

Music education problems of Traditional Musicians in Kazakhstan at the turn of the 21st Century	Баспа Печатный	The Sixteenth Annual Central Eurassian Studies Conference.- Indiana University, USA, 2009. – 17p.
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Traditional musical culture of the Kazakh has been developing for thousands years within the conditions of nomadic life style. The Kazakh musical folklore has taken the form of two genres: song and kyui (a musical play for a traditional instrument).

A professional player of traditional music is trained through oral technique “teacher-student”. All traditional musicians get command of active musical language, as a rule, intuitively and unconsciously. The knowledge acquired in childhood allowed students and teachers, who are representatives of the same ethno cultural tradition, to communicate easily.

New scriptural type of culture that started in Kazakhstan in 30-s of 20 c. changed the musical and lingual orientations in all the forms of creativity including the musicians teaching system. The new notes system adapted from European musical culture replaced the traditional oral training and started to be taught in state educational institutions of culture and arts. Scriptural method of teaching and scriptural form of musical culture existence carried completely new conception of musical art based on different aesthetic criteria, established new creativity psychology and musical ear tuning. If originally folklore musicians were creators and improvisers, nowadays graduates of traditional departments of musical educational institution are able to perform only but aren't able to improvise. Taught in accordance with the new system of values musicians ceased to be carriers of their cultural tradition notwithstanding their status of qualified musicians. At the same time uneducated folklore musicians have no perspectives to find a job without special diploma.

Introduction of norms of the European musical thinking into the Kazakh culture has had dramatic influence on musical perception of traditional musicians. During the previous decade the understanding seemingly came of doubtless value of traditional music, its uniqueness and aesthetics. In our opinion, there is the urgent need for special Kazakh musical script on which to base the musical training.

To this end, a special musical discipline, ethnic solfedio based on particularities and regularities of the Kazakh music can enable music students to feel the specifics of the Kazakh traditional music. The aim of ethnic solfedio is to help to learn the Kazakh musical language through perception of its logical and structural laws.

In the dawn of the new century the culture of Kazakhstan is facing the acute problem of protection and development of traditional Kazakh musical language which should be solved at the state level. Musical educational institutions are working on special systems of musical ear development based on the Kazakh musical material.