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THE ROLE OF KAZAKH MUSICAL TRADITIONS IN SCHOOL EDUCATION OF  
KAZAKHSTAN

**Liana Dobrovolskaya**

*(Deputy dean of the Pedagogical Faculty of NKSU named after M.Kozybaev,  
c.p.s. HDC, Russia)*

**Galina Stoyanova**

*(Ed.d., Professor, Sofia University «St. Climent», Sofia, Bulgaria)*

**Аңдатпа**

Мақала жақын және алыс шет балалардың музыкалық білім беру бағдарламаларын бірқатар көрініс ретінде, қазақ және орыс жастардың білім берудегі халық педагогикасының дәстүрлерін рөлін талқылайды, сондай-ақ аспаптық және вокалдық музыка қазақ халық музыкалық дәстүрлерін сақтау және дамыту мәселесін, жүзеге асыру көтереді.

**Түйінді сөздер:** салт – дәстүрлері, казак елінің музыкалық салт – дәстүрлері, халық педагогикасы.

**Аннотация**

В статье рассматривается роль традиций народной педагогики в воспитании казахстанской и российской молодежи, нашедших свое отражение в ряде программ по музыкальному воспитанию детей ближнего и дальнего зарубежья, а также поднимается вопрос сохранения и развития казахских народных музыкальных традиций в инструментальной и вокальной музыке, осуществление, которого, возможно, на взгляд авторов, с помощью определенного набора этнографических средств и народных традиций.

**Ключевые слова:** традиции, музыкальные традиции казахского народа, народная педагогика.

**Annotation**

The article discusses the role of the traditions of folk pedagogy in the education of the Kazakh and Russian youth, as reflected in a number of programs for the musical education of children near and far abroad, and also raises the issue of preservation and development of Kazakh folk musical traditions in instrumental and vocal music, the implementation of which, perhaps, in the view of the authors, using a specific set of ethnographic tools and folk traditions.

**Key words:** traditions, musical traditions of the Kazakh people, folk pedagogy.

**Introduction**

Traditions played an important role in the upbringing of Kazakh youth, and even today, having passed through the trials of time, they serve as the basis for the formation of Kazakh musical culture. The tendency to preserve and recreate certain traditions of folk musical education has been traced for many centuries, both in pedagogy and in folk pedagogy, implemented in the system of teaching and educating children in various educational institutions.

It is noteworthy that the Kazakhs have always maintained that traditions are not something unshakable and undergo changes in the course of history. All this allows us to say that in the musical upbringing of children, adhering to centuries of developed traditions, they included in the education new, newly emerged traditions.

As for representatives of other nationalities, it is necessary for them and their children living in modern Kazakhstan to know and understand the musical culture of the titular nation.

Folk pedagogy of musical education of Russian children, the content of which was based on the use of certain children's vocal genres – little songs, popevki (melodious expression, intonation in the folk tradition), zaklichki (little songs, intended for singing by group of children), lullabies, etc. could serve as an example. In Russian folk pedagogy, the musical education included learning to play the pipe, whistle, instruments, which were made by adults and the children themselves from the improvised material – dry twigs, fruits of trees (for example, acacia fruit, from which the children were made «pikulki» or «pickles» (a clay whistle)).

All these traditions are reflected in a number of programs for the musical education for children (G. Naumenko., L. Shamina, etc.). In the Western system of musical education, instrumental improvisations of children were especially in demand, in which vocal fragments were sometimes intertwined.

However, more often than not, such improvisation was performed on elementary percussion instruments. These traditions were reflected in the system of musical improvisation of children «Percustra», which is currently popular in France, Canada, England and the United States. According to L. Buryakova, this system assumes a complex perception and reconstruction of the basic elements of music by the child (timbre, pulsation, tempo, rhythm), allowing the young performer to express his creativity in the form of collective polyrhythmic music making [1, p. 77].

Today in the Western Europe Karl Orf`s system of musical education, developed according to the principles of musical folk pedagogy is extremely popular. As T. Tyutyunnikova rightly points out in the both Orf`s system and folk music pedagogy a game, a song and a dance are in their inseparable unity organically combined [2, p.116].

The history of pedagogical culture of the Kazakh people goes back centuries. On the Professor S. Uzakbaeva`s definition «popular pedagogy is understood as a natural historical process leading to the formation of customs and traditions, which are passed on to succeeding generations in the form of folk art» [3, p.157].

How does the traditions of folk musical education are reflected in the modern musical educational space of Kazakhstan? Before answering this question, one should consider in the most general way certain traditions, which, undoubtedly, due to their specificity and long-term nature, should be used in the upbringing of children.

Kazakh people for its centuries – old history, like any other people, has accumulated a huge and unique experience in the upbringing of the younger generation, and in our days advanced folk traditions have retained their relevance.

The traditions of aesthetic education take a special place in Kazakh folk pedagogy. Children, as a rule, were assistants of the elders in everything: from the making of carpets, traditional women's headdresses decorated with owl feathers, decorative embroidery (keste) by girls, to the making of artwork from silver, gold and copper, the horse harness saddled made by boys.

Kazakh children always took part in all national games, and, moreover, witnessed a musical competition – aitys (song – improvisation in the form of dialogue – competition between two akyns in the Turkic-speaking peoples of Central Asia and Kazakhstan). Every visit to the village of the famous akyn, singer or storyteller known for their talents, which not one holiday was held without, was the occasion for gathering children – the most grateful listener.

The modern musical education of children is not an exception in this respect either. The use of folk pedagogy, oral traditions and expressions, musical heritage in unity and mutual enrichment in the education of children is not only necessary, but also a natural process.

Absorbing the traditions of folk music, children pickup the natural rhythms that have come down from the depths of the centuries, the intonations inscribed in the «world of childhood». All of this make it possible to realize sincere childish searches in the best way. Turning to the problem of involving schoolchildren in Kazakh traditions, we confined ourselves to researching children of primary school age, using a certain set of ethnographic tools and folk traditions. This is because the foundations of person social behavior and value orientations are formed at this age.

As an ethnographic culture we have defined Kazakh traditions, musical folklore (instrumental music) based on improvisation, which successfully practice the younger generation their national culture and affirm universal values – morality, diligence, respect for elders, love of the homeland as priorities.

Making children aware of a people`s traditions is especially significant in preschool, junior school years. Along with learning Kazakh musical traditions, children get acquainted with the myths and legends of Kazakh people. And so gradually, along with music, the history of Kazakh people, its poetic and musical folklore, the destinies and creations of folk musicians penetrate into the children's souls.

Musical folklore as a part of folk culture accumulates all the spiritual and practical experience of the people. View of the world reproduced in it by words, music, actions transmits eternal moral values, gives the child strong guidance in the surrounding cultural area.

Folk music having a great intellectual, philosophical and creative power is the surest means of educating the tradition to succeed, open to dialogue with other people. Special attention is paid to the use of original forms of folklore in working with children. Music provides children an opportunity to realize themselves as a spiritually significant person, to develop the ability of artistic, aesthetic, moral evaluation of the surrounding world. Musical art also allows learn the precious values of culture, learn from the spiritual experience of generations.

Primary mission of schoolchildren`s musical education through musical traditions at the current stage is to recourse to the folk music, starting from an early age when the basic concepts of the child are just laid, speech and thinking, abilities and skills are formed. A natural selection of the creations such as music and poetry, the most acceptable for the nomadic people, occurred throughout the long history of Kazakh ethnos development.

Musical – poetic and instrumental art concentrated all the spiritual forces of Kazakh people, expressing its moral laws, beliefs and views. It should be noted that it was music and musical art that had a predominant significance among the Kazakhs not only for aesthetic mastery of reality, but for world understanding in general.

The interconnection of music and man made possible the harmonious existence of Kazakh ethnos. It can be assumed that the loss of these links by the Kazakhs, as well as the properties of music, its creator-performer and the listener is an indispensable condition for the existence of a work of traditional music. The main means of traditional interpretation and perception of folk literature and songs are the vocal-speech apparatus and the hearing of the performer.

Thus, according to the scientist, communication and preservation of tradition is carried out through the channel «mouth – ears – memory – mouth» [idem p. 168].

All this is true also with regard to the Kazakh instrumental tradition, where the performer combines both the listener, the creator and the transmitter.

It should be noted that Kazakh musical myths and legends «place the musical instrument on the highest stage of the universe, as the creator and carrier of the cosmic order, the

conductor of pure energies that unite the Cosmos, Nature and Man into a harmonious whole» [6, p. 106].

It is known that the dominant instrument of the Kazakhs was the dombra (stringed musical instrument), the history of its existence lasts for centuries. Dombra, according to the philosopher S.Ayazbekova, is considered "the main source of ethnocultural information of Kazakhs.

Summarizing the experience of the people's life, its historical, moral, philosophical views, it served as the most important link in the unification of the people. And the connection in both the horizontal space, uniting the people in a single ethno – cultural whole, without tribal, social and other gradations, and in vertical division, serving as a link between the Past and the Present-Future [idem p. 21].

It is not by chance that the people say that God has invested in the soul of every Kazakh a particle of kyu (known as Kazakh traditional instrumental play) from the moment of his birth. But in addition to dombra, the Kazakhs actively included in the process of playing music many native and ancient instruments: asatayak, dabyly, dangyra. All of the above indicates that the inclusion in the process of instrumental music playing instruments such as asayaka, dabyly, dangyra is a certain cultural and musical tradition of the Kazakhs. It should be noted that the process of teaching children how to play these instruments took place, as a rule, in the teacher's home. Accordingly, there was no rigid curriculum, a fixed repertoire, which the pupil should have mastered.

The East always valued highly the teacher, who spoke not only as a mentor, but as a father. It is not by chance that Kazakh people always said that «Мұғалімді сияқты әкені жақын ардақта» – «Honor the teacher as a natural parent» [7, p. 35].

So, from the above, it follows that one of the traditional ways of playing music with the Kazakhs was instrumental improvisation, the teaching of which must be taken into account in the process of musical upbringing of children in modern Kazakhstan. This need is also caused by the fact that in the musical education of children and youth in Kazakhstan, however, the prevalence of European methods and means of instruction is felt.

«Having lost the world outlook of their art, they lost technology: they do not improvise and create new works. The main thing that the system of state education prepared and prepares is to be able to play the part in an orchestra under the conductor, play European opuses and teach children musical notation» [8, p. 378].

The above thoughts of the authors can be attributed not only to the system of professional and preprofessional, but also to the system of general musical education of children in Kazakhstan. Therefore, we believe that the inclusion of children in the process of instrumental improvisation will allow us to continue the tradition of the musical culture of the Kazakh people and to introduce children to this culture. However, of course, not all schools in Kazakhstan use this system. Therefore, children for performance should use simpler – noise and percussion instruments, which are imitation of real folk instruments [9, p. 144].

### **Conclusion**

Only some traditions of Kazakh musical culture, as well as the traditions of folk musical pedagogy, which can and should be introduced to music lessons in Kazakh schools were touched on in the article. As a perspective direction, we are currently studying, it is possible to design improvisations – competitions, which are so popular with Kazakh musicians-performers and improvisations – dialogues. The methodology of introducing them into the lesson is an urgent problem, the solution of which introduces learners into the unique and priceless world of Kazakh folk musical and poetic folklore.

Having passed through the test of time, traditions including musical ones, played an important role in the education of youth, being the basis for a national self – consciousness

formation. This is due to the fact that each new generation seeks to join and support the best traditions of its nation, which gives them the opportunity to remember their roots, origins, honor the memory of their ancestors.

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**ОБОСНОВАНИЕ НЕОБХОДИМОСТИ РАССМОТРЕНИЯ  
ЭМОЦИОНАЛЬНОГО «ВЫГОРАНИЯ» В АСПЕКТЕ МАТЕРИНСТВА**

**Базалева Л.А.**

*(к.псих.н, доцент кафедры психологии и дефектологии, ФГБОУ ВО «Сочинский  
государственный университет», г. Сочи, Россия lbazaleva@mail.ru)*

**Аңдатпа**

Мақала ана болу аспектісінде эмоционалдық «күйіп кеткен». Автор кәсіби қызметтің критерийлерін анықтайды, ана іс – әрекетімен және кәсіпқойлардың іс – әрекетімен үйлеседі, баламен қарым – қатынасында ананың эмоционалдық «күйіп кетуі» мүмкін екенін және балалармен әйелдерге көмектесетін мамандардың өкілдері ретінде эмоционалды «күйіп кеткен» симптомдарды көрсетеді.

**Түйінді сөздер:** аналық аспект. кәсіби қызметтің өлшемдері, баланың, эмоционалдық «ана» күйі.

**Аннотация**

В статье рассматривается эмоциональное «выгорание» в аспекте материнства. Автор выделяет критерии профессиональной деятельности, соотносит деятельность матери и деятельность профессионала, подчеркивает, что эмоциональное «выгорание» матери в ее отношениях с ребенком возможно, а женщины, имеющие детей, демонстрируют те же самые симптомы эмоционального «выгорания», что и представители помогающих профессий.

**Ключевые слова:** аспект материнства. критерии профессиональной деятельности, ребенок, эмоциональное «выгорание» матери.