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National identity in the modern education of Kazakhstan

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Abstract

The paper provides an analysis and generalization of domestic and international experience on the issue of the effect of traditional music on the national identity formation. The study includes scientific methods of analysis and synthesis, abstraction, generalization of domestic and foreign experience in the musicological research tradition. People of different nationalities and religions co-exist peacefully on the same territory in the Republic of Kazakhstan. This situation is due to the policies pursued by the government, especially in the educational environment. Development and support of traditional music stimulate learning among the young generation on Russian history and culture.

Key words: National identity, traditional music, education.

Identidad nacional en la educación moderna de Kazajistán

Resumen

El documento proporciona un análisis y una generalización de la experiencia nacional e internacional sobre el tema del efecto de la música tradicional en la formación de la identidad nacional. El estudio incluye métodos científicos de análisis y síntesis, abstracción, generalización de la experiencia doméstica y extranjera en la tradición de la investigación musicológica. Personas de diferentes nacionalidades y religiones coexisten pacíficamente en el mismo territorio en la República de Kazajistán. Esta situación se debe a las políticas aplicadas por el gobierno, especialmente en el entorno educativo. El desarrollo y el apoyo de la música tradicional estimulan el aprendizaje entre la generación joven sobre la historia y la cultura rusa.

Palabras clave: Identidad nacional, música tradicional, educación.

1. INTRODUCTION

Global turn-of-the-century transformations are characterized by the expansion of international contacts. In such conditions, nations strive to preserve their originality and uniqueness (Ryskul et al., 2016; Sharov, 2006). Economic and sociocultural globalization sharpened

Kazakhstan people's realization of their originality. Many ethnic communities discovered their ethnic reality, which revived them as ethnic groups that preserved the specificity of the national culture, and identified themselves as an ethnocultural society. During globalization, ethnocultural traditions are important for the self-consciousness and social self-affirmation of an ethnic group, which is facilitated by the Assembly of People of Kazakhstan. The national policy of this unique institution, which is recognized in the entire world, is aimed at strengthening interethnic and interreligious consensus, which helps develop culture, traditions, and languages of ethnic groups living in Kazakhstan. The idea of establishing the Assembly of People of Kazakhstan was set forth by the President of Kazakhstan N. Nazarbayev at the I Ethnic Forum in 1992, devoted to the anniversary of the country's independence. On March 1, 1995, the President of the Republic of Kazakhstan established a new institution – the Assembly of People of Kazakhstan. The idea of this institution was to preserve the main legacy of Kazakhstanis – the friendship of peoples. Today, in anticipation of its 20th anniversary, this organization is a powerful force that unites more than 400 national and cultural centers. President of the Republic of Kazakhstan Nursultan Nazarbayev declared 2015 the Assembly of People of Kazakhstan year.

National identity is a core that preserves the most conventional national identity's notions of itself and resists cultural standardization. In his Message from 2014 titled *The Kazakhstan Way – 2050: Common Goal, Common Interests, Common Future*, Nazarbayev said, “We have to remember that only by preserving our cultural code –

language, spirituality, traditions, and values – can we adequately respond to the challenges of time” (Baltabayev, 1994: 22). National interests necessitate the preservation of originality in the variety of cultures of Kazakh peoples, which prioritizes the problem of national identity. Extensive studies of national identity problems, based on new methodological approaches and methods from related sciences, are necessary. In terms of music education, national identity is viewed as an object of a new interdisciplinary field of knowledge (Kulzhanova, 2009); (Kusherbayev, 1996). The study was made within the framework of interdisciplinary researches, based on philological, cultural, historical, and pedagogical sources. Studies of national identity have only become relevant in Russian science in recent years. The formation of independent states after the dissolution of the Soviet Union created new paradigms of national identity. For example, national identity issues were the cornerstone of the XXI World Congress of Philosophy themed Philosophy Facing World Problems and the IV Russian Congress of Philosophy themed Philosophy and the Future of Civilization. The issues of national identity and national self-consciousness under globalization are considered in the researches of foreign scholars; they emphasize that minorities can be oppressed in multiethnic countries. This can lead to social crisis (Uzakbayeva, 1993).

In terms of works by Kazakh authors on this topic, it is necessary to mention the works of President of Kazakhstan N. Nazarbayev. These works are a conceptual basis for further studies and a guideline for practical actions at all levels of governmental policy

(Baltabayev, 1994). A number of researches by Kazakh political scientists covers the formation of national identity as a primary objective (Dzhumakova, 2009; Erikson, 1996; Freud, 1989). Since politics is closely related to various fields of public and governmental activity, many famous Kazakh scientists joined the study of national identity. Works devoted to the activity of the Assembly of People of Kazakhstan are of special interest for studying the problem of national identity (Kallio and Partti, 2013; Kulmanova and Orazaliyeva, 2013). Literature of numerous branches of humanities that search for identity investigated a set of national issues. For example, Belinsky (1977) touched upon the problem of national identity. According to him, writers have to express “the spirit of the nation, in which they were born and raised, the life of which they live, and the spirit of which they breathe...” (Kallio and Partti, 2013: 11). Research results improve the quality of education, help achieve a higher level of training of competitive specialists, and help such specialists to engage in international communication.

2. METHOD

The methodological basis of the research is dialectical and metaphysical methods and principles of knowledge that allow revealing the object and subjecting of the study and maintaining the integrity of their continuous development, identifying their axiological and praxeological aspects. Achieving this objective is also carried out on the basis of a systematic, structurally functional and activity

approaches that complement the idea of spiritual significance to develop social activities and subjective abilities of a person. The study also includes scientific methods of analysis and synthesis, abstraction, generalization of domestic and foreign experience in the musicological research tradition.

3. DATA, ANALYSIS, AND RESULTS

National identity is one of the most discussed topics in the Kazakh society, and a crucial component of modern humanities. At the same time, the national identity issue was included in governmental policy documents. In 1996, the Concept of Forming the State Identity of the Republic of Kazakhstan was adopted. It proclaimed a focus on building a nation-state with the main ideas of “national unity, civil peace, social stability, international and interreligious consensus, compromise, and tolerance. The society has to establish spiritual values, based on universal human norms of morality, national traditions, values that inculcate responsibility and patriotism” (Belinsky, 1977: 20). Forming citizens’ national identity was determined an important factor for the establishment of statehood. In later years, the ideas of national identity were proclaimed in governmental policy documents, in particular, in the Kazakhstan 2030 strategy for the development of the country. This strategy sets a special goal – Kazakhstan had to become one of the most competitive countries of the world. This is facilitated by the geographic location of

the republic: located in the middle of Central Asia, it is a link between Europe and Asia.

The next stage of developing national identity is the adoption of Kazakhstan's strategy of joining the world's 50 most competitive countries. The document notes the need for the civil society to participate actively in its implementation. A number of conditions are set forth: high level of education, the development of human capital, innovative development, political will, and national consensus. At present, the educational system meets international standards, which was made possible by introducing unified national testing, which united the final school examination and the entrance examination of a higher educational institution. The higher education system was reorganized in accordance with the Bologna Declaration standards. Governmental documents of that time reflect national identity. For example, the Doctrine of National Unity of Kazakhstan, while prioritizing the strengthening of statehood, notes that national identity is the resource of this strengthening: focusing on competitiveness should become a crucial part of our national spirit. Each citizen of Kazakhstan has to feel this as the aspiration to become better, richer, and smarter, as a need to do everything for his country to prosper (Borbasov, 1999). Ethnographers and anthropologists, sociologists and political scientists, psychologist and historians approach the category of national identity from the perspective of their disciplines, while several social scientists suggest synthetic and philosophical concepts. Foreign scientists began developing the problem of identity in general and national identity in particular in the late 1970s. The Identity article

in the fifth edition of Columbia Encyclopedia provides a detailed analysis of this phenomenon. Freud (1989) was the first to raise the questions of identity as a problem of scientific knowledge. However, Erikson (1996) is credited the most for developing this problem (Dossanova, 2013). According to him, human attitude to the social environment plays the leading role in the formation of identity.

National identity, which is determined by the need to realize one's belonging to a certain group, is recognized as a phenomenon of world culture. It is necessary to search for approaches to the manifestation of national identity by referring to various fields, including the educational field. In the present paper, modern music education is such a field. Music is known to have affected the self-identification of different cultures and is an important instrument of social and national transformations. Therefore, the role of the art of music in the comprehension and acquisition of national identity is indisputable. Sharov (2005) investigated the effect of the art of music on the formation of national consciousness (Kulmanova and Orazaliyeva, 2013). The Kazakh art of music should actively be employed as an educational practice, as a phenomenon of preservation of national and universal human values. In this regard, the display of national identity in music education is a relevant problem of modern science. The social processes that took place during the soviet period changed not only public relations, but also traditional cultural forms. As an independent state, Kazakhstan should enrich knowledge of the traditional Kazakh culture. This necessitates new studies, which was emphasized by the President of Kazakhstan in his message: "It is

necessary to develop a long-term Concept of cultural policy. It has to determine the measures, aimed at forming the competitive cultural mentality of Kazakhs and at developing modern cultural clusters” (Baltabayev, 1994: 14). Therefore, the music heritage of the Kazakh nation, as a trove of spiritual, national, and esthetic models of creativity, is viewed as a phenomenon of national identity. Its manifestation is especially important in education. National artists develop individual peculiarities of the music mode, rhythm, and melody. These data lay the foundation for the song tradition that is characteristic of the national specificity.

National identity is represented in the art of music by the notions of the mother land, ethnic group, family, and human dignity. Thus, learning important national concepts that are reflected in this form of art is important for modern music education. These questions can tell which traditional cultural elements were preserved to these days. In addition, learning the constructive elements of traditional music culture results in a scheme that vivificates the cultural universe and its main mechanisms. Contemporary music education should transmit the spiritual values that display the national identity of the Kazakh nation. Educational reforms that took place in Kazakhstan in recent years allow determining the content of education in the republic. This is seen from the introduction of elective courses in the curricula of higher educational institutions. These courses teach national cultural traditions of the people and the history of different regions of the country. Alternative programs for music in secondary schools are being developed. Authors’ programs, textbooks, educational

technologies, new approaches to teaching and education are implemented in different schools. In his attempt to reconceive the cognition of music, famous researcher Baltabayev (1994) developed a theoretical and methodological concept of organizing a music class, based on the study of traditional Kazakh artistic culture, which included folk instrumental culture, folk song culture, decorative culture, folk dancing culture, and folk verbal culture (Kulzhanova, 2009). Kazakh scientist Uzakbayeva (1993) determined the concept of musical and esthetic education by ethno-pedagogical means (Kusherbayev, 1996). Kulmanova's and Raimbergenov's (2013) programs lay the foundation for reconsidering the main principles and methods of music education. The innovation of these programs consisted in the development of a theoretically and practically reasonable new content and methods of education by means of traditional artistic Kazakh culture as a complex of artistic values created by this society and the process of their creation, spread, and assimilation in the society and each individual (Law and Ho, 2014).

While analyzing the origins of song and instrumental traditions of the Kazakh nation, Dossanova (2013) determined their importance for music education. According to Dossanova,

Creative and performing traditions are the ethnocultural basis of music education and the new scientific pedagogical understanding of the content of music and pedagogical education. The social and pedagogical importance of creative and performing traditions focuses on understanding ethnoculture as a methodological basis of identity formation (2013: 15).

Contemporary music education cannot develop separately from the processes that take place in the sociocultural environment and actively affect it. The recent period is notable for the optimization of ethnic processes: the level of national education is rising intensively; multilingualism is developing; nations that live in Kazakhstan interpenetrate; academic hours for lessons in the local language are increasing; professional music culture is developing. According to Mukhambetova:

It is necessary to understand that mass music education is a field that has to form subjects, which ensure continuity in the mass music consciousness of the people. This consciousness should be connected with the century-old spiritual, psychological, and social realities, outside of which it ceases existing (2004: 4).

It is necessary to reorient the educational system to meet students' national and cultural needs (Lu and Lum, 2016). The concept of ethnocultural development in the Republic of Kazakhstan notes:

An educated individual is involved in the historical and cultural tradition... Knowing the history of the people that inhabited the country and the history of the state brings a feeling of historical continuity, historical roots, a sense of involvement in the history of the land, a sense of community of the fates of peoples that for years and centuries have live side by side (1996: 13).

Thus, reconsidering the historical, music and pedagogical experience is impossible without referring to national origins and spiritual culture, including the traditional Kazakh music culture, without an in-depth critical study of pedagogical works, and the music

legacy of pedagogues and musicians-teachers. Modern conditions determine the relevance of including the national component in the educational process: aggravating sociocultural crisis, controversy between the growing national consciousness and the educational practice, based on universal human values. In the authors' opinion, a retrospective study of the history of the development of music education, public education of pedagogues and folk musicians from different regions of the country is promising. Conscientious understanding could allow developing the content of education and modern educational technologies with respect to regional peculiarities. This will improve the level of education and development of future specialists – musicians-pedagogues.

Therefore, it is relevant to advocate the national and regional component in music education and to develop conceptual approaches to using regional folk culture in the professional training of future music teachers. Attempts were made to implement special courses of regional natural history in the practice of teaching in colleges and other higher educational institutions. Smetova suggests introducing a special course –The Culture of the Irtysh Region – by introducing a study guide titled The History of Development of the Pavlodar Region Music Education in the educational process of the Toraighyrov Pavlodar State University. The study guide is aimed at training specialists at higher educational institutions with a specialty in Music education. The paper makes suggestions for improving forms and methods of music education in music-educational institutions (Freud, 1989).The results of Dossanova's (2013)research were applied in the educational process

of the Kazakh National University of Arts by introducing a special course Music Education of Kazakhstan (by the example of Akmola Region), developed by the author of the research. The main tasks of the special course were to determine the organizational, conceptual, and procedural aspects of the main problems of music education in the Akmola Region from the late 19th century to the first third of the 20th century, and to help assimilate knowledge of the main ideas of enlighteners and educators, who influenced the development of the Kazakh music and pedagogical thought (Lu and Lum, 2016).

A number of disciplines in professional music education are aimed at studying national music culture (the history of Kazakh music, music ethnography, traditional culture and folklore). The goal of said disciplines is to give a comprehensive idea of the historical development of the Kazakh music folklore and professional art, its main genres and types. Kazakh music culture is an example of understanding and expressing national spiritual ideals and traditions, which assumes the possibility of its positive effect on national identification. A music-theoretical discipline was developed – ethno-solfeggio. The objective of this discipline is to understand the logic of organization of the Kazakh music culture. This course has a 40-year-long history. It began as Amanov's practice of teaching dombra solfeggio at the Kurmangazy Kazakh National Conservatory for students majoring in Kazakh national instruments. The goal of this discipline was to preserve the values and qualities of the traditional Kazakh music training of dombrakuyshe and to train the ear by oral work. Amanov's scientific and pedagogical ideas, which were

developed in the studies of prominent Kazakh musicologists, created a powerful methodological instrument that allowed to apply oral education within the framework of the Europeanized educational system (Law and Ho, 2014). The course was later named complex course of solfeggio for folk instrument faculties. It was developed and implemented at the Harmony and Solfeggio Department of the Kurmangazy Kazakh National Conservatory. According to professor Dzhumakova (2009), the 1970s' study and the 1980s' implementation of traditional education methods, and the development of the so-called dombra solfeggio were closely related to understanding traditional art in modern culture as an authentic form of artistic activity, the task whereof is to preserve the authenticity of its meaning and structure. This course, which is aimed at training the ear by learning traditional Kazakh music, was named ethno-solfeggio in the early 21st century. Its substantiation, theoretical and practical bases, and definition were presented by the PhD research of the author of the present paper: Ethno-solfeggio is a discipline that forms a set of music knowledge, skills, and abilities, based whereon the Kazakh music language functions in folklore, amateur and professional creative work. The goal of ethno-solfeggio in Kazakhstan is to help practically master the Kazakh music language by understanding the system of its logical and structural regularities.

In modern music education, ethno-solfeggio is a basic discipline in technical and professional education (colleges of music). In the 1970s, the task of the discipline was to preserve the values and qualities of the traditional Kazakh art of music; nowadays, ethno-

solfeccio develops the music ear based on traditional music, and teaches the language of traditional music. Therefore, the technology of mastering the language of national music culture, as a storage of deep layers of its culture is an irreplaceable foundation of the psycho-emotional and spiritual experience and the basis of music masterpieces that are a legacy of world music culture, is aimed at forming the system of knowledge thereof. The technology will allow forming a national intonation and music vocabulary of students by accumulating and systematizing typical intonations and intonation complexes and expanding the understanding of the semantic expressivity of music. Mastering the language of folk and professional music (its intonations, types of intoning, techniques of developing the music material) will allow understanding the logic of its organization and will considerably expand artistic and figurative thinking.

Thus, purposeful auditory mastering of the national music language and the peculiarities of music traditions is aimed at understanding it as an integral part of a holistic system of spiritual values of Kazakh culture. Studying the peculiarities of the Kazakh art of music in historical and cultural development facilitates the display of national identity. The music legacy of the Kazakh nation reflects its views, wisdom, and ideology. As a trove of the national language, it expresses the highest spirituality and originality of the national creative thinking. This means that music traditions, as a field of colossal intellectual and spiritual work of national thinking, are a potential for the continuity of values in modern education. Globalization levels cultural diversity by accumulating universal trends, which necessitates

the search for new ways of asserting national identification. Music legacy is the nutrient medium and the basis of this search, since it holds the basis of national self-identification. Traditional music culture is a genetic storage of the cultural codes of a nation, which protects it from aggressive globalization. Thus, ethno-solfeggio, whose aim is to master the music language of Kazakh art, accumulates features of traditional culture and acts as a manifestation of national identity in modern education. Ethnic pedagogy is part of music-pedagogical education and includes issues of national identity. First comprehensive studies in this field were made in the first half of the 20th century, although the problem of national education was also reflected in the pedagogical works of Ushinsky, the philosophical works of Kropotkin, and other authors. After analyzing the pedagogical legacy of different nations, Ushinsky concluded that no single educational system for all ethnic groups existed (Kulmanova and Orazaliyeva, 2013). National pedagogy is a spiritual phenomenon, inherent in the national consciousness, empirical knowledge, information, ideals, ideas, opinions, notions, and behavioral attitudes that act as a unity of pedagogical wisdom and pedagogical activity of the nation.

The term ethno-pedagogy was first used in 1972 by Volkov, who defined it as a science of the experience of masses of educating the young generation, of their pedagogical views, the science of the pedagogy of life, family, tribe, people, and nation (Law and Ho, 2014). In general, ethno-pedagogy can be viewed as the history and theory of national (natural, every day, extramural, and traditional) education. Ethno-pedagogy explains national pedagogy and suggests ways of

using it in modern conditions, accumulates and studies the experience of ethnic groups, based on the centuries-old naturally developing combination of national traditions. Magzhan Zhumabayev was first to consider the problem of national pedagogy in Kazakhstan. In 1922, he wrote a study guide for teachers of pedagogy, which considered the issues of esthetic, intellectual, physical, and spiritual education (Kallio and Partti, 2013). The guide covers the original creation of Kazakh national pedagogy. It presents the principles of developing positive qualities in children, striving for good, beauty, and the universal human ideals. The author of the guide suggests using the *dombra*, lullabies, etc. in the education of children. The problem of Kazakh national pedagogy became a special research object only in the 1980s, since the secondary and higher schools were reorganized in those years. Researchers considered the thorough familiarization of the young generation with the best achievements of their people, the comprehensive development of artistic creativity, and the advocacy of national art, with a view to enhancing artistic and esthetic education. Numerous works were written, which are now used by secondary schools and higher educational institutions of the country. Zharikbayeva's work was the most extensive research in this field. It analyzes the main ideas of education that are reflected in Kazakh national pedagogy and in the legacy of pre-revolutionary Kazakhstan from the 18th to the first half of the 19th century. It also traces certain techniques and means of intellectual, labor, physical, moral, and esthetic education of children and young people, and determines their educational importance in modern conditions (Law and Ho, 2014). When Kazakhstan gained independence, the problems of ethno-

pedagogy drew the attention of many pedagogues, which was reflected in the directives and regulatory documents of the Government and the Ministry of Education of the Republic of Kazakhstan. For example, the resolution of the Ministry of Education board On the Results of the 1st National Scientific and Practical Conference Using Traditions of National Pedagogy in the Educational Process notes:

- To organize a National Scientific Coordination Center for Problems of Ethno-Pedagogy and Ethno-Psychology, whose main task is to coordinate the development of curricula, programs, textbooks, study guides, to upgrade skills of pedagogues, etc., at the Al-Farabi Kazakh National University, the Abai Kazakh National Pedagogical University, and the Kazakh State Women's Teacher Training University;
- To continue organizing departments of ethno-pedagogy and ethno-psychology at pedagogical institutes and universities;
- To introduce the courses of Kazakh national pedagogy, Kazakh national psychology, etc. in the curricula of pedagogical institutes and universities.

However, this resolution of the Ministry of Education was not realized due to the lack of skilled personnel in this field, a weak material and technical base, the lack of necessary academic, scientific, and theoretical literature. Only in 1993, Uzakbayeva developed a concept of ethno-pedagogical education of higher educational institutions. The authors believe that its implementation in the

pedagogical process will improve the ethnocultural and ethno-pedagogical education of higher educational institution students and the nation overall (Freud, 1989). According to Volkov, general ethno-pedagogy is the cornerstone of the future teacher's ethno-pedagogical training. He interprets general ethno-pedagogy as an obligatory educational discipline in the system of higher pedagogical education. The next stage (special courses, seminars, and elective courses) studies the national regional culture of education and private ethno-pedagogy. The author considers the possibility of ethno-pedagogical learning of specific aspects of educational activity –Ethno-music culture, Ethno-artistic creative work, Ethno-ethics, etc. While sharing the opinion of Volkov, Uzakbayeva (1993) suggests changing the curriculum of pedagogical higher educational institutions by introducing majors in Kazakh ethno-pedagogy, History of Kazakh ethno-pedagogy as the pedagogy of the native ethnic group of the state, and elective courses and special courses, with a view to utilizing the educational capacities of Kazakh ethno-pedagogy: Kazakh music culture, Kazakh applied art in child education, Kazakh folk dances in esthetic education, Esthetic education in Kazakh national pedagogy, etc.

At present, a large group of researchers headed by professor Uzakbayeva (1993) studies the pedagogical capacities of Kazakh oral-poetic and song art. According to Uzakbayeva (1993), national pedagogy is a set of knowledge, skills, and abilities of the masses, which formed certain customs and traditions, and which help them pass on from generation to generation, thus contributing to the education of a spiritual personality. In Kazakhstan, ethno-pedagogy

was included in the standards for higher educational institutions only in 1997. Before that, ethno-pedagogical materials were used as supplements to the pedagogy course program to study pedagogical disciplines. In 1993, Uzakbayeva developed a Supplement to the pedagogy course program. The supplement suggests using materials of Kazakh ethno-pedagogy and considers the issues of moral and esthetic education, its means and methods. Music ethno-pedagogy is an underdeveloped field. However, the prospects of its development are promising. Music ethno-pedagogy can be defined as a constituent of ethno-pedagogy. It studies traditional art of music and the system of ethnic education, which is expressed through the music traditions of this or that people. The science of music ethno-pedagogy is located at the intersection of pedagogy, folklore studies, ethnography, and history of traditional music. The tasks of music ethno-pedagogy are as follows:

- To study ethnic norms of education through traditional art of music;
- To study the possibilities of select genres of folk music from the perspective of their educational orientation;
- To determine the didactics in edifying music genres.

The tasks of music ethno-pedagogy are closely interrelated and are aimed at achieving its goal to determine the pedagogical value of traditional art of music, with a view to educationally influencing the young generation.

Traditional Kazakh music is a prime example of the pedagogical content of the art of music. It is not only a matter of the edifying nature of folk genres, but also a matter of high esthetic orientation of the traditional art of music in general. Virtually all genres of poetic and music-poetic creative work of Kazakhs bear significant semantic and didactic load.

4. DISCUSSION

At present, special courses in music ethno-pedagogy are being taught at arts and pedagogical higher educational institutions of Kazakhstan. In particular, PhD in Pedagogy Dosanova (2013) developed the special course of Music-pedagogical creative work at the Kazakh National University of Arts. The course is aimed at studying the ethnic norms of education through the traditional art of music. At the Abai Kazakh National Pedagogical University (Almaty), Uzakbayeva (1993) developed an elective course of the art of song of the Kazakh people. The course considers the peculiarities of the psychological mechanism of perception and assimilation of song folklore. The Kazakh State Women's Teacher Training University developed a course of Music ethnography. The Kurmangazy Kazakh National Conservatory developed courses of Kazakh folk art of song, Aytys music competition, Dombra solfeggio, and the fundamental part of the adapted course of harmony in the training of future music teachers (Lu and Lum, 2016). Recently founded departments, specializing in implementing traditional Kazakh music in the

educational process, helped significantly in this aspect. These included the Department of Folk Singing (Kurmangazy Kazakh National Conservatory, Kazakh National Academy of Music), the Department of Traditional Art of Music (Kazakh National Academy of Music, Gumilyov Eurasian National University), and the Department of the Traditional Art of Zhyr (Korkyt Ata Kyzylorda State University).

While studying the originality of creative work, Dosanova (2013) determined the following mechanisms in the structure of creative activity: the display of personal and professional position when comprehending musical and pedagogical problems; the vision of new promising areas of music-pedagogical reality; mastering the diagnostics in the generalization of advanced music-pedagogical experience; the search for alternative solutions of professionally important music-pedagogical problems (Lu and Lum, 2016). Among the creative mechanisms of a musician-pedagogue that are aimed at solving various music-pedagogical problems, Dosanova (2013) emphasizes the logical-intuitive processes, whose pedagogical value is determined by the emotional essence of the traditional art of music.

5. CONCLUSION

The process of globalization creates conditions for cross-cultural dialogue, but there is a danger of national identity loss under the influence of these trends. Therefore, it is necessary to explore the cultural and national heritage by means of the following method – the

study of national music. In addition to national identity formation at these lessons, students will also develop their own aesthetic tastes and musical preferences. Thus, contemporary music education helps master traditional music culture and form a national identity. While mastering music-related values of the nation and its cultural pool, it is necessary to foster tolerance of other ethnic groups. Considering the special relevance of the national identity problem in the construction of an educational course, the present paper attempted to analyze the problem of national identification and its manifestation in modern music education.

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