

**THE PRIORITY DIRECTIONS OF THE CONTENTS OF THE STANDARD MUSIC CURRICULUM IN THE CONDITIONS OF FORMING AND DEVELOPING OF INDEPENDENT KAZAKHSTAN (1993-2013)**

*(Dedicated to the 60th anniversary of the specialty «Music education» in Kazakhstan)*

*Abstract*

The article reveals the peculiarities of the contents of the standard music curriculum for primary grades developed, experimentally researched and introduced into the educational process of Kazakhstani schools in the 1993-2013 time periods. The author, in the historical aspect, shows the process of working on the contents of the program and corroborates it with factual material. Based on the pedagogical didactic principles, the scientific positions of scholars in the field of psychophysiology and school music education, the program identifies the key knowledge and reveals the optimal conditions for introducing primary school children, in accordance with their age capabilities, to the Kazakh traditional music. The achievable goal of the program was to up bring the younger generation on the best examples of Kazakh traditional musical art, to introduce them to the culture of their people, to form concepts about the role of folk music as a creative source of domestic professional composers and composers of world classics. As a result, contents of standard curriculum were implemented in an educational and methodological complex on music.

*Keywords:* curriculum, traditional music, contents, grade, schoolchildren, upbringing, culture, textbook

**Introduction.** The new priorities in the school educational system emerged in the early 90s of the last century in Kazakhstan. A number of important state documents [1-3] adopted at that time raised the problem of improving art and aesthetic education of children. Serious tasks were set - by means of art to contribute to the upbringing of the younger generation the sense of beauty, aesthetic taste, ability to understand and appreciate the beauty of their homeland and multiply its riches.

Along with them, tasks were aimed directed on improving of the education and upbringing of schoolchildren based on the best examples of the rich heritage of the Kazakh people. The new national policy of Kazakhstan was aimed at upbringing children, starting from preschool and primary school age, by means of folk art, including Kazakh traditional music [1; 2].

The state set primary tasks aimed at the development of new generation of state educational standards, standard curricula, educational and methodological complexes, ensuring the implementation of the Kazakhstani educational policy of that period. As a result, author groups were created in all subjects of primary school. A team of authors was also approved to develop the standard curriculum on the subject of "Music" [3].

**The main body.**

One of the important directions that should ensure the present and future cultural development of Kazakhstan was the use of the musical heritage of the Kazakh people as a means of upbringing and education of children, starting from primary school [2].

At the beginning of 1990, the Ministry of Education gathered leading experts in the field

of music and fine arts, who were given the task of developing curricula for primary school grades. The Ministry of Education identified three author groups as the developers of music programs. These were groups of authors led by M.H. Baltabaev, A.I. Rayymbergenov and our group. Based on state requirements, each group of program authors developed its own concept of the content of education and had its own historical path of development [3, PP.177; 185; 187-195].

As a result of experimental studies, publications in printed editions (the “Bastauysh mektep” journal, the Republican Publishing Office at the I. Altynsarin Research Institute), conducting open lessons by the program authors to music teachers, our program was recommended in 1997 as a standard curriculum for primary schools in the Republic of Kazakhstan [3; 4].

In the same year, our authors’ team started to develop an educational and methodological complex (EMC) “Music” (textbook, methodological recommendations for teachers, music textbook and phono textbook) for primary schools with the Kazakh language of instruction [3; P. 13-15].

**Methodology and methods.** In the course of the conducted experimental research, the development of the contents of the curriculum and the EMC “Music” for primary school, we took as a basis the concept of developmental learning by L.V. Zankov, the concept of meaningful learning by V.V. Davydov and the method of practice-oriented learning by D.B. Elkonin.

In order to obtain reliable results in the development of the contents of the standard curriculum and the EMC curriculum “Music”, we used the following theoretical methods of pedagogical research: historical and theoretical method, analysis of published curricula and educational literature on music, the method of compiling bibliography, scientific literature, methods of logical thinking (analysis-synthesis, abstraction, comparison, generalization). We also used such empirical methods of pedagogical research as the method of studying normative and instructional-methodical documents,

observation, self-observation, conversation, experimental work and experiment [3].

**Discussion.** The standard music program for primary school grades with the Kazakh language of instruction, developed under our guidance (co-authors B.R. Suleimenova and M.A. Urazalieva) started working in 1987. The contents of the program and the methodology of work on the educational material were tested and discussed by the authors in an experimental mode since this academic year in a number of schools in the city of Kyzylorda. The experiment was carried out to clarify the scientific regulations used in the development of the program contents, to determine the key knowledge in accordance with the age capabilities of primary school children, to identify optimal conditions for introducing Kazakh traditional music to children [3, P.194].

Based on the requirements for the development of curricula, didactic principles in the selection of educational musical material, from the very beginning, its contents were based on the amount of knowledge and skills that were optimal and corresponded to the age capabilities of primary schoolchildren.

In subsequent years, as the result of the organization of numerous advanced training courses for music teachers at the Regional Institute for Teacher Improvement, the authors of open lessons polished and refined the contents of the program. Along with the program, the authors also tested the contents of the educational and methodological complex (EMC) – methodological development of lessons for a music teacher, music textbook and phono textbook.

Since September 1994, according to Order No. 115 signed by A.M. Muslimov, the head of the Department of Education of the Kyzylorda oblast, twenty more regional schools were included into the experiment. The methodologists of the Regional Institute of Teacher Improvement carried out the control of their work and the collection of the material.

Since 1997, we continued our experimental work at schools 131, 143, 148, 115, private school “Bolashak” in Almaty. With the support of the City Institute of Advanced Training for

Teachers, we also conducted the courses and open classes on an experimental program for music teachers in Almaty. The positive result of the experiment made it possible to attract teachers having music lessons in city schools with the Kazakh language of instruction to work on this program [3; 4].

**Results.** Since 1996, music programs with methodological elaboration of lessons and a reader started to be published in the “Bastauysh mektep” journal (“Primary School”) and the Republican Publishing Office [5; 7-10]. The programs published in the official sources allowed the scientific community, music teachers, etc. got acquainted with the concept and their content. All these years we maintained a close relationship with the Laboratory of Music and Labour Training of the Kazakh Academy of Education named after Y. Altynsarin (KAE), the music and pedagogical faculty of the Kazakh State Women’s Pedagogical Institute and other universities of the republic.

In 1997, as a result of the announced Soros-Kazakhstan International Foundation competition, the program and methodological recommendations for music lessons for the 3rd grade won a grant and were published in the “Өнер” (“Art”) publishing house [11].

In the same year, with the support of the Kazakh Joint Stock Company named after Y. Altynsarin The Ministry of Education, Culture and Health of the Republic of Kazakhstan took a decision to develop and publish an Educational and methodological complex (a standard program on music, a textbook “Music”, instructional guidelines for music lessons, a musical textbook) for primary grades of secondary schools of the Republic of Kazakhstan. The music program was included for the first time in the collection of curricula for primary classes, published under the stamp of the Ministry of Education, Culture and Health of the Republic of Kazakhstan [3; 5].

In 1998, the first State Standard of Primary Education was published, which also included this music curriculum. Later on, in 2002, they published the second edition of the State Educational Standard of the Republic of Kazakhstan, which outlined the contents

of primary general education on the subject “Music” in a new edition [3; 7].

Since 1998, with the support of the Ministry of Education, the educational and methodological complex “Music” for primary grades has been published [3]. Later on, almost all the textbooks “Music” for primary classes, have been published 2 or 3 times [12; 13; 16; 17]. Along with them, other manuals of the educational and methodological complex were republished as needed [14; 15].

It should be noted that our author group had been conducting many training courses for music teachers of Kazakhstan all those years, actively working to improve the contents of the program and the entire educational and methodological complex. At the request of music teachers, we developed a phono anthology with songs (plus and minus), audio recordings of musical works for listening to music.

In 2008-2011, according to the standard curriculum, Almaty “National Informatization Center” helped us to develop electronic music textbooks for primary grades, which helped children to master the necessary musical knowledge independently, in virtual mode [18; 19].

Let us now turn to the contents of the standard music curriculum for primary grades of a secondary school. Its contents were initially developed on the basis of didactic principles generally accepted in pedagogical science. The works and the research of leading scientists and teachers of the Soviet period – Yu.K. Babansky, I.Ya. Lerner, M.N. Skatkin, P.I. Pidkasistov, B.T. Likhachev, I.F. Kharlamov, as well as music education – O.A. Apraksina, Yu.B. Aliyev, E.B. Abdullin, A.A. Nugmanova, T.N. Ovchinnikova, G.S. Rigina and many others, gave us the opportunity to determine the criteria for the selection of musical material for the program and the educational and methodological complex [3, p.195].

*The purpose of the program* is to up bring by means of traditional music a spiritually rich, creatively active and musically developed child who loves and perceives music as a reflection of the life, history, traditions and customs of the Kazakh people, respecting the art of other

peoples, honouring classical music [6; 7; 10].

Along with upbringing tasks, the program also solved educational tasks, when during music lessons, the process of listening to musical works, studying the basics of musical literacy, singing songs and performing various creative and didactic tasks, children acquired the necessary musical knowledge and skills, formed the necessary performing skills.

In the first version of the program, the contents were subordinated to a single theme – “Ән мен күй – халық қазынасы” (“Songs and kui are treasures of the people”). The main theme was embodied in the topics of the quarters and semesters of each class. All topics are logically interconnected and consistently implement the idea of the program.

The first grade. *The theme of the first half of the year* “Сырлы да сазды әуен” (“Charming sounds of melody”) leads children into the wonderful world of music of the Kazakh people by way of folk songs. The first grade schoolchildren begin to join to the “golden fund” of Kazakh folk songs associated with the traditions and customs of many generations of Kazakhs. Taking into account the age characteristics of 6-7 aged children, we selected figurative game songs accessible to their perception and understanding. These are lullabies, ritual songs dedicated to cutting bonds, counting songs, children’s songs about pets, nature, native land, and so on [12].

According to the research of scientists-ethnographers of the pre-revolutionary period A.I. Levshin, V.V. Radlov, P. Tikhov, A.F. Eichhorn, Sh. Valikhanov – Kazakhs excellently mastered the art of improvisation, which manifested itself in singing, playing the dombra, aitys, etc. [3]. It is known that improvisation always implies creativity. Therefore, for the purpose of children creative development, starting from the first half of the year, schoolchildren performed various game tasks, learned to improvise on various topics. For example, such as: “Sing your name”, “Show the rhythm of a familiar song”, “Finish the melody”, etc.

*The theme of the second half of the year* “Күмбірлеген күміс күй” (“Silvery sounds of

*kui*”) is aimed at further introducing children to the musical creativity of the Kazakh people. Along with folk songs, children are introduced to the genre of “kui” for the first time.

Instrumental kui music, as such, is difficult for its primary perception by first grade children. Therefore, the program proposed a method of introducing children to kui by way of fairy tales and legends, acquaintance with the Kazakh folk instruments and the performance as the main intonation of kui.

In this half-year, children got acquainted with Kazakh folk instruments, with their external structure, timbre of sound, and also learned to listen and “hear” kui. Let’s give an example. The first tool they learned was dombra. Acquaintance with this instrument was accompanied by listening to the legend and kui “Ақсақ құлан»” (“Lame Kulan”). In the same way, they got acquainted with kobyz, zhetigen with wind instruments (sazsyrnai, uskirik, sybyzgy), percussion instruments (asatayak, dangyra, dabyly). Each musical instrument was necessarily accompanied by a kui and necessarily a legend or a story about famous kuishi composers like Kurmangazy, Korkyt ata, Tattimbet, Dauletkerei, Ykylas, Sarmalai, Dina.

At the final lessons of the second half of the year, according to the topic, all familiar musical instruments seem to appear in an ensemble of folklore instruments. For example, in the process of listening to N. Tlendiev’s kui “Ара толғауы” (“Parental soul ache”) in an orchestral performance, children distinguish the sounds of already familiar instruments. Accordingly, they fix such concepts as “musical instrument”, “orchestra”, “conductor”, “ensemble”, etc.

Second grade. *The first half of the year* “Ән мен күй – халық үні” («Songs and kui in the people’s soul») reveals to children of the second grade, the syncretic basis of Kazakh folk art in an accessible form. Getting acquainted with songs and kuis dedicated to pets, nature, historical events, traditions and customs of the Kazakh people, children begin to understand their relationship. They learn more deeply the concepts of “kui”, “kuishi”, “sal”, “seri”, the performing traditions of playing the dombra “tokpe” and “shertpe”. They learn more about

the work of the composers Kurmangazy and Kazangap, get acquainted with the work of Makhambet, the songs by Zhayau Musa, Kenen Azerbayev, etc. [13].

*The theme of the second half of the year* “Аңыз-ертегі әлеміндегі ән мен күй” (“*Songs and kuis in the world of fairy tales and legends*”) has a great upbringing and educational potential. The third quarter is devoted to the musical fairy tale “Жыл басы кім болады?” («Who will lead the New Year?»). During the lessons, children got acquainted not only with the content of the musical fairy tale and images of animals, but also became performers themselves.

It should be noted that the musical fairy tale was created specifically for second grade children, where their age and musical level of development, as well as curiosity and cognitive abilities were taken into account. As a didactic material, the fairy tale contributes to the formation of children’s knowledge about such means of musical expression as rhythm, tempo, pitch, sound dynamics, fermata, legato, the concepts of “musical fairy tale”, “opera”, “song”, “dance”, “waltz”, “duet”, etc. Practice shows that children, being both listeners and performers, involuntarily memorize images of animals in a playful way and their location in a twelve-year cycle of chronology.

As a means of upbringing, the fairy tale helps children, through images of animals, to learn about such negative qualities of character as bragging, arrogance, pride, stupidity, as well as about such positive qualities as wisdom, love, patience, ingenuity, mutual assistance, etc. The musical fairy tale is timed to coincide with the spring holiday of Nauryz and assumes at the end of the third quarter a concert performed in front of their parents.

The epic kui legend “Жетім бала»” (“Orphan Boy”) is studied in the fourth quarter. The educational significance of the kui legend is undoubted. It tells us about the life of the Kazakh people, about the boy’s longing for his loved ones and relatives who died in the battle, as well as love for the native land, the victory of justice over evil. Once an orphan boy left his native land, as he as an adult youth returned home and found happiness.

In the second grade, schoolchildren continue to realize their opportunities in improvisation. Considering that improvisation, “composing” develops musical abilities, logical thinking, memory, perception, creativity, the program offered singing, the most accessible form for children in school conditions.

Third grade. The contents are devoted to Kazakh folk musical and poetic creativity, its connection with song and instrumental musical art [16].

Despite some difficulty in understanding of this kind of art by our contemporaries, historical facts confirm that in the old days musical and poetic performance was one of the important means of educating children and youth. Based on the experience of previous generations, taking into account the age development of third graders, the program offers the most popular and accessible pieces of music for this age of children.

The first quarter of the “Эпос сарыны” (“Ancient epic melodies”) – introduces schoolchildren to the epic legend “Алпамыс батыр” (“Alpamys Batyr”). The fairy-tale plot tells us about heroic events that took place at distant times, about the struggle of good and evil, about the fearless and strong batyr Alpamys who defeated enemies.

The methodology of presentation of the educational material for the epic “Alpamys Batyr”, was proposed by B.Suleimenova, the author of the program. Various and interesting tasks in the textbook allow schoolchildren to join one of the pearls of the Kazakh musical and poetic heritage in an accessible form, expand their knowledge and realize their creative possibilities.

In the third grade, starting from the first quarter, schoolchildren begin to learn the basics of musical notation, in a playful way in the form of aitys of notes.

*In the second quarter* – “Ақыл, нақыл, осиер” (“Wisdom of songs-tales”), schoolchildren listen to the songs of edification by Bukhar zhyrau, Bazar zhyrau, Nurtugan, Zhiembai, included in the “golden fund” of Kazakh folklore, get acquainted with the Makhambet’s creativity activity. The contents of the second

quarter is also of great cognitive and educational importance. Getting acquainted with the work of personalities who have left a noticeable mark in the history of the Kazakh people, schoolchildren learn to “refract” the acquired knowledge in modern living conditions, to cultivate positive qualities in themselves.

*The third quarter of “Айтыс онеpi”* (“Art of Aitys”) is dedicated to aitys – one of the popular and favorite genres of the Kazakh people. Schoolchildren get acquainted with such types of aitys as “Badik aitys”, “Aitys girls and horsemen”, “Aitys akyns”, etc. By the example of listening to Birzhan and Sarah aitys, they will learn about improvisational art, the importance of aitys in the life of the Kazakh people. According to the developed methodology, third graders learn the simplest techniques of performing aitys.

*The fourth quarter of “Кюй тартыс”* (“The Art of playing kui”) reveals the features of one of the most complex types of instrumental performance of the Kazakh people – a competition in the skill of playing the dombra. Children, in the process of studying the educational material, learn about the types of kui tartys, that this type of dombra playing is the pinnacle of performance, which is available to the best of the best kuishi composers.

The fourth grade is the final one in the study of the main theme. Using the examples of professional compositional music, folk songs and kuys taken by composers as a basis in their works, children learn their mutual connection [17].

*The first half of the year “Қос арна”* (“Two currents”) introduces schoolchildren to large-scale works created by Kazakhstani composers. In the last third edition of the music textbook, the name of the first half of the year has undergone a change. Its new name is “Музыка шежіресі” (“The Pedigree of music”). This name, from our point of view, better reflects the philosophy of the relationship between folk and professional composer music. In our understanding, “Music” is a mighty tree, where all kinds of Kazakh traditional music are its “roots”, sources. The powerful trunk of the tree turns into wide branches, which symbolize the types of professional composer’s music.

Schoolchildren of the fourth grade, using the example of Kazakh folk songs and kues already familiar from previous grades, see their transformation in the musical works of Kazakhstani composers. Listening and analyzing, for example, such works as the oratorio “The Voice of Centuries” by S. Mukhamedzhanov, where the familiar Kazakh folk song “Elimai” (“Oh, my Homeland”) sounds, the symphonic poem “Ақсақ құлан” (“Lame Kulan”) by G. Zhubanova, where the intonations of the Kazakh folk kuy “Aksak Kulan” are heard, excerpts from the opera “Birzhan and Sarah” by M. Tulebayev, which is based on the famous aitys of Birzhan and Sarah, children will learn the importance of folk music and its close connection with professional composer music. They see how various genres of folk music are transformed into symphonic, opera, ballet, instrumental and other types of music.

The name of the second half of the year in the old editions of the program and the music textbook “Халық музыкасының әлемдік арнаға ұласуы” (“Native music in the works of world composers”), was transformed in the last 2011 edition of the textbook as “Музыка – Достық қанаты” (“Music – wings of friendship”).

We believe that the new name is more succinct and meaningful, as it reflects the essence of the musical knowledge acquired by schoolchildren over the years of primary school. The content of the topic has a great upbringing and educational potential and allows schoolchildren to smoothly move to the educational program of the fifth grade.

Using the example of works by classical composers, Russian composers and folk music, children will learn that music has no boundaries. Acquaintance with the works by L. Beethoven, E. Grieg, P. Tchaikovsky, S. Rachmaninov, M. Mussorgsky and other famous composers who have received recognition from the peoples of the whole world enriches the general and musical horizons of schoolchildren.

**Conclusion.** So, as we can see, the music program for the Kazakh primary school is based on the key genres of folk art (song, kui,

zhyr, terme, kui-tartys, aitys), which form the main core of the Kazakh people culture and show its distinctive features. For four years, schoolchildren consistently get acquainted with the basics of the original art of the Kazakh people, learn through traditional music its history, way of life, customs, as well as the

close connection of traditional and professional composer music. One of the main objectives of the program is to show schoolchildren the connection of music with life, which is realized in the content of textbooks and the entire educational and methodological complex.

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**Тәуелсіз Қазақстанның қалыптасуы мен дамуы жағдайындағы музыка бойынша үлгілік оқу бағдарламасы мазмұнының басым бағыттары (1993-2013 жж.)**

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*Аннотация*

Мақалада 1993-2013 жылдар кезеңінде әзірленген, эксперименталды зерттелген және қазақстандық мектептердің оқу процесіне енгізілген бастауыш сыныптарға арналған музыка бойынша үлгілік оқу бағдарламасы мазмұнының ерекшеліктері ашылады. Автор тарихи аспектіде бағдарламаның мазмұнымен жұмыс істеу процесін көрсетіп фактологиялық материалмен растайды. Педагогиканың дидактикалық қағидаттарына, психофизиология және мектептегі музыкалық білім беру саласындағы ғалымдардың ғылыми ұстанымдарына сүйене отырып, бастауыш сынып оқушыларының жас ерекшеліктеріне сәйкес базалық білім анықталды және қазақ дәстүрлі музыкасы туралы негізгі білімді қалыптастырудың оңтайлы шарттары анықталды. Бағдарламаның қолжетімді мақсаты өскелең ұрпақты қазақтың дәстүрлі музыкалық өнерінің үздік үлгілер негізінде тәрбиелеу, өз халқының мәдениетіне баулу, отандық кәсіби композиторлар мен әлемдік классика композиторлары шығармашылығының қайнар көзі ретінде халық музыкасының рөлі туралы түсініктерді қалыптастыру болып табылады. Нәтижесінде типтік оқу бағдарламасының мазмұны іске асырылған музыка бойынша оқу-әдістемелік кешеннің құрастырылуы.

*Түйін сөздер:* оқу бағдарламасы; дәстүрлі музыка; мазмұны; сынып; оқушылар; тәрбие; мәдениет; оқулық.

**Приоритетные направления содержания типовой учебной программы по музыке в условиях становления и развития независимого Казахстана (1993-2013 гг.)**

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*Аннотация*

Статья раскрывает особенности содержания типовой учебной программы по музыке для начальных классов разработанной, экспериментально исследованной и внедренной в учебный процесс казахстанских школ в период 1993-2013 годы. Автор, в историческом аспекте, показывает процесс работы над содержанием программы и подтверждает фактологическим материалом. Опираясь на дидактические принципы педагогики, научные позиции ученых в области психофизиологии и школьного музыкального образования, были определены ключевые знания и выявлены оптимальные условия приобщения учащихся начальных классов, в соответствии с возрастными возможностями, к казахской традиционной музыке. Достижимой целью программы явилось воспитание подрастающего поколения на лучших образцах казахского традиционного музыкального искусства, приобщение к культуре своего народа, формирование понятий о роли народной музыки как источнике творчества отечественных профессиональных композиторов и композиторов мировой классики. Результатом явилась разработка учебно-методического комплекса по музыке, в которой реализовалось содержание типовой учебной программы.

*Ключевые слова:* учебная программа; традиционная музыка; содержание; класс; учащиеся; воспитание; культура; учебник.

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