very important profession. The downside is that everyone has only vocal talent, and immediately becomes a singer, and is meant to be a star. As a consequence, the professional approach to vocational education remains second.

In order to avoid this, it is necessary to revise the historical formation of vocal education in Kazakhstan. Each nation has a culture of centuries, and it is developed day by day. One of the most picturesque and expensive spheres is singing. The identity and the peculiarities of artistic thinking of a certain nation are clearly noticed from its melody. It is obvious from the history that the true values of classical Kazakh vocal art accumulating over the yearshave become professional.

Formation of professional vocal art in Kazakhstan starts from the 30s of the 20th century. Thus, both the Kazakh opera and the vocal art of Kazakhstan began to form as a common cultural and historical phenomenon. It is conditioned by the feature of the cultural and historical development of Kazakhstan in the 20th century, when it was introduced out of the way, by creating a new Europeanized musical culture, which was absorbed by the revolutionary reorganization of the social and political life that took place in the first decade of the twentieth century. The opera became a new phenomenon for Kazakhs as a European genre of music and a phenomenon of socio-cultural life. Because in the formation of Kazakh vocational vocal, traditional oral professional musicians - sal-seri, poets and jyrausplayed a major role. In their creative work, they rely on incredible auditory talent and highly developed musical memory, which is the basis for learning and continuing professional oral traditions that live in the world [1].

Consequently, the appearance and development of the Kazakh opera are closely linked to traditional Kazakh culture. This communication has been implemented in a comprehensive manner. The proof is that there was the plot of the first opera "Kyz Zhibek" was based on the genre of early folklore is known as "Kyz Zhibek", a family epic of traditional Kazakh (and other Turkic) culture of the Middle Ages. There was no musical experience at all, and it was especially noteworthy that there were no qualified specialists. Famous composer E.G.Bryusilovsky helped the young collective to master the best traditions of musical culture and classical opera. From 1934 to 1938 E.G.Bryusilovsky was the artistic director and main composer of the theater. During the first five years, he started the national opera art of Kazakhstan and wrote a novel. There were musical performances of "Kyz Zhibek", "Jalbyr", "Er Targyn" and "Ayman-Sholpan" drama.

"Kyz Zhibek" and "Jalbak" were recorded in the musical drama with their dialogues in their first edition, vocal and musical episodes were completely based on Kazakh folk music. This kind of opera was widely spread and played a positive role in the formation of professional music and national theater of the fraternal Central Asian republics.

The development of the national opera genre from the middle of the 20th century was accompanied by a general change in the musical culture of Kazakhstan. European musical culture has deepened the musical life of Kazakhstan. The repertoire of Abai opera theater, along with Kazakh operas, has also appeared in European operatic classics [2]. This was the reason for the birth of national opera, and in this regard, the problem of educating singers who sing academically in a wide range was taken up. The Vocal Faculty has started the production of European vocal singers, with a voice that meets the requirements of the European opera vocal. In this connection, on April 30, 1944, the Council of National Commissioners of the USSR ordered to organize a conservatory in Almaty. According to the Decree, on July 24, 1944, the Council of People's Commissars of the Kazakh SSR chaired by N.Ondassynov on the basis of the Musical-choreographic complex and decided to organize an institute, which was later transformed into the Almaty Conservatory by the example of Moscow and Leningrad Conservatories. In 1945 the conservatory was named after Kurmangazy Sagyrbayev, who had lived in the nineteenth century and promoted Kazakh steppes with his perfect cuis. During the Great Patriotic War (1941-1945), many prominent figures of Russian art such as G.S.Ulanova, Yu.A.Zavadsky, N.I.Sats, V.P.Maretskaya were evacuated from Moscow to Almaty. Their work in Kazakhstan had a significant impact on the formation of the new Kazakh culture phenomenon, which was able to adapt to the cultural traditions of Europe that had been formed over hundreds of years through the Russian culture, without being deprived of its originality. Almaty Conservatory played a leading role in this controversial and complicated process. From the first days of his life, his activity was carried out in two directions determined by the influence of this European and Kazakh national musical heritage. These two "branches" of the conservatory have always been harmoniously developed. The period of active formation and development of the Kazakh vocal school started at the main musical university of the republic. Teachers had looked for a stable, effective, most appropriate method of individual singing, taking into account national features. This responsibility was given to teachers who have worked in the first decade of the department of individual singing at the Kurmangazy Almaty State Conservatory. They were A.V.Gutsalovskaya, A.I.Mizonov, A.K.Karinsky, V.A.Shefer, A.B.Baykadamova, A.A.Leonteva, O.I.Girovskaya, N.I.Kozak-Orlova, N.F.Nagulina, A.M.Kurganov, N.K.Kuklina, B.B.Zhilisbaev and etc.

From the 50's European-style singers arrived to the opera culture. Training of professional singers has begun. Years of 50-60s were remembered with the arrival of professional musicians such as European famous opera masters Yermek Serkebayev, Rishad brothers and Muslim Abdullin and Roza Dzhamanova, Era Efenesnikova, Z. Raibaev, S. Kusherbaeva, Nadezhda Nikolaevna, who received a special professional education. They performed folk songs in the musical performances and acted as actors. At the same time, the goal of their disciples was to teach what they have learned. The opera diva Nadezhda Nikolaevna, who was performing in the theater scene in 1941, during a high creative career of vocal talent, began to play vocal with the soloists of the Kazakh State Philharmonic Society named after Zhambyl. In 1948, the initiator of the first musical university in Kazakhstan, the People's Artist of the Kazakh SSR, academician, Doctor of Arts, Professor Ahmed Zhuanov invited Nadezhda Nikolaevna to work as a teacher of the vocal department at Almaty Tchaikovsky College of Music. In 1951 he became a teacher of the vocal department at Kurmangazy Alma-Ata Conservatory. In 1952 he was appointed as head of this department and worked for almost three years [3].

More than 20 students graduated from the Conservatory in those years. Among the students of Samyshina are prominent figures of vocal art were People's Artist of the USSR, Professor B.A.Tulegenova, People's Actress of Kazakhstan A.Baikadamova, honored artists of Kazakhstan N.B.Bakhilova, N.V.Pavlyuk, V.Kim, N.Nusipzhanov, V.K.Karmisov, professor N.Sharipova, Professor N.D.Yumashev, c.p.s. A.A.Bafina.

Roza Zhamanovais also known for her role as a vocal trainer was a great successor to A.Zhubanov and L.Khamidi's "Abay" and M.Tulebayev's Azhar and Sara parties of "Birzhan and Sara" operas, which were written for the soprano's voice. these operas were written in the 50s. Since 1987 she has lectured on the vocal class at the Kurmangazy Kazakh National Conservatory. She has been involved in the development of curriculum for vocal singers in musical universities, and since 2008 she has been a mentor-instructor at the conservatory. She is a great teacher who is not tired of giving her long-term stage experience in the younger generation. Her pupils are the influential singers of the opera theater. Winners of international and republican singers' competitions are B.Zhubayeva, D.Dutmaganbetova, A.Chasovitina, A.Satybaldieva, A.Kystanova and others [4].

It is worth noting that Yermek Serkebayev has been taught individual singing lessons from 1973, laureate of the USSR State Prize (1970) and Bibigul Tulegenova, laureate of the State Prize of the Kazakh SSR (1960). The settled singers have been delighted to serve their people with their art in every corner of the country. With the independence and sovereignty of Kazakhstan, the Conservatory was awarded the title of "Kazakh National University". Thus, a new qualitative level of the task of creating a competitive Kazakhstan model of musical education was established and this university was ranked among the state's cultural and political priorities [5].

Tchaikovsky Almaty Music School, one of the vocational training institutions, was the first musical school in Kazakhstan. The history of college began with the decision of the Central Committee of the Kazakh Central Executive Committee and the Council of People's Commissars of January 13, 1931, "to open Almaty musical and drama school in the autumn of 1931 with the involvement of children of workers, poor and farmers". However, on April 23, 1932, the decree "On restructuring literary and artistic organizations" was an important decision in the development of musical education in Kazakhstan. His first director was Sagyr Kamalov, and his assistant was future academic, prominent Kazakh composer Ahmet Zhubanov. The first graduates of the Technicum were prominent figures such as Gaziz Dugashev, Shabal Beisekova, Rishat and Muslim Abdullin, Kapan Musin and Galina Chumbalova. In 1940 it was renamed the technical school in the centenary of the famous composer P. Tchaikovsky. Specialized music teachers such as People's Artist of the Kazakh SSR Y. Ivanov, A. Yushkevich, I. Dubovsky, G. Aravin, N. Samyshina, G. Alekseeva, N. Nagulina, V. Lushchenko, L. Noskova, O. Krylovskiy, V. Milenko, S. Lebedev, M. Polevoy, G. Griswil, G. Gataullina, N. Raspopov and others were called from Russia. Since December 11, 1995, Almaty Music College was renamed to the College of Music.

Thus, the center of vocal education was Almaty. Singers who studied in these schools were the most popular not only in our country, but also in the CIS. They received lectures from the best teachers.

Today our singers have reached the level of performance of world classical musical compositions. The generation of singers - vocalists, who have a musical education, continues to be the generation of folk singers in our republic. Kazakh national vocal culture is based on the traditions and creativity of the nation, which are continuing for centuries, folk singing. But over time, the demand for the modern world is growing. There is also a need of high culture art in a prospering country. In this regard, the recognition of folk talent in the Republic is becoming increasingly urgent.

REFERENCES

- [1] History of the Kazakh theater. Almaty: Science, **1975**. T. 1. 400 p.
- [2] Begimbetova G. Kulyash Baiseitova and the formation of Kazakh opera art. Almaty, **2008**. 78p.
- [3] Yumasheva N.D., N.N. Samyshina. Alma-Ata, **1979**. P. 85.
- [4] <http://www.conservatoire.kz/about/>
- [5] Kariev Z. The voice of the sun. Alma-Ata: Oner, **1988**. p. 80.

А.Ж. Битанова

Қазақ мемлекеттік қыздар педагогикалық университетінің
«Өнер және мәдениет» факультетінің 2-курс магистранты, Алматы қ., Қазақстан

ҚАЗАҚСТАНДАҒЫ КӘСІБИ ВОКАЛДЫҚ БІЛІМНІҢ ҚАЛЫПТАСУЫ

Аннотация. Мақала қазақстандық вокалдық білім берудің қалыптасуында еңбек еткен ұстаздардың, вокалисттердің ерең еңбектеріне арналған. Жұмыста XX ғасырдың соңындағы алғашқы вокалдық білім мекемелерінің шығуы тал-данады.

Түйін сөздер: әншілік өнер, вокал, опера, музыкалық білім.

А.Ж. Битанова

Қазақ мемлекеттік қыздар педагогикалық университетінің
«Өнер және мәдениет» факультетінің 2-курс магистранты, Алматы қ., Қазақстан

СТАНОВЛЕНИЕ ПРОФЕССИОНАЛЬНОГО ВОКАЛЬНОГО ОБРАЗОВАНИЯ В КАЗАХСТАНЕ

Аннотация. Статья посвящена становлению вокального образования в Казахстане, созданному в результате большой и последовательной работы выдающихся казахстанских певцов, педагогов вокала. В работе анализируются этапы развития музыкальных учебных заведений в конце XX века.

Ключевые слова: вокал, педагог, опера, образование.