

TRADITION AND MODERN EXPERIENCE OF THE KAZAN PIANO SCHOOL IN THE ASPECT OF SUBJECT-ORIENTED APPROACH

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ABSTRACT

In article the developed traditions of the Kazan pianistic school and the current state in practice of teaching piano on the highest educational institution of the Republic of Tatarstan - the Kazan State Conservatory of N. G. Zhiganov - from positions of the subject focused approach characterizing the most progressive currents of pedagogical science are considered. Research subject focused on N. M. Borytko's pedagogics and theoretical aspects of subjectivity concept considered by such scientists as K. A. Abulkhanova-Slavskaya, D. A. Leontyev, etc .

In the course of carrying out research theoretical methods were used: psychology and pedagogical analysis, art criticism, methodical scientific literature; historical method; general scientific methods: analysis, synthesis; empirical methods: supervision, conversation.

As a result of research the main forming prerequisites of the Kazan pianistic school which allow to speak about existence of favorable conditions for development of professional piano education were revealed.

The analysis of formation of pianistic education system in Kazan in aspect of the subject focused approach directed to creation of conditions for self-education, free self-realization and self-updating allowed to reveal three main stages in this process:

- 1 stage - the 1918-1930th – the period of destruction of structures of pre-revolutionary music education, experience of creation of new musical and educational divisions according to the Soviet cultural policy .
- The 2nd stage - the 1940-1980th – renewal period of system of the academic education and dynamic development of national musical art and the academic music education.
- The 3rd stage - the 1985-2000th – the period of change of a political policy in the country, permissions of free repertoire policy, cancellation of various prohibitions for participation in the international projects, a possibility of self-updating and self-realization in creative activities.

Keywords: *Subject-oriented approach, history of pedagogy, art*

INTRODUCTION

Current trends of development of scientific thought in education can be characterized as strengthening of interest in the subject focused pedagogical concepts. Theoretical and methodological bases of the subject focused approach in Russia were developed by such scientists as N. M. Borytko, O. A. Matskaylov. Theoretical aspects of concept of subjectivity have been considered by K.A. Abulkhanova-Slavskaya, N. M. Borytko, D. A. Leontyev, V. I. Slobodchikov .

The essence of introduction of the subject focused approach consists in creation of conditions for free creative self-development of the personality in which her interests, hobbies and requirements are recognized self-valuable, and pedagogical strategy consider dynamics of changes in a motivational potrebnostnoy to the sphere of the pupil. Impact on this sphere is made by a number of the following

factors: "pedagogical system of values, personal meanings, motives, interests, needs of a specialist, which forms the personality-value attitude" [Dyganova E.A., 2015, 96].

Formation of the scientific and pedagogical knowledge which is focusing attention on category of the subject took place in close interrelation with development of the pedagogics focused on the personality. A number of researchers, including A.B.Orlov, define concept the personality as the attributive characteristic of the subject governing his relations with reality without identifying them, nevertheless. B. G. Ananyev differentiated concept the subject, characterizing him by means of set of different types of activity, and the personality – as set of the public relations .

The close proximity of these two concepts caused considerable influence on development of the subject focused pedagogics of historical development "personal components", including in the context of musical pedagogics. In the second half the XIX beginning of the 20th centuries in domestic and western pedagogics special popularity was received by ideas of free education in I. Vinkelman, M. Montessori, R. Steiner, L.N. Tolstoy's works, etc. According to these ideas, the pupil acquires the right of free self-expression of identity, an internal spiritual essence on the basis of own motivation. The similar pedagogical principles can be noted in works on musical pedagogics of a boundary of the 19th and 20th centuries .

So, the free performing interpretation of the musical text admits S. M. Maykapar's work the highest standard of the art and creative embodiment of the image differing in lines of vitality, naturalness, "often not keeping within a framework of exact mathematical proportions of duration of sounds and pauses" [Maykapar S.M., 2006, 24] that is caused by the essence of this art form: "Music is more than other forms of art faced to the emotional sphere of human" [Kamalova I.F., 2014, 132].

The main direction and the purpose of pedagogics of the Soviet period was formation of the identity of the person according to the set social installations of policy of ideologization of education. The problem of detection of uniqueness and originality of the identity of the pupil becomes the center of attention of the Soviet pedagogical thought only since 80th (Sh. A. Amonashvili, B. M. Bim-Bud, etc.). Strengthening of attention to problems of formation of the personality in the Soviet musical pedagogics of the second half of the 20th century can be noted in G.G. Neygauz's works.

Modern researches in musical pedagogics disclose the insufficient level of a demand of art and creative manifestations of the person in art. M. M. Berlyanchik notes that the used approaches "not fully promoted penetration into deep layers of sincere life of children and teenagers" [Berlyanchik M. M., 2009, page 112[]].

Studying of history "personal components" in the sphere of musical pedagogics allows to find close interrelations with her development in the history of pedagogical science and to plan prospects of introduction of modern methodological approaches .

METHODS

The methodological basis of research was made by the subject focused approach mattering the practice-focused research tactics. Which basic principles are an orientation on "self-education, self-updating and creative self-realization of the personality" [Karkina S.V., 20 14, 53].

In the course of carrying out research theoretical methods have been used: analysis of psychology and pedagogical, art criticism, methodical scientific literature; historical method; general scientific methods: analysis, synthesis, deduction; empirical methods: supervision, conversation.

RESULTS

As a result of research the main prerequisites of formation of the Kazan pianistic school have been revealed: the cultural environment created in the city, the taken roots practice of amateur playing music, active concert life of the city, activities of private music schools and the Kazan musical school, social request of society for professional musicians and their demand, replenishment of personnel structure of educational institutions by professional musicians, as a rule graduates of conservatories – Russian and foreign. It is possible to speak about availability of favorable prerequisites for development of professional piano education.

The analysis of pianistic education system forming in Kazan in aspect of the subject oriented approach directed to creating conditions for self-education, free self-realization and self-updating has allowed to reveal three main stages in this process:

- 1 stage - the 1918-1930th – the period of pre-revolutionary music education structures destruction, experience of creating new musical and educational divisions, according to the Soviet cultural policy. Ideologization of content and forms of music education, refusal of an educational system of the "piece" creative person for benefit of mass character music education. "Neglecting questions of professional skill" is common to this stage.
- The 2nd stage - the 1940-1980th – renewal period of the academic education system, dynamic development of national musical art and education. Development of the higher academic music education, creating conditions for the subject oriented approach in education of the creative person .
- The 3rd stage - 1985 - 2000 – the period of changing political policy in the country, permissions of free repertoire policy, cancellation of various prohibitions for participation in the international projects, possibility of self-updating and self-realization in creative activities.

The main tendencies of developing the Kazan pianistic school at the present stage are of particular importance in aspect of the subject focused approach as the perspective direction of developing the vocational music education reflecting progressive experience of pedagogical science and meeting requirements of reality in which "specialist personality formation able to freely navigating multicultural world" will be demanded. [Nurgayanova, N.K , 2014, 396], and where "promoting creative self-realization and self-development are the main requirements of modern education" [Khurmatullina R.C., 2015, 231]. The designated requirements of modern reality cause "necessity of modernizing aesthetic education of university students by means of introducing new scientific approaches" [Karkina S.V. 2015, 449] among which for this research the subject focused approach has been chosen.

SUMMARY

The boundary of the XVII-XVIII centuries marks the beginning of "modern times" in the history of the Russian culture, it is connected with distribution in the noble environment of the European practice training in art of singing and playing musical instruments. Professional music education in Russia didn't exist up to the middle of the 19th centuries. In the 18-19th centuries musical education was carried out by private teachers. In post-reform Russia in the second half of the 19th century professional musical educational institutions open.

In Kazan the first secular educational institutions which programs included objects of musical and aesthetic education appeared in the second half of XVIII – the beginning of the 19th centuries. (First Kazan man's gymnasium, 1758; Kazan university, 1804; Rodionovsky institution for young ladies, 1841,

etc.). The composer and the pianist A. V. Novikov and foreign music teachers of generally German origin P. Neumann, F. Teflinger, G. Fischer, I. Mukkvnesli became the first teachers-musicians teaching in the First Kazan man's gymnasium and the Kazan university. They managed to create a necessary cultural environment for emergence and development of professional music education in Kazan. Especially great load in development of musical enlightenment F. Teflinger serving in university under supervision of the rector N. I. Lobachevsky managed to carry out.

In the second half of XIXV in Kazan private music schools initiate musical and educational activity. L. K. Novitsky's school (1870) and "Courses of piano playing and theory" opened by G.G. Aristov in 1864 which stated progressive views of pianistic student development, such as creative work playing the instrument and freedom of the pianistic instrument are distinguished from such educational institutions. Aristov is the supporter of an individual approach to students – considers necessary "to be applied to each student – his intellectual and physical development and the message according to those conditions in which he lives" [Spiridonova V. M., 2008, 10].

The most noticeable mark in the history development of music education in Kazan was left by R. A. Gummert's school (1891). In 1904 thanks to an initiative of Imperial Russian musical society the music school was transformed to average special educational institution – musical school. In it two offices functioned: performing and pedagogical. The program of piano classes by R. A. Gummert was methodically thought over. Much attention was paid to developing polyphonic thinking of young performers, the requirement of displaying independently learned work on examination was progressive, it promoted creative self-realization of the student. Similar requirements to piano training of students were also accepted in the Kazan Rodionovsky institution for young ladies where were obligatory reading at sight, playing in ensemble, such kinds of activity which developed thinking, creative independence, musical (art) intuition. The approaches to the organization of musical training which developed in the Kazan musical school and Rodionovsky institute were an important stage in the course of ideas search, forms and methods of piano education.

For development of piano education and musical traditions of Kazan city concert life had extreme importance. In pre-revolutionary years concerts of outstanding pianists took place here: Nicolay Rubenstein, Iosif Hoffman, Sergey Rachmaninov, Alexander Scriabin, Arthur Rubenstein, Wanda Landovska, etc. Thus, by the beginning of the 20th century music education in the Kazan province underwent considerable changes, having passed a way from "house" music occupations to training of professional musicians in specialized musical educational institutions.

Revolutionary events of 1917 have entailed change of the government in Russia, have caused new cultural policy in the country. New educational structures for which the power has determined tasks of preparing national musical personnel in the "squeezed" terms are created. In Kazan the musical school and its pedagogical collective during this period have endured series of reorganization and restructurings. In the late twenties the Tatar technical school of arts (with musical department) has been translated in instructor and pedagogical, "training only instructors organizers of amateur performances, teachers on art disciplines of polytechnical schools and preschool education", specialists for organizations of social education [Fayzrakhmanova L.T., 2014, 27].

Recovery of professional musical personnel preparation traditional system in the republic has resulted from disbandment of the Tatar technical school of arts. The Kazan musical school becomes independent organization (1936) where training of pianists purchases necessary forms and content; in Kazan the new children's musical schools / CMS performing professional primary education of young pianists also open .

The 40-50th years of the last century differing in rise of national musical art became the major stages in development of professional music education in the Republic of Tatarstan. In spite of the fact that in days

of the Great Patriotic War (1941-1945) many educational institutions in Tatarstan have been closed, educational structures of musical school have continued the activities, having set for themselves the task of preserving "the most valuable gifted students."

The largest event in cultural life of Tatarstan and all Central Volga area was opening of Kazan conservatory in April, 1945. In the Kazan conservatory at the initiative of the rector N. G. Zhiganov from Moscow and Leningrad (St.-Petersburg), Baku and Sverdlovsk the famous musicians, including pianists were invited: A.S. Lehman, G. M. Kogan, L.G. Lukomsky, V. G. Apresov. In the 50-60th years of the XX century in the Kazan conservatory there begin pedagogical activity graduates of piano classes of the Moscow and St. Petersburg conservatories, students of world famous musicians: I. S. Dubinina (Y. Zack's class), N. A. Fomina (G. Neygauz's class), E.A.Monaszon (Y. Zack's classes, V. Nielsen), B. A. Pechersky (N. Yemelyanova's class), I. A. Gubaydullina (A. Lehman's classes, Y. Zack), V.A.Stolov (E.Gilels's class). Due to activity of these teachers-pianists conservatory in Kazan opened in 1960. CMS was creative soil for "growing" musical talents and emergence at world concert venues of bright identity, such as Yury Egorov and Mikhail Pletnev.

The traditions put by the first generation teachers of a special piano department of the Kazan conservatory are continued by their students, professor E.V. Burnasheva (managing department of a special piano), E. K. Akhmetova, F. I. Chasanova and the teachers who came to conservatory in the last decades of the last century. Then, in the 90th years of the last century when various party and other restrictions for participation in the international performing competitions and festivals disappeared and new opportunities for creative contacts and exchanges appeared, in Kazan "new names of winners began to sound": E. Mikhaylov (class E.V. Burnasheva), R. Urasin (M. V. Sukharenko's class), S. Gulyak (class E.V. Burnasheva), V. Khlebnikov (G. K. Abdullina's class). In the next decade the high professional level of the Kazan pianists was confirmed on many piano "competitions", several tens students of High special musical school / CMS (college) and students of a special piano department of the Kazan conservatory, the Kazan musical school (college) and children's music schools are awarded various awards, ranks of winners and students of the international, All-Russian and regional piano competitions. All these results demonstrate that in Kazan the steady pedagogical system keeping the best traditions and developing in modern realities works. The Kazan pianistic school keeps a leading position in the Volga region as the most important training center of performing and pedagogical staff.

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