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## Features of musical enlightenment in Russia in the second half of the twentieth century

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### Abstract

Musical enlightenment is an actual problem of modern education. It involves dissemination of knowledges among the audience, the development of artistic needs, interest in music. By the second part of the 20th century, Russia has accumulated a wealth of experience of musical enlightenment activities. The Russian experience in the training of musicians has become an example for other countries, the concept of mass musical education developed by Kabalevsky, is the basis of many contemporary programs in music, various forms of musical education (people's universities, television & radio concerts, competitions, festivals and lectures) are widespread and practiced at the present time. The study used theoretical methods: analysis of the training programs, pedagogical literature, regulatory documents, the activities of educational institutions, musical enlightenment organizations, and systematization of the repertoire of musical collectives.

Keywords: Musical education, mass culture, musical enlightenment, musical enlightenment organizations.

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## **1. Introduction**

Modern society needs a creative personality capable of making non-standard decisions, orienting itself in changing circumstances, showing initiative and a personal position. Musical art is an effective means of aesthetic education of the individual, has a great power of emotional impact, it educates the feelings of a person, shapes tastes. However, the overwhelming majority of children and young people prefer music of entertaining, low artistic level, often devoid of spirituality and morality. Therefore, preparing the audience for the perception of meaningful music, conveying to the aesthetic consciousness of the cultural and value meanings of the musical work is the task of musical enlightenment. Russia has accumulated rich experience in musical education. The second half of the twentieth century marked an important stage in the development of musical education.

## **2. Literature Review**

Musicians and public figures namely Apraksina, Astafiev, Balakirev, Bryusova, Vetlugina, Grodzenskaya, Kabalevsky, Lunacharsky, A. Rubinstein, Sollertinsky, Shatskaya & B. Yavorsky made the valuable contribution to involve audience in high art through the music enlightenment activities. Nowadays, researchers use various features of music enlightenment activity. In particular, Yakovleva develops principles of classification of forms of musical and educational activity, Savelieva analyses music enlightenment based on activities by philharmonic and concert institutions; Glebova researches teenagers' music enlightenment as a part of music society; Melnikova stresses an issue of art college teacher professional competence to convey concert enlightenment. Regional studies of music enlightenment in Russia performed by Adishchev (Perm Governorate), Alzheikina (The Chuvash Republic), Kobozeva (The Republic of Mordovia), Faizrahmanova, Yavgildina (The Republic of Tatarstan) are of particular importance.

## **3. Methods**

The research implied the following theoretical methods: review of literature on art, pedagogics, regulations, educative programmes and textbooks on music education, generalisation of historic data on music institutions, and systematisation of music groups' repertoire.

## **4. Findings and Discussion**

In the second half of the 20th century, musical enlightenment activities developed in several directions: the activity of composers and performers, the establishment of the system of music education, the training of pedagogical personnel, and the spread of forms of musical enlightenment activities.

The development of musical preferences of the public was promoted by an extremely diverse palette of works created by Russian composers in the second half of the 20th century. Composers turn to the subject of the historical past of the country, domestic spiritual music, folklore is reviving, the rapprochement of serious and popular music is observed, the author's song is widely distributed. There are changes in the direction of genre complication - works predominate based on mixing of genres - vocal symphony, vocal-instrumental cycle, opera symphony, opera-oratorio, opera-ballet, etc. (Gul'zarova, 2008).

In the works of the second half of the twentieth century, there is a steady desire to expand the artistic and technical capabilities of instruments and push the boundaries of the instrumental timbre palette. Solo and cello occupy an independent place on the stage as solo instruments. The leaders of russian alto performance are Druzhinin and his pupil Bashmet, for whom the works of Shostakovich and Schnittke were specially created. Thanks to the activities of Rostorovich, who played

practically with all the great musicians of the century Gilels, Kogan, Oistrakh, and Richter, the cello repertoire was significantly enriched.

The Russian composers use a wide variety of instruments from ancient to modern. Often, the classical composition of the orchestra includes national instruments. So, in the play of Shchedrin "Naughty Limericks" spoons sound, in the play "De profundis" by Gubaidulina - accordion, in "Concert-buff" by Slonimsky - exotic tartruki, kabats (Cuban percussion instruments), and in the cycle "Lamentations" by Denisov - a solo marimbafon (a set of wooden plates), etc.

In the second half of the twentieth century, collectives were created that spread the musical culture among the general population. In particular, the ensemble of ancient music "Madrigal" (1965) under the direction of harpsichordist Volkonsky, propagandized the music of the masters of the past, almost unknown to the native listener (Bird, Jesualdo, Friskobaldi, etc.). A distinctive feature of the band was the performance of music on old instruments and in the original language.

The ensemble of percussion instruments (1976), whose artistic director was one of the soloists of the "Madrigal" Pekarsky, possessed a unique repertoire created especially for him by the composers Gubaidulina, Denisov, Knaifel, Shnitke and others.

A special place in the creative work of the collective was occupied by the genre "instrumental theater", which is a synthesis of music, words and plastic acting techniques, pantomimes and gestures. The space of the scene at the time of execution turns the musicians into actors of some "action", co-creators of the idea-concept of the performed. Elements of "musical theater" take place in the First Symphony Shnitke and in the play "Expectation" for the quartet of saxophonists and ensemble of percussion by Gubaidulina.

The period under study marks an important stage in the development of musical education for children's audiences.

The genre "children's opera" was formed, it is a musical work with the appropriate themes, performed by professional musicians for children or a play staged by the forces of children's amateur music groups. On November 21, 1965, the first theatre of opera, ballet and symphonic music for children was opened in Moscow. The repertoire of the Moscow State Academic Children's Theater, which now bears the name of its creator Sats, included works by various genres: the ballet by Shostakovich "Balda", the operetta-tale by Kolmanovsky "Snow White", the opera by Gendel "Altsina, or the Magic Island", etc.

In Vologda in the years 1969-1973 composer, musicologist Bonfeld was actively involved in the introduction of the youngest children to the musical art, as a result of cooperation with the children's theater "Teremok", six musical operas were performed: "Bag, Turban and Pipe", "Devil's Mill", "Elephant", "Unknown with a tail", "Three little pigs", and "Adorable Galatea".

The children's opera was the creative priority of the Ural composer Nikolskaya. Her works "Devushka-semidelushka" (based on the fairy tale by E.Khorinskaya), "The Silver Hoof" (according to the tale of the Ural writer Bazhov), etc., being an intellectual form of children's creative leisure, were in demand in the setting practice of the amateur groups of Sverdlovsk (Yekaterinburg).

By the middle of the twentieth century, a system of general and professional music education was formed in the country. A three-stage system of professional musical education in music (school-college - conservatory) due to rich performing traditions and mutual correlation of all its links, contributed to the training of high-level musicians, which was confirmed by the unconditional leadership of domestic performers in the world concert stage.

The general musical education is aimed at bringing all the school children to the musical art without preparing them for professional musical activity. Since the 1920s, the music lesson is a compulsory subject from grades 1-7 to all general schools and takes one hour a week. The second half of the twentieth century marks cardinal changes in the field of general musical education. Of decisive

importance in the matter of musical education of the younger generation was the work of Kabalevsky, a composer, public figure, member of the Board of Directors and Vice-President of ISME (International Society for Music Education). In 1961, he headed the special commission for children's musical education created under the USSR Composers Union, which also included Koval, Martynov, Khrennikov, and others. Speaking at the VII Plenum of the Union of Soviet Composers, during acute discussions related to concerns about the low aesthetic culture of students, Kabalevsky put forward the slogan "Composers - to school!" and suggested ways to radically reorganize aesthetic education in the school (Shkolyar et. al., 2001).

In the early 70s of the XX century, based on his own experience, as well as the pedagogical views of Asafiev, Grodzenskaya, Shatskaya and others, Kabalevsky developed a holistic concept of the musical education of children, which introduced fundamental changes in the content and methods of mass musical education of school children. Among its features, it is possible to single out the thematic principle of program construction, the development of moral and aesthetic orientations of the individual, the connection of music with life, the integration of arts, the inclusion of samples of the musical art of the national cultures of the USSR, etc. Kabalevsky proposed new principles of musical education - the thematic construction of the program, the teaching of music as an art lesson, the upbringing of musical culture as part of the whole spiritual culture, the principles of variability, dialogicity, etc. In the procedure for the introduction and experimental verification of the program participated the Union of Composers of the USSR, the Ministry of Education of the USSR and the RSFSR, prominent composers and teachers.

In the 1980s, in order to improve the qualification of music teachers, a television program "Music Lesson" appeared, the studio "Shkol'film" released 6 educational methodical films-lessons by Kabalevsky (directed by I. Popov) recorded by the composer at school No. 209 in Moscow. Since 1983, up to the present day, the scientific and methodical magazine "Music in School" has been published monthly, in which leading teachers publish materials on the history and methodology of music education, present author's developments in music lessons and extracurricular activities.

In the 1960s, in many pedagogical universities of the country there were opened musical faculties and departments that train music teachers for general education schools. Graduates of these educational institutions had good psychological-pedagogical and humanitarian training, mastered a complex of musical specialties: musical instrument, choral conducting, vocal, theory and music history. Fedorovich notes that "in each of the musical directions, taken separately, the music teacher is inferior to the graduate of the conservatory, but in the complex he has no equal."

The period under study is characterized by an effective development of the system of raising the level of professional skill of music teachers. Researcher Sergeeva notes that the course preparation of teachers was carried out in more than eighty regional Institutes for the improvement of teachers and assumed the exchange of experience, participation in seminars, round tables, conducting open lessons, etc. In addition, music teachers were able to get acquainted with the progressive methods of foreign researchers and their interpretation by Russian scientists and methodologists.

In the second half of the twentieth century, there were various forms of musical enlightenment activities - people's universities, television & radio concerts, competitions festivals, and lectures. Let us highlight the features of some of them.

Since the 1950s, in order to organize the continuous education of the population, the formation of a fully developed personality of the builder of communism, a special form of mass cultural and educational work was the people's universities. Similar forms of self-education, increasing the culture and professional skills of the population were common in Russia in the end of XIX century. Aljeykina believes that the true nationality, accessibility for all comers, regardless of gender, age, social status, allowed the national universities to take a special place among the forms of musical enlightenment activity. For example, the musical and literary composition "The Seasons", presented by the artists of the Moscow State Philharmonic Society Verbin and Telyatnikov in 1961 at the Cheboksary City

People's University of Culture, was then successfully staged at a cotton mill, a technical school, a university of culture Zavolzhsy power station, etc. It should be noted that, in addition to enthusiastic reviews, there are still very ironic statements about lectures under the scorching sun or in a hot workshop in front of tired people.

People's universities have become widespread in many republics of the USSR. In particular, in the 1970s in the Pavlodar region of the Kazakh SSR 59 national universities functioned with a total of 7,500 listeners and 22 culture schools with 2,500 listeners. The form of the exchange of experience, the demonstration of the achievements of public educational institutions were the all-soviet public meetings of the people's universities.

Concerts on radio and television were very popular in our country. For children's audience was devoted issues of the radio magazine "Journey to the Country of Music" by Shostakovich, as well as the radio conversations of Kabalevsky, which contemporaries called "music university for millions". Outstanding composers acquainted listeners with masterpieces of musical classics, narrated about the variety of musical genres, means of musical expressiveness, the interaction of "serious" and "light" music, etc.

In 1965, on the basis of interviews recorded in the camp "Artek" and in Moscow schools (No 31, 112) the all-Union Recording Studio released a set of records "What the music says". Six interviews for children. In the 1960s, at the Tatar radio, the composer Faizy enthralled the young listeners with the instruments of the symphony orchestra in the framework of the project "Interesting guests". In addition, Faizy conducted a series of radio programs entitled "The role of music in the education of a communist society". Faizullin notes that despite the loud ideological name, the composer raised and solved quite specific issues: the possibilities of music, the peculiarities of musical art and its genres, the Tatar music of the Soviet period and its growth in indissoluble connection with the national cultures of the peoples, the question of the role of music in upbringing human society, etc. (Faizullin, 2010).

Since 1958, the result of the cooperation of journalists from seven autonomous republics of the Volga and Ural regions has been the publication of a radio journal "Between the Volga and the Urals". Residents of the Bashkir, Mari, Mordovian, Tatar, Udmurt, and Chuvash Autonomous Soviet Socialist Republics had an opportunity to get acquainted with folk traditions, the history of their native land, cultural events in neighboring regions. After studying the archive material, researcher Tikhonov writes that the students' special interest was caused by colorful and informative reports about the activities of the Kuzhersky Women's Folk Choir from the Mari ASSR, a concert-essay by the Chuvash musicologist Yu.-Ilyukhin "People's singer" about the original performer and folklorist Fedorov and others.

In the 1960-1980s, literary-musical evenings, ethnographic and monographic cycles were broadcast on television. The cycles "Conversations at the Piano" (Skavronsky, Oborin, Flier), "Conversations at the Conductor's stand" (Kondrashin, Rozhdestvensky, Svetlanov) appeared on the television screens. In these programs, the first musical explanations appeared, which instilled a serious and profound attitude to art and played a big role in the aesthetic education of the listeners.

Contests and festivals have become one of the important forms of the dialogue of cultures and the exchange of experience in artistic creation. Among them is "The International Tchaikovsky Competition" (1958), "International Competition of Ballet and Choreographers" (1969), "The Glinka International vocal contest" (1960), "Modern Music" (Gorky, 1961), "Donskaya Musical Spring" (Rostov- on-Don, 1963), "The Leningrad Musical Spring" (1965), "Moscow Autumn" (1979) and others. Thus, at the Leningrad Music Spring festival the achievements of the Leningrad composer school were demonstrated: "The Russian Notebook" by Gavrillin; "Concert Buff" by Slonimsky; ballet "Creation of the World" by Petrov; 12 preludes for piano by Ustvolsky and others. In addition to traditional genres, the program of the Moscow Autumn Festival included concerts of spiritual and children's music, choreographic miniatures and one-act operas, and electronic music. The works of composers of

different generations were performed by the soloists Grindenko, Gutman, Kagan, Kremer, the orchestras Rozhdestvensky and Fedoseev, and others.

The purpose of The International Opera Festival named after Shalyapin and The Sobinov Festival of Music is to promote the process of rapprochement of the general public with the best works of opera. Thus, residents on the periphery had an opportunity to get acquainted with the skill of world-class performers.

A unique feature of the annual December Evenings Festival, created on the initiative of pianist Richter, is the integration of the arts. Antonova - the director of The Pushkin State Museum of Fine Arts on the basis of which the festival is held, emphasizes that the museum is not "used for concerts", but includes music in its projects, seeking consonance in different types of artistic creation. So, the program "Masters of the twentieth century" (1984) assumed an exhibition of book graphics by Matisse from the collection of the Pushkin Museum and the Hermitage, as well as the performance of music by Bartok, Britten, Prokofiev, Stravinsky, Hindemith and Shostakovich. One of the programs of 1992 was devoted to the chamber creativity of the adherents of the large forms of Beethoven and Rembrandt, the trio and quartets of the German composer sounded framed by the surrounded by paintings of the Dutch artist.

A traditional form of educating citizens through public lectures was a lecture. In the 60-70s of the twentieth century, "Moscow University of Musical Culture for Children and Youth" used to be very popular, every month there were held concerts-lectures in the Column Hall of the House of Unions and in the Great Hall of the Conservatory. In Leningrad musical lectures were held in Philharmonic Hall, the Conservatory, the Academic Chapel Hall, the House of Composers[2;85].

Kazan State University has rich cultural and educational traditions. More than half a century ago, the musicologist Kantor expressed the idea of holding a music education lecture that would familiarize students with the fundamental phenomena of musical art. Musicologist Safiullina believes that the lectures not only broadened the musical horizons of students, deepened the musical and theoretical views, but also served as a model for organizing extra-curricular activities in their future professional activities. In 1976-1986 on the initiative of the pianist, the People's Artist of the Republic of Tatarstan M. Kovarskaya, the thematic lectures and concerts were held monthly in the village of Chepchugi, Vysokogorsky district, soloists of the Tatar Academic Opera and Ballet Theater Jalil, Tatar State Philharmonic named after Tukay and others (Safiullina, 2010). The themes of the concerts are diverse: the interrelation of the arts ("Leo Tolstoy and music"), the popularization of opera classics ("Through the pages of favorite operas"), the work of Tatar composers ("Melodies of the native land"), genres of music ("Romance Wonderful Pages", "Waltz, waltz, waltz ..", "Dance rhythms in music"), etc.

## **5. Conclusions and Recommendations**

Thus, in the second half of the twentieth century, Russia has a system of musical education of citizens. The Russian experience in the training of musicians has become an example for other countries, the concept of mass musical education, developed by Kabalevsky, is the basis of many contemporary programs in music, various forms of musical education (people's universities, television and radio concert, competitions and festivals, lectures) is widespread and practiced at the present time.

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