MUSICAL EDUCATION IN THE SOVIET UNION

Lena Blackford

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I declare that this is the result of the candidate's own investigation.

I further declare that this dissertation has not already been accepted for any degree and is not currently being submitted in candidature for any degree.

Signature

Lena Blackford (Candidate)

Signature

Professor Jim Riordan (Research Supervisor)
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ABSTRACT

Music in Russia was seen as a powerful means of developing the mode of thinking and an understanding of life. With this view in mind, Russian musicians and enthusiastic teachers have tried to promote the finest traditions of musical education.

The two first chapters of this research look at the historical background of the achievements of musicians in all fields of music in Russia and the Ukraine, the area of studies.

These achievements reflected the traditionally high level of music education in Russia. Chapter three, four and five examine the implementation of the Music Curriculum in pre-school educational establishments, secondary schools and schools of music. They show both attempts by music educators to make school music more appealing to students and recent economic developments in Russia with cuts in education and a lot of controversy about the political and economic issues in society.

Nonetheless, the teachers' attitude towards the aims and objective of musical education remains the same. Chapter six focuses on the details of teacher training in Russia. Teachers have always been judged for what they were worth, and the names of good teachers were known and honoured throughout the teaching and music-loving world.

Despite all difficulties most people in the country hope that all the best achievements in education will continue to work for future generations.

The number of music schools and Institutes of Higher Music Education still remains quite high compared to that in other countries. As a result Russia perhaps has a greater number of highly-qualified musicians, teachers and performers than any other country in the world.
CHAPTER ONE: A HISTORICAL BACKGROUND TO MUSICAL EDUCATION

IN PRE-REVOOLUTIONARY RUSSIA AND THE SOVIET UNION
The works and achievements of Russian composers and performers, the large number of philharmonic orchestras, opera houses and educational institutions show that musical education was well established in Russia.

Musical development essentially started in the 19th century, when enthusiastic musicians and teachers devoted their lives to raising the level of culture in society. However, the first Russian professional musicians were actually skomorokhi - minstrels, who wandered through medieval Russia, performing folk songs and dances. Nonetheless, the 18th century saw the beginning of Russian classical music; until the early 19th century music in Russia had been dominated by other European traditions.

The first Russian musicians of the 18th and 19th centuries received initial education in their families or in church choirs. To improve their skills they travelled abroad to study with famous composers and teachers in Western Europe.

Major developments in Russian life had begun during the reign of Tsar Peter I (1682-1725). He pursued not only radical economic and political policies, but sought to develop culture and education as well. The building of opera houses, theatres and concert halls began in St. Petersburg and Moscow, spreading eventually to other major cities. In addition to Russian artists, famous European composers and performers were invited to perform weekly for the nobility. The works of Italian and French composers dominated these programmes. Tsar Peter I issued special decrees, ordering compulsory attendance at these performances for the nobility. It was an unusual way to promote culture, but eventually music became part of the life of wealthy families. They soon came to see it as fashionable to create their own musical evenings of songs and instrument playing. Wealthy families and the larger churches invited foreign teachers to teach vocals and the theory of music to their children, servants and choirs.
Special music classes were created in the larger churches and many of the first Russian composers and performers, including Fyodor Dubiansky (1760-1796), Dmitri Bortnyansky (1750-1825) and Alexander Varlamov (1801-1848) began their musical education in these classes. They themselves in later years created numerous choral works.

In 1779, the famous composer and teacher Bortnyansky completed his musical education in Italy and was invited by the family of Tsaritsa Catherine the Great to become principal composer and teacher in the town of Pavlovsk near St. Petersburg. These special summer concerts for the Tsar's family and nobility were performed at a special complex of theatres and open-air stages. Bortnyansky not only created operas and instrumental music for these concerts, but taught piano as well to members of the Tsar's family and nobility. He created piano sonatas that are now often performed by modern young musicians.

Russian music really began to flourish during the period from the end of the 18th century. Many talented composers, teachers and performers, such as Mikhail Glinka (1804-1857), the brothers Anton Rubinstein (1829-1894) and Nikolai Rubinstein (1835-1881), Mili Balakirev (1837-1910), Nikolai Rimsky-Korsakov (1844-1908) and Peter Tchaikovsky (1840-1893) devoted their lives to the development of Russian music and musical education. Simultaneously, other, lesser known composers such as Evstigney Fomin (1761-1800), Ivan Handoshkin (1747-1804), Alexander Alyabiev (1787-1851) and Alexander Varlamov (1801-1848) created operas, instrumental works and romances, whilst teaching violin, piano guitar and wind instruments. The textbook on guitar playing by Varlamov printed in 1840 was one of the first music books available in Russia.

Mikhail Glinka and Alexander Dargomizhsky (1813-1869) were the 'musical giants' during the mid 19th century, and their ideas greatly influenced the further development of Russian music.
Glinka had early piano lessons from the Irishman Field. In 1830 Glinka went to Italy and then to Berlin, where he studied the arts of singing, harmony, theory of music and composition. From 1845 he spent two years in Spain and based some orchestral music on the folk tunes of that country. He was an accomplished singer and often performed his own romances. He also published a textbook on singing techniques. But his main objective was to compose music in a typically Russian style. He created the first Russian classical operas 'Ivan Susanin' (the initial title was 'Life for the Tsar') and 'Ruslan and Lyudmila'. Amongst his famous orchestral works were the fantasies 'Kamarinskaya', 'Aragonskaya Hota' and 'Night in Madrid'. Glinka's operas and instrumental pieces were the first works combining classical methods and forms with Russian folk music. His works were considered as the foundation of Russian classical music.

Alexander Dargomizhsky reflected in his music different types of human speech, attempting to create varied musical characters. His opera 'Mermaid' and his romances were famous in 19th century Russia, although his works were considered to be a criticism of the negative sides of Russian society. Both Glinka and Dargomizhsky were closely associated with contemporary writers, such as Alexander Pushkin, Mikhail Lermontov, Nikolai Kukolnik and Alexander Delvig, and both composers employed folk idioms in their works. Their ideas and examples were to prove very significant for future Russian musicians.

Among the most famous teachers, performers and conductors of 19th century Russia were the brothers Anton and Nikolai Rubinstein. They founded a Russian Musical Society in 1859 to promote musical education among ordinary people and to establish regular classical music concerts in Moscow and St. Petersburg. The brothers themselves often performed in concerts as pianists and conductors. Simultaneously, the Russian Musical Society subsidized music classes. This was very important, as the establishment of music classes in Moscow and St. Petersburg were to become the foundation of mass musical education in Russia.
In 1861, Tchaikovsky began to study harmony in these classes.

Many Russian musicians, such as Dargomizhsky, Balakirev, Rimsky-Korsakov and Anatoli Liadov (1855-1914) were involved in concerts and teaching activities in both the Moscow and St. Petersburg branches of the Musical Society. Their principles in composition, performing and methods of teaching were to influence future generations of musicians. Balakirev founded the first Free School of Music in St. Petersburg in 1856. Talented children were able to study the theory and history of music and to play various orchestral instruments. The composers and teachers Rimsky-Korsakov and Liadov assisted in the running of the Free School of Music.

Eventually, in 1862, the Russian Musical Society's classes in St. Petersburg were moved to the Conservatoire of Music founded under the direction of Anton Rubinstein. He also taught piano, whilst composition was taught by Professor Nikolai Zaremba. One of the first students at the Conservatoire was Tchaikovsky, who began his studies in 1863 at the age of 23.

In 1865, Nikolai Rubinstein, brother of Anton, founded the Moscow Conservatoire. He offered the post of Professor of composition to Tchaikovsky, who then worked in the Conservatoire for many years, successfully combining teaching with composition. Among Tchaikovsky's famous pupils were composers, teachers and pianists Anton Arensky (1861-1906) and Sergey Taneiev (1856-1915), who subsequently became Professors of the Moscow Conservatoire.

A significant contribution to musical education was made by Rimsky-Korsakov. He was a member of a group of composers known as 'The Five'. All of them began their musical careers as amateurs. Rimsky-Korsakov was originally a naval officer, Alexander Borodin (1833-1887) - a chemist, Modest Mussorgsky (1839-1881) - an army officer and Tsezar Cui (1835-1918) - an engineer. Under the influence of their leader Balakirev, they devoted themselves to musical careers. Three of them, Rimsky-Korsakov,
Borodin and Musorgsky, were to become composers of the first rank. Central to their music were the heroes of Russian history and folklore, who featured in many of their works. To express their country history, culture and people in music, they used tunes and rhythms from Russian folklore. Soviet musical education later considered these ideas as the basis of composition in all textbooks.

Rimsky-Korsakov successfully worked as a Professor of the St. Petersburg Conservatoire for many years. He taught composition and published several textbooks, especially on harmony and instrumentation. Many of Rimsky-Korsakov's pupils became famous composers, conductors and teachers such as Sergey Prokofiev (1891-1953). Among his other pupils were the famous Russian composers and teachers Alexander Glazunov (1864-1956), Anatoli Liadov (1855-1914), Nikolai Miaskovsky (1881-1950), Anton Arensky (1861-1906) and Alexander Gretchaninoff (1864-1956).

The composer and conductor Glazunov was appointed Professor of instrumentation at the St. Petersburg Conservatoire in 1899. He had a long teaching career which was to influence an entire generation of Russian musicians. In 1909, he became Director of the Conservatoire, holding the office with great distinction until 1928.

Another of Rimsky-Korsakov's pupils was the eminent musician Anatoli Liadov, who composed famous orchestral works and distinguished himself as the conductor of the Musical Society. He was responsible for organising performances by young talented musicians in the Musical Society concerts. In addition he worked very successfully as a teacher at the St. Petersburg Conservatoire. His pupils included Prokofiev and Miaskovsky. There they studied composition with Liadov himself, Rimsky-Korsakov and Tcherepnin. Tcherepnin was another famous Russian musician and teacher. Prokofiev recalls of him:
"Of all my teachers, Tcherepnin was the liveliest and most interesting musician, although he was entirely made up of contrasts. His talks about conducting were always lively and meaningful, but when he went up to the podium, the orchestra fell to pieces under his baton. His talk about the future of music was no less interesting. For example he would strike an E major chord, and then some short chords in B major. 'In the end, they will write all white and all black notes. (At this, he would spread his left hand over the white keys as far as he could, and his right hand over the black keys). Then they will see there's no place to go.'

I don't know how right he was, since the development of music doesn't lie merely in the order of written notes. But at the time he struck me as such an innovator that it made my head swim."

(Prokofiev. S. Materials, Documents, Reminiscences Moscow: FLPH, 1961)

Tcherepnin was also influential in other ways, as Prokofiev attests: "As (we) were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say: 'Just listen to how marvellous the bassoon sounds right here'. And I gradually developed a taste for the scores of Haydn and Mozart; a taste for the bassoon playing staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up my 'Classical Symphony', although it was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class. I made up for it in Tcherepnin's class.'(2)

In 1918 Tcherepnin became Director of the Tiflis Conservatoire in Georgia.

Miaskovsky was the most prolific of the modern composers of symphonies. In all he wrote twenty-seven works in that form.
In 1921, he was made a Professor of composition at the Moscow Conservatoire, a post he retained until the end of his life. His pupils included such famous composers and teachers as Aram Khatchaturian (1903-1978) and Dmitri Kabalevsky (1904-1989).

Along with famous Moscow and St. Petersburg composers who worked successfully in the field of education, there were such famous pianists as Alexander Zverev, Nikolai Ziloti and Alexander Safonov. Composition was also successfully taught by Nikolai Steinberg and history of music by Genadi Larosh.

The Kiev Conservatoire was opened at the end of the 19th century. One of its famous students was Reingold Gliere (1875-1956). In 1913, he started teaching composition in the same Conservatoire, and rose to the position of Director in 1914. As Prokofiev recalls about Gliere: "All Gliere's students remember his teaching with pleasure because, like a true pedagogue, he knew how to enter into the mind of his pupil. He did not inflict on him any dry theories which he could and should know for himself, so long as he was not receptive to them. Gliere could guess where the interest of his pupils lay and strove to develop them in the right direction..."(2)

At the end of the 19th century, new schools of music were opened by performers and devoted teachers in the major cities. In St. Petersburg, for example, the Glasser School of Music was opened of which the famous composer Dmitri Shostakovich (1906-1975) was at one time a pupil. Whilst there he started to write his first piano pieces. The famous piano teacher Elena Gnessina established a School of Music in Moscow and here Khatchaturian, in 1922, began his study of music. Simultaneously, the Scriabin School of Music was opened, also in Moscow. Amongst eminent pupils of this school was Dmitri Kabalevsky, the composer, teacher and conductor. Kabalevsky was one of the composers who contributed significantly to the development of musical education in the Soviet Union. He taught at the Scriabin
School of Music, and later in several newly-created children's music schools, where he composed delightful works expressly for children. He maintained his interest in, and contact with children for many years thereafter. In 1932, he began to teach simultaneously in the Moscow Conservatoire, demonstrating a tremendous capacity for work. After the Second World War, he taught music in various comprehensive schools, where he created a new curriculum in music. He further added to his work by becoming a Professor of the Moscow Pedagogical Academy. To help promote musical education outside the classroom, Kabalevsky delivered numerous lectures on music in concert halls, in children's summer camps and in palaces of culture. Many of his lectures were broadcast on T.V. He also published children's books about music and its connection with history and painting. Music in the National Curriculum of Soviet comprehensive schools was based on the programmes he established.

In 1932, along with Kabalevsky and Miaskovsky, Prokofiev agreed to teach post-graduate students in the Moscow Conservatoire, making frequent visits to Russia from Paris where he lived. "Prokofiev's remarks were friendly, specific and to the point", recalled the composer Khatchaturian.(3)

Among the many music schools opened towards the end of the 19th century, 'Free Schools' were founded in the Siberian cities of Perm and Sverdlovsk by the music teacher Nikolai Gorodtsov. At those schools, the poorer classes were able to study different instruments, choir conducting and singing. They produced a new class of music teachers, who would go to teach music in village schools. It was very important for the promotion of basic musical education in provinces.

In 1906 the Russian composer and teacher Sergei Taneev (1856-1915) together with music teacher Boleslav Yavorsky (1878-1939), founded the People's Conservatoire in Moscow. For a very modest fee students were able to study at this Conservatoire. Taneev involved in his teaching activities such prominent Russian
as the composers Kastalsky, Kalinnikov and Metner, musicologists Kashkin and Engel, conductors Chesnokov and Danilin, pianists Goldenveiser and Igumnov. The People's Conservatoire provided choir and instrumental classes for special musical education. Choral singing and conducting were the main subjects within the choir classes. Theory, history of music, harmony and analysis of musical forms were also taught in choir classes. Students of instrumental classes were required to attend all theory courses within the choir classes. Taneev saw it as very important to co-ordinate all music subjects for the development of a perception of music, a high level of performing and comprehension of all elements of music. Contemporary music teachers continue to see this co-ordination to be the key method of teaching music and this will be discussed in subsequent chapters.

Theoretical studies in the People's Conservatories were based on folk songs, the natural intonations of which helped to develop a good ear for music and an understanding of all elements of musical theory. After one year of study, these methods allowed students to study their choir parts using the choral score. To extend their musical experience, students attended rehearsals of symphony orchestras.

The Russian choir conductor Alexander Sveshnikov, recalling his years of studies at this Conservatoire, told of learning musical theory through the study of choir parts and listening to the best examples of classical music within the course called 'Listening to music', taught by the Music researcher Yavorsky.(4) In 1908, a People's Conservatoire was opened in Kiev, headed by Yavorsky. The methods of teaching in the People's Conservatoires became the basis for the development of methods of teaching in contemporary music schools.

Outstanding Russian musicians tried to motivate the most talented people in Russian society to take an interest in musical culture.
In 1911, the sisters Shatskie opened a children's summer camp near the city of Kaluga, with the music one of the main subject taught. Children from different towns and villages came along every year. The sisters taught the theory and history of music to acquaint children with classical works and folk songs.

In 1897, the Russian Technical Society started music classes in Moscow, and in 1907, the Russian conductor and composer Vladimir Vasilenko set up free symphony concerts for the musical enlightenment of ordinary people in Moscow. These concerts were called 'Historical concerts'. Classical music by Bach, Handel, Rameau, Haydn, Mozart, Beethoven, Wagner, Clinka, Tchaikovsky and Musorgsky were performed in chronological order, in order to present the history of instrumental music. Each concert would start with a lecture by the music critic Yuri Engel. The concerts continued until 1917 with capacity audiences. Each concert contained different works, so as to perform as many masterpieces as possible.

Popular Houses opened in various Russian cities, such as Saratov, Kazan, Yaroslavl and Vitebsk, where the evenings were devoted to musical enlightenment. Musical life and education in Russia were part of social development; and events in 20th century Russia influenced the life-style of composers, their works, their ways of teaching and the musical life of the country as a whole. By October 1905, the first rumblings of revolution had immediate repercussions on the musical intelligentsia. It was certainly felt at the St. Petersburg Conservatoire, as workers, revolutionaries and intellectuals united as never before against the autocratic rule of the Tsar. Here is an extract from Prokofiev's letter to his father at Sontsovka:

St. Petersburg, 5 February 1905.

'Just imagine, they started a strike at the Conservatoire. Today when I went for my harmony lesson, I saw that little knots of people had gathered everywhere, students of sixteen and seventeen, shouting and making a lot of noise. One of them,
Kankarovich, didn't come until after two o'clock instead of at one. He had been at a meeting in the Little Auditorium, where more than forty people had gathered. They all argued, and made a noise, and finally signed their names. The main thing was that they didn't have any aim. (This shows the influence of the talk I heard at home, which I of course repeated. My mother's viewpoint was as follows; since we had left my father in Sontsovka and come to Petersburg so that I could study, the thing to do was to study, and not to become involved in unfathomable matters).

In general the students are protesting, for example, at the fact that one of their number in a certain class is a soldier who shot at the workers during the disturbances, and that they do not want to have a 'murderer' as a fellow-student. A second problem is that Auer, the Professor of violin, is very irritable and is always cursing the students; in their opinion, he dropped one student for no reason at all (he dropped him because he had missed a lot of classes); at every lesson he spends ten minutes more with one girl student he knows than with the others. (Auer was very famous and did what he wanted). Finally, today one of the attendants behaved rudely, saying they had killed the Grand Duke, etc. My assignments were quite well done, although two unusual mistakes were found: cross-relations.

After the lesson Kankarovich began to make a speech, explaining to Liadov why they had called a meeting. In general, he talked nonsense. As Liadov put it, these things are family matters that could be settled without a lot of fuss, simply by going to the Director. And our whole class disagreed with Kankarovich, saying that they were always protesting over trifles, and we might suffer if the Conservatoires were closed. We would lose a year, and we would lose the tuition money we had paid'.

Studies at the St. Petersburg Conservatoire were seriously disrupted in 1905, after 'Bloody Sunday' on 9 January 1905, when hundreds of peaceful demonstrators were massacred in St. Petersburg's Palace Square. The Moscow paper Nashi dni published an open letter signed by twenty-nine prominent musicians. These
included Sergei Rachmaninov (1873-1943) and Reingold Gliere:

"Only free art is vital, only free creativity is joyful... When in the land there is neither freedom of thought and conscience, nor freedom of word and print... then the profession of 'free artist' becomes a bitter irony.

We are not free artists but, like all Russian citizens, the disenfranchised victims of today's abnormal social conditions. In our opinion, there is only one solution: Russia must embark on a road of basic reforms..."

The Moscow paper Nashi dni, 2 February 1905

On March 1905 the Conservatoire was surrounded by police and more than a hundred protesters were taken to the police station. By order of the Director, all those detained were expelled. On the very next day, by decision of the Students' Committee, a number of students slipped through the police cordon and created a so-called chemical obstruction by spilling a foul-smelling liquid in the classrooms. A group of teachers then sent Director Bernhard a letter demanding his resignation:

"...Recently it has become very plain that there is total dissension between you, the Director, and us, the faculty at the Conservatoire... We trust that the events of the past few days have sufficed to show how right we were in insisting on suspension of classes, and how shameful were the consequences of your manner of acting.

On the basis of the foregoing, we have concluded that it is your moral duty to resign as Director of the Conservatoire."(6)

As tension mounted it was decided to dismiss Rimsky-Korsakov from the faculty for having defamed the Directorate and spoken out in the press. The decision was confirmed by the Grand Duke Konstantin Romanov, and, on 21 March, it was conveyed to Rimsky-Korsakov. Glazunov and Liadov then issued the following statement, published in the newspaper Rus on 25 March:
"Having learned of the dismissal of N. A. Rimsky-Korsakov, distinguished Professor of the Petersburg Conservatoire, we have the honour to inform the Directorate that to our great regret, we cannot continue our pedagogical activity at this institution after this accomplished fact."

Rimsky-Korsakov, Glazunov and Liadov eventually reappeared. The former decision was revoked, and Glazunov was appointed Director of Conservatoire. The social revolution began, however, to lose its momentum. The loyalty of the army and police enabled the Tsar to regain control, with savage repression. It was a contradictory time. The democratic principle once conceded is not easily revoked, and the significance of the limited transformation was not lost on either reactionaries or revolutionaries. The social democrats would not accept defeat. For them, revolution still hung in the balance, and much had been learnt in this first attempt to win power. They called the 1905 revolution a dress rehearsal for 1917.

Nevertheless, no matter how tense the political situation was, musical life continued. By 1917, there were five Conservatoires in Russia: in Moscow, St. Petersburg, Kiev, Saratov (1912) and Odessa (1913). There were also 25 music colleges, founded by the Russian Musical Society. But this was not enough to provide a comprehensive musical education for all children and professional training for talented people in such a large country as Russia. Russian musicians wanted musical education to be subsidized and developed by the government. As Tchaikovsky wrote: "Only the government has the means and power that this great aim requires."(7) But the government had too many other problems which needed to be resolved.

By September 1917, Petrograd had reached a state of crises. Kerensky's provisional government was pressing ahead with the war against Germany instead of attending to internal reforms. There were rumours that the city was about to fall to the enemy. Here is an extract from Prokofiev's letter from the Caucasus to his mother:
September 1917

"From Petrograd came confusing reports about the October Revolution and the formation of the 'Lenin government' as the soviet government was called in the local papers. The news was exciting, but so contradictory that it was impossible to make out what is happening.

Kislovodsk was full of whites who interpreted the events in their own way. I was told that it was madness to think of travelling. A train with smashed windows arrived and a panic-stricken bourgeois crowd poured out. 'There's shooting in the streets of Moscow and Petrograd. You'll never get there', people said. It indeed looked as though this was hardly the time for concerts, even if one could reach the capital cities..."(8)

Was there any place for music in the new state?

Composer Alexander Grechaninoff (1864-1956) recalls: "In the early years of the bolshevik revolution, lecture recitals for workers' children were given... During the intermission we were given herring and black bread to sustain our physical strength..."(23)

New leaders believed that art would be influenced by political and economic events. The poet Alexander Blok wrote: "Peace and friendship of nations, this is the sign under which the Russian revolution unfurls. This is what the stream roars about. This is the music, which he who has ears should hear."(9)

Not all musicians were interested in this music. Many politicians and musicians considered that ideological interference was both unnecessary and inappropriate. Trotsky, for example, did not believe it possible for a genuinely Soviet culture to emerge until the period of 'the dictatorship of the proletariat' had ended and Soviet society had become truly classless:

"The cultural reconstruction which will begin when the need for the iron glove of dictatorship will have disappeared, will not have a class character. This seems to lead to the
conclusion that there is no proletarian culture and that there will never be any, and in fact there is no reason to regret this."(24)

Lenin himself dismissed any ambition to foster such a culture. Music, like the other arts, had to make its own way. Anatoly Lunacharsky, the music-loving first Commissar of Education and Enlightenment, was no enemy of 'bourgeois culture'. His department tried to encourage serious artistic enterprise, not by meddling in the process of creativity. In 1921, on Lunacharsky's personal orders, the young composer Shostakovich was awarded food rations.

But many Russian musicians chose to emigrate, rejecting the policy of supervision. Sergei Rachmaninov (1873-1943) left his native land towards the end of 1917, never to return. He established his home, first in Switzerland, then in the USA, working as a composer, conductor and pianist. His works, however, were very famous in the Soviet Union and formed an essential part of the student repertoire.

Glazunov moved to Paris in 1928, occasionally conducting his music there. Prokofiev left the Soviet Union to tour the world in 1918. He recalls his visit to Lunacharsky:

"I have been working rather hard," I told him, "and I would like to get a breath of fresh air."

"Don't you think we have enough fresh air here now?"

"Yes, but I would like the physical air of seas and oceans."

Lunacharsky thought it over for a few minutes, and then said gaily, "You are a revolutionary in music, we are revolutionaries in life. We ought to work together. But if you want to go to America, I shall not stand in your way."

Thus, I missed the chance of becoming part of the life of the new Russia at its very birth. I received a passport for foreign travel and an accompanying document to the effect that I was going abroad on an art mission and to improve my health.
There was no indication as to the length of my stay. In vain did one wise friend warn me, 'You are running away from history, and history will never forgive you, when you return you will not be understood'. I paid no heed to these words..."(11)

In 1932, Prokofiev, however, decided to return to his native land for good. He was one of many Russian musicians who needed the atmosphere of their homeland for their inspiration. Political dimensions seemed unimportant to many musicians. They believed that their main job was to do their own work and leave political matters to others. Prokofiev confined to his friend Vernon Duke:

"I always wanted to invent melodies which could be understood by large masses of people. I care nothing for politics. I am a composer first and last. Any government that lets me write my music in peace, publishes everything I compose before the ink is dry, and perform every note that comes from my pen is alright for me. In Europe we all have to fish for performances, cajole conductors and theatre directors; in Russia they come to me."(12)

Prokofiev assumed a position of prime importance in soviet musical life. But his attitude was always the same: "Today one must work. Work's the only thing, the only salvation..."(13)

This was and still is the main principle of most musicians in Russia. The Russia of the early 1920's experienced a genuine renaissance, with much cross-fertilization between novelists, poets, artists, musicians, historians and critics. All this unorganized revolutionary activity was viewed with suspicion by proponents of the kind of collectivist proletarian aesthetics apparently repudiated in 1917. At this time all musical institutions were taken over by the government (Narcompros, the musical department).

Thanks to devoted musicians and teachers, however, new music schools continued to open. In 1918, the new government
made an important decision to include music in the National Curriculum in elementary and secondary schools. By 1919 there were 7,000 pupils in the Petrograd and Moscow musical schools alone. But political changes caused ardent debates over the development of musical life. The aesthetic debates gradually polarized between the Russian Association of Proletarian Musicians (RAPM), founded in 1924, and the Association for Contemporary Music (ACM). Both opened branches in Moscow in 1925. In numerous policy statements, RAPM demanded: "the extension of the 'hegemony of the proletariat' to music; the creation of 'music reflecting' the rich, full-blooded psychology of the most advanced, sensitive and understanding class—the proletariat; the rejection of 'contemporary bourgeois' music incompatible with the proletarian spirit; the prohibition of 'extremist innovations' and the 'assimilation of those masters of the past whose music embodied proletarian ideals."(14)

The ACM, on the other hand, urged soviet composers to learn from the 'full-blooded, virile, lucid, deeply emotional' music of Allan Berg. New music, claimed ACM, was closer in spirit to the proletarian century than the great music of the past: "What is closer to the proletarian? The pessimism of Tchaikovsky and the would-be heroic spirit of Beethoven, a century out of date, or the chiselled rhythm and the excitement of 'Rails' by Deshevob? Duriing the performance of Beethoven, the workers were utterly bored, and patiently, with polite endurance, waited for the music to end. But music by contemporary soviet composers aroused contagious emotions among the audience..."(15)

The musicological manoeuvres of the 1920s paralleled crucial struggles in the upper echelons of the Communist Party. Debates revolved around such questions as whether counterpoint tends to inculcate a collectivist or an individualistic ethos. Serious matters were at stake; the right to compose in idioms which inevitably seemed 'highbrow and alien' to large sections of the soviet public (including most of the political leaders, who in the end, could settle aesthetic controversy by decree),
and which could define the main principles of musical education. Such struggles in the upper echelons of the Party lasted for several years.

The Trotskyist 'left' had been proposing its plan of rapid industrialization and 'permanent revolution' as an alternative to the platform of 'socialism in one country'. As understood by the 'right' group headed by Bukharin, Tomsky and Rykov, this, the official line, entailed a programme of gradualism in industrial growth and collectivisation, stressed the alleviation of the harsher aspects of dictatorship, and favoured such revision of foreign policy as might secure strengthened ties with the western democrats.

Stalin then stigmatized his former allies as a 'Right Opposition', and backed a policy of intensified industrialization and coercive collectivization, with the slogan 'Socialism in one country'. In an article entitled 'Lenin's Political Testament', published in Pravda on 21 January 1929, Bukharin made his final open attempt to oppose the new line. He argued that Lenin's ultimate position was essentially one of tolerance, that socialist systems could be built only through a long process of 'peaceful organization and cultural work'. Coercion constituted a further revolution and was not implicit in Leninism.

Nevertheless the more relaxed New Economic Policy of the 1920s was replaced by the hard-driving five year plan launched on 1 October 1928. It had repercussions on every sphere of soviet life. The Party's Central Committee adopted a militant attitude to the arts. In 1929, Lunacharsky, the symbol of an enlightened arts policy, was replaced by a Party functionary Andrei Bubnov. Preference was now to be given to those composers whose work served political aims more directly.

When the Russian Association of Proletarian Rights moved into a favoured position, its smaller musical counterpart assumed
new powers. RAPM acquired a monopolist position between 1929 and 1932, enabling it even to interfere in the curriculum of the Moscow Conservatoire. As composer Shabalin complained:

"My pupils who studied with Shekhter (a prominent proletarian musician), bring me three-four bars of some clumsy melody. Then the discussion starts whether these three-four clumsy bars reflect the experience of the proletariat at the time of the Kronstadt uprising."(16)

The poet Vladimir Mayakovsky confronted the proletarian Philistines, the NEP profiteers and the Party hacks in his satire The Bedbug (1928). In this piece of dialogue, householder Oleg Bard has pounced on the piano keys; the wedding usher looks over his shoulder threateningly:

"Why do you play only on the black keys? I suppose you think black is good enough for the proletariat. You play on all the keys only for the bourgeoisie, is that it?"

"Please, citizen, please, I am concentrating on the white ones."

"So you think white is best? Play on both."

"I am playing on both."

"So you compromise with the whites, opportunist."

"But, comrade... the keyboard is..."

"Who said 'broad'? And in the presence of the newlyweds. Take that. (Hits him on the back of the neck with guitar)"(17)

By the mid 1930s, RAPM was dissolved, and concerts of Russian musicians abroad, their works and principles received more respect in the Soviet Union. After the RAPM dissolution, the Union of Soviet Composers was established. In October 1932, the new slogan for the arts was 'Socialist Realism', a term allegedly coined by Stalin himself at a meeting of writers in Maxim Gorky's flat.

"If the artist is going to depict our life correctly, he cannot fail to observe and point out what is leading it towards socialism. So this will be socialist art. It will be
This theory had its links with Marx. Marx and Engels had been in favour of 'realistic' art, although an imaginative grip on life in all its contradictions and an ability to present individualized characters would always be more important than abstract rhetoric. An artist's intuition would always transcend his politics.

Soviet education was based on the idea that the great nineteenth century artists were critical realists who, whatever their conscious ideology, could not help but reveal in their works the vices of contemporary society.

'Socialist realism' called not only for the portrayal of life as it really was, not only for a reflection of reality, but for artists to show life as it ought to be. This idea became the main criterion for Soviet novelist, artists and musicians, and formed an essential part of education.

Another important principle of the new art was narodnost ('peopleness'), meaning that art must be understood by the masses. This idea was based on Lenin's view quoted in all textbooks: "Art belongs to people. Art must be understood and loved by them."(19) At the same time, he insisted that the masses should not be subjected to inferior 'spectacles' and 'circuses' or 'proletarian culture':

"For art to get closer to the people and the people to art, we must start by raising general educational and cultural standards... (the people) are entitled to real great art. This is why we put public education... as the highest priority."(20)

Stalin developed Lenin's idea, setting up primary and secondary schools with music as a part of the National Curriculum. New Colleges of Music and Conservatoires were established to educate music teachers and performers. But, at the same time, the new government wanted education and art to be an instrument of political education. The Composer's Union contributed the following guidelines in 1933:
'The main attention of soviet musicians must be directed towards the victorious progressive principles of realism, towards all that is heroic, bright and beautiful. This distinguishes the spiritual world of soviet man and must be embodied in musical images full of beauty and strength. Socialist realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art, against subservience and servility towards modern bourgeois culture.'(26)

Lenin's thoughts about art were used selectively to justify this cultural strategy. Although Lenin always made clear that on this matter, at least, his opinions were not to be taken as authoritative directives. As Lunacharsky recalled in 1933:

"Since dilettantism had always been hateful to him and alien to his nature, he did not like to make any statements on art... I repeat Vladimir Ilich never made guiding principles out of his aesthetical likes and dislikes."(22)

Nevertheless, creative art and education were expected to contribute to the building of the new society through new principles of 'narodnost' and 'socialist realism'.

In 1923, professional musical education was divided into three main stages. Each stage had its own aims and corresponded to the age of the pupils. Music school for children formed the first stage of musical education. Their aim was to teach instrument playing and to provide a substantial knowledge of the theory and history of music. The People's Conservatoires were reorganized into music schools in 1924. Colleges of Music formed the second stage of professional musical education. They trained music teachers for all types of schools. Conservatoires were the third stage of musical education. They prepared performers and teachers for Colleges of Music. Among eminent performers to graduate from the Conservatoires in the 1930s were the pianists Alexander Sofronitsky, Lev Oborin and Emil Gilels, the conductor Igor Mravinsky, the singer Semyon Kozlovsky and the violinist David Oistrakh.
Prior to 1930, students studied for four years in schools of music. From 1930 onwards this was increased to seven years. Special music schools for the most talented children were formed within the Conservatoires.

Soviet composers paid a great deal of attention to musical education, creating numerous instrumental pieces for young musicians, although it was not easy to work in such a totalitarian society, writing to 'order', so to speak. With administrators and critics directly employed by the state, the distinction between artistic assessment and Party discipline had blurred, so that the cultural worker sometimes assumed the role of inquisitor or informer. Those who had risen to the top of the cultural bureaucracy wished to protect their position rather than encourage the truly talented people under their control. The system served to preserve its features, and to impose official preference on all spheres of life. In Stalin's years the campaign against musical 'formalism' launched in 1936 by the Minister of culture and specialist in cultural repression, Andrei Zhdanov, became a dominant issue of public life. The new Russian culture of the Stalin years had to be simpler in form and texture. Artist given every incentive not to innovate, were thus condemned to follow established models. They had before them countless examples of what could happen to individualistic intellectuals. The detention of relatives and close friends of prominent individuals was a horrifying commonplace event of Stalinist terror. It affected politicians, musicians and poets—citizens as diverse as V.M. Molotov, the Foreign Minister whose wife was arrested in 1949 on fictitious charges of spying, Anna Akhmatova, the poet, whose son was repeatedly confined, and Prokofiev, whose wife spent eight years in Siberian labour camps. All areas of Soviet life were affected by the purges. The constant state of fear that they engendered conditioned the perception and responses of all Soviet people. One in eighteen of the population was arrested during Stalin's purges. (Kulish, V. The truth and lessons of history, Moscow, 1988) Fear on the scale of that created by the purges proved a great
destroyer of moral values and traditional loyalties. Only the death of Stalin in March 1953 prevented further losses of people and destruction of moral values.

Attempts to find a class base to art took place even in classical and folk music. Music teachers encountered many difficulties because of the political slant of the National Curriculum. In the 1920s, there were three main topics that had to be reflected in all subjects: 'The environment and humanity', 'Work', and 'Society'. Such a structure of lessons was used to educate students in an appropriate social and political way. Music was used to illustrate these topics and that distorted its real meaning.

To give students a more substantial knowledge in all subjects, a new National Curriculum for ordinary schools was introduced in 1931. Music lessons were also revised, but music was not taught in all elementary and comprehensive schools. There was still a shortage of music teachers, especially in provincial towns and villages, causing the number of music lessons to be gradually reduced.

In 1918 there had been two lessons a week from first to ninth years (7-16) of classes in ordinary schools. By 1937, there was only one music lesson a week and only from the first to sixth year of studies. It was felt that those wishing to extend their music education could attend music schools or music classes in clubs that existed in every town and village.

By 1941, upon the outbreak of war, there were about 200 music schools and a substantial number of colleges of music and Conservatoires in the Soviet Union. Professional music education continued to develop even during the second world war. In fact, the Gnessin Musical Pedagogical Institute, the College of Choral Music and the College of Military Conductors were established in Moscow in 1944. But the situation was much worse in ordinary schools. During the second world war, music was taught only in primary schools, and not by music specialists,
but by general primary teachers. Consequently, music lessons played only a minor role.

After the war, musical education began to develop again. In 1956, music lessons were re-established in fifth and sixth years of studies in comprehensive schools. But general primary teachers continued to teach music in primary schools on an irregular basis. As a result, students were insufficiently prepared to cope with the National Curriculum for music in their fifth year of study. There was a general shortage of essential records, record players, textbooks for students and books for teachers on methods of teaching music.

To improve and speed up the training of music teachers, part-time correspondence departments were set up in the 1950s in colleges of music and Conservatoires all over the country. Working people were able to obtain professional training within these departments. Until recently, musical educational establishments prepared music teachers, performing musicians and managers for theatres and clubs.

About 30,000 students graduated in the 1980s from Conservatoires, musical departments of teaching universities and colleges of music in the country, enough for developing musical life and education. The number of professional musicians graduating made it possible to open new music schools, to form philharmonic orchestras and musical theatres in all major cities.

The development and elaboration of methods of musical education has been an on-going process since the 19th century. Prominent composers, musicians and teachers, such as Tchaikovsky, Rimsky-Korsakov, Prokofiev, Neuhaus, Gnossina, Yavorsky, Sukhomlinsky and Struve have written books and articles on their experiences and achievements in teaching and performing activities.

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The music teachers Maslova and Zarina were particularly noted in Russia for their books on method for teachers, published in 1907 and 1913. They rejected the view that some pupils were unable to study music. They put forward special methods to enable their pupils to study the theory of music and to develop musical activities through performance of various creative tasks. During the 1920s and 1930s, such music teachers and researchers as Karatigin, Bryusov, Asafiev, Grodzenskaya and Shatskaya also contributed to the development of musical education.

In 1944, the Academy of Pedagogical Sciences was established in Moscow and Shatskaya was appointed Head of the Department of Aesthetic Education. Three years later, the Research Institute of Artistic Education was also established in Moscow. Many musicians, philosophers and psychologists were involved in analysis of the content and methods of teaching in the Academy and the Research Institute. Regular pedagogical conferences were held there to generalize and promote the experience of the best teachers.

Methods of teaching music became an important part of education in the Soviet Union. By the end of the 1950s, numerous methodical works on this subject were published, including books on methods of teaching various instruments, both solo and orchestra, choral singing, development of an ear for music, conducting, study of the theory and history of music, composition, improvisation and development of musical taste.

The main principles of musical education have been to help students to raise their knowledge and skills to the highest possible standard, to show the connection between music and life and to develop their ability for independent musical activities. Musical education also considered connections between music, literature and imitative art. It helped teachers to find the appropriate methods and examples to connect music with other forms of art in each year of study. An understanding of these connections developed the student's perception of art in general.
Methods of musical education also encompass ways of developing extra-curricular activities in all types of institutions. Musical education was taught to all future music teachers in order to help them to facilitate process of studies and make it more interesting in both general and professional musical education. General musical education aimed to impart basic musical knowledge, to develop musical taste and motivate creative activities. It became part of the National Curriculum in both nurseries and secondary schools.

Music lessons started in nurseries for children aged 1-3. This was followed by music lessons in kindergartens for children aged 3-6. Both levels were taught by qualified music teachers. Parental fees in Soviet times were quite reasonable, as the state provided subsidy for both nurseries and kindergartens.

General music lessons were part of the National Curriculum in elementary and secondary schools for pupils aged 6-15. This education was free of charge. But those pupils wishing to play instruments and receive more substantial knowledge in the theory and history of music attended schools of music.

There were no exams in music in secondary schools. Those wishing to receive a certificate in initial music education, would take their exams after completion of studies at a school of music. Every district in cities and every village had its own music school, which was generally maintained by the state. Those pupils who played strings and woodwind instruments paid just a symbolic fee, as the state aimed to increase the number of orchestras in clubs and palaces of culture. Those parents whose children played piano, bayan or accordion paid fees approximately equal to 5-7% of their monthly salary.

All types of schools, kindergartens and teaching colleges were controlled by city or regional council and all city councils had a Department of Public Education and a Department of Culture.
Kindergartens, comprehensive schools and teaching colleges came under the Department of Public Education, whereas music schools and colleges of music came under the Department of Culture. Theatre, concert halls, museums and libraries were also subordinate to the Department of Culture.

Institutes of Higher Education on the other hand, were controlled directly by ministries; thus pedagogical institutes and universities were directly controlled by the Education Ministry. Conservatoires and art institutes were subordinate to the Ministry of Culture. Ministers were appointed by the USSR government and confirmed by the USSR Congress of People's Deputies. Ministers nominated a staff for their offices; the officials were normally specialists in various subjects with proven administrative abilities. Ministries worked on the National Curriculum for all educational institutions. They also commissioned textbooks for publishing. Thus, the Education Ministry commissioned textbooks for kindergartens, comprehensive schools, teaching colleges and universities. The Ministry of Culture sanctioned textbooks for schools of music, colleges of music, art institutes and Conservatoires.

Ministry officials would visit all institutes of higher education to supervise the implementation of the National Curriculum and to be present for final examinations. They also organised conferences on various educational themes held in the major cities and attended by lectures from each institute of higher education.

The Head of Public Education or Department of Culture in city councils was appointed by the Mayor of the city. Any vacancies arising were not advertised. The Mayor would usually select candidates from among the principals of institutes or school headteachers. Heads of Departments in city councils would nominate their staff, consisting of teachers' advisers, bursars, book-keepers and accountants.
Heads would choose candidates from among leading specialists and offer the post to them according to personal choice. In my view, this reduced the standard of teaching, as heads' choice were often based on somebody's private recommendation. The heads of departments in city councils also nominated head-teachers and deputies for all types of schools, kindergartens and teaching colleges. They would select them on the basis of their own opinion of the candidates' professional and personal abilities.

Ministries and departments of city councils would be responsible for all financial matters for all educational institutions. Having received moneys from public funds, they would fix the budget for each one every year. The funding depended on the institution's size, number of students and its location.

From 1992, some colleges and institutes of higher education set up fee-paying groups within some of their departments. Unlike subsidised education, one could gain a place without any difficulty in those groups. Fees were fairly high and often payable in hard currency e.g. dollars. These fees paid the teachers' salaries (in roubles) and helped to purchase modern equipment, books and other needs of the institute.

The implementation of the National Curriculum in kindergartens, schools and colleges was supervised by the departments of education and culture. Teaching advisers from these departments monitored lessons and examinations. They also organised conferences and lectures on advanced methods of teaching for teaching staff. These were held in half-terms by leading teachers from various regions of the country.

Council officials gave financial support for the organisation of various competitions and functions in their cities and towns. They involved in these activities the best
student groups and individuals from schools and colleges.

Theatres and philharmonic orchestras constantly worked on programmes for children; these were designed to meet the needs of children of different ages with the aim of contributing to their general and professional education. Museums and libraries organised exhibitions on various themes to extend the knowledge of students and to contribute to the educational process.

Music in Russia was seen as a powerful means of developing the mode of thinking, an understanding of life and the development of a person's creative abilities. With this view in mind, Russian musicians and enthusiastic teachers have tried to maintain and promote the finest traditions of musical education, even in the most difficult periods of history.
CHAPTER TWO: THE DEVELOPMENT OF MUSICAL EDUCATION

IN THE UKRAINE: A HISTORICAL BACKGROUND
Achievements and strong traditions in Ukrainian musical culture and education go back to the 16th century. A large number of so called 'bratski' schools had existed all over the Ukraine during the 16th and 17th centuries, where music formed an essential part of their curriculum. Students studied theory of music, basic composition and choral singing along with other school subjects.

Music had also been taught in two Institutions of higher education, so called 'collegiums' opened in 1587 in Lvov and in 1632 in Kiev. Music teaching there was very well established and students often performed such complicated choral works as twelve-part pieces.

Lvov and Kiev had been two major cultural centres in the Ukraine. Many Ukrainian philosophers, composers and writers, such as Grigori Scovoroda (1722-1794), Alexei Bezborodko (1747-1799) and Artem Bedel (1767-1808) had studied in the Kiev and Lvov Institutes of Higher Education. Children of middle class families as well as those from wealthy aristocratic families could afford to study there. Cossack generals and ordinary Cossacks from the Ukrainian army had also tried to educate their children in these institutions. About one thousand students had attended the Kiev Institute every year. Good education formed the base for advanced thoughts in the Cossack army. Their life, aspirations, patriotism and bravery were to influence the development of Ukrainian history and culture. In particular, this influence was to be seen in culture and the mode of life in the south-eastern Ukraine, where Cossacks had lived for many years. The population of this area had inherited many features of the Cossacks' nature that proved to be very useful in education, especially their determination to develop their own history and culture. They tried to educate their children in the best possible way, and in order to maintain them during their full-time studies, the families often limited all other needs.

In a wide sense the word 'Cossack' means a free, independent and armed person. As one of the 12th century legends go:

"There was some tsar, threatened by a stranger... so our tsar paid that enemy tribute in people. Those who got to the enemy never came back. Once upon a time our tsar sent that enemy the most selected people.

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They went to the Ukrainian steppe, consulted and said: "Why should we go to the accursed Kimlick-Muhamed? To be massacred? Smiths, tailors, weavers, potters, quacks, sorcerers, let us stay and live here." (1)

As soon as they had settled at the rapids of the Dnepr river, people started migrating to them. They had 40 settlements in the Ukrainian steppe down the rapids, and a tradition at the lower Dnepr territory as refugees was known since the 13th century. Later on this phenomenon became mass. Not willing to submit either to Mongols or to Lithuanians, these people of strong courage inhabited the lower Dnepr territory. They had thought themselves to be free, learned to use the sword, never knew a servile yoke and could not stand oppression and slavery. They had settled in uninhabited places, making a living by fishing and hunting. There, in due course of time, was formed an autonomous territory named 'the land of the Zaporozhe Army'. The region of about the size of England, occupied in the 18th century covered present Zaporozhe, Kherson, Donetsk, Lugansk and Kharkov regions.

In the struggle against feudal oppression and Turkish and Tartar aggression, the Ukrainian people created their military forces from the Cossacks. Their centre in the 16th century became the Zaporozhe Sech. The word 'Sech' means a fortress made of wood, earth and stones. The lower Zaporozhe army had some features of a democratic state. The assemblies resolved problems of peace and truces, shared rivers, lakes and territories among elders, clergy, unmarried and married Cossacks. They elected elders at the council.

In the 17th century, Zaporozhe Cossacks carried out campaigns by land and sea against fortresses of the Ottoman empire. At the same time Cossacks waged an active struggle against the colonial policy of Poland in the Ukraine, and against social and political, natural and religious oppression.
An outstanding Ukrainian general hetman Sagaidachny had created conditions of sovereignty in the Ukraine and promoted active development of popular culture and education.

In 1637-1642 the Turkish fortress of Azov was captured by Cossacks, then a campaign in the Crimea liberated the area from Turkish troops.

The progressive role of the Sech promoted the formation of a national awareness of the Ukrainian people, development of education, culture and folk arts. The Zaporozhe Sech of those days was a founder of the Kiev-Mogiliansky Collegium (a future academy), stimulated the broad development of education in the Ukraine, the foundation of schools in the Sech and monasteries, the training of clergy and the upbringing of the younger generation. All Ukrainian people were inspired by the heroic spirit of the Cossacks and the Zaporozhe Sech.

In 1648, hetman Bogdan Khmelnitsky (1595-1657) continued to create a Cossack army and was elected a hetman of Zaporozhe by Sech Rada. The army headed by Khmelnitsky defeated the Polish forces. Their campaign was crowned with brilliant victories, the liberation of the Ukraine and, partially, of Belorussia.

Bogdan Khmelnitsky had also been in favour of the unification of the Ukraine and Russia in order to protect the Ukraine from future aggression.

In 1654, the Ukraine became a part of Russia. After the death of Bogdan Khmelnitsky the political situation in the Ukraine considerably deteriorated. Subsequent hetmans conducted an inconsistent policy, and oppression by Russian feudals grew stronger. The Cossacks could not stop the colonial policy of the Russian autocracy in the Ukraine.

In 1775 the tsarist government decided to dismantle the Zaporozhe Cossacks and destroy the Sech - 'a nest of independence and impudence'. Young Cossacks left it to go beyond the Danube, but the older Cossacks stayed, hoping for mercy from the Tsarina for their long-term service and deeds in the Turkish battles of recent times.
Semen Gulak-Artemovski (1813-1873), Mikhail Kalachovski (1851-1910) and Pyotr Sokalski (1863-1914) had not received professional training in a conservatoire. They had studied music for a short period abroad and created popular works in certain fields of music, employing details of Ukrainian melodic phraseology and rhythm. The choral poem 'Feast at a Time of Plague' by composer Pyotr Sokalski had gained second prize at the composition competition in St. Petersburg in 1885.

By the end of the 19th century, the Ukraine and the Russian Empire as the whole had made enormous strides towards the position of a modern state, which becomes especially clear if comparison is made with its backward condition in 1800.

Cultural, educational and economic levels still remained, in general, considerably lower than those of the leading west European industrial countries. An exception was the arts, in which nineteenth-century Ukrainian achievements included the lyrical Ukrainian operas 'Zaporozhets beyond the Danube' (1862) by Gulak-Artemovski and 'Natalka-Poltavka' (1889) by Nikolai Lisenko (1842-1912). Numerous amateur musical theatres travelled throughout the Ukraine performing Ukrainian operas.

Many Ukrainian musicians had been the serfs of Ukrainian landowners. They had formed orchestras, opera and ballet groups that had performed for the families of landowners and their visitors.

Landowners of the great estates, such as Mikhail Ovyanniko-Kulikovski, Grigori Galagan and Vladimir Tarlovski had possessed especially well-established professional orchestras and opera theatres. To give musical education and professional training to their serfs, landowners invited eminent musicians and composers from abroad.

After the abolition of serfdom, in 1861, these orchestras and opera theatres continued their work in the major Ukrainian cities, such as Kharkov, Odessa, Poltava and Lvov. Their activities promoted the development of culture in the Ukraine.
Having entered the Sech, Russian troops began savage reprisals against the Cossacks who had stayed in the Sech and the elders were exiled to Solovki, the island in the White Sea in northern Russia.

After elimination of the Sech, the Kuban Cossacks were formed by former Zaporozhe Cossacks, and migrants from the Ukraine inherited and preserved the traditions of the Sech and the people in their language, way of life, customs, culture and arts.

Many former Ukrainian Cossacks who remained in the Ukraine became peasants and eventually serfs. They had worked for those landowners who accepted Russia's control over the Ukraine. Ukrainian clergy also lost their independence and came under the influence of the Moscow Patriarchy. The Russian government pursued a policy of turning the Ukraine into a part of Russia, with the slogan 'Russia and the Ukraine are a single and inseparable nation.' (3) Russian had become the official language of the Ukraine under the Tsar Peter the Great (1672-1725), and Russian was the only language to be used in all educational establishments. The publishing of Ukrainian books also became banned during the reign of Catherine the Great (1762-1796) who eventually succeeded Peter the Great.

However, Ukrainian writers, musicians and philosophers tried to develop Ukrainian culture, avoiding all of the restrictions. Many works on Ukrainian history and folk-lore by philosophers and writers such as Grigori Scovoroda, Ivan Kotlyarevski (1769-1830) and Taras Shevchenko (1814-1861) were circulated unofficially.

The Ukrainian philosopher Count Alexo Bezborodko (1741-1799) had been one of the most influential advisors to Peter the Great. He collected numerous valuable books on Ukrainian history and culture. He had also been in possession of a great painting collection by Ukrainian artists. Bezborodko founded the first Ukrainian college in the town of Nezhin in 1795, and presented his great collections of books and paintings to the college. One of the eminent students of this college was the Ukrainian writer Nikolai Gogol (1809-1852).

However, conservatories did not exist in the Ukraine until the end of the 19th century. Ukrainian composers of the first part of the 19th century, such as
In 1835, the first Ukrainian university was opened in Kiev, followed by the opening of Kharkov University in 1838. To develop musical education, music classes were established in Kharkov University in 1840. It was a very important achievement for the intelligentsia, as Ukrainian amateurs were able to receive professional musical education there.

In most other areas, generally regarded as indicators of progress, Ukraine's achievements were simultaneously impressive by its own standards and modest by the criteria of the advanced West. For example, the Russian empire, including the Ukraine, entered the 20th century with a total of nine universities, containing some seventeen thousand students, whereas in 1800 it had only Moscow University, and even in 1809, after the foundation of two additional universities, the number of students had been a mere 450.

The Ukraine still remained a predominantly rural society. But urbanisation had made great advances in the nineteenth century: thirteen per cent of the population were rated as urban in 1897, by contrast with a mere four per cent a century earlier. Industrialisation had also progressed apace. During the 1890s, the great period of Ukrainian economic 'take-off', the growth rate for industrial output averaged about eight per cent per annum. Important nineteenth century economic advances included the development of iron works in southern Ukraine and coal mining in the Donetsk Basin, in the south-eastern Ukraine. The railways were also very considerably expanded. To these developments the growth of banking and joint stock companies must be added, the stabilization of finances and the success in attracting foreign and eventually native finance. The Ukraine had two distinct areas; the eastern part and the western part; only recently has the latter become a part of Russia. The western Ukraine once formed part of Austria, Hungary and Poland in different periods of history. Eastern Ukraine, on the other hand, had been an industrial centre for many years and attracted many Russians, who came to find work and now form about 50% of the population, especially in such industrial cities as Donetsk, Dnepropetrovsk, Zaporozhe and Lugansk. The population of the western Ukraine, with its cities Lvov, Chernovtsi and Ternopol, is almost entirely Ukrainian. Both parts have different political ideologies with differing allegiances, the east looking towards Russia, whilst the western part sees itself as an independent nation.
Education based on Ukrainian folk-lore has always been seen by many Ukrainian teachers as the way of maintaining national history and culture. Teachers not only from the western Ukraine, but from the eastern part, where the researcher lived, have constantly emphasised the aspiration of Ukrainian and Russian composers to study and employ folk-lore in their works. Folk-lore elements have always been seen by music teachers as the source of material for teaching the theory of music. Works by Ukrainian composers based on Ukrainian national themes and details of melodic phraseology have reflected national history and the main features of the nation. Ukrainian composers and teachers of the 19th century, such as Petro Sokalski, Mikhail Verbitski and Nikolai Visensko, collected and studied numerous folk songs to employ in their works and teaching practice.

An important event which contributed to the development of musical education in the Ukraine was the establishment of the branch of the Russian Music Society in Lvov and then in Kiev in 1870. It was called 'Boyan'. Works by Ukrainian, Russian and west European composers were performed by Ukrainian musicians in the concerts of this branch. Russian composers also assisted in these activities. Close ties between the Russian composer Mikhail Glinka and the Ukrainian Semen Gulak-Arteniovski, between Nikolai Rimsky-Korsakov and Nikolai Lisenko, and between Alexander Dargomizhski and Petro Sokalski were instrumental to the development of Ukrainian musical life.

The first eminent Ukrainian composer who had received professional training at the St. Petersburg Conservatoire and at the Leipzig Conservatoire was Nikolai Lisenko. Lisenko is recognised as the father of the Ukrainian national school. He had been in favour of writing music on a thoroughly national subject using details of Ukrainian melodic phraseology and rhythm. His opera 'Taras Bulba' (1890) was on a Ukrainian national theme, that of the Zaporozhe Cossacks' victories over the Poles in the 17th century, when the Poles had invaded Russia and part of the Ukraine. Opera depicted not only the Cossacks' struggle against their enemies, but their daily way of life and their characters. The music was based on the novel of the Ukrainian writer Nikolai Gogol, also his comic opera 'Eneida' based on a poem of the Ukrainian writer Ivan Kotlyarevski, his choral and piano works, may be seen as laying the foundation of a truly Ukrainian national style and the starting point of Ukrainian classical music.
Lisenko contributed a great deal to the development of Ukrainian culture in the 19th and early 20th centuries. He had organised numerous concerts of Ukrainian music all over the Ukraine, and also in such major Russian cities as Moscow, Kursk and Nizhny Novgorod, performing both as conductor and pianist in these concerts.

Lisenko had been a pupil of the Leipzig Conservatoire, where he had studied piano with the German teachers Reineke and Ventsel, and also composition with Professor Richter. Then he returned to his native country, settling down to teach music in Kiev. A few years later he established a school of music in Kiev. Eventually in the 1960s his school of music expanded to an Institute of Musical Education named after him.

Lisenko also studied Ukrainian folk-lore to compose music in a national style. Approaching his thirtieth birthday and having resolved to acquire the highest technique in harmony and orchestration, he went to St. Petersburg to study at the Conservatoire with Rimsky-Korsakov. Afterwards he continued his musical activities in Kiev, even encountering difficulties created by Russian Tsar Alexander II (1855-1881), who forbade the performing of works in Ukrainian. However, Lisenko carried on his teaching and performing activities and was the major force of musical life in Kiev in the second half of the 19th century. He continued to organise choirs and concerts, promoting Ukrainian music in society generally.

Ten years later, when the Tsar’s decree banning Ukrainian was abolished, Lisenko’s teaching and performing activities significantly increased. As teacher and conductor he saw his main aim as giving the full professional characteristics of musical ideas and details to students and performers in order to generate their enthusiasm and activities. Among Lisenko’s students were future prominent Ukrainian musicians, such as Porfiri Demitski (1882-1922) and Alexander Koshets (1890-1934). Lisenko welcomed the 1905 revolution by creating heroic choral songs based on verses by the Ukrainian poet Ivan Franko.

The 1905 revolution was followed by repressions. It was a contradictory time, and one feature of the period was an attack on illiteracy, part of development of elementary education involving a fifty per cent increase in the number of primary schools between 1908 and 1913.
But political and agrarian reforms by Peter Stolypin, who held the joint post of Minister of the Interior and Prime Minister between 1906 and 1911, failed to improve significantly the situation in the country. Stolypin was assassinated at a gala performance in the Kiev opera house on 1 September 1911. He was killed by one of those shadowy figures - half police agent, half revolutionary - whose ultimate allegiance remains a mystery.

Nevertheless, Ukrainian musicians carried on their activities. Talented Ukrainian young people of the 20th century were able to acquire professional musical training in Lisenko's music school and in Tutkovskis' private school of music. Lisenko had taught piano in both schools. Lisenko's teaching activities had been supported by Ukrainian musicians, such as Nikolai Matyouk, Alexander Nizhankovski and Mikhail Arkas.

In the first half of the 20th century, Lisenko influenced a new generation of Ukrainian composers. Four of them were to become famous. These were Kiril Stetsenko (1822-1922), Yakov Stepovoi (1833-1921), Nikolai Leontovich (1877-1921) and Stanislav Lyodkevich (1879-1979).

Lisenko had taught them to be not just a high class composer, conductor or performer, but to promote culture among the public through teaching activities and the organisation of amateur musical societies. He himself had organised concert tours with choirs every year. His choirs performed folk, classical music and works by Ukrainian composers in various Ukrainian towns, such as Chernigov, Poltava, Zhitomir, Cherkasi and Odessa. Lisenko had often performed in these concerts as a pianist as well. Alongside him had worked the composers and conductors Kiril Stetsenko and Yakov Yatsinevich. Peasants and workers from surrounding villages and towns formed a substantial part of the audience in these concerts. All over the Ukraine numerous amateur choirs subsequently emerged under the influence of these performances.

Lisenko wrote to the Ukrainian composer Filaret Kolessa in 1890: "Folk-lore is the reflection of life! Composers cannot start writing without appreciating it. I travelled each summer through the Ukrainian villages to listen to folk songs and verses, and to write them down. I got to know the nature of the nation through these works. I classified folk tunes and added harmony to them. Then I
tried to compose my own songs for small Ukrainian comedies, and songs based on verses by Taras Shevchenko. Let folk-lore lead you first and then, after absorbing it, you will start working independently." (4)

Lisenko's view was shared by other Ukrainian composers of the early 20th century, such as Nikolai Leontovich (1877-1921), Yakov Stepovi (1883-1921) and Victor Kosenko (1896-1938). Their music combined achievements of classical style with details of Ukrainian folk-lore. These composers had worked mainly in the field of vocal music and on national themes.

In the early 20th century, music on a professional level was taught in the Kiev College of Music and the Kiev Conservatoire. Amongst the well-known teachers of the Kiev Conservatoire were Lev Revytski (1889-1977) and Yakov Stepovoi (1833-1921). Both had been talented composers and combined their work with teaching activities.

The composer Reingold Gliere also taught composition in the Kiev Conservatoire, whereas the pianist Grigori Khorodovski taught piano.

The Kiev College of Music was opened by the Russian Musical Society in 1895. Yevgeni Riba was one of the distinguished teachers who taught composition in this College. It was to become the common practice for composers and performers to combine their creative work with teaching activities in various educational institutions. They were invited by governing bodies to teach undergraduates and postgraduates to maintain the highest possible level of education.

General music lessons were taught in grammar schools and in schools attached to churches. Ukrainian musicians, such as Kiril Stetsenko, Petro Sokalski, Ivan Lavrivski and Mikhail Matyok, who had graduated from the Kiev College of Music, the Kiev Conservatoire and Lisenko's School of Music, taught in these institutions.

By 1910, Kiril Stetsenko had organised the first Ukrainian music publishing house 'Kobza' in Kiev. It was a very important event for the promotion of musical knowledge and activities in Ukrainian society.
A significant contribution to the development of musical education and concert activities was made by composer, conductor and teacher Nikolai Leontovich (1877-1921). He taught music in the Donetsk region to ordinary people, with special emphasis on classical music and works by Ukrainian composers. He also organized Donetsk miners to sing in amateur choirs. Thus, Leontovich's work broadened the public's awareness of music and increased their willingness and determination to educate their children.

In the first half of the 20th century the Ukrainian composer, pianist and teacher Victor Kosenko (1895-1938) also influenced the development of Ukrainian musical education. He had established a school of music in the city of Zhitomir in the Ukraine, where he also taught. He also taught in the Zhitomir College of Music. To promote musical activities in this area, he had organized instrumental ensembles. Within nine years he organized more than 300 concerts in various venues of the Zhitomir region. Classical and modern music, including works by Ukrainian composers, were performed in these concerts. Kosenko had also performed himself as a pianist and accompanist to singers. The College of Music in Zhitomir was named after him.

To expand the repertoire of children, Kosenko composed numerous piano pieces, depicting varied events in the life of children and nature as interpreted by them. All musical details in his pieces are very expressive, and hundreds of children, during the researcher's teaching career, played them with great enthusiasm.

From 1917 to 1920, several academies and institutes of higher education were established in the Ukraine to promote the development of national science and culture. "A nation cannot exist without education," emphasized Ukrainian writer Vitali Vinnichenko in his speech at the opening of the Academy of Sciences and Pedagogy in Kiev in 1920. This determination and commitment to educate a higher number of specialists to the highest level were shared by the Ukrainian intelligentsia.

In 1921 the Academy of Arts was established in the Ukrainian city of Poltava.
In 1918-1919, Kiril Stetsenko headed the Department of Music in the Ukrainian Central Party Committee. He had worked on the National Curriculum for music for ordinary schools, and on methods of teaching singing in these schools. Singing was the core element in his curriculum for mastering the theory of music. Stetsenko had been concerned with the shortage of music teachers in ordinary schools, and in 1920 he wrote in his letter to the Head of the Musical Committee of the People's Commissariat: "We have to set up a sufficient number of conservatories and music departments in universities to educate music teachers for schools and professional performers for our concert activities. We should also set up state schools of music." (7) Stetsenko considered three stages in professional musical education: schools of music, conservatories and music departments in universities with an Academy of Arts as the highest level of this structure. The Academy of Arts was to be comprised of various departments of arts and literature in one educational institution. Eventually his project was put into practice. But Stetsenko's structure of professional musical education had been altered, with colleges of music as the second stage of professional education and conservatories as the highest level in the structure. More details on teacher training will be given in the following chapters.

In 1918-1920, owing to financial shortages and the limited number of teachers, only musical courses were established in all major cities of the Ukraine. They provided the basic knowledge of theory, history of music and choral singing. The Ukrainian teachers, conductors and musicologists, Ivan Davidovski and Kiril Kvitka, were amongst the prominent teachers on these courses.

In 1919, a state music school and a music department at the University were established in the town of Kamenets-Podolsk in the western Ukraine. Vladimir Pyotr and Mikhail Grinchenko taught history of music at the University. It was the beginning of the establishment of state music schools in the Ukraine.

In 1920, The Ukrainian Musical Academy was established in Kharkov. These musical institutions, along with those set up earlier in Kiev, Lvov and Poltava, had provided a substantial number of music specialists. In 1916 and in 1919 respectively, Ukrainian musicians and teachers Boris Yavorski, Vladimir Pakhylski and Sergei Bogatirev contributed to the setting up of People's Conservatoires in
Kiev and Kharkov, thus creating the means to increase the musical knowledge of the adult population. All of this musical education was provided free of charge.

Ukrainian folk-songs had been considered as the best source of material for musical studies at all stages of musical education. Numerous amateur choirs conducted by professional musicians performed largely Ukrainian folk-songs. Strong traditions in choral singing were passed down through several centuries and are still observed today.

Although folk music material can help students to cope with the theory of music, I believe too much time is devoted to works by Ukrainian composers and folk-lore in the field of musicology, thereby depriving students of the possibility to study works by other classical composers.

After 1917, all educational institutes, theatres and publishing houses were nationalized in the Ukraine. At this time officials involved in culture made all the decisions on publishing. The contents of textbooks had to be in line with current government policy. Many textbooks by Ukrainian authors, such as 'Theory of Music' by Leontovich were based largely on Ukrainian music.

On the other hand, the state subsidized education provided the considerable asset of free studies for all. An annual budget for culture and education provided the funds to open new musical educational institutions with various departments to train not only music teachers but also performers, musicologists, music advisors and experts on musical instruments. Ukrainian musicians and teachers were very enthusiastic at now having the possibility to develop a taste for music among ordinary people. In Kiev's People's Conservatoire and the Conservatoire for Working People, basic musical knowledge was taught by such eminent Ukrainian teachers as Boris Yavorski, Grigori Veryovka and Eugenia Skripichinskaya.

The civil war that broke out after the October Revolution in 1918, affected the development of Ukrainian education. But instability in the Ukraine and frequent changes in government during the period 1918-1921 did not affect at all the structure of musical education. Unfortunately, later, in the early 1920s and
1930s, officials in culture and education appointed by the Communist Party, began to dictate policy. Their numerous decrees, prohibitions and warnings on repertoire, contents of works and the National Curriculum caused severe discontent amongst the intelligentsia. As a result, many musicians left Kiev in 1922. Vladimir Gorovits left for America, Genrikh Neuhaus and Boris Yavorski moved to Moscow, hoping for better working conditions, but eventually they encountered the same problems.

Ukrainian composers and teachers Leontovich and Stetsenko left Kiev for the quieter life of provincial towns, where they died shortly afterwards.

Young musicians joined forces for the further development of Ukrainian culture. They had differing views on how the development of music in the Ukraine should take place. Young musicians who were in favour of simplified art, such as Oleg Belokopitov and Alexander Arnaytov, achieved top positions amongst cultural officials. They promoted only songs of a patriotic nature and ignored other kinds of music as useless for the proletariat. The official point of view on music and education in the Ukrainian press followed Moscow dictates and called upon musicians and writers to depict in art the political struggle against enemies of communism.

Since the early 1920s, concert and theatrical life were also badly affected in the Ukraine. There was a permanent demand from officials to give priority to modern works with political ideas, often regardless of their quality. Many actors, conductors, musicians and members of amateur choirs were arrested on groundless charges of not being of proletarian origin and promoting bourgeois culture in their works.

Numerous professional and amateur ensembles and choirs in the Ukraine were disbanded. The situation was even worse than that in Russia, as on top of it all Ukrainian musicians faced accusations of being nationalistic if too much attention was paid to national Ukrainian themes in their works.

In the 1930s, supporters of 'truly proletarian music' lost their influence in Ukrainian society, as more and more Ukrainian composers, writers and performers were combining innovations and classical traditions in their works.
By the 1930s, six new state music schools were opened in Kiev. Two of them merged to form the College of Music. It had several separate departments that prepared specialists in various fields of music: the piano department trained teachers of piano, the department of strings and woodwind instruments prepared teachers of these instruments and musicians for orchestras. The vocal department trained professional singers. Along with their main subject, students of all departments studied the theory and history of music and methods of teaching. The department of the theory of music also trained specialists in harmony, and the theory and history of music.

Apart from musical subjects, all other subjects, such as mathematics, history and a foreign language were also taught in the College of Music. This method of professional music education was maintained from the 1930s up to the present in all Colleges of Music. Only the duration of studies varied over the years. The methods of training in colleges of music provided well-trained teachers for music and ordinary schools. Ukrainian conservatoires in Kiev, Kharkov, Lvov and Odessa trained teachers for colleges of music and performers of the highest levels. Two main specializations, teaching and performing, existed in conservatories from 1923. Both teaching and performing faculties in conservatories had the same structure as colleges of music. They prepared specialists in various instruments, vocal singing, conductors, composers and musicologists. More detailed information on teacher training will be given in the following chapters.

Amongst the teachers who taught in the Ukrainian schools and colleges of music were graduates from the Moscow and St. Petersburg Conservatoires. Also substantial numbers of them taught in the Ukrainian cities of Symi and Zhitomir. Former graduates of the Moscow and St. Petersburg Conservatoires, such as Leo Kagadeev, Zina Altshyler and Yevgeny Enokhovich taught piano and the theory of music, whilst Professor Yakov Polferov taught harmony and history of music. A famous graduate from the Vienna Conservatoire, Mikhail Dernovski, taught violin. Many graduates from Ukrainian conservatoires taught together with them in various musical establishments. The eminent Ukrainian musicians and teachers Lev Revytski, Mikhail Verikovski, Vladimir Yablouski and Yevgeni Lange taught in Ukrainian conservatoires.
In the 1920s and 1930s, musicians and drama theatre directors Pyetr Kozitski, Alexander Bytski and Lev Kyrbas lectured on composition and the correlation between various fields of arts for the general public in major Ukrainian cities. It was also a time when a Research Institute on music and theatre was established in Kiev. Both professors and students were able to research there.

Musical workshops were opened in clubs and 'palaces of culture'. Their aim was to give basic musical knowledge to adults. Various musical subjects, such as theory and history of music, piano and vocals were taught in numerous workshops. Each also had a choir.

All these musical activities increased dramatically the level of culture and education in the Ukraine. New ideas and developments in the teaching of music were discussed during Ukrainian teacher congresses. From the 1930s, these were held on a regular basis with delegates from schools, institutes, the Academy of Pedagogy and Science and significant contributions to the development of pedagogy were made by academics, such as Vladimir Verpadski, Alexander Krimski and Svetlana Efreniova. They presented the main ideas of their research during these congresses, and encouraging discussions for the benefit of musical education.

In the 1930s, not every Ukrainian town had a college of music or conservatoire. The Ukrainian cities of Chernigov, Zaporozhe, Lybni and Krivoi Rog had only music schools for children and adults. But classes for training choral conductors and producers for drama theatres were set up in the city of Zaporozhe by 1940. After the Second World War, the number of these courses was extended in Zaporozhe, and, in the late 1940s, a professional theatre of music and drama was established. Opera houses and theatres of music and drama had existed in Kiev, Lvov, Kharkov and Odessa since the 19th century. But it was a great achievement to establish musical theatres, both professional and amateur, in such a developing industrial city as Zaporozhe. It was vital for the development of the intellectual level of the public and, as the researcher discovered from her teaching experience in this city, such a high level of culture encouraged workers to provide a proper musical education for their children.
Simultaneously, since the 1920s however, Communist Party documents called upon teachers to promote communist ideas even when teaching music-related subjects, such as the history of music and history of art at all stages of music education.

In colleges of music and conservatories, additional disciplines, such as scientific communism and political economy had been imposed on future musicians. The expenditure on publishing textbooks and teaching these subjects was enormous. It also deprived the students of precious time, which could otherwise have been spent on musical studies. I can say from my own experience that the majority of students regarded these politics-related subjects with a great deal of scepticism, as theoretical allegations did not coincide with the facts of life. A great amount of useful musical material could have been learned instead of wasting time on these subjects. Who knows how many works were not composed and performed because of political dictates in education and culture?

Nonetheless, devoted Ukrainian musicians and teachers had to try not only to maintain an appropriate level of musical education, but also to raise requirements for students, especially in performance and composition. Many teachers and students were successful in doing so. Ukrainian students of Professors Vladimir Yablonski and Yevgeny Yotsevich (woodwind instruments), Olga Muravyova and Katerina Brun (vocal), Alexander Yankelevich and Alexander Lufer (piano), Grigori Veryovka and Grigori Kompaniets (choral and orchestral conducting) and Victor Kosenko (ensemble) from the Kiev Conservatoire, became prizewinners of numerous competitions in the 1930s.

Many eminent Ukrainian musicians also worked in another major Ukrainian city; Kharkov. The Russian musical society had established a College of Music in Kharkov in the early 20th century. The city of Kharkov, which had a population of about one million, had several private music schools which were very popular.

At the beginning of 1917 the Kharkov College of Music of the Russian Musical Society was elevated to a conservatoire. The Professors of the Kharkov Conservatoire Sergei Bogotirev (composition), Pyotr Golybev (vocal) and Ivan Dobrizhents (violin) educated numerous high-class professionals during the 1920s.
and 1930s. Amongst Bogatirev's students were such well known contemporary Ukrainian composers as Kmitri Klebanov, Alexander Shtogarenko and Yori Meitus.

Professor of violin Dobrizhents composed and published pieces for improving violin-playing technique. It was a significant contribution to teaching and is still used by students.

In the 1930s, Professor Golybev published the textbook 'Advice to young vocal teachers'. Among Golybev's students was the famous Ukrainian singer Boris Gmirya.

Eminent professors very often opposed the Communist Party's ideas, such as the government's policy on giving priority in education to people of proletarian origin. They preferred natural talent regardless of class. However, one-year preparatory courses had been opened in the 1920s in all musical educational establishments in the Ukraine in order to raise the musical knowledge of young proletarians and to enable them to cope with the professional requirements of the musical establishments.

The Metallurgy Workers' Union also opened two large musical schools in the city of Kharkov, each with around 50-60 teachers. In 1935 they produced 700 graduates every year, broken down into the following specialities: 539 pianists, 77 violinists, 29 wood and brasswind instrument players and 43 singers. (8)

High levels of teaching without any fees in these music schools attracted talented children from the city and surrounding villages.

By 1940, as a result of such intensive musical activities, the cultural life in the city of Kharkov and its surrounding region was flourishing.

Between 1925 and 1927 general standards of living had risen and it seemed reasonable to face the future with optimism.

But the Ukraine, like the Soviet Union as a whole, still remained a predominantly rural community. During the first decade of Soviet rule, life had changed surprisingly little in the Ukrainian countryside. Small-scale farming
still occupied a majority of the labour force. It was on such a comparatively placid community that Stalin, in 1929, launched a new revolution, with changes even more fundamental than those which had taken place in the first Soviet decade.

Collectivisation was enforced by worker-activists drafted into the villages, as also by OGPU (security forces) detachments. Collectivisation was actually an undeclared war waged on the Ukrainian peasantry by Stalin, who was later to calculate the number of his Ukrainian victims at ten million. (9)

Tough and resourceful though they were, the peasants could not effectively resist so ruthless an onslaught. They retaliated by murdering officials and burning their crops, and also by slaughtering their cattle and horses - on such a scale that agricultural livestock was reduced by about a half between 1928 and 1933. Yet some sixty per cent of peasant homesteads were collectivised by 1932. The first Five-Year Plan was declared completed before time. The same year, 1932, also saw the outbreak of the second great Ukrainian famine. It claimed some 5 million further peasant victims (10) - deliberately sacrificed by Stalin, who continued to dump Ukrainian grain on world markets while those who had grown it were starving en masse. Stalin asserted that the apparent food shortages in the Ukraine were the result of grain-hoarding by the rich peasants. This argument was used to explain the pressing need for collectivisation as a way of securing adequate food production and distribution. It also provided a 'moral' justification for the onslaught on the 'Kulaks', who were condemned as grain monopolists and exploiters of poor peasants. Land and property were seized from the minority of better-off peasants. It was often the prelude to arrest and deportation. To the public generally, the renewal of terror as a deliberate policy served as a warning of the likely consequences of resisting state reorganisation.

In the urban areas there was relatively more food available. Indeed, a major purpose of the grain requisition squads was to maintain adequate supplies to the industrial regions of the USSR. This meant that the misery in the countryside was proportionally greater, with areas such as the Ukraine suffering particularly severely.
Starvation was at its worst in the years 1932-33. In large areas the uprooted peasantry simply stopped producing. Few peasants understood the economic logic of it all. So great was the migration from the rural to the urban areas that a system of internal passports was introduced in an effort to control the flow.

Although the famine had eased by 1939, agriculture continued to produce less than was required to feed the population.

From 1928 until 1932 nearly a quarter of a million people moved to Ukrainian cities. About three quarters of these new arrivals came of their own free will seeking work, bread-cards and better conditions. The rest came under compulsion. The Party's control of newspapers, radio and cinema effectively prevented anything other than a totally favourable view of all events and their achievements being presented. The survival of the Revolution depended on the nation's ability to turn itself into a modern industrial society within the shortest possible time. Here is an extract from Stalin's speech at the Party congress in 1928:

"It is sometimes asked whether it is not possible to slow down the tempo somewhat, to put a check on the movement. No, comrades, it is not possible! The tempo must not be reduced! On the contrary we must increase it as much as is within our powers and possibilities.

We are fifty or a hundred years behind the advanced countries. We must make good this gap in ten years. Either we do so, or we shall be crushed." (12)

Industrialization was not enforced with severity, and considerable enthusiasm was enlisted in the drive to overtake the capitalist west. Though a disastrous failure in its agricultural aspects, the first Five-Year Plan had achieved many of its industrial objectives. There had been a great increase in iron and coal production, together with an expansion of the overloaded transport system, now equipped with new canals, roads and railway lines. Other developments included the building of a huge hydro-electric station on the Dnepr River in the Ukraine, in the city of Zaporozhe.
In the 1930s, new colleges of music were opened in several industrial Ukrainian cities, such as Kherson, Vinnitsa and Simferopol. Education was free of charge. All students who studied well received a state scholarship. The scholarship fees were very modest, about 30% of the average salary throughout the country, and most of the students had the support of their families. It meant that all children, irrespective of class, were able to take full-time courses of studies. Children in both Russia and the Ukraine still lived with their parents on reaching adulthood because of the shortage of available accommodation. Two or three generations have often lived in the same house or flat, queuing for a council flat for 10-20 years, or saving for years to buy their own home. Unlike in Western Europe, bank loans were not available either in Russia or in the Ukraine. Because of the shortage of accommodation and in accordance with Soviet law, councils were not permitted to put people under 30 years old on their waiting list. Houses or flats for rent were not readily available in the country as very few families had spare accommodation to rent. Consequently, students always tried to enter their local educational establishment for studies, in order to live with parents and to share accommodation and food with them. Youngsters from the villages who wanted to become full-time students, were in a more difficult situation, as most of the educational establishments were in the cities. Cities and villages are separated by long distances from each other in the Ukraine, so the State tried to provide hostels for full-time students from the villages, requiring them just to pay a nominal residence fee. Only students who had originally been registered in the villages could use the hostel accommodation. It has been law in Russia and the Ukraine that the population is registered to live only in their home cities, towns and villages. To move elsewhere has required local government authority.

From the 1960s, state banks started to provide loans to people who wanted to invest in property to build new blocks of flats or houses, providing that the work was carried out by state building companies and controlled by state city councils. The land itself was state property, but private individuals or groups could lease it and build their own flats or houses. By 1985 house-building co-operatives owned seven out of every hundred flats being built. (13) A member of the co-operative put up 40 per cent of the cost and could obtain loans for the rest from the state. It was also possible to build private houses - by 1985 these accounted for 8 per cent of all construction in small towns and rural areas. (14)
Private building in rural areas was encouraged in the 1980s and was very popular both with local people and with flat dwellers in cities who dreamed of a 'country' home.

But the existing number of state building companies could not meet demand for new blocks of flats, and another type of waiting list was formed at the city councils. It was a waiting list of people wishing to participate in and finance the building of new blocks of flats for their own occupation. These new potential owners had to wait 3-5 years to participate in these building schemes, whilst those who wished to receive a council flat had to wait 10-20 years. The need to pay a 40% deposit of the cost of a new flat in house-building co-operatives without resorting to a loan required quite substantial savings. Young people were often unable to save such a sum of money during their 3-5 years wait. So most students lived with their parents, as had always been the case in the past.

In 1938 special music schools where students studied for ten years were set up in Kiev, Odessa and Kharkov. These were attached to the conservatories. It meant that the same highly-qualified musicians taught students of both the special ten-year music schools and the conservatories themselves. Only the most talented children from all over the Ukraine were sent to these special ten-year music schools. They then continued with their studies in the conservatories. Such professional training over many years provided high-class musicians and teachers. Special ten-year music schools attached to conservatories exist to the present day.

To raise the public's level of culture, students and teachers frequently delivered lectures and concerts in different venues of the cities. Industrial plants and factories had often provided transport to take musicians to villages to perform in local clubs. Sufficient numbers of well-trained musicians made it possible to form symphony orchestras and musical-drama theatres virtually in every Ukrainian city.

Along with music schools, colleges and conservatories, state music evening schools were set up in all major Ukrainian cities at the same time. Working teenagers and adults acquired basic musical knowledge and studied to play...
different instruments for pleasure in these schools. These type of schools still exist in substantial numbers in all cities and towns, and are fee-paying schools. The fee was approximately 10% of the month’s salary, but people with a low income studied free of charge. After completion of studies, students were able to play in amateur orchestras and take part in amateur operatic societies.

In the Ukrainian city of Odessa, talented musicians dedicated to teaching taught in music schools, colleges of music and the Institute of Music. Eminent musician and teacher/violinist Pyotr Stolyarski created the curriculum for professional music education for children aged 3-4. The theory of music and instrumental playing were taught with the help of games. In 1932, Stolyarski founded a school of music in Odessa for the implementation of his methods. This school is now named after him. Basic musical knowledge and a taste for music developed from such an early age was the foundation for further professional education, amateur musical activities or just for the creation of an educated audience and music lovers.

In 1934 the Institute of Music in Odessa became a conservatoire. Two of its outstanding teachers were the Professors of Piano Department: Maria Starkova and Boris Reingbald. The well-known pianist Emil Gilels had been a student of Reingbald, and the no less well-known pianist Yakov Zak graduated from the class of Maria Starkova. The famous violinist David Oistrakh had been a student of Stolarzki and Yori Reider at the same conservatoire.

Professors of vocal and composition Olga Blagovidova and Sergei Orfeev had also successfully taught in the Odessa Conservatoire. The singers Elizaveta Chavdar and Bella Rydenko were also two of their graduates. These singers have performed in numerous operas and concerts, creating expressive musical images of vocal music on the stages of theatres all over the world.

In 1939 the reunion of Galitsia, Bukovina and part of Bessarabia with the Soviet Union was announced, and the Red Army entered the western Ukraine. At first, musicians of the western Ukraine were very enthusiastic about the opportunity to work closely with their eastern Ukrainian colleagues. The number of exchange concert tours increased, and fascinating folk-lore from the western
Ukraine region of Carpathians was very popular all over the Ukraine. Carpathian folk-lore formed the basis for works by such western Ukrainian composers as Vladimir Barvinski and Alexander Kos-Anatolski. Opera houses, symphony orchestras and some dance groups of the western Ukraine had become state maintained. But extreme measures by the new government against 'bourgeois elements' very soon changed the situation. Many western Ukrainian musicians and scientist of non-proletarian origin were arrested without reason. Those western Ukrainian papers and musical societies that had not promoted international ideas were closed down. In order to create a homogeneous society, the government exiled wealthy western Ukrainian peasants to Siberia and Kazakhstan.

The majority of compositions created in the western Ukraine before 1939 were considered as inappropriate to socialist society. To display their loyalty to the Communist Party, western Ukrainian composers were expected to create works, glorifying the Party. However, despite many regulations, western Ukrainian composers continued to create works that reflected the state of society and individual thoughts. Such talented works as Revytski's Second Symphony and piano works by Victor Kosenko indicated outstanding achievements in composition.

Ukrainian composers Grigori Veryovka and Boris Lyatoshinski managed to create expressive vocal works. Their songs praised the achievements of advanced workers, as was required by the Ukrainian authorities, but also maintained their links with Ukrainian folk-lore.

Like talented musicians in other countries, Ukrainian composers could not help depicting conflicts in society and their own dramatic life experiences. The Second Symphony by Boris Lyatoshinki was one such work. But this and other works based on complex musical elements, innovations and dramatical images were condemned by cultural officials and the official press as formalism and dogmatism in art. Many works by Ukrainian composers, such as Stanislav Lyodkevich (1879-1979), Boris Lyatoshinski and Mikhail Kolesaa, were not included in the National Curriculum until the 1960s. The 1930s and 1940s were the most difficult years for musical culture and education in the Ukraine. Many Ukrainian musicians, such as composers Vladimir Verhovinets and Pyotr Tolstyaakov, musicologist Yori Yormas, choral conductors Boris Levitski, Alexander Govili and Alexander Nedzelnitski, Professors of the Kiev Conservatoire, Kiril Regame and
Mariya Slavinska, opera singers Lev Kharchenko, Alexander Shcherbakov and Nina Glabovska and many others were arrested and subsequently executed. The majority of Ukrainian musicians had been subjected to interrogation, unemployment or exile. They were condemned for bourgeois nationalism, cooperation with 'enemies of the people' (largely writers) and lack of vigilance. Some entire performing groups had been arrested. Surviving musicians had to promote political ideas in works and education. They also had to prove the achievements of socialist art, producing spectacular theatrical performances and mass spectacles. It was extremely difficult to fulfil official orders, as qualified and talented musicians were disappearing one after another. Repertoires for performances and the National Curriculum for music were also restricted, as works by repressed authors were banned, but the time for full rehabilitation of classical traditions had not yet come. The major part of performances and education had been devoted to songs. These were largely patriotic songs in order to maintain national pride.

During my many years of teaching experience, students, following the National Curriculum in music, studied for two years in detail Ukrainian and Russian folklore and patriotic songs by contemporary composers. Although extensive studies of Ukrainian and Russian folklore gives a full understanding of the details of national music, I believe that students should study folklore of various nations during this period of time. It would extend their musical and life experience. Unfortunately, the National Curriculum limited these possibilities. Such an extensive study of Ukrainian and Russian folklore and patriotic songs was designed to educate pupils in patriotism.

From 1939, the National Curriculum in music for schools was applied to all parts of the Ukraine. It had mainly been based on masterpieces by Russian composers, folklore and contemporary Russian songs. The number of masterpieces by western European and Ukrainian composers included in the National Curriculum
was quite insufficient. But teachers of the western Ukraine have also always tried to use in their work as much music by Ukrainian composers as possible. Eminent musicians and students from the western Ukraine often took part in conferences and concerts held in the eastern Ukraine including my own city of Zaporozhe. Students of the School of Music where I taught and from other music schools under my supervision often arranged exchange concerts with students from the western Ukraine. The main part of their concert programmes was always based on music by Ukrainian composers and they always demonstrated a detailed knowledge of their music.

The Lvov Conservatoire is considered as one of the most prestigious in the Ukraine. The advanced methods of teaching were combined with a curriculum based on Ukrainian folk-lore and masterpieces by Ukrainian and west European composers. Special emphasis has always been placed on details of Ukrainian music in order to develop national traditions in education and composition.

In 1941, after the beginning of the Second World War, many performers, composers and Professors were evacuated to the Urals and Uzbekistan, whilst the majority of music teachers were called upon to fight the Germans. For more than two years the Ukraine was under German occupation. Cities, towns and villages were destroyed. German headquarters and offices were set up in school buildings, and millions of Ukrainians were killed or sent to German slave camps.

However, the ability to achieve huge arms production at a time of acute shortages in plants, materials and manpower was an outstanding example of the people's response. As the military struggle drew to its successful close in May 1945, Stalin declared: "We have survived the most cruel and hardest of all wars ever experienced in the history of our Motherland. The point is that the Soviet social system has proved to be more capable of vitality and more stable than any non-Soviet system." (16)

Stalin called upon the nation to redouble its efforts. Defence and the recovery and expansion of heavy industry were again to be the priorities. Output was more than doubled in such industries as oil, electric power, pig-iron and steel. At the same time, lands newly obtained for the USSR were collectivised, and food rationing was ended in 1947 in spite of a drought and near-famine in the Ukraine in 1946.
However, the whole of the Soviet Union was again in the grip of Stalin's terror, and that of the secret police, led by Beria. Whole national groups, like the Crimean Tartars, were forcibly moved from their homeland. Prisoners-of-war returning home were also, in thousands of cases, sent to the camps. Both groups might have included some people who had become aware of political and social life outside the USSR.

Stalin demanded praise, almost worship. Poet Yevgeni Yevtushenko wrote that as a young man, "I soon had a thorough understanding of the rules: for a poem to be published there had to be some verses about Stalin in it. It even seemed to me perfectly natural. Art, theatre, music, all had to be directed towards the glory of Stalin's ideas and of his aims." (17)

Those Ukrainian musicians employed in evacuation work combined teaching with performing in hospitals and factories. A significant contribution to the development of Ukrainian musical education was done by Lev Revytski (1889-1977). He taught in the Kiev Conservatoire and, during the war, in the Tashkent Conservatoire. Amongst his students were such subsequently distinguished Ukrainian composers as Platon Maiboroda, Vladimir Gomolyaka, Mikhail Dremlyoga and Vitali Kireiko. Together with composer Vladimir Zolotarev, Revytski had created "a Ukrainian educational repertoire for the piano." It comprised works by Ukrainian composers from different periods, including works by Revytski himself.

From the 1950s up to the present, contemporary Ukrainian composers, Revytski's students, also combined teaching with composition. Despite the extreme economic difficulties after the war, previous schools of music had been re-established with new ones being set up practically in every town. This displayed the outstanding appreciation of musical education in the Ukraine.

In the 1960s, new colleges of music were opened in Zaporozhe, Chernigov and Kherson with piano, violin, wind-instruments and the theory of music departments. Each college of music also trained choral conductors, whilst the orchestral conductors were trained only in conservatories. Conservatories had also departments of composition.
Contemporary Ukrainian composers Arkadi Filipenko, Anatoli Kos-Anatolski, Igor Shamo and Nikolai Kolessa graduated from the departments of composition in the Kiev, Odessa and Lvov Conservatoires. Arkadi Filipenko created numerous piano and choral pieces for the repertoire of students.

A substantial contribution to contemporary music education in the Ukraine was made by the Professor of the Lvov Conservatoire Stanislav Lyodkevich. He also contributed to the establishment of the Institute of Folk-lore in Lvov in the 1960s. Musicologists of this Institute were collecting, researching and publishing Ukrainian folk-lore of various periods and regions of the Ukraine. Their work provided material for the study of Ukrainian folk music by musicians. Ukrainian folk-lore was being studied carefully in all Ukrainian musical educational establishments, and all works by Ukrainian composers were based on its characteristics so that their music could be recognised as purely Ukrainian.

One can hear Ukrainian folk-song intonations in operas, symphonic works, various instrumental pieces and songs by such modern Ukrainian composers as Ivan Karabitz (born in 1945), Igor Roklad (born in 1941), Vladimir Ivaayok (1944-1979) and Vladimir Ilin (born in 1942).

In the 1960s-1990s, musical education in the Ukraine was expanding and developing each year. Subsidized by the State, musical education in schools of music, colleges of music, conservatoires and musical education institutes was available for everyone. In the 1970s the remarkable figure of every third pupil in the Ukraine studied simultaneously in both comprehensive and schools of music. General music lessons were taught in all ordinary schools as part of their curriculum. But parents wanted their children to extend their knowledge in music and performing skills. Such a tendency was reflected in the appreciation of art as it affected the development of personal intellect, communication and social skills. It was believed that personal qualities, developed as a result of music studies, could help students to continue their studies in whichever direction they wished. As far as I could judge during my many years of teaching in the Ukraine, students were normally hard-working and committed. They did their best to achieve the best results and this was one more characteristic feature inherited from their ancestors, Zaporozhe Cossacks. A high appreciation of education and a desire to
reach the highest standards have been passed down from generation to generation in Ukrainian families.

The economic front was less successful in the Ukraine. In 1990, for example, a bumper harvest was partly wasted owing to defects in the collection and distribution system. Numerous shortages, including those of cigarettes and soap, had joined the growing deficit list and helped to provoke miners' strikes in the Donbass. It was evident that the central government had no other choice but to permit the collapse of the Soviet Union and to put forward plans to help the consumer by embracing a market economy and capitalist principles.

The USSR was a multi-national state. Whatever Lenin's theoretical views (he said that national areas should have the right to leave the Union if they wished) (19), each republic and each national group was expected to remain loyal to the Union. Russians were sent to all the national areas and generally supervised the local Party and the security bodies, and provided liaison with the central planning organisations. However, the Ukraine has still kept much of its own identity, especially in the countryside.

Partly in response to developments in Eastern Europe, many of the Soviet Union's fifteen constituent republics generated vigorous independence movements. There were also grumblings in the Ukraine. The problem was how to proceed, and at what tempo. Too sudden a renunciation of the old regime and its symbols might provoke anarchy and chaos. Too slow a pace of change might lead toward the re-establishing of the old inertia. Many years must presumably elapse before any new order becomes stabilized.
CHAPTER THREE: MUSICAL EDUCATION IN PRE-SCHOOL INSTITUTIONS
Methods of early musical education in pre-revolutionary Russia

Very many families in Russia were keen to give their children the best possible education, including in music. Musical education was considered to be an important part of general education. Classical, folk and modern children's music was believed to be vital in the development of the human personality, especially in early childhood. Early musical education was also considered to be an important element in the mode of thinking. A child, for instance, was encouraged to think about both the common and the distinctive features of various musical works that he/she listened to and performed. This developed his/her imagination about nature and everyday life. It was felt that music lessons also improved children's general behaviour, as they should maintain a certain order in performing music, conduct themselves in an organised manner, and react accordingly.

According to a survey by the Russian physiologist Vladimir Bekhterev (1857-1927), music also influenced the child's physical development by improving breathing, the circulation of blood and enhanced vitality. So, by choosing a certain type of music, it was possible to generate physical reactions in children.

Until the 19th century, early musical education was possible only within wealthy families.

However, during the 1870s the first kindergartens were established in Russia; training courses for kindergarten teachers were set up and the magazine Detsky sad (Kindergarten) was published on a regular basis. The theory of pre-school education by the German educationist Froebel (1788-1852) was very popular in Russia at that time and his method of teaching children to learn songs combined with games was the pre-requisite for early musical education, in the early years following the establishment of the first Russian kindergartens.

However, rigid implementation of his methods, which excluded children's ability to use their initiative, provoked criticism by famous figures in Russian education, such as K Ushinsky (1824-1870), E Vodovozova (1851-1925) and A Maslov (1867-1931). Maslov based his book Methods of Singing (1913) on the results of
latest experiments in kindergartens. He emphasized the importance of the
development of children's creative abilities. The process of acquiring knowledge
and skills should be combined with some creative work. This, he suggested, could
take the form of composition of their own melody, with words and rhythm provided,
composition of the second part of the musical sentence, or the composition of the
melody with their own words. Maslov argued that creative work could develop
children's interest in music and their creative imagination. He also believed
that it could be of great importance in their future adult lives.

Some methods of the development of creative abilities worked out by Maslov
were used in the Soviet era in pre-school musical education. Modern methods of
musical education in nurseries (1-3) and kindergartens (4-6) also included
principles by another eminent music teacher of pre-revolutionary Russia -
Konstantin Ventsel (1847-1924). For instance, there was the careful selection of
musical pieces for children of different age groups. This, he argued, should
develop their knowledge, but simultaneously it should also be appropriate to their
level and abilities and be interesting to them. (1)

Early musical education was top of the agenda at the Conference devoted to
family education, held in St. Petersburg in 1913. Amongst the most interesting
ideas expressed by speakers was a proposal to develop a child's ear for music
within the family circle and at kindergartens. This should be followed by musical
education geared to encouraging a taste for music and some musical skills through
various activities. During the Conference, Academician V Bekhterev underlined the
importance of gradually making the musical material selected for studies more
difficult. His thoughts about musical instruments for performing music for
children, such as the small organ and piano, as well as his idea of using musical
toys for studies, were considered and implemented. (12) These ideas have also
been used in the modern National Curriculum for Music in Russia introduced in the
1970s.

The National Music Curriculum for pre-school institutions

The 1st National Curriculum for pre-school educational establishments was
introduced in Russia in 1919. This Curriculum was designed to enable children to
become familiar with music of various styles without the need for special lessons and assignments. From a researcher's point of view it was an impossible task, as any educational activity inevitably took the form of a lesson.

In 1924 the All-Russia Congress on pre-school education called upon teachers to use not only classical and folk-music, but also the new Soviet songs and instrumental pieces devoted to the new way of life. Music had to help to educate the future members of society. The major objective for teachers was to make music as close as possible to real life. This was an impossible demand as music cannot always be a mere reflection or description of life. As a result, teachers were forced to simplify the images of music and its interpretation.

However, this era also saw the publication of interesting method books on children's psychology and musical education, such as Muzyka u doshkolnikov (Pre-School Children and Music) by T Kersher Moscow 1931, and Muzyka v detskom sadu (Music in the Kindergarten) by the eminent Russian music teacher V Shatskaya Moscow 1923. Shatskaya provided a new selection of music material for studies along with valuable methodical recommendations for teachers. This was the result of her many years of research and pedagogical experience. (2)

In 1919, the Research Institute of Pre-School Education was established in Moscow. Experiments on the role of rhythmical dance as a part of musical education were conducted by this Institute during the early 1920s. This was recognized as a useful part of common musical education and was recommended to be used by all children of pre-school age.

Listening to music was also considered as an important part of early musical education. Music teachers and psychologists carried out research into the peculiarities of children's ear for music and their musical perception. One of the best analyses on this subject was Muzykalnoe perezhivanie u doshkolnikov (Musical experience in pre-school age) by Svetlana Belyaeva in 1925. She described the way children perceived major and minor, harmony and the main themes of a music piece. She also described the different ways of a child's perception, such as distinguishing, memorising music and its verbal description. Her experiments showed that children paid more attention to melody, rhythm and the
tempo of a music piece than to any other details. The more contrasts there were in music, the better was their perception.

All future National Curriculums for pre-school musical education considered the recommendations and the results of the above analysis. For example, the part of the National Curriculum devoted to rhythm also included movements by children to identify tempo, rhythm and dynamics of music. Another part of the Curriculum, 'Listening to Music', required teachers to draw children’s attention to contrasts in music and to give them appropriate descriptions.

In the 1930s, the repertoire in the National Curriculum was reviewed under the new government requirements so as to intensify music’s ideological influence on children. Priority had to be given to songs and instrumental works by contemporary Soviet composers, and to folk-lore. Nevertheless, teachers often tended to enlarge the compulsory repertoire to give children opportunities to listen to a wider range of music. They also aspired to encourage children’s creative abilities.

In 1938, the All-Russia Teachers’ Congress discussed ways of developing creative abilities in early musical education. It was decided to set up a special experimental group of children in one of Moscow’s kindergartens to test the proposed methods of teaching in this area, e.g. whether or not children should compose their own music, whether to study such works with all the class, and whether all children were to take part in creative activities. The experiments revealed that all children enjoyed creative work, providing teachers varied their approach to the children with different learning abilities. Music studies through creative activities proved to be of more interest to children.

The eminent teacher and researcher Boris Teplov published in 1946 the results of these experiments under the title *Psychologiya Muzykalnikh sposobnostei* (Psychology of musical abilities), emphasising that children can demonstrate their musical abilities at a very early age. They demonstrated them through singing, rhythmical movements and an ability to listen to music, to recognise and reproduce it. He also stressed that children's abilities could not always be clearly recognised; even if they are not, it does not mean that a child is without any
musical ability at all. Therefore, planned pre-school musical education was vital for a child's development. Teplov believed that the failure to do this would slow down the child's overall progress not only in music, but in other subjects as well. He also showed that the lack of one musical ability, for example the lack of an ear for music, very often is an obstacle to the development of other abilities. Removing this obstacle and developing this particular ability will lead to the development of other skills and talents. (3)

At the end of the 1940s, method teaching groups for music teachers in pre-school educational establishments were set up in the majority of Soviet cities. Teachers were able to study successful and modern methods of teaching and to resolve their problems by consulting leading local teachers. Experienced teachers from Moscow and Leningrad also lectured to these groups on a regular basis. In addition, the Research Institute of Pre-School Education published both method books and books with musical material to be used for musical games, dances and creative activities. The Khrushchov reforms of 1958 emphasized the idea of collective education from early childhood, thereby enabling women to continue and develop their working careers. Pre-school education for the age group up to seven years was to be rapidly developed within the creches (yasli) and nursery schools (detskie sady). In 1953, the National Curriculum for Pre-School Musical Education was published under the title Guidelines for the Kindergarten Teacher. A range of musical knowledge and skills in ascending order and considering the children's age was provided in these Guidelines. However, they failed to provide details on the development of children's musical skills and the level of confidence to be shown by children of different abilities. Extra-curricular activities were not considered either.

In the early 1960s, the Academy of Pedagogy and Academy of Medicine introduced a new National Curriculum. It included the contents of studies, ways of teaching, development of creative abilities and extra-curricular activities for children in nurseries and kindergartens. The new National Curriculum also considered the problems that retarded musical education in the past and gave advice on how to overcome them.

The new National Curriculum, together with good numbers of music teachers,
books on teaching methods and music books especially for children of pre-school age, brought a dramatic improvement in musical education. Music was taught by music specialists in both nurseries and kindergartens. They also acted as accompanists when singing or conducting musical games with children. Music teachers were also responsible for all extra-curricular activities. General teachers helped them with the teaching of lyrics, dance movements and in designing premises for extra-curricular activities.

Pre-school educational establishments were well subsidized by the State and the trade unions. They provided musical instruments to meet the children's requirements, and also reasonably well-equipped music rooms.

In the 1970s, specialists in child psychology researched the emotional processes involved in creative abilities.

The psychologist Alexander Zaporozhets worked out ways of motivating and stimulating children's creative activities. (4) He described ways of encouraging children to display their various emotions and to employ them during music lessons in kindergartens. The latest National Curriculum also takes into consideration the conclusions made by Alexander Balayan and Nadezhda Vetlygina (5) on conditions for stimulating children's independent musical activities. As a result, special sections of nurseries and kindergartens equipped with books, games and children's musical instruments, were set up to promote their independent creative work.

The National Music Curriculum for pre-school educational establishments was based on three types of activities:
- listening and appraising;
- performing activities (singing, dancing and instrumental playing); and
- creative work (the improvising of simple tunes and dance elements, and expression of musical images through dramatical performance)

All musical activities were interconnected. Indeed, performing and creative activities were impossible without developing children's musical perception or their ability to play.
Lessons with children under four years old incorporated all three types of activities. Songs, dances and small dramatrical performances followed each other, linked by some plots and stories by teachers.

Lessons with children aged 4-7 were different, with more emphasis on singing technique and playing various musical instruments, such as recorders, drums and bells. These lessons also included listening to music. The composer and teacher Dmitri Kabalevsky (1904-1987) who was one of the authors of the National Curriculum, divided the repertoire for listening and learning musical elements into three sections: "What feelings does music express?", "What can music tell us?" and "How can music relate?" These three subjects were illustrated with instrumental music and songs. Pupils learned musical elements and understanding of the musical ideas through performing, creative activities and listening to music according to these three sections.

They studied each topic for three months during the school year which lasted for 9 months, from September to June. All three sections were studied in increasing complexity during each new academic year. The pupils' knowledge of musical elements and understanding of various musical characters, gained through listening and discussions of music, allowed teachers to study and perform with their pupils new and more complex musical pieces.

The repertoire for listening was to be selected from folk-lore, classical and modern music, written for children of an appropriate age. It had to reflect a child's life and the surrounding nature and contain positive ideas. Children listened to folk songs and folk lullabies or dances performed on the piano. They learned to identify special features of Russian folk music, such as steady keys, repetition of the most expressive phrases and clear musical form. (6)

The folk music of other Soviet nationalities was also included in the National Curriculum, such as that of Belorussia, the Ukraine and Lithuania.

Classical music was introduced by works written especially for children, such as "Child Scenes" by Schumann, "Children's Album" by Tchaikovsky, extracts from
the opera "Tsar Saltan" by Rimsky-Korsakov, and various pieces by Grieg, Schumann, Prokofiev, Kabalevsky etc.

Music for children by modern composers was also included in the National Curriculum. Teachers were stressing innovations in the use of musical elements, such as a frequent change of keys, unusual rhythms and harmony. However, it was laid down, that works by modern composers selected for listening and appraising should not contain too complex a musical texture.

Music teachers employed certain methods when introducing children to new music. These methods were designed to get pupils interested in songs, dances or instrumental pieces. The teacher would describe images of the music being performed to provoke appropriate ideas. He or she performed music as expressively as possible trying to evoke an emotional response from the children, whilst describing the main musical elements. The teacher and children would then discuss musical ideas and images in this piece in the form of questions and answers. Finally, the teacher would perform this music once again. These methods helped to provide a better perception and understanding of music by children. (7)

Musical abilities of children of pre-school age

The leading Russian music teachers believed that all children had some kind of musical ability. They believed some children had a good memory for music, while others could only respond emotionally to music. Some children have a good ear for music, and others have undeveloped ears for music, but show a serious interest in it.

The main aim of pre-school musical education was not to give early professional music training, but to "introduce a child to the world of music, and to influence the development of his or her personality and nature." (8)

According to the music teachers Mari Borisova and Irina Nechaeva, babies are able to distinguish such musical intervals as tone, semitone and octave as early as seven months. They respond to happy music by laughing and they also calm down
when listening to tranquil music, such as a lullaby. Furthermore they can
distinguish major and minor in music.

This research enabled teachers to encourage musical abilities and interest in
music from a very early age. Since the 1960s, music lessons in nurseries
commenced with children aged 18 months. These lessons included listening to music
to develop children's emotional and creative imagination, rhythmical movements, to
express the music's character and to develop their feeling for rhythm, and singing
together with their teacher to understand the melody's movement and to develop
their ear for music.

Children aged 18 months to 3 years also listened to various musical
instruments to understand their peculiarities and to distinguish between them.
Specialist music teachers conducted these lessons which took place twice a week
for 45 minutes.

Eventually, by the age of four, children were already able to sing small and
simple songs not only with the help of an adult, but also independently. As the
researcher could observe during teaching in Soviet nurseries and kindergartens,
all children showed progress in their musical activities, providing that music
lessons were held on a regular basis. More able children with a good ear for
music and rhythm developed faster, and could perform as soloists in concerts and
musical productions.

The researcher ascertained by questioning parents that their children's
musical activities positively influenced home life, creating a warm family
atmosphere based on music.

By the age of six, children were able to appraise music and even to give
their own reasons. For example, after listening to two marches, the researcher
asked children to say which march they liked better and why. The majority of
children chose the more decisively sounding march. One boy said: "The first march
is better because there are very courageous soldiers in it." The other boy
compared the two marches saying: "The second march was too soft, while the first
one had its own particular character." Therefore, at this age children were
already trying to use their life experience when evaluating music.

Naturally, individual musical abilities could be seen distinctly during this work. Some children gave general characteristics to the music, such as "loud-quiet", or "happy-sad", while others could give more details, describing musical images and distinguishing musical genres.

At 5-6 years old, children started to play musical instruments and learn about basic musical elements. All this experience was considered as the basis for further musical education.

Singing and creative activities during a music lesson

Singing was considered as a major way of developing a child's ear for music. Numerous researchers invariably recommended singing as a means for improving children's musical abilities and perception. The combination of singing exercises was designed to improve a child's ear for music. (9) Uncomplicated repertoires and the teacher's gestures demonstrating the movement of a melody also helped in this work.

The singing abilities of children of pre-school age are limited. Having chosen the repertoire for singing, teachers considered a limited range of voice, especially with children 2-5 years of age. The vocal melody was duplicated in piano accompaniment, while studying and performing songs in order to ease their reproduction for children and to develop their ear for music. The songs chosen were to have an expressive and bright melody with interesting verses. Children started with singing short phrases together with the adults. The majority of teachers, including the researcher, tried to achieve with children the correct breathing and clear diction, simultaneously performing in a group, in terms of the dynamics and character of a song. It was important both for expressive singing and for developing a child's voice and ear for music.

There was considerable experience in teaching children from four years old to sing independently. During each lesson, before learning a song, teachers suggested that children in the age groups 4 to 7 years should sing some vocal
exercises made up from simple songs or just extracts. Each of them pursued a certain objective, e.g. singing technique or development of ear for music. For instance, to achieve correct intonation in singing, children started with simple songs based on major scale's degrees in various keys. Teachers demonstrated to children the way to achieve certain goals. To sing tunefully children were advised to practice to sing very distinctly the vowels in different vocal exercises.

To develop a clear diction, teachers explained and repeated several times the ways to pronounce complex words, emphasising the expressions of addressing and adjectives that occurred in the words. Children also were advised on how to listen to accompaniment and to control their own singing. Simultaneously the teacher reminded pupils in which direction a melody was going, attracted their attention to the highest and lowest pitches in a song being performed, and then used conventional conducting gestures for the indication of how to sing higher or lower. While learning the song, the teacher connected its images with the ways of singing, using special musical terms, such as legato, staccato, piano, forte, allegro, largo, etc. As a result, children eventually started to use special musical expressions themselves.

Teachers could also use special methods when learning songs, such as whispering the text without music, but in an appropriate rhythm. They might get pupils to perform different song phrases in turn, or children could sing a song without any accompaniment. These gave not only better performance results, but also allowed children to assess their own singing. Eventually, little by little, a song became part of a child's life.

To decide which was the best way to learn a certain song, teachers previously analysed the songs to establish difficulties to be overcome, taking into consideration the level of the children's abilities. They also thought over the succession of certain methodical ways in learning a song. Such work enhanced the process of teaching. (10)
Eventually, after acquiring certain skills in singing, children started to improvise their own simple melodies. At an early age they willingly improvised lullabies for their dolls, which gradually helped to develop their own creative abilities.

To get children interested in improvising, it was necessary to convince them that they had the ability to do this. So it was important to suggest that at first the more able pupils carry out some creative assignments, hoping that their success would motivate the other children.

Singing and dancing in groups was considered to be important for small children, as some of them would overcome uncertainty and be encouraged by the general example. Musical activities in groups were seen as a key element to help a child's development in the early stage of education.

The Russian psychologist Boris Teplov emphasized that early musical education should not be limited to just performing and listening. It was essential to develop the creative abilities of children. (10)

The National Curriculum suggested several stages for this work. The first stage was to imitate well-known sounds, such as the horn, drum, lullaby, etc. The next stage involved singing musical questions and answers. Children sang their own short answers, eventually getting more confident in this activity. Then children improvised their melodies, employing certain verses. It was important to find very figurative and short texts for this work. At the next stage children were asked to sing their songs in various genres, such as march, dance or lullaby.

The National Curriculum also advised teachers to encourage and develop children's creative activities during games in lesson-free time.

In musical games children could invent actions to describe different characters in accordance with the music or text.

Finally, children could be encouraged to create their own games or to devise
a plot and characters. Children could do either of the above activities in groups and then compare which one was better. (13)

Children could stay from 6-8 a.m. to 6 p.m. in nurseries and kindergartens; it depended on their parents' working day. Certain pre-school establishments had also evening groups. Parents could leave their children for any period of time within open hours. They paid a fixed fee once a month irrespective of the length of time spent by the child. Normally, children stayed from 8 a.m. to 6 p.m. and had plenty of time free from lessons. They played outside and inside the buildings. Their games reflected the best impressions, images and feeling obtained during lessons. Teachers tried to identify the interests of each child during their games and to encourage their creative activities. Various methods were used for developing a child's creative abilities. For instance, teachers could suggest that children find a more appropriate children's musical instrument for performing a certain part of a music piece, or to suggest which way of dancing would be better. The complexity of these tasks was increased gradually, to help children to obtain musical experience and knowledge required by the National Music Curriculum.

**The desired level of achievement in music for children aged 4 to 7 years old**

The main objective of the National Curriculum for pre-school educational establishments was to give the children experience in listening to and appraising music together with an understanding of its elements. These activities were combined with singing, dancing and playing instruments.

The National Curriculum indicated the desired level that teachers expected to achieve with children of different ages.

**Children 4 to 5 years old were to:**
1. a. Respond emotionally to music
   b. recognise familiar music
   c. describe their favourite musical piece(s)
   d. distinguish contrasts in music
   e. distinguish various sounds within the 'sixth' interval
   f. identify dynamics in music, such as f (forte), mf (moderato-forte), p (piano)
2. Sing a simple song with or without accompaniment
3. Perform dance movements with unknown music, reflecting its character

**Children 5 to 6 years old were expected to:**
1. a. Emotionally respond to music
   b. recognise familiar music from introductions
   c. define the character and genre of a musical piece
   d. give an opinion of a piece of music
2. Sing simple songs well without accompaniment, and sing expressively with it, showing emotions related to the music performed
3. a. Reflect the character of music and its rhythm when dancing
   b. create their own dance movements
   c. keep the same tempo as other performers

**Children 6 to 7 years were to:**
1. a. Name favourite music pieces
   b. explain why they were their favourite
   c. distinguish between pieces consisting of two and three parts
   d. describe the character of the music
   e. identify introduction, coda, the beginning and the end of musical phrases
   f. distinguish between musical elements, such as melody, rhythm, accompaniment and dynamics
   g. distinguish between instrumental and vocal music
   h. enumerate familiar pieces by well known composers
2. a. Sing simple songs with precise intonation and without any accompaniment
   b. sing a phrase in two-three different keys
   c. correct wrong singing
   d. identify a melody movement (up or down)
   e. identify various rhythms
3. a. Dance, keeping the exact rhythm
   b. reflect musical images when dancing
   c. improvise dancing movements in musical games
4. Perform a score on various children's instruments taking into consideration its rhythm and pace (14)
Russian music teachers believed that children could understand music only if it was connected with life's images. To cultivate the ability to distinguish between different pitches, timbres and rhythms, an appropriate life image should be found by teachers and introduced to children in the form of a game. For instance, to develop an understanding of different pitches by three year old children, a teacher could perform a song about cats. High pitches could be described as the voice of a kitten, and lower ones as the adult cat's voice. Then children played a game, hiding behind chairs and one should guess who lived in the 'house' behind each chair, a kitten or a cat, depending on the type of voice reproduced by each child.

The Russian musicians Maria Rumer, Yelena Konorova and Vladimir Griner created special musical games, dances and rhythmical exercises to be used in pre-school educational establishments. They also carried out research, studying the ability of children to express various images in movements. The results of their research were considered in the National Music Curriculum.

Musical games were seen as a primary means of developing musical rhythm. The vital component of such games was very expressive music. Pupils could imagine themselves as horsemen, or fishermen, when doing rhythmical movements. In some musical games, competitions followed these movements. For example, in the musical game 'Find a Friend' by composer Tatyana Lomova, after exact rhythmical movements, each pupil tried to find a mate and to stay in a pair with him or her; those who failed, lost the game.

Another musical game, by composer Yuri Chichkov, 'Flags', ended with a competition to form a circle as quickly as possible.

In both singing and rhythmical movements with games, repetitions and prior exercises with children were very important, in achieving the desired goal. Simultaneously, children were taught to listen to music carefully when playing and moving in musical games. To achieve this, teachers performed music, then discussed with children its images, described the movements and the game's details, played all pieces again, and only afterwards did the children start to act. When dancing was involved, teachers used preparatory exercises to cope with the complex movements of a dance.
Various types of music lessons

Academician Yuri Babanski (1897-1976) worked out a number of requirements for music lessons in nurseries and kindergartens. These included: ascertaining the objective of each lesson, an individual approach to children, and the optional psychological atmosphere during the lesson.

The majority of teachers employed two types of music lessons. The first type was called 'The thematic' where several lessons were devoted to one type of activity, for example to dance.

The children listened to music of various dances, noting their features. They sang the various songs in the character of dances, played and danced, comparing the features of different dances with the teacher's help. One type of activity dominated during several music lessons.

The second type of music lesson was called 'A complex' one. It combined the various activities, such as singing, dancing, playing and performing. Complex lessons were normally linked by a major subject, for example 'Folk-lore', 'Winter and Spring', or 'Harvest time'. Complex lessons enabled children to express the same image by different forms of art; they took place once a month to co-ordinate all the results. The children were always enthusiastic about such lessons, as they had a chance of using the knowledge gained previously.

The teachers used various teaching methods during both types of lessons. Rhythmical movements normally taught were repeated to achieve the best possible results. Singing would start with vocal exercises. Vocal exercises for developing creative abilities were also included.

After rhythmical exercises and singing, listening to music brought a relative rest. Pupils had to listen to new and familiar pieces. Then a dance or a musical game followed and, to finish a lesson, pupils marched to martial music.

Creative tasks were incorporated into all parts of a lesson: singing, dancing, rhythmical movement and musical games.
The composer Dmitri Kabalevski considered songs, dances and marches as an opportunity to link musical art with musical lessons. He called these three musical genres 'three whales in music', as all classical and modern music were based and developed from them.

"The teacher asks pupils to listen to music and to identify its genre, whether this is song, dance or march. This provides an opportunity for creative and analytical work, as children try to identify the music character themselves." (15)

Eventually pupils recognised these genres' features in various works, and studied all musical elements with more interest and comprehension.

The same associations can be used in instrumental teaching.

One of the major aspects of all this work was to provide links between the National Curriculum in kindergartens and schools.

In 1988, the Soviet Union extended maternity leave, while retaining security of employment, from one to two years. At that time, 70% of children aged 2-3 attended nurseries; actually, everyone who wished was able to attend a kindergarten. (16)

Therefore, the elaboration of teaching programmes to develop musical abilities, a basic knowledge of music and ensuring children's progress in schools were important objectives of pre-school establishments.

There were normally one or two classes of year one and two in nurseries, and one class of each year from 3 to 6 in kindergartens.

Each class had its own classroom, dining room and bedroom. Since children spent the whole day there, they were provided with three meals a day and had an obligatory afternoon sleep.

Three or four lessons of various subjects were held in the morning and one or two after an afternoon nap.
Every pre-educational establishment had a hall where concerts and musical productions took place. Music lessons, rehearsals and extra-curricular activities at the teacher's discretion could be conducted either in classrooms or the hall.

Text books on pre-school musical education

Extra-curricular activities, such as entertainment programmes with musical games once a week, or concerts and musical productions, were an essential part of pre-school education. The hall was always brightly decorated for these events with exhibits of various works by children, such as their drawings, models, poems, etc. Russian composers created numerous plots for musical games and performances. They also published music books with songs, dances and instrumental pieces for children of pre-school age. Some of these books contained the scores for children's orchestras. Special books with scores for kindergarten orchestras were written by the modern Russian composers Vladimir Agafonnikov, Yevgeny Tumanyan and Rodion Rustamov. The works were arranged to correspond to teaching aims. They included: works for various instruments to help children to become familiar with the features of instruments, small melodious and rhythmical patterns to perform in small ensembles, and finally scores of increasing complexity for study and performing in concerts.

Among the more popular modern children's song books were Songs for Kindergarten and Small songs by Yelena Tilicheeva, books by Alexandr Filipenko, Nikolai Iordansky and Dmitri Katalevsky.

The music books Games with Singing by Nikolay Metlov and Music and Movements by Tatyana Lomova were popular for teaching rhythmical movements and dances.

Special text books in the theory of music were also written for pre-school educational establishments. The most popular among them was The Musical A B C Book by Nadezhda Vetlygina. The theory in this book was introduced through attractive songs and musical exercises. The exercises of the first section were designed to help children to distinguish pitches in musical intervals. The study commenced with wide intervals and eventually came to the second one. Each interval was introduced by a small song and depicted scenes from life. For
instance, the third interval could be heard even in movements of 'Lullaby', the seventh interval sounded energetically in the song 'Swing', imitating its flights. Children were to identify the top and low sounds of each interval.

Exercises for distinguishing different rhythmical patterns were based on the same key, in order not to distract the attention of children with the melody. Nevertheless, these musical examples were quite expressive, as piano accompaniment for each pattern had various characters. For example, exercise 'A Blue Sky' depicted a summer scene, and the exercise 'We Are Marching with Flags' was written as a march. Exercises of different types developed children's understanding of musical rhythms.

Special music books provided teachers with songs, plots and instrumental pieces for musical productions. Instrumental pieces and songs by Yelena Tilicheeva based on verses by the poet Arkady Ostrovsky were frequently used by teachers. All instrumental pieces had titles, to explain the meaning of the music. Each instrumental piece expressed various characters and could be used in children's musical productions.

From 1965 the teachers' book Music in Kindergarten by Nadezhka Vetlygina was reprinted and updated every year. It was written in accordance with the National Curriculum for kindergartens. There were several parts with music for children from one to six years old. This music book comprised three main components of the National Curriculum, such as music for lessons (listening, singing, rhythmical movements and playing children's instruments), music and games, music and entertainments (concerts, puppet-shows and musical productions).

Music for lessons and musical activities in nurseries and kindergartens were also provided in other music books published by various authors at various times.

The use of textbooks was optional. Teachers were free to choose music for lessons according to their pupils' level of ability. Nevertheless, when it came to prepare children for concerts or musical shows, teachers had to choose music devoted to certain subjects.
There were two official political celebrations in the Soviet Union: the Anniversary of the October Revolution (7 November) and International Solidarity Day on 1 May. Therefore, concerts and musical productions were to reflect the ideas of the Revolution, to connect them with modern life and to underline their decisive role in all achievements since the Revolution of 1917.

New Year's Eve was one more occasion for arranging special concerts and musical performances. It was the only event when the content of songs was free of ideology.

However, songs and instrumental pieces had to be optimistic and positive.

(18) Christmas and Easter were not celebrated officially in Russia until 1993. All religious ideas had been officially prohibited and excluded from music devoted to the New Year's Eve festival.

However, some families celebrated Christmas and Easter privately, within their own family, especially if older members of the family were still alive.

Russian Christmas and Easter were approximately ten days later than in Western Europe. Folk winter and spring songs were usually sung on these occasions within the family.

There were no special dishes for Christmas, but for Easter people baked a special pie and coloured boiled eggs.

From 1992, religious ideas were treated with more respect in Russia and the former Soviet Republics. From 1993, Christmas and Easter holidays were re-established. Nonetheless, religion did not become a part of education. The majority of people were not familiar with the Bible and were not religious.

During children's concerts in pre-school educational establishments folk songs of the 19th century have been added to the repertoire, to introduce mention of Christmas and Easter. However, most of this folk music reflected popular respect for nature rather than images of the Bible. As religion was not officially recognised in the Soviet Union, no music on this subject was officially written by contemporary Russian composers. Works on religious subjects by composers of pre-revolutionary Russia were not published for many years, and many of them were lost.
To help teachers to achieve the desired level at each stage of pre-school musical education, methodological books for teachers, along with text books, were always written and published by leading music teachers. Such popular books as *Music for Everybody* by L. Slokovsky and *Psychology and Music Perception by children of Pre-School Age* by A. Zaporoshets gave advice on various methods of teaching.

**Instrumental playing in a kindergarten**

To achieve a better understanding of music the authors advised teachers to reproduce this music together with musical games. Children themselves would suggest their plot, distribute the roles and stage the music, reflecting it in actions and improvising dancing elements. It was also advisable to use some children's instruments in these musical games. The researcher can say from her own experience that children willingly chose instruments to perform in singing or dancing productions. This activity not only helped them to understand the character of music, but also increased its emotional influence and developed skills needed to play musical instruments.

Nevertheless, such a field of pre-school musical education as instrumental playing was researched insufficiently in methodological books. Methods of instrumental playing involved teaching children aged 7 to 15, although early teaching from 3-4 years had always been essential for musical and general education. However, very few methodological articles on this subject were available in teaching magazines. Various teachers have tried to improve this situation over the last ten years. E. Shatskaya and E. Florina tried to develop methods of teaching, and published the results of their work with children aged 3-7. (19) They also conducted numerous lessons with children, for the benefit of teachers from different parts of the country.

From 1985, the pre-school section of the Institute of Aesthetic Education in Moscow started to co-ordinate teachers' methodological works on the teaching of
instrumental playing, and published some method books on this subject. The text book *Children's Orchestra* by Nadezhola Vetlygina was especially popular among music teachers.

First of all, according to this text book, teachers named an instrument and performed a simple tune. They drew their pupils' attention to peculiarities of the instruments and explained the position of high and low pitches. This was followed by the teacher's explanation of the way to play. Children tried to repeat exactly the teachers' assignment, listening to the sounds and watching their hand movements. It was useful to leave it to a child to understand his/her mistakes in performing and to find the best way to correct them with reasonable help from a teacher.

The majority of music teachers in pre-school educational establishments have played either the piano or the accordion. These two instruments and the bayan (a Russian folk instrument similar to the accordion) were the most popular in the country for many years. Students in music schools, colleges of music and conservatories were taught to play to a very high standard, but only with one or two instruments. Therefore, music teachers could teach not more than two instruments. As the researcher knew from her own experience, it was the main reason why teachers in kindergartens paid more attention to other musical activities rather than to children's orchestras. Instrumental playing for many years was just an accompaniment to musical games. Children played drums or other percussion instruments to portray images.

In the 1980 s, short courses for music teachers of pre-school educational establishments were set up in various cities to broaden their experience of children's musical instruments. Instrumental playing has become an essential part of the National Curriculum. The requirements included:

(i) the naming of musical instruments
(ii) to know and to be able to describe the sounds of various instruments, such as flute, accordion, drums and to distinguish them in a piece of music
(iii) to know how to use an instrument and the basic ways of playing it
(iv) to know the location of notes on various instruments
(v) to breathe correctly, playing recorders
(vi) to use the right fingering when playing piano or accordion
(vii) to know the hands' correct position when playing percussion instruments
(viii) to play in an ensemble while observing tempo and dynamics
(ix) to improvise melodic and rhythmical patterns

It was difficult for many teachers to work successfully in this field, as teaching methods of how to play children's instruments and conducting children's orchestras had not been included in their principal training. This was the main reason why even today, despite the requirements of the National Curriculum, children's instrumental playing and children's orchestras are far from being found in each kindergarten.

Teachers normally used various method aids during musical activities. It could be graphic pictures of different kinds of notes, or small disks situated higher and lower on the staff for writing the notes. It could also be wide or narrow cards to indicate the sounds of different durations. Various musical ladders and bells with different pitches have also been used.

Pupil numbers in a class and the way of assessment

Musical lessons might be carried out with different numbers of pupils, depending on type and aim of the lesson. They could be individual or with a group of children, perhaps 4 to 7 in number, or with 2-3 classes together.

Individual lessons were designed to help children with varying learning abilities to develop an ear for music and a perception of singing and rhythm. Teachers used various means such as rhythmical steps, claps, vocal and dance exercises. Instrumental playing also required a lot of individual tuition. Some individual lessons were designed to help children develop their own creative abilities.

With children aged 1-2 years old, music lessons were based on listening to music, the teacher's singing and listening to the sound of various musical instruments played by their teacher. Lessons were held with small groups of 4-6 children or individually. When children reached the age of three and over, they were grouped into classes of 25 to 30 pupils.
Teachers taught normally with classes of about 30 pupils when children listened to music, discussing the ways of performing and the features of the piece. When the children were required to do an assignment, they were divided into groups according to their level and ability. It allowed the children to comprehend new material at their own pace, and the teachers to consider the content of the task and its level of complexity.

The established succession of activities during the music lesson has been as follows: rhythmical exercises, singing, listening to music and, finally, a dance or a musical game. Children usually would enter at the sound of a march. Music teachers have tended to use as many marches as possible, changing them in order to gain children's attention and perception from the very beginning of a lesson.

To plan musical lessons, music teachers have worked out two types of syllabuses, one for the coming week and another to cover a three-month period. The weekly syllabus could be corrected, taking into account the results of previous lessons. The three-month syllabus outlined the main aims that the children should achieve in all activities.

Nevertheless, when specialist music teachers have taught in pre-school educational establishments, class teachers were also involved, taking part in all music lessons and helping children with all sorts of activities.

All pre-school educational establishments are subordinated to the Educational Department of a town council. Advisers from the Educational Departments permanently monitored music lessons.

Educational Departments have also organised conferences on teaching methods. They lasted 5-7 days and took place every six months. Presentations by the best teachers of their particular lessons with children formed a substantial part of these conferences. Similar conferences were held in virtually all regions of the country.

Every three to six months a test was carried out in each age group. Children
2-4 years old would be required to recognise familiar music just by listening to
the introduction, or instrumental performance of the piece, or from its vocal
performance without verses. These tests were carried out in the form of a game.
The teacher asked a 'riddle' and the children were expected to recognise and
perform familiar music.

Children were also asked to denote whether or not familiar music was
performed correctly. They would clap in time with the rhythm and would also be
asked to make body movements in accordance with the characteristics of the music.

With children aged 4 to 7, tests of increasing complexity were carried out.
Children were asked individually to enumerate songs and instrumental pieces that
they had heard during music lessons and to name the authors. They were also
expected to define the character and genre of unfamiliar music. They were to
employ familiar terms to describe the music form and musical elements, such as
quiet, not very loud, getting louder, fast, slow, moderate tempo or getting slower
or faster.

Children would be asked to perform individually and in ensemble the songs
learned during the lessons. They sang them with and without accompaniment. They
were also requested to complete unfinished songs and to sing a familiar song in
another key.

As far as dancing is concerned, they could perform it with their own
movements in accordance with the character of the dance.

The test in creative abilities included: singing musical phrases in a form
of a question by the teacher, and singing phrases in the form of an answer by a
child, children singing their own names, improvising a melody using a short verse,
improvising a melody in familiar genres, such as march, dance and lullaby, etc.

To carry out the test with regard to musical games, children staged the plot
of the game and devised actions to describe its character. (21) The results of
the tests were utilised by teachers for planning future lessons.
After 1991, new economic problems affected the subsidizing of pre-school educational establishments. The fees in pre-school educational establishments increased tenfold and now equalled a third of a monthly average salary. The majority of women worked full-time in the Soviet Union and were linked to appropriate pension schemes. Part-time vacancies just did not exist. Therefore, nurseries and kindergartens provided their services on a full-board basis, including facilities for those children who stayed overnight.

In 1994, with prices increasing dramatically, the state found itself unable to maintain the existing number of kindergartens. Some of them have been closed down with the premises sold to private companies. Children were forced either to stay at home on their own, or to accompany their mothers to their place of work. Baby-sitting was not common in the Soviet Union, as pre-school educational establishments provided children with care and education for more than 70 years. It is still difficult to find a woman who is free and prepared to look after someone else's children. Working mothers were usually helped by their retired parents or by sympathetic elderly neighbours. But in the majority of cases children without a kindergarten place remain at home until they reach the age of 6-7 years to attend a comprehensive school.
CHAPTER FOUR: MUSICAL EDUCATION IN SECONDARY SCHOOLS
A HISTORICAL BACKGROUND

In pre-revolutionary Russia only about half the children between 8 and 12 attended school. The Russian radical intelligentsia was fiercely opposed to privileged schools for the gentry and demanded the establishment of a democratic system with a more modern curriculum in secondary schools. The new Tsar in 1855, Alexander II, launched a period of liberal reforms. A new system of local government in rural areas (zemstvo) was enacted with a right to found schools for the peasantry now free. Combined efforts of the government, the zemstva (land councils) and peasant communities produced a growth of schools in the rural areas.

However, the reign of Alexander II was later marked by reactionary measures and political oppression. A further period of reaction followed under his successor, Alexander III (1881-1894). All reforms were suspended, and the growth of educational institutions was interrupted. The Chief Procurator of the Holy Synod attempted to build up a rival system of parochial schools under the control of the Orthodox clergy, and the Minister of Public Instruction tried to return to the class system of Nicholas I. These reactionary measures set back the growth of education, and the result was that, at the turn of the century, nearly 70 percent of Russia's male population and 90 percent of its female population were illiterate.

After the Revolution of 1905 the Duma (Parliament) made considerable efforts to introduce compulsory elementary schooling. Nevertheless, gimnazii and realnye uchilishcha (the secondary schools) were only to a small degree attended by students of lower classes, and the higher institutions even less. Adult education was left to the private initiative of the educationally-minded intelligentsia, who were opposed to the authoritarian character of state education in schools. In 1915-16 the Minister of Education, Count P.N. Ignatiev, started serious reforms to modernize the secondary schools.
The education system envisaged by the liberal-democratic and moderate socialist parties was a state common school for all children based on local control and the direct participation of society.

Music had been taught in pre-revolutionary Russia in ordinary schools, but had been based entirely on choral singing. The music teacher was required to prepare the school choir for various church services and pupils learned songs by ear, without reference to the notation.

In private schools music comprised both choral singing and playing in ensembles and orchestras. Instrumental tuition and singing solo was very popular among students. Playing the piano and flute was especially fashionable. Family musical evenings were popular amongst the Russian intelligentsia in the 19th and early 20th centuries. However, such musical education was not available for ordinary people.

After the October Revolution of 1917 a radical transformation of education was proclaimed. It was guided by the principles of Marx and influenced by the contemporary movement of progressive education in the West as in Russia itself, the Communist Party and its educational leaders, N.K.Krupskaya (1862-1939) and A.V. Lunacharsky (1875-1933).

In 1918 the Soviet government had ordered by decree the separation of church and school, the abolition of religious instruction in favour of atheistic indoctrination, the coeducation of both sexes in all schools, the self government of students in schools, the abolition of marks and examinations and the introduction of productive labour.

During the period of the New Economic Policy (1921-27), when there was a partial return to capitalist methods, the revolutionary spirit somewhat diminished, and the educational policy of Party and state concentrated on the practical problems.
When the policy of five-year plans began in 1928, under the slogan of "offensive on the cultural front", and with the help of the Komsomol (the Communist youth league), the campaign against illiteracy and for compulsory elementary schooling reached its climax.

The Soviet educational policy in the 1930s experienced remarkable changes. Starting with the decree of 1931, the structure and the content of school education underwent in the next few years a process of so-called "stabilization": four years was laid down as the compulsory minimum of schooling for rural districts, and seven years for the cities; the new system of general education embraced grades one to four (nachalinaya shkola), grades five to seven, which continued the elementary stage on the lower secondary level (nepolnaya srednyaya shkola), and grades eight to ten, which provided a full secondary education (polnaya srednyaya shkola). The new curriculum was to provide the students with a firm knowledge of basic academic subjects and was to be controlled by a system of marks and examinations. The Pioneer and Komsomol organizations (for youth aged 10 to 15 years and 14 to 26 years, respectively), were to instil a sense of discipline and an eagerness for learning. Manual work disappeared from the school curriculum as well as from the teacher-training institutions. These changes, carried out under A. Bulnov, the new People's Commissar for Education (1929-37), were accompanied by the rejection of the ideas of progressive education and the beginning of the cultivation of older Russian traditions.

M.I. Kalinin (1875-1946), formerly President of the U.S.S.R., expressed the general aims of education in a short book "Kommunisticheskoe obrazovanie" (Communist Education) as follows: "Communist principles, taken in their elementary form are the principles of highly educated, honest, advanced people; they are love for one's socialist motherland, friendship, comradeship, humanity, honesty, love for socialist labour and a great many other universally-understood lofty qualities."
The nurturing, the cultivation of these attributes, of these lofty qualities, is the most important component of communist education." \( \text{[3]} \)

The 1920s saw growing enthusiasm among musicians in developing methods of teaching music in ordinary schools. Numerous articles and books were published, detailing the aims of comprehensive musical education, and requirements for teacher training. \( \text{[4]} \)

Groups of enthusiastic musicians devoted to public education came to schools to perform concerts for children.

However, from the 1930s onwards, more attention was paid to the idea of "polytechnization". The school should prepare pupils for productive activities. Stress should be laid in the curriculum on science, which is the theory of production, and on mathematics, which is the language of science. The pursuit of these polytechnical aims contributed to the rapid industrialization of the Soviet Union.

Music lessons were part of the National Curriculum in the first to seventh year classes, with one lesson a week. Music lessons in classes year one to year four were conducted by the primary teacher, who also taught all other subjects. Music specialists taught in schools only from the fifth year. The music curriculum of that period pursued three main objects, to teach singing technique, basic music theory, and to introduce children to the best works of classical and folk music.

To achieve these goals the teacher should be a music specialist. Primary teachers, naturally could not teach music at a professional level, and singing again dominated school music lessons. Teachers were often keen to achieve high standards of singing, in order to win awards in competitions, although the main objective of school music lessons was to give pupils a comprehensive musical education. Despite this, some
teachers continued to misuse music lessons and treat them as an opportunity to rehearse for other extra-curriculum activities. Consequently, music lessons were often regarded by pupils as a secondary and unimportant lesson. In order to achieve the best results in singing, some teachers employed methods being used with adult choirs. The necessity to choose a repertoire appropriate for the voices of children was neglected. It often affected their vocal chords, and had a negative affect on their attitude towards practice in musical studies. Primary teachers also often replaced music lessons with those of other subjects. As a result, the majority of pupils were unable to meet the requirements of the National Curriculum in classes five to seven.

In the 1940s a more balanced project for a Music Curriculum was elaborated at the Moscow Conservatoire. Experienced music teachers, such as Elena Shatskaya, Nadezhda Grodzenskaya and Ludmila Lebedeva contributed to the development of this project.

Children's vocal ensembles and choirs were set up in the Moscow centre for Artistic Education and the Leningrad Palace of Pioneers (a leisure centre for schoolchildren). The main objective of establishing these groups was to study the peculiarities of children's voices. The results of this research were discussed at special conferences and considered in the Music Curriculum.

Unfortunately, the new project for the National Music Curriculum was not put into practice. The Second World War and subsequent German occupation devastated the country. Many schools in the European part of Russia were evacuated to Siberia. Some enthusiastic music teachers, such as Ludmila Lebedeva and Nikolai Tugarinov carried on the development of methods of teaching music, and even published articles on this issue. But it was the exception rather than the norm. Students and followers of eminent musicians, especially those of Dmitri Lokshin and Vladimir Loktev, also tried to implement and develop the best
methods established by their teachers.

During the Second World War and also up until 1956, music lessons in schools were known as "singing" and run only in primary schools for children seven to eleven years of age. Therefore, for more than fifteen years Soviet children were not able to obtain a comprehensive musical education. Departments for training school music teachers, previously set up within the Conservatories, were closed down during the war. These were re-opened only in 1959.

In 1943, the Academy of Pedagogical Sciences was established in Moscow. The Academy maintained 12 research institutes and took part in educational policy-making. The section dealing with methods of musical education in schools was established within the Academy in 1944. Educationists, such as Elena Shatskaya, Tamara Berkman and Klavdiya Golovskaya carried out important research within this section. Their research on children's psychology and the developing of children's creative abilities was of particular importance. In 1947 they organised pedagogical seminars on the issue. Unfortunately, little of this was published in the Soviet Union during those difficult years. Eventually, seminars on musical education turned into regular conferences for teachers. Conferences were also held annually in various cities by the Institute of Artistic Education, established in 1947 in Moscow. Not only musicians, but doctors and psychologists took part in discussions on the development of children's ear for music and voice.

In each republic there was also a special research institute of education. After the period of expansion of higher education, that made the Soviet Union rank second only to the United States, the improvement of quality in teaching and organisation became top priority.

The right of all citizens to an education was guaranteed by the Constitution, which provided for universal, compulsory
education from ages six to fifteen and for extensive development of secondary education. Education in the schools was in the Russian language though there were certain schools in each republic where education was in the students' native language. One secret of Soviet success may be traced to the willingness of the central government to cater for national and cultural differences to a certain extent, including instruction in vernacular languages at primary and secondary levels, with Russian as the compulsory language.

Until 1966 the Soviet Union had no central ministry for elementary and secondary education, relying instead upon the 15 separate Ministries of Education in the constituent republics.

In 1966 the Ministry of Education was set up to direct elementary and general secondary education. Each of the republics had dual ministries subordinate to those in Moscow. In addition there were urban, territorial (kraj), regional (oblast), and district (rayon) levels of administration that directed educational work in accordance with the rules and regulations of the respective ministries.

Since 1992, when all Soviet republics became independent, all the above levels of administration have now been directed by the Ministry of Education of each independent state.

THE NEW MUSIC CURRICULUM

In the 1970s the framework of a new Music Curriculum for comprehensive schools was elaborated by the Academy of Pedagogical Sciences under the guidance of composer and Professor Dmitri Kabalevsky (1909-87). Kabalevsky taught music at a Moscow secondary school for ten years. During this period he carefully selected musical material of increasing complexity for all courses of music taught in schools, from the first to seventh year of studies. He also examined new methods of teaching with
which teachers were provided with opportunity to link various
types of activities carried out during the lesson.

The new music Curriculum pursued the following aims:
1. To introduce pupils to music of different periods and to
use the ideas of these works for developing high personal
qualities in children;
2. To develop children's experience in listening to music, based
on the understanding of musical elements, to teach pupils to
distinguish and appreciate the better works in a wide range
of music.

The New Music Curriculum was to be taught by specialist
music teachers from the first class. The New Music Curriculum
for secondary schools was introduced in 1981.

Kabalevsky linked all forms of activities during music
lessons (singing, theory, improvising and listening) by common
topics. All topics were connected with each other during all
seven years of study. Three music genres, such as song, dance
and march, served as the basis for correlation of topics and
for associating music studied with real events of life. Song,
dance and march music could be heard by pupils very often in
every day life. Simultaneously, these popular genres could be
distinguished in other major musical works, such as opera,
ballet, symphony or various instrumental pieces. These three
genres song, dance and march, helped pupils to master the more
complex musical genres. Pupils were able to identify song, dance
and march from the very first lesson of their first year because
of their individual style of music. They could also identify
various pieces of the same genre by comparison of their similar
features. The principal of comparison was considered as a vital
means not only for listening and appraising music, but for the
studying of musical elements and all other music activities.
TOPICS FOR STUDIES IN YEARS ONE TO SEVEN

Year 1.
Term 1. Three popular music genres: song, dance and march.
Term 2. What music can tell us.
Term 3. Where knowledge of the three popular genres could lead us.
Term 4. What the term "music talks" means.

Year 2.
Term 1. The development of song, dance and march into other musical characters.
Term 3. Development in music.
Term 4. Musical forms.

Year 3.
Term 1. Music of my nation.
Term 2. There are no borders between the music of the different nationalities of my country.
Term 3. There are no borders between music of different countries

Year 4.
Term 1. Music and literature. What would happen to music if literature did not exist.
Term 2. What would happen to literature if music did not exist.
Term 3. Music and painting. Whether it is possible to see music.
Term 4. Whether it is possible to hear paintings.

Year 5.
Terms 1&2. The transformative power of music.
Terms 3&4. What is the source of music's power.

Year 6.
Terms 1&2 Musical images.
Terms 3&4 Musical drama.
Year 7.
Term 1. What "contemporary music" means.
Term 2. Popular and classical music.
Term 3. The correlation of classical and popular music.
Term 4. Our prominent "contemporaries".

Listening to and appraising music.

One of the most important objectives of the new music curriculum was to introduce music as an art that can reflect all aspects of our life, people's different feelings and various characters. From the very first class the teacher performed for listening short instrumental pieces, such as lullabies or marches that children could be familiar with. The children would discuss the importance of the music in their lives and would recall other pieces and songs which reflected everyday life. Simultaneously, pieces for listening and appraising, and songs performed were used for the study of musical elements.

Various songs describing school life and performed by children were used by the teacher to introduce pupils to such musical elements as different types of melodies and rhythms, as well as dissonant and consonant chords in harmony. From the very first school year children were also introduced to various kinds of orchestras, instruments and vocal voices.

During the second and third school years the peculiarities of the instruments of a symphony orchestra were studied in detail. All music for listening was simultaneously employed to introduce children to the genres of music. Teachers would commence with pieces of march, dance and song characters, followed by the extracts from symphonies, ballets and operas.

Primary school pupils needed some help and guidance to cope with appraising, as they had little musical experience. To describe music they could use just one word, such as "joyful" or "sad". Teachers tried to extend this characteristic and employ such terms as rhythm, tempo etc.

To study musical elements, such as melody, major and minor, intervals and chords, children listened to small pieces.
Teachers tried to find music pieces, where peculiarities of one or another element could be heard very distinctly. Pupils then listened to music of increasing complexity, for example music with polyphonic texture. This work was carried on during the subsequent years with a repertoire ranging from music by Bach to music by modern Russian composers. Musical analysis was always linked with discussions of the main ideas and characters of each particular piece.

The topics "Music of my country" and "Music of different countries" completed the primary Music Curriculum during the third school year. These included information on theatres, concert halls and music educational establishments, along with listening to performances by some eminent musicians.

One of the most talented and experienced music teachers, Nadezhda Grodzenskaya (1892-1974), based listening to and appraising music on the method of comparison of several similar music pieces. For instance, pupils listened to children's marches by Tchaikovsky and Schumann, and then discussed contrasting or similar musical elements.

Pupils often listened to music on records, but the performance by the teacher was also essential, as live music is always of more interest to pupils. The teacher would also play certain extracts, after listening to the whole piece, to attract the children's attention to essential details and discuss the peculiarities of certain music elements. It was vital for teachers to establish the musical experience of their pupils and to introduce them to music in an interesting and accessible way.

N. Grodzenskaya described in her book "School children listen to music" (1979) her own experiences in the development of children's perception of music. She presented interesting examples of music to link listening with singing and the theory of music.
Musical games.

Russian music teachers and scientists considered that such pupils' qualities as emotional response, comprehension, activity and initiative could be better developed through musical games. It was very important to employ such games from the first year of studies. Musical games were based on fairy tales or unusual situations from life. For example, to develop the pupils' interest for singing in choir teachers often employed a game called "Musical fairy tale". They would start this game at the second or third lesson with pupils aged seven to nine and continued it throughout the school year. This game helped children to develop an ear for music, improve their singing technique, to extend the range of their vocal chords and to enhance their imagination and sociability. The teacher would start this game with a story about children who went to collect mushrooms in the wood. The teacher would show how children in the wood were able to call each other, employing the fourth interval, and how the woodpecker answered them on the same note. Children followed their teacher, singing the same intonations without any accompaniment and showing pitches by hand. The teacher would carry on, emphasising that it was not an ordinary but a musical story, where people and animals sang. The pupils listened to and repeated how the cuckoo sang, using the intervals of third minor. Whilst walking in the wood the children nearly stepped on a sparrow's nest. The sparrow began singing with great anxiety and the pupils repeated his song using minor second interval. To calm him down the children would sing very gently, in legato. The game was to be continued during the next lesson. Pupils would suggest what other animals could be met in the forest. The story would be repeated, and new characters would be reflected in their singing.

During the following lessons two or three pupils wishing to repeat this story, would relate it to the choir. These pupils would act as conductors, asking the choir to sing a relevant phrase to reflect a certain event. The musical story would then be continued by the children themselves. At home they would
devise new characters, such as the sun, a wolf, a mother who calls her children to come home, the spring in the forest that bubbles its joyful song, etc. Eventually, through the singing of new phrases, the choir mastered the succession of five degrees in major and minor scales as well as the major and minor triads. The story would develop and children would stage it, reflecting various characters in their singing.

Teachers also employed short musical games. One of the most popular of the short musical games was a game called "Secret". Two pupils would stand in front of the choir. One of them would look away, and the second pupil would indicate to the choir with his fingers which degrees of the scale they would sing. The choir sang the phrase conducted by the second pupil, and then the first pupil, who was looking away, would repeat the same phrase, singing it back. All the choir would analyse whether right or wrong degrees were heard and sung by him/her. This game helped to develop children's analysing and organising abilities. Numerous interesting articles on using varied musical games were published by experienced music teachers. They also were given master-classes during the teachers' conferences and seminars. They used various games for studying all components of the Music Curriculum. For instance, a universal game called "Be a Teacher". It was based on the well known ability of children for initiative. Children themselves, with little supervision, directed different musical activities, such as vocal exercises, studying the songs, appraising musical works or performances, devising concert programmes for extra curricular activities, and helping pupils of lower forms with their assignments. All pupils willingly agreed to be a teacher in turn, and were often carried away by this role.

To develop children's understanding of musical elements, teachers also often employed musical games. For instance, teachers would play music already known to the children, but with the alteration of some of the musical elements. Pupils were asked to recognise the piece and describe how it differed. The method of comparison of the musical elements of different pieces has also proved to be very effective for developing both
knowledge of the theory and the activity of the pupils.

Another useful game to develop an understanding of music was to give a title to music, and to explain what musical elements were considered for naming it.

The teacher would also invite pupils to imagine themselves as composers and ask them what sort of music they would compose to describe, for example, Pinocchio. Children would answer that this music should be joyful and defiant, and then they would say what kind of melody, rhythm and other musical elements they would choose to compose this piece. To discuss musical elements further, teachers would ask children to recall fast or slow, loud or quiet pieces from the repertoire they had listened to or sung.

To develop pupils' creative abilities, teachers could suggest that they depict the musical images by means of drawings.

To organise analysis of musical elements, teachers also used various aids. For instance, a table where musical elements were named in the order they had been studied by the pupils:

<table>
<thead>
<tr>
<th>The character of music</th>
<th>Tempo</th>
<th>Pitches</th>
<th>Melody</th>
<th>Rhythm</th>
</tr>
</thead>
</table>

To indicate that they were listening to or singing uneven melody they used the zigzag movements of a hand, whereas an even melody could be indicated by smooth hand movements. The same method could be used when pupils answered such questions as to how many sections were in a particular piece, or how many phrases were in a song.

**Singing and improvisation.**

Singing was an important element in the study of music. It was considered essential to develop children's singing techniques. Music teachers therefore gave priority to vocal exercises.
They used different types of exercises depending on the aim to be achieved. To develop smooth and even singing, exercises in which pupils sang three to five notes using one syllable were used. Exercises with a descending melody helped to achieve better vocal sound. To make this kind of tuition more interesting, teachers tried to find simple and beautiful melodies, mainly in a major key, in order to create positive emotions and feeling. Exercises were normally repeated in the form of a sequence based on semitones. At first, pupils performed them slowly and with the help of an accompaniment. Eventually, they sang them faster and only with the help of an accompaniment based on some chords, or without any accompaniment at all, but after some instrumental introduction.

The younger the pupils were the longer were the intervals between exercises, but rests between the same exercises, repeated in a sequence from different keys, were always the same, in order to introduce one particular principle and to develop certain skills.

Not more than two or three vocal exercises were used during one lesson. Teachers prepared them in advance, considering that exercises should develop such aspects of vocal technique as breathing, articulation and quality of sound. One vocal exercise could be helpful for achieving several aims. Exercises were of increasing complexity and were planned not only to achieve a new goal, but also to improve skills that had already been achieved.

Children's interest in music and creative abilities could also be developed through improvisation.

Improvisation in mass music education became popular in the 1980s, but was employed by Russian music teachers as long ago as the 19th century. However, in the Soviet era, improvisation was not initially included in the Music Curriculum for schools. Neither was it included in teachers training.

It was the decision of certain musicians involved in elaboration of the Music Curriculum for educational establishments. Only at the end of the 1970s, were special articles and books on improvisation published by enthusiastic
music teachers(9). Especially valuable were articles on improvisation in primary school by the music teacher Olga Apraksina (10). Her experience was used by many teachers throughout the country. Younger pupils liked in particular, vocal improvisation. Even pupils who sang poorly improvised with great pleasure, as they did not need to perform a certain written piece of music exactly. They were unafraid of making mistakes and felt themselves relaxed. As the researcher knows from her own experience, none of the pupils ever refused to invent and sing his/her own short song. Their first improvisations were normally limited within the range of the third interval. Teachers' encouragement and guidance eventually led to better results. Improvisation helped to develop both the level of pupils' activities and their ear for music. It also created the possibility for children to use their knowledge of musical theory in practice. For instance, children could change rhythm, tempo or dynamics on their own initiative, when improvising songs they had learned.

Rhythmical and melodious improvisation was included as early as in the first year of the new Music Curriculum. They could consist of music questions and answers, performed by a teacher and a pupil. The teacher could put the same musical question to several pupils. The pupils' musical answers were expected to be different. Should some of them experience difficulties with creating answers, the teacher would help by developing his/her own unfinished phrase. Such musical conversations usually took place during every lesson. The teachers tried to increase the complexity of tasks in every subsequent lesson. To help children with improvisation and to boost their imagination, this work could be preceded by discussion about some particular situation from the children's own experiences of life. Improvisation could also be based on the characters of well-known cartoons. Several pupils improvised various musical phrases, reflecting the cartoon heroes and their conversation. The teacher would refer to more successful musical versions, having involved all other pupils in their appraisal. To develop pupils' abilities of improvising in the same key, the teacher
would play a short introduction in a relevant key before the beginning of each improvisation.

Pupils of all ages also composed melodies based on the texts provided. The teachers tried to choose expressive verses with a clear rhythmical structure. Composition would start with reading of the proposed text. The teacher would explain all poetic words and expressions which occurred in the verses. This would be followed by a discussion about the characters of a verse, involving all pupils. The next stage was to find appropriate musical elements and to reproduce all images of the verses in the form of a melody. They would start with defining the rhythm of a verse. To determine the rhythm, pupils clapped the pulse and identified long and short notes. A sequence of long and short notes was then written on a blackboard. A composition could be started by the teacher. He/she would start devising one or two expressive and simple melodious phrases, and finishing them not with the first degree of a key, but with the second, fourth or sixth degree. Pupils would repeat this melody, singing together, and then they would carry on with the composition individually. They composed a few bars each, in turn, slightly clapping with the rhythm written on the blackboard.

Pupils only did vocal improvisation and composition in schools, as their music rooms were not equipped with keyboards or any other musical instruments apart from an upright or grand piano. Therefore, instrumental playing was not included in the Music Curriculum. Those wishing to play instruments could be taught by a visiting instrumental teacher or attend a school of music. Instrumental lessons were payable, with fees equal approximately to 10% of an average monthly salary, though pupils learning strings and woodwind instruments paid reduced fees.

In music schools, apart from learning to play instruments, pupils studied for several hours a week the History and Theory of Music, played in orchestras and sang in choirs. (Further details on education in the special music schools will be considered in a following chapter).

The music curriculum in ordinary schools had to provide
children with a good cultural background with which they could enjoy their leisure time.

Methods of teaching

The Curriculum was the same in all schools, no individual head teacher had the right to change it. The number of hours each week per subject was fixed, and each school produced its timetable accordingly.

If, however, any head or teacher had any suggestions or ideas about the Curriculum, there were opportunities for these suggestions to be discussed at the frequent meetings and conferences. If they found general approval, they were sent to the Ministry of Education where there was a special committee to deal with such questions and which had the authority to incorporate any new decision in the syllabus for the coming school year.

The new Music Curriculum, elaborated by Kabalevsky, suggested methods of teaching which were designed to encourage pupils to become really interested in music. For example, there was a method of forestalling a new topic, and that of returning to the subject previously being studied. Pupils could better understand all ideas and details of studied material when revising it later, after mastering complex topics. This method also provided the opportunity to link together various issues and to emphasise the entirety of all studies.

Another important method of teaching was the way teachers introduced new material to their pupils. This was expected to be more like a discussion with the pupils rather than a lecture. The pupils reached their own conclusion after these discussions, suitably guided by their teacher. One of the means of creating an emotional atmosphere from the very beginning of a lesson was to have the children enter the classroom to the sound of music. It was also important to teach children to concentrate whilst

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listening to music, e.g. to create an atmosphere similar to that of a concert hall in the classroom. To achieve this, pupils were required to obey the rule not to ask questions or discuss anything while listening. Discussion in the form of a talk, answers and questions, normally started at the end of the music. This helped to teach pupils both to listen to music attentively and to regard the arts with respect.

By the end of the first year, children were expected to:
- identify different kinds of notes;
- distinguish marches, songs and dances and describe their features;
- recognise a familiar song from written music;
- name various musical instruments;
- enumerate favourite musical pieces.

Pupils in the second year were expected to:
- sing a song from notation;
- perform various rhythms on percussions in assemblies;
- find a tonic in various keys;
- appraise music, giving a simple analysis on musical elements.

Pupils in their third year were expected to:
- distinguish dynamic, tempo and different kinds of rhythm;
- name a wider range of musical instruments;
- perform two-part song in ensembles and choir;
- identify intervals, major and minor scales, and sounds of different instruments.

Pupils in the fourth and fifth year were expected to:
- sing a variety of different songs from notation;
- describe genres of classical music;
- listen to music, observing its score;
- describe musical elements of increasing complexity.

Pupils in their sixth and seventh years were expected to:
- write projects;
- sing songs of increasing complexity in ensembles and choirs.

The marks used in Soviet schools were graded as follows: excellent, good, fair, poor, and very poor, according to the standard of the children performing. "Poor" and "Very poor" were marks of failure. The children valued their marks highly.
and used them to measure their standard of achievement. These marks were entered by the teacher into the class journal and the child's school diary simultaneously. The diaries were the books in which the children wrote their homework in all subjects, and kept a record of their progress. These marks also served as a check on the teacher, both for the teacher himself/herself and for the administration of the school.

As the researcher can verify from her experience, the majority of children were quite intelligent, sometimes noisy and uncontrolled, but very easily interested. Teachers and pupils were bonded together through extra-curriculum activities.

If a teacher had difficulties with some of the pupils, he/she would consider either requesting help from their parents, or other pupils of the class. Several members of the class could be asked to hold a class meeting to discuss any problems, which would normally be arranged for after school hours.

The researcher has been present at such meetings. For instance, at one where a girl who had been elected class 'president' for the term, took the chair, she began by saying that anyone not interested in the question of Pavel (a problem boy in the class), could go home, as the meeting had to decide a very serious matter and they did not want any distractions. No one left the class.

"The charge against Pavel is that he is spoiling our chance to be awarded the Red Banner", continued Olga, the president. "We are two points behind class four this week because of his behaviour. He does not do his homework; he is rude to teachers and to his comrades. We must decide what to do about him, so let us have a discussion. Who wants to speak first? One of the pupils suggested: "We should give him five days in which to improve. If by then he shows no sign of improvement, he should be expelled from the class for a week, together with a notice to his parents about our decision. He will then be forced to study alone at home.

A very quiet boy Alec suggested "I think the class can help Pavel by taking no notice of him in class. Some people
laugh at him when he says something silly, and that only makes him worse. I shall help him by checking his homework every morning before school, to see that he is doing it. I shall sit next to him too. I also think our teacher should send a letter to his parents to tell them about our meeting and of our decision."

"He is capable of good work when he wants to", said Raya. "Look at the way he helped to produce the wall news-paper in which he did some lovely drawings. That shows that he is not really as bad as he seems."

"Pavel befriends a bad boy at home", said Yuri: "I know because I went to visit him one day and this boy came in while I was there. He tried to persuade us to miss school the next day and go out with him. I told him that I did not do such things. Pavel should not play with such a friend anymore."

Pavel, looking very embarrassed, got up to speak. "Please give me a chance and I promise to improve. When I was friendly with that boy he would invite me to the cinema, or to go out with him, so I used to ignore my homework. I suppose I have got into bad habits and now I can't get out of it. I give my word that I shall improve."

After some further discussion Alec's suggestion was accepted, and the teacher was asked to see Pavel's mother and tell her the whole story. Alec proved a very good friend to him and coached him in his weak subjects, so that Pavel's marks improved all round. Of course, he had his peaks and troughs, but the whole class behaved in a very friendly way towards him, and at the following meeting it was reported with satisfaction, that Pavel had kept his word. He joined the drawing class at the art school and attended it three times a week after school. At the end of the year his pictures were displayed at an exhibition of children's drawings.

As a rule children tended to be far harsher in their judgement of each of each other than adults, but thanks to principles encouraged in them by the Soviet education system, pupils were also ready to find good points in their comrades' behaviour and emphasise them. On the other hand, they were not prepared to allow anyone to go against the group and to spoil
its reputation. Soviet educationists did not recognise "the problem child". Practically every child, if dealt with individually, sympathetically, and with an understanding of his/her environment could be normal, especially if his/her environment could be improved if it was unsuitable.

Every child was expected to learn to be a good member of the group, and should be treated by the teacher as an individual, with whatever special attention she/he might require. Teachers talked to every child at least twice a month, when she/he would look through his or her marks and notebooks and discuss suggestions for further improvement. During such talks, naturally, other matters would crop up whereby the teacher and pupils would often find themselves discussing such important matters as friendship, how nice it would be if their class was the best one, how to do it, and so forth. In fact, the children would discuss all their intimate problems, and most teachers tried to listen sympathetically to every problem, however small, thus gaining the trust and confidence of pupils. Mere academic qualifications were not enough, a teacher must also be a skilled psychologist, a fund of general knowledge and be up to date in all the latest achievements and musical events in the country, in particular, and the rest of the world in general. Music teachers were expected to spend a certain amount of time each day on briefing and updating themselves, otherwise he or she would be behind the times and the children who read the newspapers and special magazines would be able to upstage them.

Teachers and pupils.

There was a printed syllabus for each subject, covering a year's work, including music. The teachers were expected to set out in detail a weekly plan of how they intended to present each lesson. They were left quite free to present the material as they wished, with the proviso that they completed each term's work in good time.

The Music Curriculum and syllabus allowed a certain amount of time for revision during the year, and was planned with a
view to enabling any normal, average child to master it without difficulty.

The tasks for each term were clearly explained at regular meetings. There were to be no pupils left back in a class for a second year; teachers were expected to achieve a high standard in the quality of their teaching; each child was to be helped to master the syllabus well. Teachers were to be educators and "up bringers", to provide sound character training and academic knowledge. They were able to win their way into the hearts of their pupils by studying them individually and treating them as friends.

Class sizes were limited to twenty five children in year one to year three, and thirty in the fourth to tenth year. Since 1991 fee-paying schools have been established in almost all the major cities, where class sizes are twelve to fifteen.

Children were not allowed to drop subjects, every child was expected to cover the whole prescribed course. The educationalists considered that children were to immature to decide which subjects were necessary to them and that they should follow a course of education which adults in the light of research had found to be the best. It was the duty of the teacher to make subjects interesting to the child, so that she/he was eager to follow and learn.

The system of education demanded that every child completed eight or ten years of compulsory schooling. No skipping from one class to another was allowed, except in very special cases.

Each school had its general plan, which included various activities such as lectures, discussions and suggestions to teachers as to how they could carry out their aims through ordinary lessons, never loosing sight of the fact that a lesson must have a double aim: academic and development of character, and the material studied must be linked to the problems of life itself. Educationalists believed in giving character training and the development of will power, courage, courtesy, together with all the other qualities which go to the making of a balanced person.

At the end of each term a meeting of teachers of all subjects
was held in every school to discuss the results of the term's work. The meeting usually began with a report by the Head of each Department and the Deputy, in which they summed up the term's work, giving in detail the percentages of passes and failures, the names of pupils and teachers with the highest records and those with the worst. After this, the Principal, or an outstanding teacher, would describe methods of teaching, giving concrete examples of how certain difficulties were overcome.

When the discussions began, many teachers would take the floor. They could criticise the Board of Education, the Inspectors, the Principal, in fact they picked out all the weak spots in the work and turned a critical spotlight on them. This criticism was given in a purely constructive, friendly and unattributed way, there was no malice intended. The Principal or the representative of the Board of Education in their summing up of the discussion would accept the criticism in the spirit in which it was meant, and accept justified criticism. The work plan, put forward for the following term, was normally very detailed and comprehensive.

As teachers observed each other's lessons quite frequently, often sitting at the back of the classroom, they all had quite a good view of the school as a whole. They were not only interested in their own subject and their own success, they were all keen on the school as a whole being as near perfect as possible.

The question of discipline throughout the upper classes often cropped up during the discussions at the meetings. Good results from studies were partly due to a high standard of discipline amongst the pupils.

There were two rules, without which teachers could not maintain order. Firstly, no talking while the teacher was explaining, secondly, pupils had to raise their hands when they wished to speak. These two rules were considered as basic common sense, and the children were expected to understand them.

Some teachers complained that they could not achieve the standards of discipline required because the children were so
interested in a subject that they all called out at once, and they did not have the heart to stop them. Other teachers would share their own experience in this matter, saying that they had stopped children from shouting during lessons, explaining plainly that they had too much work to do in order to cover their syllabus. The Principals always emphasised that although our children understood why they must study, and were genuinely interested in an education, they were, nevertheless, only children, and as such they needed guidance and training throughout their school career. The function of a teacher was primarily that of an educator.

In addition to successful teaching and the keeping of a high standard of discipline, all marking books, teaching records and plans were to be kept in good order during the whole year. The teacher should have been an active member of the collective, he or she should have had such a good social influence, that it could be felt throughout the school. This often led to the promotion of the best teachers to the position of Head of Department, Deputy, Principal or Inspector.

Experienced teachers organised an "open" lesson to which teachers of another school would be invited. School Principals tried to make it possible for teachers to be free from time to time for this purpose.

Each district had a pedagogical centre, where there was a room devoted to each subject. Reading material, including records of discussions that took place during the teaching conferences, was kept there in methodical sequence. Music teachers were linked in this way and gained many valuable new ideas in the methods of teaching. Other teachers were linked in a similar way with the teachers of their subjects.

A wall newspaper was created periodically in a school music room by a group of schoolchildren. It was aimed at improving the standard of studies, and usually consisted of three or four articles: on recent major events and developments in culture, analysis of a well-known piece of music, performance or competition, and finally, an article devoted to music lessons and extracurricular activities in the school itself. Fortunately,
there were always good artists in each class who made it attractive to the eye.

On average, each city in the country had over one hundred schools, each with about a thousand pupils on its roll.

In Moscow and St. Petersburg the number of schools exceeded a thousand. All schools were equipped with laboratories, televisions and a library. Music rooms had tape-recorders and relevant records and tapes.

Once a term, each class would be taken by the music teacher to a cinema to watch a film that was relevant to topics studied in the syllabus. Local Boards of Education made arrangements with cinemas in every district to provide special times for groups of schools to see a film together.

Schools also had video-recorders and tapes, but their numbers were limited owing to production difficulties. The Soviet Union was a huge nation with hundreds of thousands of schools and institutes, and there were always shortages of new innovations that could assist teachers. The recent economic and political developments have not improved this situation. The school Principal was always in charge of school purchases, but she/he could only buy all supplies from government houses.

School Principals were named by local School Boards, and Principals in turn selected the teachers.

The internal duties of local School Boards resembled those of most countries, but they were expected to look to higher authorities for the determination of overall policy and practice and had no authority to levy taxes. Each school was guided by a council consisting of parents, teachers and others connected with school life. These councils occupied themselves vigorously with the ongoing activities of the school, uniting with Parent-teacher associations in physical projects, such as cleaning and redecorating classrooms and providing benefits and prerequisites not forthcoming from governmental sources.

School lessons were monitored by inspectors from the local School Board and they visited schools at least once a year. Inspectors interested themselves primarily in modern pedagogical methods and in supervision. They co-operated closely with school
Principals, they did not "rate" teachers, except to recommend awards or special honours for particular tasks well done.

Inspectors were also responsible for organising teaching conferences and courses, where eminent teachers lectured on methods of teaching based on their experience. The conferences also discussed the areas of difficulty experienced in the teaching of certain sections of the syllabus, and ways were found to clear up these problems.

Assessment and text books.

Pupils' progress was monitored by continuous assessment and emphasis was laid on oral answers. A child was expected to stand up in class and give a complete answer on any theme of the subject under discussion, and a mark was given for this answer. There were no "catches" in methods of teaching. A child might only be asked questions on material which had been explained by the teacher and studied in class, he or she was expected to master this material with the help of homework and then be prepared to answer when called to do so in class.

There were no tests in music, the subject "Music" was included in a certificate, awarded on completion of eight classes of study.

During all their years of studies pupils had some homework, which normally tended to be creative. The teacher could ask the pupils to listen to new music at home, or wherever they could, and then to discuss this music in the class. It was essential for the teacher to consider different opinions and to find the right words to evaluate varied music, in order to develop pupils' interest in true art.

School libraries provided pupils with free textbooks and books about composers and performers written specially for children. The main textbook on Music was written in accordance with the requirements of the Music Curriculum, and was entitled "Music" (11). There were text books under this title for each year of studies. Along with musical theory and exercises the
textbook "Music" included pictures of composers, performers, musical instruments, and drawings related to pieces for listening and appraising that helped to understand the structure and character of music studied.

Music in all secondary schools is now being taught according to the new Music Curriculum, and new methods of teaching continue to be developed. The teachers try to give children a sound academic knowledge and to develop in them a real love of music.

The distinguished music teacher Nadezhda Grodenskaya has written in one of her books: "...we should teach children to appreciate not any music, but only good music of the type which makes one generate warm, positive feelings, optimism and a sense of wellbeing." (12)
CHAPTER FIVE: SCHOOLS OF MUSIC
HISTORICAL BACKGROUND TO MUSIC STUDIES

The first Russian School of Music was established in St. Petersburg in 1862 on the initiative of the Russian composer Mili Balakirev (1837-1910). The lessons were free of charge and aimed to give musical education to talented young people from poor families.

Russian composers were influenced by the democratic and revolutionary ideas which were popular in Russia during the second half of the 19th century and onwards. Many eminent composers such as P.Tchaikovsky (1840-93), N.Rimsky-Korsakov (1844-1908), S.Taneev (1856-1915), A.Glazunov (1865-1936) and A.Rubenstein (1829-1894) strove to develop musical education in Russia and make it available to ordinary people. Their activities helped to persuade the government and the more wealthy music lovers to finance the setting up of the State Conservatories and Schools of Music.

Russian composers worked in both fields of composition and education. They taught composition in conservatories in order to ensure the continuation of the best traditions of Russian music. They regarded it as their duty to educate a new generation of composers and highly-qualified musicians. These close links between distinguished composers and educationalists marked the difference between Russia and other countries. Owing to these remarkable traditions, Russian music and culture, especially in the 19th and 20th centuries, became world renowned.

By 1916, there were five conservatories and twenty five Schools of Music in Russia. They were set up not only in Moscow and St. Petersburg, but also in Kiev, Odessa and Saratov.(1) After the October 1917 Revolution the number of music schools continued to increase. Their aim was to encourage children to learn to play musical instruments and to provide appropriate training for those wishing to take studies in Colleges of Music.
Colleges of Music were considered as the second stage of musical education and the link between Schools of Music and Conservatories. The number of Colleges of Music and Music Schools continued to grow during the 1920s. At the beginning of the 1930s studies in Schools of Music were increased from four to seven years.

Special music schools were attached to some of the leading Conservatories. Pupils studied in these special music schools on a full board basis for ten years; the majority of them then continued their studies at the Conservatories.

The number of music schools continued to increase after the Second World War. In the 1960s, there were more than 4,500 music schools in the Soviet Union (with 52,000 teachers and 750,000 pupils) and by the 1980s this figure had reached about seven thousand. (2)

The main objectives of musical education in all schools of music were to:

a. develop an interest and knowledge of classical music;

b. instrumental tuition;

c. develop musical activities through the study of the theory of music and musical literature.

Therefore, the main subjects taught in music schools were: instrumental tuition, theory and solfeggio (ital)*, musical literature, choral singing, performing in orchestra and ensemble.

Learning to play an instrument was regarded by both teachers and pupils as one of the main subjects of the National Curriculum for Schools of Music, which arranged two 45-minute individual instrumental lessons a week for every pupil.

Pupils who learned string or wind instruments were also taught piano for half an hour a week.

* Singing the notes.
Along with playing an instrument pupils also studied choral singing and solfeggio. Solfeggio was studied jointly with the theory of music. Pupils studied solfeggio together with choral from the first year of music school studies. Because solfeggio was considered a highly complex subject, there was a weekly lesson of not less than 70 minutes.

Musical literature was studied during the final four years and also for 70 minutes a week. At first pupils were introduced to various musical genres and elements. During the second year they studied the major works of 17-19th century west European composers. They listened to the music and discussed its peculiarities and the distinctive features of the works of the various composers. Music by Russian composers of the 18-19th centuries was studied during the following year, and a survey of works by contemporary Russian composers concluded the course of musical literature.

There were special textbooks on musical literature and solfeggio designed for each academic year. After the material had been explained and discussed in the class, each pupil was expected to go through it once again at home.

At the teachers' discretion any student could be called out in the class during a subsequent lesson and would be expected to describe fully an example of music studied or to answer questions on theory, solfeggio and musical literature. Marks were given for each answer and, similar to the procedure in comprehensive schools, there was an end of term test.

The end of term test on musical literature was often held in the form of a game. Extracts from various works were performed by the teacher. Pupils were expected to identify and to write down the name of the composer and the piece of music performed.

All music schools also had a senior and junior choir. Pupils who did not play in a brass band or string orchestra (e.g. pupils
from the piano department), according to the Curriculum for music schools, were to study choral singing. First and second year pupils, grade 1-2 and 7-8 years of age, sang in the junior choir, whereas pupils aged 9 to 14 (grades 3-6) attended the senior choir. Choir singing was not included in the Curriculum for the final year of studies (grade 7 for piano departments) as graduates were preparing for their final examinations in instrument playing, solfeggio and musical literature.(4)

Both the senior and junior choirs were divided into groups with 8 to 12 pupils in each. Each group had two 45-minute lessons a week. Weekly lessons and the group method of teaching provided teachers with the opportunity to pay individual attention to each child. Teachers tried to develop the important components of choral singing, including diction and an ear for music. This was essential, especially for performing songs with several parts. Joint choral rehearsals were held once a month and usually on Sunday. It was the only way to gather all the pupils together because of the two-shift system of study in secondary schools. In Britain the school hours are the same in all schools; the majority of secondary schools in Russia had to arrange their timetables into two shifts because of a shortage of schools, especially in highly-populated cities. Consequently music schools also had to adopt a two-shift system of study.

The duration of study varied between departments; pupils who studied piano or string instruments studied for seven years. They could begin at the age of 7-8 and complete their studies simultaneously with the completion of their eight years of study in a secondary school (their educational qualifications were approximately equal to the British G.C.S.E.).

Students who learned woodwind, brass instruments, accordion and bayan* studied for five years. They could not commence their studies until reaching the age of nine years as it was difficult for younger children to handle these instruments.

* Russian national instrument similar to the accordion.
Pupils who learned string, woodwind/brass instruments, accordéon and bayan had also a two-hour orchestra lesson a week. The teachers of strings, brass and woodwind instruments supervised the study of pieces to be played by pupils in a brass band or string orchestra. A certain amount of time during an instrumental lesson was devoted to practising with parts. On Sundays, when choirs and orchestras got together, they rehearsed for school concerts, open days, competitions, etc. The senior and junior choirs provided alternate concerts or arranged a programme in which each choir was responsible for one half of it. A concert programme that included each choir reached a much wider circle of interested parents and friends.

Participation in a choir or in an orchestra provided pupils with a splendid opportunity to gain confidence in performing on a stage, and their parents had the pleasure of seeing their children participating in concerts.

ADMISSION AND PREPARATORY CLASSES

Every spring term music school teachers would visit secondary schools to encourage pupils to enrol in a music school and learn to play an instrument. They informed pupils about the activities of a music school, demonstrated instruments and, to give further encouragement, pupils from a music school performed very expressive pieces on various instruments.

Teachers from music schools also attended parent evenings to explain about the benefits of a musical education for children. Parents frequently hesitated as the fees (in the case of piano or accordéon study) were high, at seventeen roubles for twenty four lessons of instrumental playing, theory and history of music a month, which was about 8% of an average monthly salary. Also instruments were expensive, so they felt it would be a waste of money should their child prove to have no talent for music.
In this case, teachers would suggest that their children could perhaps study string, woodwind or brass instruments with very reasonable, almost symbolic fees of five roubles for 24 lessons a month. Yet pupils in music schools, regardless of their chosen instrument, also studied the theory of music and musical literature, and had orchestra, choir and ensemble lessons without any additional fees.

If parents were still hesitating about purchasing an instrument at the beginning of studies, teachers would suggest that pupils could borrow instruments belonging to the music school. In the case of learning piano, for a very modest fee, they could come to a music school to practice.

Music school teachers visited every school in their area twice a term to talk to pupils and parents. The Deputy Head of each music school prepared the timetable, allocating 2-3 teachers to each secondary school. There were usually 1-2 music schools for every 5-7 secondary schools in each city district.

Music school teachers had to do all this promotional work during their free time, and not all felt very enthusiastic about it. Most of them did not like having to persuade people, arguing that those really interested in giving proper aesthetic education to their children would come to a music school on their own initiative. They believed that putting up posters in secondary schools would be sufficient for advertising the availability of studies in music schools.

The researcher could see from her own experience that those who came to music school on their own initiative were more determined to overcome all difficulties. Approximately 10% of pupils gave up their studies during each academic year, the majority of them were those who had been persuaded to take up studies. On the other hand, a fair number of pupils who came to music schools as a result of promotion, did
reasonably well. To ensure a sufficient number of pupils enrolled and to replace those who gave up their studies Heads of all music schools constantly insisted on undertaking regular promotional work.

All music schools also advertised studies in their preparatory classes. Weekly two-hour sessions of singing and ear-training in the form of musical games, and individual instrumental lessons for half an hour a week were designed to develop musical abilities and an interest in musical activities.

After one year it was quite clear to parents whether or not it was worthwhile to continue musical studies. If the ability and interest were there, parents were usually prepared to help their children to study in both music and secondary schools simultaneously.

In some cases, preparatory class pupils showed very modest musical abilities, but their parents were determined to give their children a good all-round education. They wanted them to start with the preparatory class, to introduce them to musical studies, and then to guide them during their years of study in a school of music.

THE AIMS AND METHODS OF TEACHING

The majority of pupils attending music schools were seeking to make music their chief interest in life. It was their hope and wish to continue their studies in Colleges of Music and then, hopefully, in Conservatories or at pedagogical institutes. The majority of pupils wanted to become teachers of an instrument and their studies were wholly oriented towards this objective.

In reality not all of them were to become professional musicians. Only the more talented and determined could accept the high level of competition to study in Colleges of Music or Conservatories.

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However, graduates of music schools who then chose different professions and careers often continued their musical activities as amateurs, playing in orchestras and bands or purely for their own pleasure at home.

Many of the researcher's former students who entered other careers, expressed their appreciation of how much their studies in music school helped them to develop other abilities, qualities and culture. Many of them considered their achievements in life as a direct result of the previous intensive studies in both music and comprehensive schools. To have four to seven lessons a week in a music school, in addition to the normal daily school hours, demanded a lot of concentration and an ability to work hard. It also meant a lot of homework, as pupils had to be prepared for their next lesson in all subjects, i.e. instrumental, theory, musical literature and orchestra or choir. This rather hectic and demanding school life helped to develop not only professional knowledge, but a sense of responsibility and determination.

One of the most important matters in teaching was the choice of teaching material for pupils. In instrumental classes teachers avoided the use of the same repertoire for all pupils and tried to choose pieces and technical exercises which took into consideration their pupils' particular needs.

Piano pupils with a small finger span were not given work which contained a number of stretches, but they had exercises calculated to increase the span, followed by pieces bearing on this point in practical and musical form.

Instrumental lessons in Russia lasted for 45 minutes, twice weekly. This time was used variably according to the needs of the individual student.

Technical matters were usually dealt with first, then studies (etudes), pieces and finally sight reading. Some instrumental
teachers found it difficult to fit sight-reading into the lesson, especially when preparing pupils for concerts or examinations. As a result, sight-reading was often neglected and pupils could not sight-read sufficiently even after completion of music school.

An important method of teaching was to go through the whole student programme during a lesson. With more advanced students one or two pieces could be left out or taken alternately. However, the pupil was not left too long without any guidance or criticism of any part of his/her work.

Anything new had to be thoroughly understood before the pupil was left to practice alone. Elementary pupils were often helped by listening to their new work and they often needed more demonstration than older and more experienced pupils.

Some method books considered it undesirable for teachers to play new pieces to their pupils.

However, as the researcher and other teachers knew from their own experience, pupils mastered the piece with more comprehension after listening to and discussing the particular features of it. The best results were also achieved by those teachers who gave definite instructions on how to practice, and frequently questioned their pupils to find out whether they followed the recommended methods.

The most experienced teachers explained to pupils that to really concentrate on practice was hard work, but the end result was well worth the effort. Slow practice was always desirable, and in the early stages absolutely essential. Pupils should give themselves time to grasp all details; speed was not essential at this stage. A good rule was that the speed at which a piece was played should not be faster than that at which the most troublesome passage in it can be performed.
It was regarded as an error of judgement to brand a child as utterly unmusical. If there appeared to be any indication of musical sensibility, teachers were encouraged to nurture the seed with great care.

Methods of teaching considered that it was necessary and very important to create a good impression at the first encounter with the pupil. Once the pupil finds that she/he is kindly treated and that, instead of being criticised for making mistakes, she/he is shown how to overcome and avoid them, this prevented the pupils from becoming nervous. The best results could be achieved if the pupil felt that the teacher wanted to help.

It was the policy of music schools to develop every child's musical ability. The Department of Education and Culture in city councils encouraged music schools to provide mass musical education for everyone, even the less gifted child in order to develop a high level of culture in society. (5)

Nothing outstanding was expected from ordinary pupils. They learned the minimum required by the Curriculum for music school and teachers tried to make the lessons both interesting and cheerful.

Shyness amongst pupils was a considerable source of worry for teachers. Teachers who spent a little time chatting about matters other than music, in which the pupil might be interested, found that it was often more useful in breaking down nervous tension and created a bond between pupil and teacher.

The researcher and most of her colleagues in the music school tried to ascertain what other interests the pupils had and to maintain a friendly atmosphere throughout their years of study. Extra-curricular activities, such as external and internal concerts also provided many opportunities for close contact with pupils and their parents.
At the same time, it was essential to insist on regular practice. Teachers tried to convince pupils that missing practice for a day or two and then trying to make up for it by extended practice later was counter productive. Regular practice was considered as the only way to make progress.

It was recommended that parents supervise their child's practice providing their doing so helped the pupil to overcome difficulties. Merely having someone sitting in the room to see that the pupil spent the allocated time at the instrument was considered pointless, as usually the pupils would not work without some compulsion. What she/he did because she/he was forced to would be of little value. Unwilling work rarely produced good results. Supervision of practice was recommended to a certain extent, and certainly in the case of beginners.

Whatever the pupil's general practice might be, it was always wise, when giving the pupil new work to do, to take him/her through the lesson before she/he began to study it. Both instrumental teachers and those of theory of music pointed out areas of practice, so that pupils were given some basis to work on. Occasionally they were given a new instrumental piece to prepare entirely without help, to put them on their mettle - a scenario which often produced surprisingly good results.

Instrumental teachers have always regarded a player's technique as a means of expressing himself/herself in a rendering. Teachers did not expect their pupils to develop technical ability just by accident, from their pieces. To obtain the technique and command of an instrument pupils were required to study carefully and thoughtfully scales, common and broken chords, arpeggios and studies - études (pieces combining various technical exercises). The better a player's technique was the better she/he was able to master a piece. The more talented the pupil, the more purely technical work she/he had to be given, so that she/he had the opportunity to develop her/his technique to the highest standard possible, so enabling the fullest use
to be made of his/her gift as an interpreter of music.

It was useful to explain to pupils that however great a gift a person may have as an artist or musician, it is essential to study the technical details of that particular art.

The would-be portraitist makes innumerable studies of hands, faces, arms etc. so that when the time comes to paint the complete picture, the artist knows exactly how to set about the rendering of every detail. Similarly, the would-be musician must study the technical side of musical art, so that whatever point of technique occurs in any piece the musician performs, it can be rendered effectively. Teachers have always persuaded their pupils to practice technical matters slowly and with utmost concentration, ensuring the conscious mind absorbed it. By constant, exact and careful repetition of a particular action, mastery was gradually acquired, and control passed to the subconscious, leaving the conscious free to think of interpretation.

Experienced teachers emphasised this connection between technique and performance as a fundamental part of the art of music, leading to the improvement of the musical contribution of the individual. Methods of teaching considered that the teacher's job was to 'spiritualize' the task side of the art, so that it led to greater sincerity rather than technical perfection only. Lessons were to be an adventure, not merely the parade ground. To succeed in technical study it was vital to make clear to children the relationship between the task and the enjoyment of music and so stimulate the will to learn. It was also vital not to create wrong impressions of music as a series of hard tasks, but to present it as multi-sided cultural experience, a means of achieving self-expression and an opportunity for social activity, the value of which is greatly enhanced by the knowledge which can be achieved with the necessary determination.
A number of children were inclined to be fundamentally lazy, and one also met the type who one knew could do well, but for some reason or other did not. With such there were generally two methods to be adopted. One was to be strict, giving censure in good measure as often as it might seem necessary. On the other hand, some children always seemed to need a definite incentive to make them do the best they were capable of. In these cases, taking part in school concerts and parents’ evenings was generally a good thing. If the pupil knew that she/he had a definite goal to aim at, it often stimulated him/her into doing really good work.

The giving of praise was also very helpful. The child who was told in front of his parents that he had done really good work, would generally be spurred on to try and do better still.

Pupils who experienced nervousness when playing or singing before others were encouraged to perform before each other on every possible occasion. Teachers also tried to convince them to shut out of their minds thoughts about people watching and to lose themselves in the music.

Diligent practice and self control provided the certainty of technical mastery. It was also proved helpful when the researcher advised pupils of a well-known fact that some of the greatest public performers were terribly nervous before going on the platform - far more nervous than the average listener could imagine. Yet this nervousness was not apparent in their playing to the slightest degree. It was overcome simply by the exercise of will-power.(6)

CONCERTS AND COMPETITIONS

As soon as pupils were old enough and intelligent enough, they were urged by their teachers, both instrumental and those of theory of music, to attend concerts. Teachers would always in advance give a little informative chat, first about what the
pupils were going to hear, and secondly, about how listening to live music performed by masters helped to broaden the students' musical and cultural ideas, making them more critical of their own performances.

All the city philharmonic orchestras prepared special programmes on classical and modern music for pupils of different age groups. Pieces were always carefully selected, and in addition, short and interesting talks from the stage by specialists about the music performed, preceded every piece.

Concerts for pupils were held in city concert halls once a term on a convenient weekend. Tickets were very reasonably priced and the majority of pupils attended these concerts regularly, accompanied by their parents and/or a teacher from a school of music.

The researcher can say from her own experience that very interesting discussions on music and the way of performing developed between teachers and pupils after the performance. It could also stimulate the pupils interest in studies and help to maintain a creative and friendly atmosphere between pupil and teacher.

One of the most important and highly appreciated qualities of a teacher was the ability to produce and stimulate the will to learn. The love of emulating others was considered as the first stimulant of the will to learn.

Instrumental teachers arranged competitions between pupils with prizes to be won (mainly music books).

Competitions in the performing of parts were arranged between pupils in school orchestras and choirs. Competitions in theory of music and music literature were also popular among the pupils.

All these competitions were held once or twice a year in
each music school and in the presence of parents.

Winners of internal competitions from each school took part every year during March, in competitions between music schools from all over the city, when orchestras, choirs and players of different instruments competed. These competitions proved to be a great stimulus for pupils and enjoyable concerts for their parents.

As pupils had 4 to 7 hours of music lessons a week in music schools and numerous additional rehearsals before the competitions, the standard of playing was very high. Various internal concerts were held in each music school every term to display the achievements of the pupils.

Instrumental teachers normally taught ten to fifteen pupils and each of them had individual lessons twice a week. At the end of term instrumental teachers invited parents to come to the music school. They discussed the achievements and faults of their children, followed by a small concert in which all students performed two pieces from the repertoire they had recently learned.

Once a year internal departmental concerts took place. Piano, string, woodwind and brass wind departments presented their best students to the audience, which consisted largely of their parents and friends. The audience always gave a warm reception to these concerts, as teachers of each department invariably chose a very interesting repertoire and tried to achieve the best possible academic standard of performance. The repertoire was designed to have a wide appeal and was comprised of pieces from different periods and cultures, including pieces by modern composers. These concerts inspired pupils and helped to overcome possible difficulties in future studies. It was also important that parents should enjoy listening to their children performing on the stage. It helped parents to appreciate the results of musical education and to encourage their children with daily
practice at home.

Experienced teachers tried to encourage pupils with modest musical abilities to take part in concerts. Most teachers were sensible in their methods and tried to discover things to praise rather than matters to criticise, to reward rather than to reprove. This did not imply a lowering of standards, but rather a means of getting closer to the pupils, building bridges and patiently helping pupils with difficult pieces, giving pupils a sense of achievement by returning to a previous stage to compare how much better they then were.

EXAMINATIONS

A very high standard of performance was set in music schools not only for those pupils who were taking part in competitions, but also for regular examinations for all grades.

Pupils were encouraged to be more self critical and discontented with their performance. Teachers tried to convince them that the most successful person was the one who, having done something really well, can still see possibilities of greater improvement.

Examination boards were formed by the Head of each school and consisted of the Head of Department and two or three senior teachers. For instance, the piano department examination board included the Head of the piano department and two or three experienced piano teachers.

The Department of Theory of Music had their own examination board for assessing pupils.

External examiners from local Colleges of Music were in charge of examination boards only in the case of final examinations. Grade 7 was the final one for those studying piano and string instruments. Pupils learning accordion, woodwind
or brass instruments finished with grade five.

When pupils were taking a succession of examinations, e.g. instrument, solfeggio and musical literature there were intervals of a few days between each test.

Every pupil had several rehearsals with their instrumental teacher in the school hall before taking examinations in performing. No examination was ever attempted until the pupil had reached a standard of performance well above that required in the examination. Otherwise, there were no reserves to allow for nervousness. In particular, teachers tried to master the technical standard of the examination, or a bad performance was almost inevitable. If the pupil could only just manage to give a satisfactory performance under no stress conditions, it was reasonable to assume that during an examination in the school hall the pupil would be stressed and give an unsatisfactory performance.

As all examinations were normally held in a hall of a music school, everybody who wished was able to be present.

Teachers of the department concerned were always present at the examinations. They were listening to the performances of their pupils and those of other teachers. This was always useful for judging the standard already achieved by pupils and for planning future work.

All instrumental teachers were free to select pieces for their students' examinations. The number of pieces required was set in the National Curriculum for music schools: two pieces for the Winter examination, at the end of term, in December, and three pieces for the Spring examination held in April or May. On the completion of their music school education, graduates were to perform a programme consisting of five items. The National Curriculum specified the types of pieces to be performed by a student. The programme was to include: a study (étude),
a piece of polyphonic texture, one movement of a sonata, and two pieces of a different character.

Unlike the British tradition of having examination pieces every five years, the Russian system was more flexible. Teachers had unlimited choice in devising examination programmes suitable for each individual.

The examination programme was set to a required level, but it was not a problem for teachers to grade pieces they had chosen, since all teachers in music schools were professionally trained music specialists. To help young teachers with choosing a repertoire of an appropriate level, there were also numerous music books of graded pieces.

From the researcher's point of view, the tradition of examination pieces in Britain limits both teachers' and students' choice. Pupils are unable to choose music which suits their nature and which helps them to express themselves fully.

Playing scales, arpeggios, common and broken chords was itself the subject of a separate test in Russian schools of music. There was a list of scales established in the National Music Curriculum for each grade. This test was called a "Technical Test" and was held once a year. The technical test also included two etudes of a different kind and pupils could choose and learn any etudes from amongst those of an appropriate level.

Examinations in instrument playing in Britain combine a technical test with performance of a programme of pieces. The researcher believes that this way is more beneficial for students, as they can avoid the pressures of taking an extra test.
Theory and an ear test formed separate examinations in Russian music schools and were held at the end of the school year, in May. The test had two parts, written and oral. The questions for both parts were set by teachers of theory of music in each music school and were based on the requirements of the National Curriculum for music schools. However, questions for the theory of music examination could differ slightly from school to school. Teachers in each school of music set about 90 questions for this examination which included both parts of the test, written and oral.

Test question papers were given out to pupils three-four months before the examination, so that pupils knew exactly what to expect. They would prepare answers for these questions at home, with occasional checks of their work by the teachers of theory of music during the weekly lessons. Students were to prepare answers to all questions in order to master all material designed for their year of study.

The theory examination usually started with the pupils drawing a number out of a box which related to a test sheet containing nine or ten questions. Pupils sat this examination in groups of five. A draw was held in each group, and as a result, every student had a sheet of paper with nine different questions to answer.

The researcher thinks that the way of conducting the theory examination in Britain is more comprehensive. Students do not know exactly what questions to expect. Therefore, they can use the knowledge they have gained more flexibly and are not afraid of unexpected questions.

The examination board, as for all other tests, was made up of teachers from the school of music concerned. Immediately after the examination the teachers met to adjudicate, and the results were known to pupils the same day. The marks for the examinations were like those in secondary schools and graded from 2 to 5. Two was a mark of failure and five was for
excellence.

Teachers not only considered the pupils' examination results when discussing the marks, but also took into consideration their achievements during the last academic year.

The theory of music examinations, like all other examinations, was obligatory and had to be taken every year. Those students who failed could not proceed with their studies in a school of music and another examination resit date would be arranged.

There were no examination fees as government subsidies covered all expenses. Examination failure rates were very low—perhaps one or two out of every hundred students, as most of them were well prepared. They had two theory lessons a week in schools of music, in small groups of just 5 to 10 students. Such small class sizes meant that pupils had almost individual tuition, and in addition they had very demanding homework.

The students who failed their examinations were normally those who attended lessons irregularly and failed to do their homework to a satisfactory standard.

Thanks to the efforts of teachers and parents most of those who failed did try to work harder in order to improve.

At the end of the summer holiday teachers, of their own free will and without payment, would offer extra lessons to those who failed and were preparing for re-examinations. All teachers in the school of music where the researcher was Head of Department, as well as teachers from other schools, were extremely dedicated to their profession. Very often they gave their time and effort freely in order to help their pupils to become achievers.
PROBLEM PUPILS AND DEPARTMENTAL MEETINGS

During monthly departmental meetings teachers would name pupils who, as they anticipated, could fail to finish the term successfully because of a poor attendance record.

Approximately 5% to 8% of pupils occasionally missed lessons despite the fact that their fees were paid regularly by their parents. As both parents usually worked, they were often unaware that their children were missing lessons.

The majority of children successfully combined studies in both schools, keeping strictly to timetables and their teachers' and parents' instructions. The departmental discussions helped teachers to establish ways to overcome the laziness of certain pupils and to develop their interest in studies. One of the solutions to this problem was by permanent personal contacts between teachers and parents. Teachers tried to be in contact at least once a week with parents of a "problem" pupil. They not only informed parents about their child's attendances, but tried to outline the objectives to be achieved by the next lesson and the desirable way of practising at home. All these personal contacts were in addition to parents' meetings and concerts for parents held at the end of each term.

The monthly departmental meetings also included the presentation of research by teachers. Teachers in schools of music, irrespective of their years of experience, were expected to continue research on culture, education or methods of teaching.

As one whose work was to visit teachers in their classroom, it was interesting to note that even very successful and skilful music teachers were permanently mindful of new projects.
The Russian educationist A. Sukhomlinski (1918-70) considered music education as "the tool" whereby the more complete art of living could be achieved. His followers, including the composer D. Kabalevsky, called upon teachers to see education in music as education through music.

The successful guide forgets to be a teacher, but becomes instead a leader in an entrancing experience, the person who holds the key to unlock all those joyous musical reactions which are normal responses to a musical stimulus. "...We should begin our lessons in the spirit and love of beauty and it should be continued and ended in this atmosphere. It is not the lesson that matters so much as the experience enjoyed in the lesson".(7)

The leading musicians argued that it would be wrong to insert themselves as teachers between the stimulus and the recipient. Teachers should rather become the channel guiding the flow of inspiration in the best possible way. Only interest and inspiration could enhance a pupil's willingness to study.

For example, experienced teachers of theory of music and musical literature aspired to avoid the inherent dangers of lecturing and to conduct the lesson in the form of a discussion with questions and answers. Questions could change the course of the whole lesson if teachers found that pupils did not know some facts. Lessons were planned for each week, but the varying abilities of pupils determined how much progress could be achieved.

Experienced teachers tried to make their groups work hard, whilst they themselves merely supervised. Too often one could see newly qualified teachers working under great pressure yet generating little effort in return from their pupils. To avoid this, it was necessary always to remember that the group which sits quietly is not necessarily a working group. The attention of the child could easily wander off whilst still appearing to be very much attentive in the class. By talking simply and
quietly, by giving the group the opportunity of doing things and asking questions that required bright and crisp answers, teachers create a good working atmosphere in the class.

It was also essential to develop a spirit of competitiveness, enabling listeners to become participants as much as possible. It often meant that teachers should let the music speak for itself.

The test of the successful teacher was the love that was inspired in the children for the subject taught. Teachers were continually advancing towards better ways of doing things therefore the technique of teaching was never static. The true test of the success of the method was the musical response of the pupils.

The majority of Theory of Music teachers and those who taught musical literature were also very qualified on the piano. They were able to perform various extracts from music studied and turned to classroom devices only to introduce orchestral or vocal pieces in their entirety in order to emphasise their particular features.

**TEACHERS' COURSES AND CONFERENCES**

Teachers' refresher courses, during which improved teaching methods were explained and demonstrated, took place once a year. Courses for teachers of all instruments, theory, choir and orchestra, were well established and taught by leading musicians from Colleges of Music and Conservatories. Every teacher was required to attend such a course once every several years. They usually lasted for two weeks during normal school terms and hours.

Two or three teachers of the same subject of each school formed groups of 20 to 25 to familiarise themselves with new and advanced methods of teaching.
Apart from refresher courses, conferences on methods of teaching were held every year during the Winter and Spring half terms. All teachers were expected to be present at these conferences which were held in the major conference halls of the cities. Each city had on average of 7 to 12 music schools with 40 to 80 teachers in each of them. The number of music schools and teachers in capital cities such as Moscow, St.Petersburg and Kiev was considerably higher. Half-term conferences which normally lasted 2 to 3 days, brought together about one thousand teachers and gave them the opportunity to discuss all sorts of matters. Discussions centred mainly on the development of the National Curriculum for music schools.

During the conference specialists of each subject would also gather separately to discuss the ways of achieving the best possible results in more complex parts of the National Curriculum. All teachers had the opportunity to express their opinions and very often criticised aspects of the National Curriculum.

Instrumental teachers often argued that two tests a year for pupils, in Winter and Spring, should be reduced to one.

Material in Theory of Music, set in the National Curriculum, was often considered by the teachers as too complex for the average pupil. The most common suggestion was to have a more flexible National Curriculum that suited pupils who studied purely to develop their cultural background and those who wanted to have a professional career in music. It was the desire of many teachers that the National Curriculum should establish minimum and maximum requirements. This would provide teachers with the opportunity to approach every student individually and make studies more interesting for all of them.

Though a lot of constructive suggestions were discussed during these teaching conferences, only a selection of them would be implemented and incorporated in the National curriculum.
A special committee within the Ministry of Culture was responsible for developing the National Curriculum for music schools. It included eminent musicians and educators, but the majority were teachers from the conservatories. They often considered the school of music only as the first stage of a professional music education and elaborated the National Curriculum for schools accordingly.

However, the increasing number of music schools and the modest fees made them, virtually, available to everyone, even children with modest musical abilities. The requirements of the professionally oriented Music Curriculum were very often too complex for such pupils, many of whom gave up after just three or four years of studies. The problem had existed for many years, but the National Curriculum for schools of music remained the responsibility of specialists from the higher echelons of musical education, who were unable to comprehend the changes that had turned schools from professional to general musical education. Instead of establishing the minimum and maximum requirements for pupils of different abilities, the National Curriculum was simply extended. It remained as it was originally designed, a Curriculum for professional education.

The researcher and the majority of other teachers from music schools were entirely against this policy. However, despite discussions and representations to higher levels, nothing changed and music schools continued to lose those pupils who found it too difficult to achieve the high standards required by the National Curriculum for schools of music.

In Britain there tends to be contact and discussion between government and teachers' conferences, whereas in Russia officials from the senior Departments of the Ministry of Culture do not generally visit these conferences or enter into any discussions. The only possible way to contact them was by correspondence and one had to be very lucky indeed to receive a reply, and even luckier to have a teachers conference resolution adopted.
SCHOOLS OF MUSIC AND RECENT DEVELOPMENTS

Economic difficulties in the 1990s changed parent attitudes towards musical education. Many families had to think more of how to survive hardship rather than of all-round education for their children. Although fees in music schools have not been increased significantly, it is getting more difficult to enrol sufficient numbers of pupils. Because of the current very low wages and hyperinflation, many families cannot afford to pay even modest fees.

The majority of music schools in the cities have managed to continue, but with fewer numbers of pupils.

Despite cuts in education and a lot of controversy about the political and economic issues in society, the teachers' attitude towards the aims and objective of musical education remains the same.

Teachers' conferences continue to be held regularly, along with teachers' refresher courses. Experienced teachers in various subjects are often prepared to run these courses on a voluntary basis and without pay. They still feel enthusiastic about maintaining a high level of music education in the country and, as it was many years before, still give their time freely in order to prepare their pupils for concerts and examinations at the highest possible level.

The Department of Education and Culture continues to arrange competitions between music schools every year. To encourage teachers and pupils to work hard for it, they find money from local budgets to present as rewards to both students and their teachers for the best results in competitions.

For many years the official policy was to convince people that deeds and respect counted more than money. The new market economy and the wish to provide financial support to the best
pupils and teachers has changed attitudes.

Numerous internal and external concerts by pupils also continue to be an important part of music school life. Teachers are still encouraging pupils to take part in them. They try to explain the value of these concerts for the promotion of culture in this everchanging and difficult time.

The Programme of Studies in Schools of Music has not changed. The National Curriculum for music schools, as it was in previous years, sets four lessons a week for younger pupils (two lessons of instrumental playing, one lesson of oral teaching and one of choral singing), and seven lessons a week for students in the upper classes. Lessons on musical literature, playing in ensemble and in orchestra are combined with those studies areas, before they form the programme for the four final years at a school of music.

Each pupil, during seven years of study has 504 lessons of instrumental playing (2 lessons a week x 36 weeks x 7 years), and 396 lessons of theory and solfeggio. Overall, pupils in schools of music have about 1500 lessons by contrast with 250 music lessons in secondary schools, where pupils have only one lesson a week.

The number of music schools and pupils still remains quite high compared to that in other countries. Such a high number of professionally-trained schools of music graduates creates a high level of competition at the entrance examinations for Colleges of Music. As a result Russia perhaps has a greater number of highly-qualified musicians, teachers and performers than any other country in the world.
CHAPTER SIX: TEACHER TRAINING
A HISTORICAL BACKGROUND

As far back as 988, when the Russian church was officially converted to Greek Orthodoxy, Vladimir, Metropolitan of Kiev, had advocated some form of formal elementary education. In 1028, Prince Yaroslav the Wise, the greatest ruler in the Kievan period, sent to Novgorod a request for 300 children's books. Schools and institutes, however, were not introduced into southern Russia until the end of the 16th century.

Of the music of the Scythians, Sarmatians and other forebears of the Russians, we know nothing except that it did exist. Plutarch in his "Ethica", mentions that long before his time hyperborean priests visited Delos, bringing with them flutes, fifes, and zithers. Elsewhere he refers to Scythian instruments made of bone or wood. A second - century A.D. dictionary, the work of the grammarian Julius Polydeuces, mentions a Scythian harp or lute with five strings, and also flutes made of the bones of eagles and kites.

Several Greek historians, quoted in Karamzin's History of the Russian State, say that at the end of the sixth century A.D. the Greeks, at war with their northern neighbours, captured three men who were carrying not weapons, but simply zithers (i.e. gusli, the Slavonic equivalent of the zither). They explained that they were Slavs, had come from the far end of the Western ocean (i.e. the Baltic), and were not soldiers, but just musicians.

In the tenth century, at Byzantium, the Emperor Constantine Porphyrogenitus had in his service Slavonic players, whose duty it was to attend the theatre whenever public games took place. These, after the Hyperborean priests who visited Delos, must have been the very earliest ambassadors of Russian music in other countries.
At that time, there existed typically national Russian instruments, different from those in use elsewhere, that came to be imported. And while foreign influences were beginning to make themselves felt, native music continued to pursue its own course.

But, during all these centuries and long after, no art forms, even rudimentary, seem to have evolved from the folk-music. Art forms, in proportion as they appeared, were imports from abroad.

Russia, until the twelfth century, consisted of a number of independent, democratic states, each of them ruled by a Kniaz (i.e. duke, or prince). The most important and most civilized of these was Kiev, whose history begins in the ninth century. It was then that musical notation was first imported into Russia, together with Byzantine church music. In 1169, Kiev was plundered and practically destroyed. Novgorod then became the centre of civilization. The Novgorod period laid the foundations of a national Russian culture. Its legends and ballads tell of many heroes who included musicianship among their superhuman gifts. One was Vasily Buslaev of whom it was said: "When he reached the age of seven, his loving mother had him educated. He studied letters and sciences, learned to write with a pen and to sing church music. And today you would find in all Novgorod no singer comparable to him."(1) This Buslaev was no mere creature of legend. He existed in actual fact, and in 1171 was burgomaster of Novgorod.

Then there was Sadko, whose story Rimsky-Korsakov evoked in a tone-poem, and later in an opera. The legend says that he was a rich merchant, and also a professional singer and player of the gusli, who one day was thrown into the sea as a sacrifice to the King of ocean, in whose realm, he had, thanks to his musical skill, wonderful adventures. Sadko, too, actually existed. He was a merchant and minstrel. It is recorded that in 1167 he built a stone church and dedicated it to St. Vasily
Dobrynia Nikitich, whose name appears in many folk-ballads, lived in the late tenth century. He was a counsellor of Duke Vladimir of Kiev, became burgomaster of Novgorod, and won fame with his singing and playing. There is plenty of evidence to show that music was held in high honour in old Novgorod.

Towards the end of the fifteenth century Moscow became the centre of Russian civilization. The Muscovite period was the dawn of national Russian culture. Relations with other countries were considerably extended, especially with Italy and Germany, and music benefited considerably thereby. The Grand Duke Ivan married a Greek princess, Sophia Paleologos, who set the fashion for music entertainment. In 1490 an organist, Johan Salvator by name, was brought to Moscow by her brother, and created a big impression. A court chapel consisting of about thirty-five singers was founded. Ivan the Terrible (1533-84) was fond of music. He brought church singers and entertainers to Moscow. In circa 1550, he ordered that the court chapel should practise part-singing as practised in Western countries.

In 1586, an envoy from Queen Elizabeth of England, Sir Jerome Horsey, brought to Tsar Fyodor, Ivan's son, presents which included organs and virginals (and, for Boris Godunov, the Protector of the Realm, a dappled bull, mastiffs, and lions). In his account of his journey (London 1598) he says that "the Emperor's (Boris Godunov's) sister admired, especially at the organs and virginals, all gilt and enamelled. My men that played upon them were much made of, and admitted into such presence often where myself could not come". (3)

Interest in organ music grew, not only in court, but in aristocratic circles. And music was practised in the foreign colonies that flourished in the capital.
In 1624, a Kievan religious order, the Lutsk Brotherhood, composed an educational document defining the qualifications of a teacher. They included: devotion, judiciousness, humility, gentleness, continence and sobriety. The good teacher should not be a usurer, a fornicator, a liar, or an envious, ridiculous, or irascible person, he should above all conduct himself with religious piety and never fall into heresy. (4) The Lutsk Brotherhood School laid down the strictest and most extensive rules for teaching and teacher conduct, and parent-teacher co-operation.

As soon as St. Petersburg was founded (1703) it became the main centre of musical life. A number of noblemen had their private orchestras and choirs. Russian performers and singers were also often sent abroad to be educated.

During the reign of the Empress Anna (1730-1740) music made far more headway in the new capital. Foreign musicians came in large numbers, and many settled there. Anna kept both a foreign orchestra and an orchestra of native instrumentalists.

During all these years, music made little progress outside the court and aristocracy. But during the last quarter of the eighteenth century the practice of music developed considerably. Not only players and teachers, both Russian and from abroad, but the dealers and publishers who cropped up also benefited. Wealthy people began to have their private orchestras of serfs, consisting as a rule, of eight or ten players. Towards the end of the century, ingenious conductors conducted trade by building up such orchestras and selling them ready trained, with their families thrown in.

It was not until 1755, when the Empress Elizabeth set it up, that there was a University of Moscow. Universities were also established in Kazan and St. Petersburg during the second half of the century.
Between the second half of the 19th and the beginning of the 20th century five Conservatories were set up in Russia. In post-revolutionary Russia the number of Conservatories increased dramatically and their Curriculum was extended. All musical educational establishments, along with those of other kinds, were nationalised.

The 1920s saw also the establishment of Colleges of Music in major Russian towns. Some of them were upgraded from school of music. For example, two music schools in Kiev: the music school named after the Ukrainian composer N.Leontovich and a private school of music that belonged to G.Lubomirski. These were merged and upgraded to a College of Music.

Colleges of Music formed the intermediate stage between the basic and higher music education. They were to provide sufficient numbers of music teachers for the increasing number of music and ordinary schools. Their graduates were also to achieve a higher level of performing skills in their main instrument. At the end of a course of study, Music College graduates were usually qualified as music teachers of schools of music and orchestra performers or accompanists.

Conservatories provided the highest possible level of training for talented graduates of the Colleges of Music. The followers and pupils of Tchaikovsky, Rimsky-Korsakov and Lisenko, such as A.Glazunov, N.Cherepnyn, A.Goldenveizer, A.Esipova and V.Safonov continued to teach in Conservatories in post-revolutionary Russia. They devoted their lives to maintaining and developing the best traditions in Russian music education. At the end of the 19th and beginning of the 20th centuries, Conservatories saw their objective as preparing high-class performers, composers and conductors. Teacher training courses were not included in their Curriculum. Musicians who devoted their lives to both performing and teaching initially followed the methods of their teachers and gradually, over the years, developed teaching skills based on their own experience.
From 1923, the Curriculum in Conservatories was expanded to provide the appropriate teacher training for all their students, who were to become not only high-calibre performers, but also highly-qualified teachers at Colleges of Music and Music Departments in Pedagogical Institutes. Teacher training was based on the best traditions in musical education in pre-revolutionary Russia.

Any of the various types of education given in postsecondary institutions of learning in the former Soviet Union usually afforded, at the end of a course of study, a named degree or certificate. The institutions included: Universities, Conservatories, Colleges and various professional schools.

It was almost universal practice for students to sit for examinations as and when sections of the course were successively completed. There was also a general movement towards continuous assessment.

Postgraduate schools awarded a master's degree and a doctor's degree or their equivalent. In the shorter course leading to a master's degree the main element was acquisition of skills or knowledge at a more advanced level than required for a first degree. Work for the doctor's degree also involved participation in research and required some amount of original research to be given at its conclusion.

Postgraduate studies were concluded by a set of examinations for the degree of Kandidat Nayk which included three written examinations and the defence of an original research thesis. The highest degree, the doctorate, was awarded for a thesis that recorded the solution to a major scientific problem on original lines.

Postgraduate education was provided in increasing measure to produce research workers and university teachers, to give refresher courses for older graduates, or to train those who
required a greater degree of specialised knowledge than was
given in undergraduate studies.

The right of all citizens to education was guaranteed by
the constitution (Article 121, revised). All forms of education,
including higher, were free of charge: there was a system of
state stipends payable to students who made sufficient progress
in higher schools.

Admission to a higher educational institution was achieved
after the completion of 10-years of study in secondary school
with a certificate of maturity (аттестат зрелости) and subject
to passing a highly competitive entrance examination.

The possession of recommendation from officials testifying
to service in the Communist Party or in the Komsomol, the trade
unions, agriculture, industry or the armed forces was a vital
aid to acceptance into higher education, enabling the applicant
to enter on the basis of a less rigorous selective process.

The length of preparation for elementary-school and
secondary-school teaching in the Soviet Union was four years
in a University, Pedagogical Institute or College of Music.
About 70 percent of teachers were women, one of the highest
proportions in any major country.(5)

Teachers were paid for a 24-hour week of actual teaching
time in junior departments and 18 hours in senior departments.
They were paid for overtime work, but did not get paid for
holding conferences or extra-curricular activities. Many teachers
earned up to twice the basic salary by extra hours of teaching.
After the age of 55, teachers could retire on a pension of 40
percent of their last salary. They could draw the pension and
continue to earn a regular salary if they wished to continue
teaching.(5)

Higher education was financed and controlled by the Ministry
of Higher and Specialized Secondary Education, and its policy was formulated in association with the State Institute of Planning for Higher Education.

The head of each institution was a rector, appointed by the state for life. He was assisted by three prorectors responsible respectively for teaching, research and administration.

Professional music training was to become available for all. Music schools, which were also subsidised by the state, provided the first stage of music education. Having completed a music school, a secondary school and on passing a highly competitive entry examination, students could start their studies in a College of Music. Colleges of Music's graduates could continue their studies in Conservatories, providing they could meet again the competitive entry requirements and examinations.

The enrolment in higher education doubled during the 1950s. A trend in higher education was the steadily increasing number of women students. Between 1960 and 1990 the proportion of women in full-time and part-time education in faculties of arts rose from 40 percent to as high as 80 percent. By comparison, the increase in France over the same period was from 34 to 38 percent. (7) This trend was expected to continue, as women were generally keener to progress into higher education and also they represented a higher proportion of the population.

TEACHER TRAINING IN COLLEGES OF MUSIC AND CONSERVATORIES

The system of training in music was like a pyramid, where the base consisted of thousands of music schools. Colleges of Music constituted its middle part, and Conservatories and Pedagogical Institutes, with their postgraduate courses, formed the peak of this pyramid.

Educational establishments within each stage had the same
Curriculum, and the Curriculum of every other stage was based on that of the previous one. This enabled students to move from one stage of training to another.

It usually took 9 to 11 years to obtain the second degree in music and to become a qualified music teacher (5 to 7 years in a music school and 4 years in a College of Music). It took yet another four years to obtain the first degree in music in a Pedagogical Institute or a Conservatoire. Four years of postgraduate studies made the duration of the entire training up to 20 years. Such extended and intensive studies, along with high entry requirements, ensured a very high level of training for music teachers and performers. All students were supported by government grants, a special feature of which was that the amount of grant was related to the progress of studies. Students who achieved a "distinction" standard for their work received a bonus award of as much as 25 percent of the basic grant. Students who were unable to live at home found accommodation in hostel at cost that they were able to meet from their grants.

The large numbers of music schools (over 5000) (8) ensured that there was always an over supply of potential students for Colleges of Music and, eventually, for Conservatories. Such potential created a high level of competition to take the entry examinations for Colleges and Conservatories. The higher the level of music education the fewer educational establishments there were in this pyramid. The number of Conservatories was considerably less than that of Colleges of Music. This made access to higher musical education also very competitive. Only very determined and talented graduates of Colleges of Music were able to become a student in a Conservatory. However, the number of Colleges of Music, with teacher training for schools, provided a sufficient number of music specialist in various fields.

In the 1920s, Colleges of Music comprised 3 departments that provided training in performing solo, in ensembles and
teacher training. Also there were piano, string and woodwind/brass instrument departments.

All students also studied harmony, history of music, oral training, analysis, methods of teaching and psychology. Social sciences, related to Marxist ideology were also incorporated in the Curriculum. The courses of history of music included works of various styles and periods of time by worldrenowned masters. Folklore, related to peculiarities of Russian folk songs, was also studied within this course.

Russian musicians were always keen to be a part of national life and culture. They were determined to link their work with the national treasures of the country. It was considered as a very vital point in teacher training to show the importance of folklore elements in Russian music. Both a quotational method of the use of folk song themes and the tonal kinship to popular music were used by musicians to emphasise the link with folklore.

Students of all departments were to take their test at the end of each academic year. They were expected to perform a programme of four-five pieces of a different style on their main instrument, and also to have a written examination in harmony, analysis and methods of teaching.

Methods of teaching were one of the important subjects, but students studied only methods of teaching on their specialist instrument and were to become instrumental teachers of the one particular instrument.

Those who took an extended course in the theory and history of music could also be awarded a second diploma, and in addition to instrumental teaching, to teach theory and history of music in music schools as well.
Among the eminent musicians who taught in the 1920s in Colleges of Music and Conservatories were: professor A. Alashvang (music analysis), A. Glazunov (piano and conducting), L. Oborin (piano), D. Bertie (methods of violin playing), G. Kogan (history of music) and F. Shmidt (aims and philosophy of art).

From 1923, new departments of theory and science of music were set up at the majority of Conservatories throughout the country. They trained theory and history of music teachers for Colleges of Music and also researchers in theory and history of music for the Academy of the Arts. Departments of theory and history of music were also set up in Colleges of Music to train qualified teachers of theory, history and aural training (solfeggio) for schools of music. The entry requirements at these departments included extensive knowledge of the history of music, a high level of aural training based on the schools of music Curriculum and the ability to play piano at a level not lower than that required for grade 6 in music schools.

Entry requirements at all other departments in Colleges of Music also included entry examinations: in the student's specialist instrument, aural assessment and also examinations in Russian language and history. All requirements in music were based on the Curriculum for schools of music whereas a written examination in language and that of oral in history implied the completion by the potential student of secondary school education.

Entry requirements in Conservatories were based on the same type of entry examinations. However, the level of performance at entry examinations in Conservatories was expected to be very high and only the most talented graduates of Colleges of Music could pass the highly competitive entrance examinations in Conservatories.

Owing to the large number of music schools that increased dramatically after the Second World War, the number of students
applying for places in Colleges of Music was always about three times higher than the number of places available. The same level of competition, and even higher, was to be seen in the entry examinations at all Conservatories.*

In the 1940s, choir conductors' departments were set up in Colleges of Music. Students who learned choir conducting studied choir literature, scores and the technique of conducting, in addition to all other subjects. They also formed student choirs.

Conservatories started to train both choir and orchestral conductors. Students who graduated from choir and orchestra conducting departments were to become teachers and choir and orchestra leaders. Eminent opera, orchestral and choral conductors and composers such as N. Rakhlin, L. Revutsky, M. Verikovsky and V. Yablonsky taught in the conducting department in Conservatories.

In the 1940-60s, amongst the distinguished teachers who taught at Conservatories' instrumental departments were: G. Neigauz, M. Starkova, Y. Zak and P. Stolyarsky. Many of their former students have become renowned performers and Conservatory Professors. Amongst them were pianists Sviatoslav Richter and Emil Gilels, violinist David Oistrakh and cellist Mstislav Rostropovich. Many famous musicians, composers, conductors and teachers who taught in Conservatories, such as Reingold Gliere, Boris Yavorsky, Sergei Prokofiev and Nikolai Myaskovsky made enormous contributions to the training of teachers of composition for Conservatories.

In both Colleges of Music and Conservatories students were trained to teach only their specialist subject, e.g. piano, violin, woodwind/brass instruments, theory and history of music, choir or orchestra.

* Ostrovsky A (ed) *Muzykalnoe vospitanie v stranakh sotsializma* (Leningrad 1985) -152-
Piano and the theory of music graduates were unable to take orchestra or choir either in a music or secondary school. They did not sing in a choir, or play in any orchestra during their studies and were just introduced to a short course of instrumentation. This course was more or less designed to outline the general features of instrumental and choral scores rather than to develop students' practical skills in this field of music. Only those students who specialised in strings or wind instruments played in student orchestras and studied instrumentation in detail.

Students of choral conducting departments sang in student choirs during their years of studies and learned choral arrangements. Graduates of these departments were trained for leading choirs or orchestras in schools and Colleges of Music.

Consequently, teaching staff in professional music education establishments of all levels comprised various kinds of specialists. They taught only their own specialist subject, taking part in teaching courses, upgrading themselves in their specialist field.

The situation is different in British Colleges of Music, where it is considered essential that the musician be a specialist in his own branch; in any case, there is no reason why a teacher should be trained to teach only one subject. However, in Russian Colleges of Music and Conservatories students were trained to teach only one subject and studied only a relevant course of methods of teaching.

By the 1990s, 290 Colleges of Music and 32 Conservatories catered for the training of Music Specialists in the former Soviet Union. (9)

The famous Russian educationist Nikolai Ushinsky (1824-71) considered that every teacher should have not only to pass on professional knowledge to students, but also be able to teach
them how to study. This would equip the future teachers with the ability to utilise the best methods for continually upgrading and improving themselves. (10)

Another eminent composer, conductor and educationist Dmitri Kabalevsky (1904-87) emphasised that musical education would only succeed if teachers remember what music is for in our life. (11)

These ideas were to become the principles of teacher training. The future teachers were taught to understand the nature and structure of different musical styles and to master the best methods of their interpretation.

The teacher was supposed to be the person who held the key to unlock all those musical reactions which were the normal responses to a musical stimulus. We should begin our musical education in the spirit and life of beauty and it should be continued and ended in this atmosphere.

All students in Colleges of Music and Conservatories studied methods of teaching. This was designed for one semester in Colleges of Music and for two semesters in Conservatories. Students studied the methods of teaching of both their specialist instrument and theory of music. There were two absolute essentials in connection with the imparting of knowledge which were constantly emphasised in the methods of the teaching course:

(a) The ability to bring oneself down to the pupil's mental level - to see things through his eyes;
(b) The ability to make explanations in a perfectly simple, clear and intelligible manner.

To take a simple example. In explaining the difference between simple and compound times, some books stated that the change from an undotted beat to a dotted one involves "a corresponding change from binary to ternary subdivision", 

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or some similar phraseology. This is perfectly true. But what will it mean to a ten year old child? Probably nothing. A much simpler explanation would be on the following lines: "In simple time, beats are undotted and divided into two shorter notes, in compound time they are dotted and so divided into three shorter notes". After such a brief explanation the teacher should proceed to write examples in music type, and play them on the piano. It is obvious that in an art like music, the greatest importance should be attached to a teacher's personal demonstration.

The course on methods of teaching was followed by two years of pedagogical practice. Students conducted six to eight lessons a week and their practice usually took place in schools of music attached to Colleges of Music and Conservatories. Specialists who taught methods of teaching and supervised lessons conducted by students also carried out an assessment at the end of the course.

During the second year of pedagogical practice, each student was to teach 2-3 pupils, giving two or three lessons a week to each. Students taught them independently and submitted their pupils for grade examinations in accordance with the Curriculum.

In addition to methods of teaching, all students studied a repertoire for music schools and Colleges. The knowledge of all kinds of repertoire was vital for successful teaching. During their pedagogical practice students were required to:

- plan every lesson,
- link each lesson with a previous one,
- allow time for revision.

They were advised to gauge the success of their methods by the reactions of pupils and were expected to know how to:

- keep a pupil or a group of pupils well occupied,
- vary methods and remember sometimes to be silent and allow music to make its own appeal,

- make progress by distributing praise rather than blame,

- let their own musical contribution always be the best.

The necessity for the teacher to be enthusiastic about his/her work was a major aspect. If a teacher is not keenly interested, one can hardly expect his pupils to be either, and without keenness no good result can be expected. The unenthusiastic teacher will not give of his/her best to his/her pupils, and they will soon sense this. A really keen teacher can get results from the most unpromising material, (which the best teachers in the School of Music where the researcher has taught did), while the unenthusiastic ones were often to do little even with the most gifted pupils.

The teacher should not only know theoretically how a given action should be performed, but also be capable of doing it. Explanation should be invariably followed by demonstration. In the case of pianoforte, would-be teachers, for example, were expected to know exactly how every point of technique was performed, otherwise they could not explain it.

All future music teachers, whatever main instrument they had learned in a College or Conservatoire, were also trained to play piano. They had one hour lesson a week for the first three years of studies, followed by a test of their level of performance.

The good music teacher should have had the ability to discriminate between the best and the second best. Ability to appraise and appreciate any work or any composer must premise the understanding of the place occupied by that work or composer in the line of development. Therefore, a deep knowledge of musical history was also vital for teacher training.
Just as a background of musical history is an essential part of the music teacher's equipment, so is a working knowledge of the evolution of musical structure and design. Consequently, theory and form in music were also considered as the main subjects for students specialising in any instruments.

One of the major objectives in teacher training was to develop in students a motivation for continual upgrading in their performance. The life and devotion of distinguished Russian musicians of the past was always used as the shining example for future teachers. For instance, students were encouraged by the determination of the Russian composer, pianist and teacher A. Skryabin (1872-1915) who suffered stretching of the tendons of his arm through extensive practising during his studies in a Conservatoire. Doctors urged him to consider his health and recommended that he change the direction of his planned career. Nevertheless, after a long period of treatment and tremendous will-power, Skryabin resumed his performing and teaching activities. (9)

No matter how much one may know of the "standard works", there is still much more to be learned, and students were always advised that a good music teacher should go on learning to gain greater knowledge and experience. To this end student teachers were encouraged to visit opera houses, concert halls and read books on music and the works of the musicians in order to develop their musical experience and dedication to their profession.

Student-teachers were also encouraged to take part in various concerts, involvement in which was considered a valuable experience for the future. Participation in concerts would normally continue throughout a teacher's career. The majority of teachers in the School of Music where the researcher previously taught regularly took part in teaching concerts. These were held for parents and the general public in the School of Music and various other venues in the city. Stage experience for teachers was always very helpful when it came to preparing
pupils for both examinations and various concert activities.

Future teachers were also encouraged to have some interests in some non-musical subjects to enable them to tackle the day's work refreshed by the change of mental activity.

Methodology books that collated a wealth of teaching experience were published very frequently. They were devoted to teaching different subjects and in different stages of musical education. For instance, a collection of articles entitled "Music pedagogics" (12) highlighted the experiences of the best instrumental music teachers in music schools and Colleges (the first and second stages of musical education). Another popular method book "Some aspects of music education" (13) was devoted to teaching the theory and history of music in Colleges and Conservatories (the second and the third stages of musical education). Music teachers used various method books for upgrading themselves, including the journals published by the Academy of Pedagogical Sciences and leading Conservatories. These journals contained essential and very informative articles about research carried out by distinguished and experienced teachers.

MUSIC DEPARTMENTS IN PEDAGOGICAL INSTITUTES

Graduates of Colleges of Music and Conservatories could also pursue the career of classroom music teacher in secondary schools. All students in Colleges and Conservatories studied methods of teaching of the theory and history of music to groups and had the ability to play the piano. Any College of Music graduate could master the music Curriculum for secondary schools. The ability to take orchestra or choir was not essential for the classroom music teacher. Orchestras or individual instrumental tuition were not taught in secondary schools. Numerous music schools were always available for those interested in these activities. Music teachers in secondary schools were
responsible solely for classroom teaching. Specialists of any instrument might have been appointed to teach music in secondary school, as long as they were qualified in the theory of music as well.

Graduates of Colleges and Conservatories had a choice between teaching in secondary schools or music schools. Teaching in professional music educational establishments was considered more prestigious as they were professionally oriented and well equipped. Most of the researcher's fellow-students were keen to find a position in a school of music rather than in a secondary school after the completion of their studies in the College. There was a rule in Russia that each graduate, after the completion of a College or a Conservatoire, in return for free education and scholarship, had to take up, for three years, a teaching position allocated to him/her by the local authorities. The local authorities tended to send newly-qualified teachers to remote villages which experienced a permanent shortage of teachers.

Yet, all graduates were anxious to stay and work in cities, and preferably in a school of music or a College of Music. Individual instrumental lessons or teaching theory and aural training (solfeggio) to small groups of pupils in music schools or Colleges of Music were more desirable for teachers as they preferred not to face large classes in secondary schools. The graduates tried by all means to find a position in a musical educational establishment and in a city. They usually contacted the heads of all music schools in a city in a search for any, even part-time, position, since it was not common to advertise vacancies in Russia. The number of graduates of Colleges of Music and Conservatories was designed to meet the requirements for music teachers all over the country, including remote towns and villages. Because most graduates preferred to work in the central towns of Russia and only in music educational establishments, it was not an easy task to find a job. All potential teachers tried to influence headmasters to "find"
some teaching hours for them. The majority of established teachers who taught in schools carried out extra hours of teaching in order to earn more than the basic salary. The basic salary was approximately 35% to 40% of that in Britain and was not enough to maintain a comfortable standard of living. All teachers employed by the school had the right to the basic salary with the possibility of having some extra hours. This possibility was entirely at the head's discretion, and meant that they could award existing teachers with extra hours or take on additional staff.

The majority of heads tried to avoid taking on new teachers unless all staff was entirely satisfied with the existing teaching loads. However, some graduates were able to put pressure on heads through their influential relatives and friends, and managed somehow to become a member of staff. For example, the Head of the School of Music where the researcher taught was forced, by various bosses from the city council, to employ a few new teachers every year. This reduced the teaching load of the existing staff and caused a certain tension in the school atmosphere. However, heads did not want to be in conflict with the cities' influential people, as school budgets were financially dependent upon the city council.

Those graduates who did not manage to find some teaching hours in music schools or Colleges of Music were prepared to teach in secondary schools, but in large cities and in the European part of the country. They wanted to enjoy all amenities and levels of culture that the central regions had to offer. Long distances between cities and villages in the country made life in remote villages very uncomfortable and to be avoided if possible.

All music teachers who were trained in Colleges of Music or Conservatories and taught music in secondary schools saw this as a temporary situation and continued to look for a position in a professional music educational establishment.
Secondary schools permanently experienced a shortage of music teachers, as did all types of schools in the villages and some of the more remote towns.

During the 1960s, in order to resolve this problem, Music Departments in Pedagogical Institutes were set up. They specialised in preparing class music teachers for secondary schools. The Curriculum comprised the same musical subjects as those taught in Conservatories, but with a different balance. Emphasis was laid on the methods of class music teaching in ordinary schools as well as on choral singing and conducting, to enable future teachers to run school choirs. Choir conducting was included in final examinations.

Not only full-time, but part-time studies, often by distance learning, were also available at Music Departments in Pedagogical Institutes. Entry examinations included: instrumental playing, theory, ear test, history of Russia and Russian language and literature. Requirements for entry examinations in music were based on the Curriculum for music schools. Those of other subjects implied the completion of a secondary school, and a certificate with the equivalent of "A" levels was compulsory for enrolment.

In the 1970, more then 80% of the youth in the country had certificates of secondary education.(14) Numerous music schools, with hundreds of pupils enrolled in each, provided an all-round musical education up to and including grade seven.

The teaching profession was quite sought after in Russia and especially amongst girls. To enter a College of Music with a view to becoming a teacher in a school of music was considered to be very prestigious. But high requirements and a very limited number of places available made entry examinations in Colleges of Music highly competitive. As a result, many of those wanting to pursue their career in music turned to the Music Departments
in Pedagogical Institutes. They were to become music teachers in secondary schools and by the 1980s the situation regarding the number of music teachers in ordinary schools was gradually improved.

Although teachers were state controlled in their work and had to teach according to the National Curriculum, teachers in all kinds of music educational establishments were encouraged to experiment in choosing the repertoire, methods of teaching and to use their own initiative in the organization of their time.

The achievements of Russian musicians in all fields of music reflected the traditionally high level of teacher training and the dedication of teachers to the teaching profession. Teachers have been judged for what they were worth, and the names of good teachers were known and honoured throughout the teaching and music-loving world.
A LOOK IN TO THE FUTURE
Post 1991 economic difficulties affected the subsidizing of all types of educational establishments. The huge industrial conglomerates in which the industries of all former Soviet republics were integrated, collapsed together with the Soviet Union and the command economy. Unfortunately, the industries of the republics could not function independently, they were still dependent on each other. The plants and factories were forced to reduce production because of shortages of raw materials and components previously supplied by the other republics. The economy was virtually in free fall all over the country. The monthly rate of inflation was 12% according to official figures. Prices soared daily. To ease the situation for enterprises and the population in general, the state tried to subsidize the price of gas, electricity and food. The situation did not improve, in fact it worsened, as regulations for the new economic system were not put in place on time. The state suffered a huge deficit in its budget and is now on the brink of bankruptcy.

Following substantial cuts in the public sector, the number of places available for free education, especially in Colleges and Universities related to the arts, was reduced significantly. Fee paying places were introduced in 1992, a practice that never existed before. The fees varied and it was obligatory to pay them in dollars on average $10,000 to $12,000 for the full course of studies. Ordinary people could not afford this, as their salaries were paid in local currency, and the exchange rate against the dollar was very high. Owing to the very high exchange rate an average monthly salary in the country was equal to some $40 to $60. More and more talented but less well-off potential students were unable to enter higher education.

Following the increasing budget deficit, city councils had to once again cut public sector expenditure. As 1996 began, class sizes were set to increase from the minimum of 26 pupils to that of 35. This has consequently led to many teachers being made redundant.
Subsidies for schools of music are also to be cut by 50%.(17) As a result half of the pupils will have to pay full fees in schools of music or give up their musical education.

Instrumental tuition, ensemble and orchestra playing were not taught in secondary schools, but only in the numerous schools of music and for very modest fees of approximately 5% to 7% of an average monthly salary. A significant number of children attended both secondary and music schools. The sharp rise in fees set up for pupils in music schools from 1996 will force many of them to close down. New fees have gone up by four times and will be equal to 20% of an average monthly salary. Even families with two incomes will not now be able to afford musical education for their children, as permanently rising prices for food are exceeding rises in incomes.

More than 50% of the highly-qualified teachers of schools of music are now expected to be made redundant. A dramatic fall in the number of schools of music's graduates will inevitably cause a fall in the number of students in Colleges of Music and Conservatories, and consequently further redundancies amongst teaching staff of the Institutes of Higher Education.

Thousands of highly-qualified music teachers are about to be left without any means of earning a living. Under the present benefit system, unemployment benefit is being paid for only twelve months. This is followed by the payment of income support which is very low and now equals 20% of an average monthly salary.(16) But even an average salary cannot provide a satisfactory standard of living. With very high food prices which soar daily, this is only enough to survive on a diet of bread and milk.

Teachers are being forced to turn to their families and friends for financial support, as the state is not interested and unable to resolve their problems.
In addition, since last autumn, salaries have not been paid regularly in both the industrial and public sectors. Factories are often on standown and public sector establishments largely underfunded. People borrow money from each other, depending on who has been lucky enough to receive payment. Some teachers, if the situation does not change, will have to retrain and change their profession. The invaluable traditions of Russian education, especially in teaching of performing skills, may now be lost forever.

The authorities argue that it is not necessary to provide subsidised professional music education in schools of music, involving numerous lessons a week, for all school age children who wish to have it. They are prepared to abolish the existing network of music schools leaving just a few to cater for the more talented children. Music teachers are urging the authorities to retain what has already been achieved. Their argument is that in order to maintain the existing high level of culture in society it is necessary to have a greater number of pupils from which to choose and discover the more talented and gifted future musicians.

Eminent music teachers, artists and citizens are now seeking help from various funds and the general public in order to raise money to keep music schools and Institutes of Higher Music Education viable. It is still too early to comment on whether this approach will be successful.

For intellectual as well as political reasons, the people hope that the situation is not irredeemable. They understand that what they have embarked upon is the most daunting and difficult transition that any country has ever undergone: from dictatorship to democracy and inter-state relationship. Most people in the country hope that in the 21st century they will live in a democratic and economically stable society. They further hope that all the best achievements in education will continue to be available for future generations.
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