

A Study of the Development of Music Education in Russia from the Middle Ages to the Beginning of the 20th Century

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Abstract: Russian music today has taken an important place in the world music scene, forming a unique musical genre. The article takes the time as a clue. It briefly analyses the development of music education in Russia from the Middle Ages to the beginning of the 20th century, including how the country slowly began to prosper in the 19th century, and how it produced a number of outstanding musicians.

Keywords: Russia, Music Education, Educational Institutions.

1. INTRODUCTION

Since the 16th century, great philosophers, scientists, enlighteners and educators have placed music at the centre of the development of well-rounded people. In the world of music education, Russia has travelled a long road of change. The history of music education in Russia can be traced back to ancient Russia, the period when the Russian people were converted to Christian doctrine. Until the 19th century, spiritual music was the top priority in the field of music and culture. In the second half of the 19th century, the formation and development of music education in Russia entered a new stage. After the abolition of serfdom, there was a trend towards democratisation of Russian society, and all aspects of social life became active, which provided a social impetus for the development of music education in the direction of the student contingent, in which the study and preservation of classical music, folklore, and musical folklore took an important place. The establishment of creative musical institutions and the opening of musical educational institutions during this period became very important and timely (the Russian Imperial Musical Society was founded in St. Petersburg in 1856 and in Moscow in 1860, and conservatories were opened in St. Petersburg in 1862 and in Moscow in

1866), and a strategy for the development of musical education in Russia in the twenty-first century was defined.

2. FEATURES OF MUSIC EDUCATION IN MEDIEVAL RUSSIA

Since ancient times, music has had a significant impact on the formation of personality. Ancient Indian treatises, Chinese views on music education and Middle Eastern writings on music by al-Kindi and Ibn Sina are widely known. Ancient thinkers (Plato, Aristotle, Plutarch, Pythagoras) considered music to be the primary means of aesthetic education. The entire system of public education of the ancient Greeks was based on musical education. During the Middle Ages, ancient culture underwent a transformation based on the emergence and establishment of Christian ideology. The Renaissance proclaimed the humanist ideal of the educated person, i.e. on the basis of Christian values a successful person should be active, intelligent, civic-minded and able to dare to express himself in life (Findeizen, 2008). J.A. Comenius, the outstanding teacher and thinker of his time and the founder of scientific pedagogy, considered the development of creative and aesthetic talents to be the most important element of educational training based on human nature, religion and morality. The ideas of J.A. Comenius were recognised and supplemented in the following years by later famous scientists, philosophers and pedagogues such as J.J. Rousseau, I. G. Pestalozzi, D. Dewey, M. Montessori and others: the aim of education should be to develop children's talents and ensure their natural growth and potentiality. G. Pestalozzi, D. Dewey, M. Montessori and others recognised and added to them: the aim of education should be to develop the child's talents and to ensure the natural growth and realisation of the child's potential (Taruskin, 1997). Russian music pedagogy is based on the centuries-old tradition of Russian folk pedagogy, which has been widely developed in the writings of great Russian scientists and pedagogues, who enriched the theory and practice of education with progressive ideas, the most important of which were the adaptation to nature, respect for the individuality of the pupil, and the unity of the principles of moral, aesthetic and physical education. Drawing on the rich experience of world educational practice, including music education (Dahlhaus, 1983), Russian pedagogues defined the path of development of Russian education, in which the artistic and aesthetic orientation, the study and preservation of folk art and musical folklore occupy an important place. The history of music education in Russia can be traced back to

ancient Russia, the period of the conversion of the Russian people to Christianity. The musical and pedagogical ideas of that time were based on the prescriptions and teachings of the Russian Orthodox Church, embodied in the teachings of the Old Russian Orthodox Church. The main centres of religious preaching, including musical education, were the royal courts and monasteries. In addition to reading and writing, education in this period included liturgical singing. In Old Russia, specialised singing schools were particularly important for the training of professional singers. It was a tradition to set up singing schools in church choirs; the teachers were experienced singers under whom novices learnt basic singing techniques.

2.1. The Development of Music Education in Russia from the 16th to the 19th Century

The opening of the Lvov and Lutsk schools in south-west Russia in the 16th and early 17th centuries was an important step in the reorganisation of the system of musical education in Russia. The distinctive feature of these apparently 'ordinary' schools was the large number of courses in music and the arts. This shows the importance of the idea that the state and the higher authorities of the time were actively introducing music education into the national education (Dudin et al., 2019). At the turn of the 18th and 19th centuries the foundations of the Russian national musical thought were formed. N.M. Karamzin asserted that music in Russian culture originated in the national spirit. The problem of musical enlightenment resonated with the Russian writer, philosopher and music theorist V.F. Odoevsky. He strongly supported music education among ordinary people and made the study of musical literacy a central issue in music education. V.F. Odoevsky pointed out that the ethical and spiritual always seem to take precedence over the secular and sensual (Werner). At the beginning of the 19th century, in the sphere of musical culture, spiritual music had a clear priority, and its high status was ensured by the famous spiritual concerts organised by D.S. Bortnyansky and M.S. Berezovsky, which embodied the ideas of Russian nationalism, Orthodox Christianity, and ethnicity. At the same time, it was against this background that Russian music was taken 'seriously'. In the second half of the 19th century, a new stage in Russian musical education was reached: in 1862 the Free School of Music was opened under the direction of the composer M.A. Balakirev and the Russian choral conductor G.Y. Lomakin. importance, it was a centre of propaganda for Russian classical music, developed and promoted the national choral culture of Russia. The opening of conservatories in St

Petersburg in 1862 and in Moscow in 1866 was a landmark event in the history of Russian musical culture and education. The establishment of two world-class conservatories was aimed at the comprehensive development of the musician's personality, the education of his aesthetic interests, and the expression of the desire to seek forms of collective musical performance. The intensive activity of the first Russian conservatories in the second half of the 19th century gave impetus to the active development of professional music education. An important result of the work of institutions of higher musical education was the large number of outstanding music teachers trained not only for the capital, Moscow, but also for other regions and cities of Russia (Akbarova et al., 2017).

2.2. Development of Music Education in Russia at the Beginning of the 20th Century

The late nineteenth and early twentieth centuries were a colourful and fruitful period in the history of music education in Russia (Galbraith, 2023). Musical enlightenment activities and higher musical education developed extensively against the backdrop of a significant economic boom and a strengthening of all aspects of social life. The democratic tendencies of Russian society outlined a blueprint for the development of music education towards a simple and diverse student body. The music world has been relentlessly promoting the idea of universal music education and the need to make music lessons compulsory in general education schools (Zorilova & Rodionova, 2020). Composer and musician N.I. Kompanaysky, in his article 'On music education for music consumers', called for extensive music education for music lovers in order to broaden their horizons and cultivate a good feeling for music. The famous musician and educator K.Y. Davidov has repeatedly emphasised the importance of narrowing the gap in cultural standards between the capital city of Moscow and the provincial capitals, which was evident in Russia in the 19th and 20th centuries (Makin et al., 2008). He considered it essential to train a large number of educated 'grassroots musicians', and P.F. Kapterev pointed out the need to develop children's aesthetic abilities through performance, for which he considered instrumental and choral training to be essential (Taruskin, 2009). In the last decades of the 19th century and the beginning of the 20th century, a large number of music educators, such as S.I. Miropolsky, A.N. Karasev, A.I. Puzyrevsky, D.N. Zarin, A.L. Maslov and others, laid down the methodological foundations for music education. The conclusions they drew about the content, role and significance of

music education had an extremely important influence on later generations of music teachers. S.V. Smolensky was a famous Russian choral conductor, scientist, and educational methodologist who devoted himself to the study of problems of national education, music pedagogy, and other issues, and held a special place among music teachers at the turn of the 19th-20th centuries. He advocated the all-round development of the musician, focusing on the acquisition of profound professional skills, the cultivation of a steady interest in the chosen profession, and the close connection between study and practice. Addressing the issue of early childhood education, he pointed out that in the teaching of music, as well as in everything else, the rule should not be forgotten that it is the human being who is first and foremost the musician(Keene, 2009). At the same time, he emphasised that the musical development of the pupil should be understood not as technical skills, but as the skill to perceive the art and to assimilate it fully(Volk, 2004). It was through the efforts of a group of Russian music educators that the way in which Russian music education developed was defined, with the study and preservation of classical music, folk art and musical folklore occupying an important place. the early twentieth century was marked by the opening of a wide range of state and private institutions of music education. Although conservatories determined the direction of music education, its quantitative base continued to be shaped by private educational institutions and private teaching practices. The qualitative composition of music teachers changed, with a significant number of them being graduates of conservatories, as well as graduates of noble girls' colleges, teacher training colleges and universities. The curricula of private music schools represent a special area of music education, and they have greater freedom in the choice and application of their curricula and in the conditions of music education created for different populations(Kornetova, 2018). The goal of most public schools is to provide students with a well-rounded musical education and to prepare the best students for conservatories. Thus, for a considerable period of time, Russian music education, which absorbed the best traditions of Russian national art, was formed and continued to develop(Holmes, 2019). The establishment of an extensive network of music education institutions over the centuries and the training of a large number of outstanding musicians, teachers, practitioners of music education institutions, performers, composers and musical public figures have determined the large-scale development of Russian music education

for sustainability in the twentieth and twenty-first centuries (Taruskin, 2006).

3. CONCLUSION

The study of the history of the development of Russian music education has a good inspiration and reference significance for the development of music education in China. The history of the development of music education in Russia has a long history, reflecting the development of Russian society and humanities in different historical periods, which is an important part of the study of the development of music education in the West, as well as an enrichment and supplementation of the research field of the history of foreign education. The history of Russian music education from the Middle Ages to the beginning of the 20th century can show how Russia has cultivated generations of world-renowned musicians. Therefore, the author hopes that through the study of the history of the development of Russian music education, he can extract the positive parts of it that are suitable for music education in China, and further study and think about them.

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