

FORMATION AND DEVELOPMENT HISTORY OF HIGHER MUSIC AND PEDAGOGICAL EDUCATION IN KAZAKHSTAN (LATE 20TH - EARLY 21ST CENTURIES)

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Abstract: The present study is devoted to the formation and development history of higher music and pedagogical education in Kazakhstan in the second half of the 20th and in the early 21st centuries. The research aims to determine the conditions and the main stages of formation and development, to study the history of the organization of music and pedagogical faculties in the universities of Kazakhstan, to identify key areas and trends in training music and pedagogical personnel, and to analyze the pedagogical activity and experience of Kazakhstan's leading musicians and teachers. **Materials and methods.** The research employed the systemic, historical, and cultural studies approaches, historical retrospective, theoretical methods of studying and analyzing scientific literature, archival sources, legislative and regulatory documentation, and systematization and classification of factual data. Scientific works, theses, materials of the Central State Archive of the Republic of Kazakhstan, and legislative and regulatory documentation were used. **Results.** In the analyzed period, a system of higher music and pedagogical education was formed in Kazakhstan. At present, bachelors, undergraduates and PhD students in the qualification 'Musical Education' are trained in more than 20 leading universities of Kazakhstan, covering all the regions of the country. The formation and development of higher music and pedagogical education in Kazakhstan was determined by historical, socio-political, socio-economic, cultural factors and by conditions and reforms in the field of education. This provision allowed defining periodization and chronological boundaries of the formation and development of higher music and pedagogical education in Kazakhstan, identifying leading trends in the process of training music and teaching personnel. **Discussion and conclusions.** The research materials allow using the accumulated historical and cultural experience and tradition, as well as modern achievements, in training music and pedagogical personnel; they can be employed by researchers interested in the formation and development history of higher music and pedagogical education in the Republic of Kazakhstan. **Keywords:** higher music and pedagogical education in Kazakhstan, music and pedagogical faculties, qualifications 'Music and singing', 'Music education'.

1. INTRODUCTION

The formation and development of higher music and pedagogical education in Kazakhstan in the late 20th and early 21st centuries became an essential factor in the dynamic development of the national musical culture, art, and education. At the same time, the very process of forming the higher music and pedagogical education in Kazakhstan is poorly studied. In modern conditions of integration of Kazakhstan into the global scientific and educational space, there is a need to identify the sources and possibilities for the development of higher music education, and the specifics of training music and teaching staff. All this raises a music and pedagogical issue – the need to refer to the little-studied topic of the

formation and development history of higher music and pedagogical education in Kazakhstan to obtain a holistic view of this process.

The research aims to develop historical and pedagogical conceptual foundations of the formation and development of music and pedagogical education in Kazakhstan in the late 20th and early 21st centuries based on:

- justifying periods of the formation and development of music and pedagogical education in Kazakhstan;
- identifying sociopolitical, socioeconomic, cultural, pedagogical factors and conditions that determine the development of musical pedagogical education;
- studying the history and chronology of organizing music and pedagogical faculties in the higher educational institutions of the republic, determining their systemic, organizational, informative and program structure;
- identifying areas of training music teachers, understanding pedagogical activities and experience of leading musicians and teachers of Kazakhstan;
- identifying the main trends in the development of modern music and pedagogical education.

2. METHODS

A review of the scientific works on the formation and development of higher music and pedagogical education in Kazakhstan reveals very few studies on the issue [1]. Certain aspects of this process were reflected in the works of Kazakhstani scientists, most fully in the monograph of A. B. Mukasheva 'Development of Higher Music Education in the Republic of Kazakhstan', considering the system of special (performing) and general (pedagogical) music education in close unity, the author identifies the historical background of the occurrence, periodization of development, the principles of continuity (school-college-university), defines the leading trends and directions of modernization of higher music education in Kazakhstan in the Soviet and post-Soviet period [2].

A number of works devoted to the formation of a regional system of general and special music education partly touches upon some issues of creation and functioning of music and pedagogical faculties in large regional pedagogical universities of Kazakhstan.

A.A. Smetova's monograph, dedicated to the development of musical education in the Pavlodar Region in 1920-1980, considers the formation of the Kazakhstan's system of music education as a result of the intensive development of cultural and educational spheres, associated with the search for effective forms of music education (creative decades, meetings, reviews, festivals, holidays, concerts, lectures, competitions, amateur performances, concert brigades, automobile clubs, etc.), of building an infrastructure of cultural, artistic and musical institutions (Palaces of culture, Schoolchildren's palaces, clubs, folk houses of art, philharmonic societies, theaters, concert organizations, studios, schools and art circles) [3].

O.A. Babenko's monograph 'The main stages of the formation of the system of music education in the West Kazakhstan Region' emphasizes the importance of creating higher musical and pedagogical education for the formation of a multifunctional three-unit vertical that meets the idea of continuity and level unity of the national system of professional music education [4].

The development dynamics of musical and cultural education institutions, and forms, methods, best practices, prospects for improving higher musical and pedagogical education at the present stage in the western region of Kazakhstan are described by M.Kh. Mukhtarov in

the historical and pedagogical study of music education in the Atyrau Region in 1920-1985 [5].

G.A. Kolesnikova, I.E. Balabanova and T.V. Zhukova in the publication 'Training music teachers in higher education in Northern Kazakhstan' (dedicated to the 80th anniversary of the North Kazakhstan State University named after M. Kozybaev) note the relevance of organizing the highest level of music education in the North Kazakhstan Region, the relevance of the field, the great contribution of the faculty members and students of the qualification 'Music education' to the culture, art and education of the northern region [6].

R.K. Dyusembinova notes: "Music education in Kazakhstan developed, as well as in other Union republics, in the same way as the development of Russian music education" [7].

One of the last works on the problem was 'Encyclopedia of music and pedagogical education of Kazakhstan: faces and facts' by G.A. Khusainova and G.B. Argingazinova; the encyclopedia is the first to give the historical factual knowledge of the formation of music and pedagogical education in Kazakhstan. Moreover, it describes the formation and development of the qualification 'Music education' in more than 20 Kazakhstani universities and lists the professional and scientific achievements of teachers dedicated to serving this discipline [8].

The works of Russian scientists I.S. Kobozeva [9], L.T. Faizrakhmanova [10], Z.M. Yavgildina [11], N.A. Terentyeva [12], E.V. Nikolaeva [13], E.N. Fedorovich [14], A.S. Bazikov [15], S.I. Doroshenko [16], S.E. Belyaev [17], V.I. Adischev [18], A.N. Valiakhmetova [19], F.Sh. Salitova [20] and others are especially valuable, since they reveal conceptual approaches, historical and theoretical, pedagogical aspects, theoretical and methodological positions of the historical and pedagogical formation of the system of continuous music education as a national and cultural heritage.

A fairly complete picture of the system of music pedagogical education in foreign countries is provided in the book by Gordon Cox and Robin Stevens 'The Origins and Basics of Music Education: Intercultural Historical Studies of Music in Compulsory Education'. It offers articles from 14 countries studying the historical origins, goals and content of music education on five continents: Europe (United Kingdom, France, Germany, Ireland, Norway, Spain), North and Latin America (Canada, USA, Argentina, Cuba) Africa, Asia (China, Japan) and Australia [21].

New approaches, strategies, alternative models of modernizing the system of higher music and pedagogical education in the 21st century are suggested in the book 'The Transformation of Music Education' by Estelle R. Jørgensen, Professor of the University of Indiana [22].

The methodological basis of the study was: the systematic approach that provides a holistic view of the historical formation and development of higher music and pedagogical education in Kazakhstan in the late 20th and early 21st centuries; the historical approach, which allowed studying this process by analyzing events and facts in their specific historical manifestation, chronological sequence, interconnection and interdependence; and the cultural approach, revealing the national and cultural characteristics of higher music and pedagogical education in Kazakhstan. The theoretical method of studying and analyzing scientific works, theses, materials of the Central State Archive of the Republic of Kazakhstan, legislative, regulatory and educational documentation (SES, curricula, programs, textbooks, teaching aids) was used. The method of systematization and classification of factual material made it possible to objectively evaluate the historical experience of developing music and pedagogical education; the historical-retrospective method made it possible to determine the conditions, the main stages and trends, to comprehend the complexity and inconsistency of this process and to identify areas for further development and modernization.

3. RESULTS AND DISCUSSION

In the second half of the 20th century, Kazakhstan faced an urgent need to train higher professional music teachers for general education schools, music and pedagogical schools, which caused the creation of a new qualification ‘Music and singing’ in pedagogical universities of the republic. The relevance of forming a system of higher music and pedagogical education in Kazakhstan became obvious.

The study of the history of higher music and pedagogical education in Kazakhstan showed that this process was conditioned by the socio-political, socio-economic and cultural factors of the country’s development, as well as the educational system reforms that they caused. It is possible to identify these factors as the main analytical criteria for the formation and development periods of the Kazakhstan’s system of higher music and pedagogical education which has the following chronological framework: Stage 1 (early 60s-mid 70s of the 20th century), Stage 2 (mid 70s-late 80s of the 20th century), Stage 3 (late 80s-90s of the 20th century), Stage 4 (2000s-to the present).

Stage 1 was the period during which the foundations of higher music and pedagogical education in Kazakhstan were laid.

The complex process of creating a system of higher music and pedagogical education in Kazakhstan in the early 1960s took place during profound sociopolitical, social and economic, cultural changes. These were caused by the processes of de-Stalinization and exposure of the ‘cult of personality’ which began after the historic XX Congress of the CPSU (1956, February), as well as by a large-scale socio-economic project for the development of virgin and fallow lands of Kazakhstan, Western and Eastern Siberia, the Urals, the Volga Region, the Far East and the North Caucasus on the basis of the decision of the Plenum of the Central Committee of the CPSU ‘On the further increase in grain production in the country and the development of virgin and fallow lands’ (1954, February 23-March 2).

De-Stalinization, revealing the causes of deep deformations in all the spheres of public life in the USSR, marked the beginning of democratic transformations and liberalization of the country’s political course, constructive changes in the economy, liberation of society, science, culture, and education from total state control, ideological dogmas and stereotypes. The high rates of post-war restoration of the national economy, beginning of automation, mechanization of production required the education system to react quickly to the progress of science and technology and to increase the professional theoretical and practical skills of personnel [23].

The development of virgin lands contributed to the strengthening of the economy, health, education, culture, to the creation of human and scientific potential of Kazakhstan. In 1954-1962, about 2 million people came to the republic from the European part of the USSR (RSFSR, Ukraine, Belarus, Moldova, etc.); virgin lands as the newly created ‘ethno-contact territory’ became a small homeland for many of them [24]. The urban and rural population of Kazakhstan increased; in 1954-1955, 337 collective farms were formed in the Akmola, Kokchetav, Kustanai, Pavlodar, North Kazakhstan and Turgai Regions [25]. The ongoing demographic processes and a significant increase in the population of the republic enhanced the problem of the lack of general educational, of specialized secondary and of higher educational institutions and of providing them with qualified staff [26].

Thus, sociopolitical, socioeconomic and cultural factors became the driving force of educational reforms, the strategy of which was designated by the ‘Law on Strengthening the School’s Relationship with Life and the Further Development of the Public Education System in the USSR’ adopted by the USSR Supreme Soviet on December 24, 1958 [27]. A powerful

incentive for restructuring the entire system of pedagogical education of the republic, the Law accelerated the introduction of new disciplines that met the needs of the time. For the first time in Kazakhstan's universities, the qualification 'Music and singing' was opened to prepare highest-qualification music and pedagogical personnel for general education schools, for secondary special pedagogical schools and for music schools [28].

In accordance with the orders of the Ministry of Higher and Secondary Special Education, the Kazakh SSR opens new pedagogical universities (Ust-Kamenogorsk, 1952; Tselinograd, 1962; Pavlodar, 1962, Dzhambul, 1967); the reorganization of the 2-year teaching institutes into 5-year pedagogical institutes begins. Among these are teaching institutes opened in the 30s: Alma-Atinsk (1935), Aktyubinsk (1935), Chimkent (1937), Petropavlovsk (1937), Karaganda (1938), Kustanai (1939). The existing pedagogical institutes – Kazakh State Pedagogical Institute named after Abay (1928), Kyzyl-Orda (1931), Ural (1932) and Semipalatinsk (1934) Institutes were expanded [29].

The main trends that determined the structural, organizational, substantive and programmatic foundations of music and pedagogical education were the introduction of a five-year term to train wide profile teachers at pedagogical institutes of Kazakhstan, the development of provisions for the expansion of various forms of education (day, evening, distance), measures to strengthen the research, material and technical base of universities and to improve the theoretical and practical training of teachers and to improve the communication of universities with industrial enterprises and bases of professional practice, and assignment of enterprises to educational institutions for students to work in paid positions. From 1961-1962, a new form of practice was introduced - students were working in schools without interrupting their studies during the so-called 'School day' when they would "organise a whole range of educational activities at school, acquire skills in applied disciplines, organise various types of children's pastimes, chair clubs and enter into the setting of their future work" [30].

The archival document 'Report on the implementation of the Law on Strengthening the School's Relationship with Life and the Further Development of the Public Education System in the USSR by Higher Educational Institutions of the Ministry of Higher and Secondary Specialized Education of the Kazakh SSR' indicates: "Every year the results of restructuring the universities are discussed at the Board of the Ministry of the Kazakh SSR ... Since 1959, the number of students has grown significantly and has changed qualitatively... 31,907 students are enrolled in 11 pedagogical institutes of the republic: of these, 15,483 are full-time and 16,484 receive distance education. At the State Conservatory, there are 232 full-time students and distance 147 students" [31].

Article 35 of the Law was of great importance for the development of the qualification 'Music and singing', emphasizing the importance of the in-service training system in training specialists "in the field of music, painting, theatrical and other types of art". It gave privileges to applicants with a working experience who became evening and distance students and ensured the availability of education for "wide circles of workers and for talents discovered among people". This opportunity was used by many practicing teachers who had specialized secondary musical, pedagogical, cultural and pedagogical education [27].

The implementation of the Law and of the Ordinance "On Measures for Providing Secondary Schools with Teaching Personnel" (July 5, 1961) led to a broad reorganization of the existing teaching institutions, the expansion of the existing pedagogical universities and the opening of new ones, the creation of units (sections, divisions, departments) for training music and teaching personnel in the qualification 'Music and singing'.

Establishing the qualification ‘Music and singing’ was of exceptional importance for music and pedagogical education in Kazakhstan, since until the 60s of the 20th, music teachers of secondary schools were not trained in universities or in secondary vocational schools of the republic.

The only musical university in the country, Alma-Ata State Conservatory named after Kurmangazy and established in 1944, and music schools, Alma-Ata (1932), Karaganda (1952), Semipalatinsk (1955), Ust-Kamenogorsk (1955), Petropavlovsk (1957), Chimkent (1958), Pavlodar (1958), Rudnensk (1963) and Temirtau (1963), were aimed at training professional performing staff (composers, musicologists, pianists, string players, wind instrument players, folk musicians, vocalists, conductors). Graduates of these educational institutions were distributed among concert organizations, philharmonic societies, orchestras, choirs, and music schools. Only graduates of the qualification ‘Choral conducting’ whose curricula included ‘Methods of musical education’ and who had pedagogical practice in general schools were prepared for work in a comprehensive school.

Pedagogical schools of Kazakhstan also did not graduate music teachers; music disciplines were studied and later taught in Grades 1-4 by primary school teachers. Therefore, in Kazakhstan, the problem of providing secondary schools with professional singing teachers was very acute.

The qualification ‘Music and singing’ was opened in 6 universities: Ust-Kamenogorsk Pedagogical Institute (1960), Kazakh State Women’s Pedagogical Institute in Alma-Ata (1961), Kyzylorda Pedagogical Institute named after N.V. Gogol (1964), Tselinograd State Pedagogical Institute named after S. Seifullin (1966), Kazakh State Pedagogical Institute named after Abay (1967), and in Chimkent State Pedagogical Institute of Culture (1967) [8].

Ust-Kamenogorsk Pedagogical Institute (est. in 1952; since 1991 – East Kazakhstan State University named after Sarsen Amanzholov) became one of the first universities that started training specialists in Kazakhstan with higher musical and pedagogical education for general education schools and pedagogical schools. In 1960, at the Faculty of Pedagogy and Methodology of Primary Education, the music department was organized which was transformed in 1965 into the Department of Music and Singing. In 1972, based on four departments (vocal, conducting, basic instrument, theory of music) the Faculty of Music and Pedagogy was opened [32].

In the city of Alma-Ata, the capital of Kazakhstan, in the Kazakh State Women’s Pedagogical Institute (now the Kazakh National Women’s Pedagogical University) organized in the difficult military year of 1944 according to the Decree of the Council of People’s Commissars of the Kazakh SSR No. 457 ‘On training qualified pedagogical personnel from the Kazakh female youth’, at the Faculty of Philology, the Department of Music was opened in 1961 under the guidance of the famous Kazakh composer, Honored Art Worker B. Baikadamov. In 1967- 1968, the Faculty of Music and Pedagogy was created, first with two, then with four departments: History and Theory of Music (later Kazakh Music, Theory and Methods of Teaching Music, Theory and Methods of Music Education), Musical Instruments, Theories of Musical Education, and Choral Conducting.

The faculty immediately identified the main trends in the development of music and pedagogical education: it was the first in Kazakhstan to begin training music teachers for national Kazakh schools and did the most difficult work in determining the list of basic general educational and special disciplines, developing curricula, programs, educational and methodical literature, documentation, lectures, practical classes in the Kazakh language for qualification No2119 ‘Music and singing’. Theoretical and practical value was in the development of methods of musical education for talented students who did not have primary

music education, i.e., had not finished music schools, studios, etc. before entering the university. The urgency of searching in this direction was obvious, since such students accounted for about one third of the total number of students in the aforementioned qualification.

The cultural, educational, and creative development of students has become a significant area of work that became characteristic of all the music and pedagogical faculties of Kazakhstan. The musical groups created at the faculties made a great contribution to the prosperity of art and culture of Kazakhstan, became the hallmark of universities, and enhanced the image and prestige of the new qualification. ‘Music and singing’ attracted young talents to study the profession of a music teacher.

A striking example is the legendary vocal-instrumental ensemble ‘Aigul’ created in 1968 by a graduate of the Kiev State Higher Music School named after R.M. Glier and of Moscow State Institute of Culture, a young talented teacher, musician, later doctor of pedagogical sciences, professor M. Baltabayev. The ensemble, the winner of the most popular all-Union competition ‘Hello, we are looking for talents’ (1969), winner of the Lenin Komsomol Prize (1977-1979), winner of All-Union and Republican contests, toured with concerts all of Kazakhstan, major cities of the Soviet Union, dozens of foreign countries like Poland, France, Japan, GDR, Yugoslavia, Egypt, and Mongolia. B.G. Gizatov noted in his book ‘Music Education in Kazakhstan’: “Music schools, apart from directly teaching professional skills, do a great job of spreading musical culture in the republic, playing a significant role in the aesthetic education of children and the youth” [33, p.7].

The beginning in 1964 of training teachers in the qualification ‘Music and singing’ in Kyzyl-Orda Pedagogical Institute named after N.V. Gogol (now Kyzylorda State University named after Korkyt Ata) was the solution of the acute personnel problem in the southern remote region of Kazakhstan. The beginning of training teachers in music and singing. The institute was opened on the basis of the Far Eastern Korean Pedagogical Institute (1937) transferred to Kyzyl-Orda (1937); in parallel, there was a teacher’s institute (1937-1941). During the Great Patriotic War, evacuated Kiev and Kharkov universities acted on its base.

Opening the qualification ‘Music and singing’ allowed graduates of the Music Education Department of Kyzyl-Orda Kazakh female pedagogical school to continue their education at the university, ensuring the trend of continuity of the studying process (college-university) manifested in all the regions of Kazakhstan. The school, one of the oldest educational institutions in Kazakhstan, opened based on the Kazakh Institute of Public Education (1932), established in Orenburg (1919) and transferred to Kyzyl-Orda as the new capital of Kazakhstan in 1925. By recruiting applicants with a basic secondary education, the university had the opportunity to expand the program content of music and pedagogical disciplines.

A major event for the entire central and northern region of Kazakhstan was the organization in Tselinograd of the State Pedagogical Institute (TSPI) by Order No. 536 (06/18/1962) of the Minister of Higher and Secondary Special Education of the Kazakh SSR. The institute, formed according to Decree No. 715 (10.17.1961) of the Central Committee of the Communist Party of Kazakhstan and the Council of Ministers of the Kazakh SSR ‘On measures to provide secondary schools with teaching staff’, performed a large-scale task of providing Tselinograd, Kokchetav, Kustanai, Pavlodar, North Kazakhstan Regions with teachers.

In 1966, the Department of Music and Singing opened at the Faculty of Philology. It was created by order of the TSPI of August 6, 1967 and in 1969 was divided into the Department of Special Instruments, and Theoretical Disciplines and Choral Conducting. The

increase in the number of students, faculty members, the strengthening of the material and technical bases lead to the organization in 1975 of the music and pedagogical faculty. The department of Theory and Methods of Musical Education also opened, bringing together theoretical and musical subjects, a cycle of disciplines on methods of musical education and teaching practice.

An exceptional role in the organization and development of the music and pedagogical faculty of the TSPI named after S.Seifullin belongs to the founder, the first head of the department, the first dean, an outstanding Kazakhstani teacher, musical enlightener, dombyra player, conductor, graduate of Almaty State Conservatory named after Kurmangazy – Sailau Boranbaevich Boranbayev (1930-1978). As an associate of the masters of the Kazakh musical art – composer, People’s Artist of the USSR, Professor E.R. Rakhmadiyev (1932-2013), composer, People’s Artist of the Kazakh SSR K. Kumisbekov (1927-1997), a prominent state and public figure, Honored Artist of the Republic of Kazakhstan Zh.E. Yerkinbekov (1930-2018), S.B. Boranbayev set great professional goals before the new music and pedagogical discipline, attracting the best material and personnel resources for its formation and development.

The first teachers of the faculty were graduates of leading musical universities of the USSR: V.S. Makogon (Kharkov State Institute of Culture), E.G. Onishchuk (Lviv State Conservatory), Zh.K. Ospanov (Alma-Ata State Conservatory named after Kurmangazy), A.K. Dzhantemirova, K.E. Karimova, R.A. Dautova, K.S. Burkitbaeva (Alma-Ata Women’s Pedagogical Institute).

The Faculty of Music and Pedagogy becomes the center for the development of musical science in the region; it conducts deep and painstaking research on organizing expeditions to the northern regions of Kazakhstan to collect, record, decipher, process samples of song and instrumental creativity of the Kazakh people. The results are reflected in the works of S. B. Boranbayev (*Gulden dala*) (1963), ‘Дала әні’ (*Dala eani*).

Possessing a strategic vision for the development of music and pedagogical education in the region, S. B. Boranbayev actively promoted the opening of music schools in the city, regional centers, villages, employment of young professional musicians in the schools of the republic, a serious approach to career guidance, and the search for talented youth. Concert-performing, educational work, propaganda teams, annual organization of concerts and lectures in the remotest state farms and villages of Akmola, Kokchetav, Pavlodar Regions to promote classical, folk music, selecting talented young people in the field, inviting them to participate in students’ concerts, helping them focus on preparing for admission to the pedagogical institutes bore fruit: the competition of applicants for the qualification ‘Music and singing’ was one of the highest in the region.

Thanks to the tirelessness, perseverance, strong spirit, professional and personal ‘fanaticism’ of Boranbayev, music and pedagogical specialty was actively included in the music education system of the entire Northern region of the country. Setting an example of true devotion to art, S. B. Boranbayev contributed to the formation of a large cohort of musicians and teachers who raised music and pedagogical education to a new professional level. Evidence of this today is the number of directors and teachers of children’s music schools, art schools, music departments of pedagogical colleges, music colleges, universities of the capital and the entire northern region of Kazakhstan – all of them graduates of the music and pedagogical faculty of TSPI named after S. Seifullin [8].

By the early 2000s, the Faculty of Music and Pedagogy was a major division of the Eurasian National University named after L.N. Gumilyov with the departments of Theory and Methods of Music Education, Performing Arts, Vocal and Choir, Traditional Musical

Performing, Kazakh and Russian departments, studying full-time and part-time. The philharmonic society with large creative teams was organized at the faculty: Kazakh and academic mixed choirs, Kazakh and Russian folk instruments orchestra, brass band, instrumental and vocal ensembles, and soloists. In 2010 due to reorganization of the ENU, the faculty ceased to exist.

The demand for specialists with higher music and pedagogical education leads to the opening (in Almaty in 1967) of the Department of Music and Singing at the Kazakh State Pedagogical Institute named after Abay, which was the first higher educational institution of the country est. in 1928. The department was headed by well-known professional musicians B.S. Kutunov, G.S. Avgustinovich, S.N. Gevich, R.K. Kasenova.

The department showed such an important trend in the development of music and pedagogical education as letting students with pre-university secondary special musical education obtain additional specialization. Teachers of music and singing were given specialization in choral conducting, piano, music theory, bayan and Kazakh folk instruments, which allowed continuing teaching these cycles of subjects in pedagogical and music schools of the republic.

In 1988, the department was transformed into the music and pedagogical faculty under the guidance of Doctor of pedagogical sciences, professor M.Kh. Baltabaev. In 1998, the faculty was closed and resumed training in the qualification 'Music education' in 2008 at the department of Theories and methods of pre-school and primary education at the Psychological and Pedagogical Faculty. In 2010, the Department of Music Education and Choreography of the Institute of Arts, Culture and Sports was created. The department was headed by PhD, Associate Professor A.K. Akhmetova, PhD, Associate Professor L.Sh. Kakimova, DSc., Professor L.M. Narikbaeva, PhD, Associate Professor K.E. Ibraeva.

Chimkent Pedagogical Institute of Culture named after al-Farabi (organized by Order No.230 dated 04/11/1967 of the Central Committee of the Communist Party of Kazakhstan and the Soviet of Ministers of the Kazakh SSR) became a large creative university preparing teachers of music and singing for general education schools and pedagogical colleges. In 1967, the Department of General Music was opened, in 1968 the Department of Folk Instruments and Orchestra Conducting was established. Graduates from the conservatories in Almaty, Tashkent, Kiev, Odessa, cultural institutions in Moscow, Leningrad, and Barnaul are invited to the institute, and thanks to their dedicated work, new departments and disciplines are opened.

A promising area of activity of the created music and pedagogical faculties was the preparation of higher scientific and pedagogical personnel, the opening of postgraduate school, doctoral studies, dissertation councils. Thus, CPIC named after al-Farabi had 20 PhD theses in 1968-1978. At present, the qualification 'Music education' continues its further development in the structure of the classical multidisciplinary South Kazakhstan State University (SKSU) named after M.O. Auezov.

Thus, in the 60s of the 20 th century, the opening of departments for training music and singing teachers in the leading pedagogical universities of the republic laid the foundation for the system of higher music and pedagogical education in Kazakhstan. The activities of the departments created on the basis of music and pedagogical faculties played a significant role in determining the development trends of the qualification 'Music and singing', defined the foundations of educational, methodical, research, and creative activities that take into account the objectives and the specifics of both pedagogical and musical component of the profession of a music teacher.

Thanks to a high level of music-theoretical, performing, psychological and pedagogical training, graduates of 'Music and singing' began working at general education, pedagogical and music schools, and at opening music and pedagogical faculties of the republic.

The second stage (mid-70th - late 80s of the 20th century) of the development of higher music and pedagogical education in Kazakhstan is characterized by the improvement of the organizational, educational and methodological structure, material and technical base of music and pedagogical departments and faculties, by strengthening the scientific potential of teaching staff, an increase in the number of personnel, an increase in the requirements for their scientific and methodological and professional (theoretical, musicological, performing, conducting and choral) qualifications. An analysis of the state of music education shows that during this period, a state system of continuing professional music education was built in Kazakhstan, including elementary, specialized secondary and the highest level. Primary music education was given at 5-7-year music and art schools, secondary special education at 10-year specialized music schools and at a network of music and pedagogical schools, and higher music education was given at faculties of pedagogical institutes, music faculties of institutes of culture, and at conservatories.

Strengthening the position of higher music and pedagogical education was promoted by the adoption of the 'Law of the USSR approving the Fundamentals of Legislation of the USSR and Union Republics on public education (No. 4536-VIII of July 19, 1973)', emphasizing the priority of education, the special role and importance of pedagogical work: "The labor of all the pedagogical workers is a noble and honorable deed" [34]. The Act, Decisions of the Central Committee of the CPSU, Council of Ministers of the USSR No. 463 "On the completion of the transition to universal secondary education for young people and further development of secondary schools" (06/20/1972) [35] promoted the desire of all the young people for secondary education. Introduction of new curricula in all the school courses, publication of trusted textbooks, sets of teaching and learning aids leads to the expansion and deepening of the content of psychological and pedagogical subjects studied in teacher training colleges, the strengthening of the role of pedagogical practice and to implementing a systematic appraisal of school teachers, who are given the qualification 'teacher-methodologist'.

The development of higher music and pedagogical education during this period is directly connected with the expansion of the network of out-of-school institutions, children's music schools, Houses and Palaces of Pioneers, with increased attention to aesthetic education of students, wide involvement of famous artists in the management of children's creative groups, in educational work, in holding creative meetings, exhibitions, concerts, amateur art shows, in development and serial production of new technical means of studying music. These measures contributed to the increase in the number of students – the flow of applicants who have graduated from children's music schools or have secondary vocational music and pedagogical education is increasing for the qualification 'Music and singing'.

All-Union model curricula and programs in Qualification No 2119 'Music and singing' in 1963, 1970, 1971, 1973, 1975, and 1977 included an extensive list of public, specialized, and pedagogical disciplines: 'The diploma of the music and pedagogical faculty of a pedagogical university is a confirmation that the musician-teacher owns a complex of musical skills: musical instrument, choral conducting, vocal, theory and history of music. Graduates of these faculties have a good psychological, pedagogical, and humanitarian training. In each of the music spheres taken separately, the music teacher is inferior to the

conservatory graduate, but in complex the music teacher has no equal. All these areas of training are based on performing traditions” [14, p.93].

During this period, ‘Music and singing’ was established in three universities: Taldy-Kurgan Pedagogical Institute named after I. Zhansugurov (1976), Guryev Pedagogical Institute (1977), and Petropavlovsk Pedagogical Institute named after K.D. Ushinsky (1978).

In Taldy-Kurgan Pedagogical Institute, the Department of Music and Singing (organized in 1976 at the Faculty of Philology) prepared the material and technical base for the creation in 1978-1979 of the Faculty of Music and Pedagogy with four specialized musical departments.

The personnel problem of schools in the western region of Kazakhstan in 1977 led to the creation of the music and pedagogical faculty on the basis of the previously existing branches ‘Music and Singing’, ‘Pedagogy and Methods of Primary Education’ at Guryev Pedagogical Institute.

The acute shortage of teachers of music and singing in general education schools and in music schools, and of workers in cultural institutions of Kokchetav, Kustanai, and North Kazakhstan Regions promoted the opening in 1978 of the department ‘Music and singing’ at Petropavlovsk Pedagogical Institute. Creation of the music and pedagogical faculty in 1979 with the departments of choral singing, music theory, musical instruments and methods of music education “was the completion of the institutionalization of music and pedagogical education in northern Kazakhstan” [6]. The teaching staff was formed from a number of famous cultural figures, teachers with extensive work experience in educational and cultural organizations of the city who were graduates of creative universities in the USSR: Alma-Ata, Novosibirsk, and Sverdlovsk Conservatories, Frunze and Voronezh Institutes of Arts, Moscow and Chelyabinsk Institute of Culture, Donetsk State Music Academy named after S.S. Prokofiev, Ust-Kamenogorsk Pedagogical Institute and other universities [36, p.240].

In the 70-80s, the priority direction was the professional competence improvement of future music teachers. Testing of the progressive system of musical education and upbringing of D.B. Kabalevsky begins in the schools of Kazakhstan and in the rest of the republics of the Soviet Union. Laboratory classes are being created as experimental sites for the implementation of Kabalevsky’s program and of Kazakhstan programs ‘Елімай’ and ‘Мыпареп’, and for involving students in the creative work of choirs, orchestras and ensembles created at the laboratories. Thus, private teaching methods approached the school – based on experimental studies, students wrote term papers and theses on topical issues of music education and upbringing.

The development of higher musical and pedagogical education at the third stage (late 80s-90s of the 20th century) took place in difficult and contradictory conditions related to the period of ‘restructuring’ of 1985-1991 and to political transformations of perestroika that led to the collapse of the USSR and the declaration of independence of the Republic of Kazakhstan on December 16, 1991.

In the field of education, crisis phenomena led to the last reform in the history of the Soviet school, reflected in the decree “On the main directions of the secondary school reform” (April 12, 1984) [37]. In higher education, the main strategy of reforms, according to the Resolution “Main directions of restructuring higher and specialized secondary education in the country” (March 18, 1987), was decentralization of governance, democratization, pluralism, differentiation, multiple patterns, variability, alternativeness, humanization, continuity, and the developing and national character of education [38].

Analysis of the reforms content showed that, emphasizing the high mission of the teacher, they set goals to improve personnel training, to process programs of pedagogical

institutions and make them closer to life, to study modern teaching methods, to systematically improve teachers' skills, to strengthen moral and material incentives to enhance the prestige of the teacher's profession, to develop pedagogical science, and to research topical issues of secondary and vocational schools [39].

In these difficult conditions of socio-political and socio-economic transformations, the collapse of the command-administrative system of the USSR, disciplines for training music and teaching personnel opened in ten universities: Pavlodar Pedagogical Institute (1986), Zhambyl Pedagogical Institute (1988), Semipalatinsk State Pedagogical Institute named after N.K. Krupskaya (1989), Arkalyk State Pedagogical Institute named after Y. Altynsarin (1989), Ural Pedagogical Institute named after A.S. Pushkin (1990), Aktyub State Pedagogical Institute (1991), West Kazakhstan Institute of Arts named after Dauletkeri in Uralsk (1991), Kostanay State University named after A. Baitursynov (1992), South Kazakhstan State Institute in Shymkent (1994), University of Syrdariya in Zhetysay (1996).

Geography and chronology of the creation of departments and faculties shows that during the collapse of the USSR, the republic sought to prepare music and pedagogical personnel on its own to reduce their deficit in all the regions.

During this period, the manifestation of the tendency to train teachers with an additional specialization was the opening of the qualification 'Pedagogy and Methods of Primary Education' with the additional discipline 'Music' (in Pavlodar (1986), Zhambyl (1988), and Semipalatinsk (1989) pedagogical institutes. The accumulated experience, expansion and strengthening of the teaching staff with basic professional music education allowed the universities to later open the discipline 'Music and singing' on this basis.

A constructive trend in the development of higher music and pedagogical education in Kazakhstan in the 1990s was the formation of scientific schools, the publishing of PhD theses, and the training of young teaching staff selected among promising graduates. Improvement of teaching methods was promoted by the introduction of scientific research of the teaching staff into the educational process, by the implementation of research projects within the framework of grant financing of the Ministry of Education and Science of the Republic of Kazakhstan, by the development of electronic textbooks and the use of modern information and computer technologies, by students being involved in research work and participating in national competitions, such as "The best student research project in natural, technical, social, humanitarian and economic sciences", and making presentations and publications in collections of materials of the annually organized methodical seminars, scientific and practical conferences and round tables.

The demand for musical and pedagogical personnel contributed to the implementation of full-time and distance education; considerable attention was given to the concert-performing activities of creative teams and to the participation of choirs, orchestras, instrumental and vocal ensembles, and soloists in international and republican competitions, festivals; student philharmonic societies and music studios were created. Active use of the possibilities of creative cooperation with universities of the CIS countries and abroad, the attraction of well-known domestic and foreign musicians, scientists, teachers to read lectures, give master classes, round tables, seminars, etc. begins.

Thus, the analysis of the main trends of this stage showed that after independence of the Republic of Kazakhstan in 1991, the development dynamics of higher music and pedagogical education was closely connected to the transformations of the entire education system of the republic, which took place in difficult socio-political and socio-economic conditions. According to the 2012 report 'Higher Education of Kazakhstan' of the Rating Agency of the Republican Financial Center of Almaty (RFCA): "... After gaining

independence, Kazakhstan implemented the most radical reforms of higher education among the CIS countries for integration into the European educational space” [40].

It was necessary to implement the tasks of adapting the educational system to market conditions, to review the organizational and financial mechanisms for its functioning, to form a national model of education and of democratization of higher education, decentralization of management, diversification of the network and structure of higher education institutions, increasing the number of students whose studies are not state-budget funded [41].

This period is characterized by the creation of a new legislative and regulatory framework for higher education in Kazakhstan (1991-1994). The Law of the Republic of Kazakhstan ‘On Higher Education’ (10.04.1993) [42] and the Law of the Republic of Kazakhstan ‘On Education’ (07.06.1999) [43] were adopted), and the State Compulsory Standard of Higher Education of the Republic of Kazakhstan (basic provisions) was approved (08.25.1994) [44], which for the first time introduced a multi-level structure of higher education and academic degrees of bachelor and master.

At the stage of reforming, modernizing and updating the content of the higher education system (1995-1998), the ‘Concept of State Education Policy’ (04.08.1995) [45] was adopted; the first Kazakhstan’s educational standards for 310 qualifications of higher professional education (1995-1997) were developed, the Classifier in 342 qualifications of higher education of the Republic of Kazakhstan (1996) [46] was approved.

Since 1999-2000, there is the trend towards decentralizing management and financing of education, towards expanding economic freedoms and powers of educational organizations; non-state private higher education institutions open, students are admitted on the basis of comprehensive and unified national testing, of state educational grants and loans on a competitive basis [47].

In the 90s, faculties and departments for training musical and pedagogical personnel passed through difficult stages of various reorganizations. The study of documents shows that most often departments were unified and integrated, and there was a merger of performing and of music-theoretical departments (choral conducting, vocals, musical instruments, theories and methods of music education). This is largely due to the negative trend of reducing the number of students in the qualification ‘Music and singing’, caused by the deteriorating socio-economic conditions in the country.

Profound changes touched upon the content of educational programs and of model curricula of the discipline: social disciplines forming Marxist-Leninist, communist ideology were not taught any more (History of the CPSU, Historical Materialism, Dialectical Materialism), subjects were developed that took into account national and regional features of the educational system, the disciplines ‘History of Kazakhstan’ and ‘Kazakh musical literature’ were introduced, the list of elective subjects was expanded.

Increased attention to the ethnocultural and national-regional component of education leads to the opening of the departments of traditional Kazakh musical instruments and traditional folk singing at the music and pedagogical faculties. Educational work programs were developed for the dombra, kobyz and another Kazakh instruments, orchestras of Kazakh folk instruments were created. The disciplines ‘Methods of musical education’ and teaching practice include studying Kazakhstan programs in music (‘Елімай’(Yelimay) and ‘Мұрагер’(Murager)) and Kazakhstan textbooks; works by Kazakh composers are actively introduced into the repertoire of choral, orchestral classes, into conducting, and into vocal and musical instruments studies.

In addition, a most important democratic measure to ensure accessibility, equal rights to education and freedom of instruction language choice was the mandatory formation of

Kazakh and Russian departments at the faculties, the introduction and development of teaching and methodological support and of documentation in the Kazakh and Russian languages. For students who graduated from Kazakh schools in the republic and for people of the Kazakh nationality who were citizens of other states (China, Mongolia, Turkey, etc.) returning to their historic homeland, this measure opened up opportunities for obtaining a full-fledged higher education in their native language.

The fourth stage of higher music and pedagogical education development (2000s-to the present) is associated with the processes of globalization of the sphere of education, and integration and harmonization of the Kazakhstan's system of higher education with the world educational space. On March 1, 2010, the Republic of Kazakhstan joined the Charter of Bologna Higher Education, adopted in 1988 in the city of Bologna. Strategic documents defining goals, objectives and ways of education development were the Laws 'On Education' (July 27, 2007) [48], 'On Science' (February 18, 2011) [49], 'The State Program for the Development of Education in the Republic of Kazakhstan for 2005-2010' [50], and 'The State Program for the Development of Education of the Republic of Kazakhstan for 2011-2020' [51]. In accordance with the International Standard Classification of Education (ISCED 2011), an integral three-stage structure of higher vocational education (bachelor-master-doctorate) is legally established. Centralized state management and regulation of the education sector are gradually abandoned; academic, managerial autonomy, autonomy of universities, academic mobility of students and teachers, freedom of research are expanding, innovative training technologies are introduced, measures are taken to improve the quality of staff, independent qualification centers are introduced, etc.

At Stage 4, departments are opened in the qualification 'Music education' in the International Kazakh-Turkish University named after Khoja Ahmed Yasawi (Turkestan, 2000), the Kazakh National University of Arts (Astana, 2002), Pavlodar State University named after S. Toraigyrov (2004), International University of Humanities and Technology (Shymkent, 2007), Kazakh National Conservatory named after Kurmangazy (Almaty, 2007).

One of the trends in the development of higher music education, reflecting the integration processes, was the creation of departments for training specialists in several areas of art and pedagogy. For example, the Department 'Performing Art' of the faculty 'Art' of the International Kazakh-Turkish University (along with 'Musical education' opened in 2000) prepares bachelors and masters in Traditional musical art, Vocal art, Acting, and Choreography.

The transfer of the capital from Almaty to Akmola by the decree (10.20.1997) of the President of Kazakhstan N.A. Nazarbayev was of great historical importance for the development of Kazakhstan as a politically stable, economically strong independent state. On May 6, 1998, the President signed the decree 'On renaming the city of Akmola (the capital of the Republic of Kazakhstan) into the city of Astana (the capital of the Republic of Kazakhstan)'.

The development of Astana as a major cultural, scientific and educational center is largely associated with the creation in 1998 of the Kazakh National Academy of Music (KazNAM), transformed in 2009 into the multi-profile Kazakh National University of Arts (KazNUA), a unique innovative educational institution that built a system of continuing education in fields of culture and art (school-college-bachelor-master-doctoral). The main goal of the university development, along with training modern highly qualified specialists, is the preservation and development of the Kazakh national culture, the desire to position best creative samples in all the areas of art, to promote the cultural, scientific, educational image of Kazakhstan in the international space in accordance with the university's strategy.

Training in music education in KazNAM began in 2002 in the section ‘Music education’, part of the choral conducting department of the vocal-choral faculty (2002-2006), reorganized in 2006 into the Department of Music Education. At present, the department trains bachelors, masters and PhD in Music education. Significant successes and recognition at the republican and international level are associated with fruitful research, with scientific, creative and educational activities of the head of the department, Ph.D., Professor A.A. Smetova (2008-2010), member of International Academy of Pedagogical Education, Professor G.A. Khusainova (since 2010), leading teachers D.A. Kovalev, L.K. Maimakova, P.B. Seytkazy, K.S. Borambaeva, A.Zh. Sagatova, D.K. Akbulatov, and N.D. Chsherbotayeva.

Since 2011, the department is the initiator and organizer of an international scientific-practical conference dedicated to the musical enlightener, the teacher-methodologist, the founder of the music-pedagogical specialty in the Northern region of Kazakhstan, S. B. Boranbayev. The eminent master of the musical art of Kazakhstan, E.R. Rakhmadiev, became the ideological inspirer of the ‘Boranbayev Readings’. Rakhmadiev, together with the rector of KazNUA, the people’s artist of the Republic of Kazakhstan, an outstanding violinist, Professor A.K. Musakhadzhaeva first opened the plenary session of the ‘Boranbayev Readings’ which in a short time gained international status.

Participation of faculty members, students, undergraduates, doctoral students in republican research grant projects, creation of electronic educational resources, publication of scientific articles in high-rating domestic and foreign journals, and use of effective innovative teaching methods allowed the department to achieve high results and first place among universities in Kazakhstan according to ‘The National Rating’ in 2011, 2012, 2014 of the National Accreditation Center of the MES RK, according to the Independent Kazakhstan Agency for Quality Assurance in Education rating in 2015-2018. The qualification ‘Music education’ of KazNUA (bachelors, masters, doctors) was accredited at the International Accreditation Agency ‘Music Quality Enhancement – MusiQuE’ (Belgium, Brussels) for a period of five years until October 2023.

The reflection of modern approaches in the system of music and pedagogical education was the creation in 2007 of the department ‘Innovative music and pedagogical technologies’ in the Kazakh National Conservatory named after Kurmangazy in Almaty. The Conservatory is the first higher education music institution of Kazakhstan, created in the difficult years of the Great Patriotic War (1941-1945). In accordance with the Order of the USSR Council of People’s Commissars (April 30, 1944), the Council of People’s Commissars of the Kazakh SSR (07.24.1944) chaired by N. Undasynov decided on October 1, 1944 to organize at the base of the music and choreographic factory (now the Almaty College of Music named after P.I. Tchaikovsky) the State Institute of Arts, later transformed into the Almaty Conservatory. In 1945, the Conservatory was named after the outstanding Kazakh folk composer of the 19th century, Kurmangazy Sagyrbaev [52].

The department ‘Innovative music and pedagogical technologies’ became the focal point of the experimental projects of the university. Including the section ‘Pedagogy and Psychology’ in its structure led to renaming the department as ‘Music Education and Psychology’. The activity of the department aims at developing, actualizing and modernizing the qualification ‘Music education’, at improving the quality of teaching music and pedagogical disciplines, at introducing innovations into the educational process, and at integrating education and science. Improving the quality of teaching staff contributes to increasing the scientific potential of teachers, to larger numbers of theses in the field of art, pedagogy and psychology, MBA business administration, to publishing books, monographs,

textbooks, scientific articles, including in foreign scientific journals with non-zero impact factor, in publications recommended by the Committee on the Control of Education and Science of the MES RK. Teachers, students, undergraduates are winners of international and republican performance and research competitions.

The following factors largely improve Improving the music teachers training system: Master of Arts innovative project (2012); the international technology 'Open space' for managing the educational process; interactive class format; new approaches to professional practice; the International Competition named after D.B.

Kabalevsky 'Teacher of Music of the 21st Century' organized together with the UNESCO Chair 'Musical Art and Education' of Moscow State Pedagogical University (Moscow, Russia) and the National Scientific and Research Center 'Bobek'); Republican student Olympiads of the MES RK in the nominations 'Performing skills of a music teacher' and 'Musical enlightenment'; international symposia, scientific and practical conferences.

Thus, the present stage of development of higher music and pedagogical education is marked by modernization, reforms, search for innovative ways to improve the training of competitive and competent music and pedagogical personnel who respond both to the national values of education and to the realities of the modern stage of development of the Republic of Kazakhstan, as well as to its civilizational perspectives.

The present study reveals that in the late 20th -early 21st centuries, a system of higher music and pedagogical education was formed in Kazakhstan. The process of its formation and development is conditioned by the historical, socio-political, socio-economic, cultural factors and conditions of the development of the republic, as well as the educational reforms caused by these. This provision allowed defining periodization and chronology of higher music and pedagogical education in Kazakhstan, identifying leading trends and in the process of training music and pedagogical personnel.

Stage 1 (the early 60s-mid 70s of the 20th century) laid the foundations for higher music and pedagogical education in Kazakhstan. New pedagogical institutes opened, existing teaching institutes were reorganized; for the first time in Kazakhstan, divisions were created (sections, departments, chairs) for training music teachers in Qualification No. 2119 'Music and singing'. Leading trends and directions of university departments for training music teaching staff were determined: teaching and methodical (developing curricula, programs, documentation, educational and methodical literature, methodical support of lectures and practical classes in Kazakh and Russian, development of teaching methods for talented students with no pre-university music education), research (development of topical issues of music education, study of Kazakh music culture), cultural and educational, and creative (organization and concerts of creative collectives and soloists).

Stage 2 (mid-70s-late 80s of the 20th century) – the state system of continuous professional music education (primary, secondary special, higher) was built. The leading trend was the creation of music and pedagogical faculties with the differentiation of departments, according to the areas of training (vocal and choral, instrumental, theoretical, music education). Strengthened organizational structure is associated with an increase in the number of students, with opening full-time and part-time departments, and higher requirements for scientific and methodological, professional and music (theoretical, musicological, performing, conducting and choral) qualifications of the music and teaching personnel. A promising direction of development was training higher scientific and pedagogical personnel in postgraduate and doctoral studies.

Stage 3 (late 80s-90s of the 20th century) is the period of collapse of the USSR, independence of the Republic of Kazakhstan, formation of a national education model,

creation of a new legislative, regulatory and legal framework for higher education in Kazakhstan. There is a reorganization of music and pedagogical faculties were reorganized, performing and theoretical music departments were integrated due to the negative trend – reduced number of students and deteriorating socio-economic conditions in the 90s. In the mid-90s, training music and pedagogical personnel according to the first Kazakhstan State Compulsory Education Standards (SES) began, new standard plans and programs were developed taking into account the ethno-cultural and national-regional features of the education system, Kazakh and Russian departments became compulsory, and teaching and development of educational and methodical documentation is effectuated in the two state languages – Kazakh and Russian.

Stage 4 (the 2000s to the present) is associated with globalization, integration, harmonization of the Kazakhstan's system of higher education with the world educational space, and the accession of the Republic of Kazakhstan to the Bologna process. The leading development trends are the alignment of multi-level higher and postgraduate education (bachelor, master and doctoral studies), the introduction of a credit-modular system and of innovative studying technologies, increased academic mobility of students and teachers, recognition of qualifications, and ensuring academic autonomy of universities. The practice of attracting foreign scientists and excellent musicians to creating joint educational projects, programs, to giving lectures, master classes and concerts is actively used, which allows the system of higher music and pedagogical education in Kazakhstan to integrate into the global educational space. The introduction of the dual system of training (focusing on the competence-based model of education) ensures the relevance of graduates of the qualification 'Music education' in the labor market.

Several scientific research schools are being formed, the scientific potential and scientific degree of teaching staff are growing, thus ensuring the efficiency of the system of higher music and pedagogical education.

4. CONCLUSIONS

Thus, the research identified the main factors, conditions and periods of the formation and development of music education in Kazakhstan, described the history and chronology of music teaching departments in the republic's universities, and identified the main trends, patterns and directions for training music teaching personnel. The study showed that from the 60s of the 20th century to the beginning of the 21st century, the system of higher music and pedagogical education was established in Kazakhstan, which currently functions on the basis of music and pedagogical faculties, departments for the preparation of bachelors, undergraduates, and doctoral students in 'Music education' in more than 20 universities of the country, covering all the regions. The results are valuable for researchers, music teachers, and students interested in the formation and development history of higher music and pedagogical education in the Republic of Kazakhstan, and can be used in university courses 'History of Music Education', 'History of Performing Arts of Kazakhstan', in developing the new discipline 'History of music and pedagogical education in Kazakhstan', allowing a deeper characterization of training music and teaching personnel and allowing identification of the general and particular in the content and structure of music and pedagogical education at different stages of its development. The prospect of further research is associated with identifying the potential of the system of higher music and pedagogical education in the context of modernization and integration of the system of higher education in Kazakhstan.

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