

Formation of a system of professional music education in the Russian Empire in the context of urbanization processes of the late 18th – 19th centuries

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Introduction. The development of professional music education in Russia is currently influenced by political, economic, demographic, and other factors. Urbanization is one such socioeconomic factor. Studying and utilizing the historical experience of developing the national system of professional music education in the context of urban development and population growth can contribute to the development of an effective national strategy for building an effective model for training practicing musicians in the modern era.

The purpose of the study is to substantiate the influence of urbanization on the formation of the system of professional music education in the Russian Empire in the late 18th – 19th centuries.

Material and research methods. This study attempts to provide a detailed overview and summary of the works of Russian scholars devoted to the history of Russian urbanization and the history of Russian professional music education. When working with scholarly sources, methods of theoretical interdisciplinary analysis and synthesis, as well as comparative historiographical analysis, were employed. Comparative historical and historical-typological methods, as well as general scientific methods of systemic and structural-functional analysis, were employed throughout the study.

The results of the study. The paper presents evidence that administrative and territorial reforms, population growth, and the development of education, culture, and training have created a need for qualified specialists (including those in the musical field). Against this backdrop, a continuous system for training instrumental performers, conductors, singers, and composers is being developed.

Conclusions. The study revealed that, as a result of the natural public demand for professional musicians as teachers and performers, driven by the urbanization processes of the late 18th and

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first half of the 19th centuries, and thanks to the activities of the Imperial Russian Musical Society, a network of music educational institutions (music classes, music schools, and conservatories) was formed in the Russian Empire in the second half of the 19th century.

Keywords: administrative-territorial reform, urbanization, education system, professional musical education.

Introduction

A variety of factors influence the development of a state: natural, political, social, economic, national, and others. For Russia, with its vast territory, abundant natural resources, multinational and multi-religious population, and immense cultural heritage, all of these factors, in one way or another, contribute to the development of state institutions.

Education is no exception. Urbanization processes occupy a significant place among the political and economic factors in Russia's development: «The preconditions for rural urbanization are formed by the increasing role of the city in society, not only as an administrative, military, or cultural center, but also as an economic entity»².

The concept of urbanization is multifaceted. «The essence of urbanization is the territorial concentration of human activity (and the conditions for its provision), leading to its intensification and differentiation up to the identification of its urban types, which determines the formation of new forms and spatial structures of settlement, the spread of the urban way of life»³. «The most important indicators of the urbanization process are the growth in the number and proportion of the urban population at the expense of the rural one, the spread of urban-type settlements and the urban way of life, a radical change in the place and role of the city in society»⁴. Thus, as a result of urbanization, not only quantitative changes (population growth) occur, but also qualitative ones: the social structure of cities changes, the way of life and mentality of society are transformed, etc. All this, undoubtedly, contributes to the development of culture, education and enlightenment.

Russia's musical culture and music education constitute a unique global heritage. This is confirmed by the unrivaled achievements of Russian composers, instrumentalists, conductors, and vocalists. Currently, intensive scientific research is underway to determine what the system of professional music education in Russia should be like and what can contribute to its positive

² Mazur L. N. Urbanizaciya rossijskoj derevni vo vtoroj polovine XIX – XX vekah // Ural'skij istoricheskij vestnik. 2008. № 2(19). P. 15.

³ Sajko E. V. Urbanizaciya v formirovanii sociokul'turnogo prostranstva : monografiya. Moskva: Nauka, 1999. P. 153.

⁴ Ibid. P. 153-154.

development. Against this backdrop, researchers are showing increased interest in studying and summarizing Russia's musical cultural and educational heritage. In order to substantiate the influence of the urbanization process on the formation of the system of professional music education, the works of Russian historians (V. D. Bulgakov, E. S. Demidenko, E. V. Dukov, A. A. Yolshina, A. Yu. Il'in, V. A. Kollar, M. V. Komissarova, Yu. V. Korneeva, L. N. Mazur, V. A. Natanson, Yu. N. Rosenfeld, E. V. Saiko, N. A. Terentyeva, Z. A. Trifonova, M. V. Khariyonovskaya, A. P. Yudin and others) were studied. The analysis of books, articles and dissertations showed that this topic has not been covered in Russian science to date, which confirms the necessity and relevance of this study.

The purpose of the study is to substantiate the influence of urbanization on the formation of the system of professional music education in the Russian Empire in the late 18th – 19th centuries.

Material and research methods

The research sources included both published materials (monographs, articles, dissertations) and archival documents. The methods of theoretical interdisciplinary analysis and synthesis, as well as comparative historiographical analysis, were used in studying and summarizing the scholarly sources. The study utilized comparative historical and historical-typological methods, as well as general scientific methods of systemic and structural-functional analysis.

The results of the study

An important stage in the urban development of the Russian Empire was the administrative reform of 1775–1785, which resulted in the formation of a hierarchical network of administrative centers of varying levels (provincial and district towns) covering the entire country⁵. As A. Yu. Il'in notes, the administrative reform also took into account the need to create the external characteristics of an urban settlement. These characteristics manifested themselves in the creation of a regular urban development⁶.

It should be noted that the urbanization processes of the last quarter of the 18th century were accompanied by a massive concentration of the intelligentsia in the cities. During this period, Nizhny Novgorod welcomed officials from the capital (who arrived in the city to

⁵ Ibid. P. 155.

⁶ Il'in A. Yu. Razvitie gorodskogo hozyajstva regional'nyh centrov Rossii v usloviyah urbanizatsii. Konec XVIII – XX vv. (na materialah Penzy, Ryazani i Tambova): dis. ... dokt. ist. nauk. Tambov: Tambovskij gosudarstvennyj universitet imeni G. R. Derzhavina, 2016. P. 57.

strengthen the staff of the provincial administration), nobles (who moved from their estates to meet their educational needs), teachers from educational institutions, and others⁷. During the war of 1812, the city became a refuge for a significant group of intellectuals from Moscow. As a result of these processes, the musical and cultural life of the city was revived. This was manifested, in particular, in the popularity of chamber music evenings, in which local and visiting musicians (pianists, violinists, cellists, singers) participated⁸.

At the turn of the 18th and 19th centuries, musical education became widespread. In accordance with the 1804 charter, universities were permitted to have full-time teachers of the «pleasant arts». Music classes were established at Kazan and Kharkov universities. In addition, music classes existed at gymnasiums in Astrakhan, Vladimir, Moscow Provincial, Yaroslavl, and elsewhere⁹.

In the 1830s and 1840s, a new factor in urban development was the onset of the industrial revolution, which led to the development of large-scale industrial production in rural areas¹⁰. During this period, higher education in the provinces was actively developing, which stimulated the development of culture in general and musical culture in particular. Concert programs in provincial cities (Irkutsk, Samara, etc.) included works by European composers – the most popular music of the time¹¹. It is natural that the methodological basis of music educational institutions of this period were the works of musicians of foreign origin. These include the following textbooks: «The Newest Piano Method» by I. Gunke and F. Drobish (1839), «Complete School for Piano» by I. Prach (1816), etc.¹² D. Field (1782–1837) occupied a significant place in the development of professional musical education in Russia during this period. M. V. Khariovskaya notes: «He created a new trend in the performing arts and is considered the first representative of romanticism in piano performance. D. Field was once renowned as the best St. Petersburg pianist and teacher; a whole galaxy of famous musicians of the time studied under him. D. Field's progressive pedagogical views regarding the reasonableness of demands on students, the method of «singing» on the piano that he introduced,

⁷ Kollar V. A. Muzykal'naya zhizn' Nizhnego Novgoroda – goroda Gor'kogo. Gor'kij: Volgo-Vyatskoe knizhnoe izdatel'stvo, 1976. P. 18.

⁸ Ibid. P. 31.

⁹ Natanson V. A. Proshloe russkogo pianizma (XVIII – nachalo XIX veka): ocherki i materialy. Moskva: Muzgiz, 1960. Pp. 230-232.

¹⁰ Sajko E. V. Urbanizaciya v formirovanii sociokul'turnogo prostranstva : monografiya. Moskva: Nauka, 1999. P. 155.

¹¹ Dukov E. V. Urbanizaciya i iskusstvo // Teleskop: zhurnal sociologicheskikh i marketingovykh issledovanij. 2016. № 5. Pp. 19-26.

¹² Kharionovskaya M. V. Stanovlenie i razvitie rossijskoj sistemy nepreryvnogo obrazovaniya prepodavatelej-muzykantov. Ryazan' : Izdatel'stvo Ryazanskogo oblastnogo instituta razvitiya obrazovaniya, 2007. 64 p.

methods of expressive vocal intonation, subtle nuances, and subordination of pianistic technique to the artistic goals of the work were developed in the work of his followers and students»¹³.

The above examples confirm that by the mid-19th century in Russia, a significant place in the sphere of musical education and training of the urban population was occupied by music teachers of foreign origin. At the same time, it should be noted that against the background of the development of musical culture during this period, the activities of domestic composers and teachers (M. A. Balakirev, D. S. Bortnyansky, A. E. Varlamov, M. I. Glinka, A. S. Dargomyzhsky, V. F. Odoevsky, A. N. Serov, V. V. Stasov and others) became more active¹⁴. In their work, they relied on the principles of simplicity, naturalness, national character, universality, realism, and humanism. The composers attached an important role to national character and Orthodox values. They did much to create a methodological base. For example, the composer A. E. Varlamov, based on his own teaching experience, created a textbook called «The Complete School of Singing». M.I. Glinka wrote a special manual for vocalists entitled «Exercises for Improving the Voice, Methodological Explanations, and Solfeggio Vocalises». Russian composers played a significant role in the development of the national school of training practicing musicians and elevated the prestige of Russian music internationally.

M. V. Komissarova attributes the first half of the 19th century to a period of active musical and educational development in Russia, which was expressed, in particular, in introducing children and the general population to the professional culture of singing. The dissemination of musical culture among the general public was facilitated by the opening and operation of educational institutions of various levels (colleges, gymnasiums, institutes, universities), whose programs included musical disciplines (instrumental performance, ensemble music-making, solfeggio, harmony, etc.)¹⁵. However, by the mid-19th century, a full-fledged system of professional musical education did not yet exist in Russia.

In the second half of the 19th century, the development of urbanization was facilitated by reforms of 1850-1870¹⁶, as a result of which there was a significant disagging of territorial entities, the number of provincial and county centers increased. The diagram (Fig. 1) presents the

¹³ Ibid. Pp. 7-8.

¹⁴ Yudin A. P. Nacional'naya ideya v russkoj muzykal'noj pedagogike XIX veka. Moskva: Prometej, 2004. 247 p.; Suetin, I. N. Coverage of the problem of the development of musical vocational education in Russia in the works of pre-revolutionary researchers // Estudios históricos. – 2020. – № 24. – URL: <http://www.estudioshistoricos.org/24/eh2415.pdf>

¹⁵ Komissarova M. V. Osnovnye etapy muzykal'nogo obrazovaniya v istorii Rossii // Vestnik Novgorodskogo gosudarstvennogo universiteta im. Yaroslava Mudrogo. 2015. № 5 (88). P. 62.

¹⁶ Mazur L. N. Urbanizaciya rossijskoj derevni vo vtoroj polovine XIX – XX vekah // Ural'skij istoricheskij vestnik. 2008. № 2(19). Pp. 15-24.

dynamics of the number of provincial centers in Russia in the 18th-19th centuries¹⁷. For example, the Samara province included several counties of neighboring provinces in 1851: Orenburg (Bugulminsky, Buguruslan and Buzuluk districts), Saratov (Nikolaev and Novouzensky districts), Simbirsk (Stavropol and Samara districts)¹⁸. By 1856, there were 498 district cities in Russia, which, like the provincial cities, had administrative functions¹⁹, and by the end of the 19th century of settlements with a population of more than 1000 people there were already 1237²⁰.

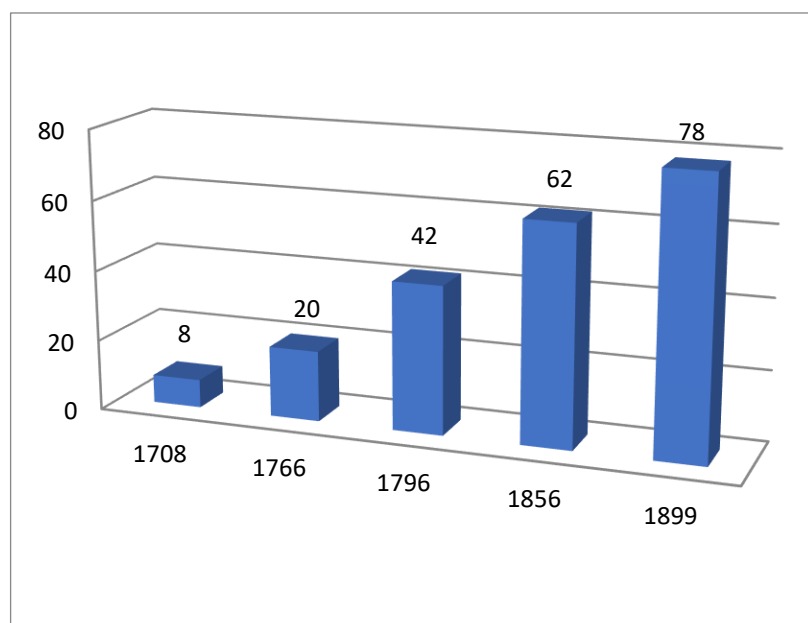


Figure 1. Dynamics of the number of provincial centers in Russia in the 18th-19th centuries.

Urbanization contributed to an increase in the population of cities. If at the beginning of the XVIII century the city accounted for 3% of the population²¹, by the end of the 19th century, the population of the urban population in Russia increased 3 times (Fig. 2)²². It should be noted that relatively quickly the urban population began to grow precisely after the abolition of serfdom (1861), as a result of the beginning of the capitalist development of the state. Yu. N. Rosenfeld writes: «After 1861, an even greater influx of population was observed in a city

¹⁷ Sajko E. V. *Urbanizaciya v formirovanii sociokul'turnogo prostranstva : monografiya*. Moskva: Nauka, 1999. P. 156; Trifonova Z. A. *Sociokul'turnyj potencial gorodov Rossii (na primere centrov nacional'nyh sub"ektiv Federacii : dis. ... dok. geogr. Nauk*. Perm': Chuvashskij gosudarstvennyj universitet im. I. N. Ul'yanova, 2014. Pp. 96-97.

¹⁸ Mazur L. N. *Urbanizaciya rossijskoj derevni vo vtoroj polovine XIX – XX vekah // Ural'skij istoricheskij vestnik*. 2008. № 2(19). Pp. 15-24.

¹⁹ Sajko E. V. *Urbanizaciya v formirovanii sociokul'turnogo prostranstva : monografiya*. Moskva: Nauka, 1999. P. 156.

²⁰ Dukov E. V. *Urbanizaciya i iskusstvo // Teleskop: zhurnal sociologicheskikh i marketingovykh issledovanij*. 2016. № 5. Pp. 19-26.

²¹ Demidenko E. S. *Urbanizaciya: koncepciya i politika gorodskogo razvitiya*. Moskva, 1992. P. 79.

²² Ibid. P. 80.

caused by rapid development of industry and the abolition of serfdom»²³. The mass concentration of human resources during this period was observed in the capital's cities (Moscow and St. Petersburg), as well as in economically developed areas of the Central Black Earth Region, Volga region, Urals and Siberia²⁴. For example, the population of Nizhny Novgorod in 1850-1899 increased from 30 to 100 thousand people²⁵.

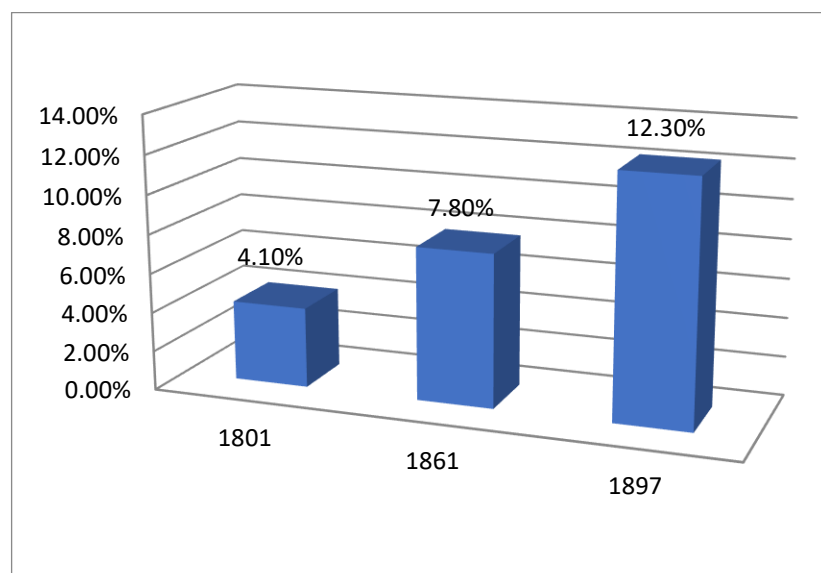


Figure 2. Dynamics of growth of the urban population of Russia in the XIX century.

One of the main sources of cities in cities during this period was rural migration. In addition to its quantitative side, this type of migration contributed to the integration of the rural population into a new environment and borrowing certain forms and types of activities²⁶.

Numerous classes in cities in the second half of the 19th century were also merchants, bourgeois and intelligentsia²⁷. There is evidence that in the Voronezh and Tambov provinces in 1880 the share of the enlightened population of cities was significant. These were teachers of

²³ Rozenfel'd Yu. N. Vliyanie urbanizatsii na ispol'zovanie zemel' v sel'skohozyajstvennom proizvodstve Rossijskoj Federacii : dis. ... kand. ekon. nauk. Moskva: Moskovskij gosudarstvennyj universitet imeni M. V. Lomonosova, 2014. Pp. 97-98.

²⁴ Yolshina A. A. Process urbanizatsii v Rossii: istoriya i tendencii // Sovremennaya nauka: aktual'nye problemy teorii i praktiki. Seriya: ekonomika i pravo. 2015. № 5-6. P. 6.

²⁵ Kollar V. A. Muzykal'naya zhizn' Nizhnego Novgoroda – goroda Gor'kogo. Gor'kij: Volgo-Vyatskoe knizhnoe izdatel'stvo, 1976. Pp. 32-49.

²⁶ Mazur L. N. Urbanizatsiya rossijskoj derevni vo vtoroj polovine XIX – XX vekah // Ural'skij istoricheskij vestnik. 2008. № 2(19). Pp. 15-24.

²⁷ Korneeva Yu. V. Istoricheskie transformacii svoeobraziya gorodov Samarskoj gubernii vo vtoroj polovine XIX veka // Samarskij nauchnyj vestnik. 2016. № 3(16). Pp. 107-112.

secondary and lower educational institutions, officials of judicial and other departments, persons of free professions (doctors, lawyers, etc.)²⁸.

Table 1

**Departments of the Imperial Russian Musical Society,
discovered in the nineteenth century**

№	Branch name	Year of foundation
1.	Petersburg	1859
2.	Moscow	1860
3.	Saratov	1873
4.	Kiev	1864
5.	Odessa	1886
6.	Astrakhan	1891
7.	Vilna	1898
8.	Voronezh	1895
9.	Ekaterinograd	1898
10.	Ekaterinoslav	1898
11.	Kishenev	1899
12.	Nizhny Novgorod	1873
13.	Nikolaev	1892
14.	Omsk	1876
15.	Penza	1881
16.	Poltava	1899
17.	Pskov	1873
18.	Riga	1899
19.	Rostov on Don	1896
20.	Tambov	1882
21.	Tiflis	1883
22.	Tobolsk	1878
23.	Tomsk	1879
24.	Kharkiv	1871

As noted in the study of Yu. V. Korneeva, the country's transition from agrarian to capitalist relations influenced the lifestyle and mentality of city dwellers. Moreover, in the second half of the 19th century, the lower classes of the cities were more literate and rational than the rural peasantry, which was reflected in their attitudes toward property and secular culture²⁹. Thus, at this stage, cities became not only political and economic, but also cultural and innovative centers of Russia.

²⁸ Il'in A. Yu. Razvitie gorodskogo hozyajstva regional'nyh centrov Rossii v usloviyah urbanizacii. Konec XVIII – XX vv. (na materialah Penzy, Ryazani i Tambova): dis. ... dokt. ist. nauk. Tambov: Tambovskij gosudarstvennyj universitet imeni G. R. Derzhavina, 2016. P. 60.

²⁹ Korneeva Yu. V. Istoricheskie transformacii svoeobraziya gorodov Samarskoj gubernii vo vtoroj polovine XIX veka // Samarskij nauchnyj vestnik. 2016. № 3(16). Pp. 107-112.

Against the backdrop of an increase in the urban population and an increased need for musical education, training, and culture during the reign of Alexander II, the Russian Musical Society (since 1868 the Imperial Russian Musical Society (IRMS)) was founded, and the first Russian conservatories were established in St. Petersburg (1862) and Moscow (1866)³⁰. Gradually, branches of the IRMS began to appear in provincial towns.

If we look at the data on the opening of IRMO branches (Table 1)³¹, we can note that over the 40 years of the second half of the 19th century (1859-1899) their number increased 24 times.

In the second half of the 19th century, Saratov became the center of the musical and cultural life of the Volga region. The letter to Mr. Saratov Governor from the Directorate of the Saratov branch of IRMO dated December 18, 1892 says: «The Saratov branch of Irmo and the music classes established under him on September 26, 1873 by the concerns of the former Saratov governor M. N. Galkin-Vorsky In the continuation of their 19-year-old musical and pedagogical activity, managed to acquire such trust that not only residents of the city of Saratov and the Saratov province are currently sending other Volga provinces to teach various branches of musical art, the number of students in musical classes reached an unprecedented dubious, having had a long time ago, It was 150 people, and could have reached a much larger figure if the material means of the Saratov branch of the Musical Education of the Musical Education of the progressively growing in the population would be allowed to transform existing musical classes into a music school with the Charter of the Highest on March 30, 1882 representing the music school of the right of a secondary educational institution»³².

By the end of the 19th century, a need for professional musical arts and education arose in Astrakhan. Visiting musicians – highly talented teachers and composers from capital cities – were popular in the city. Local professional and amateur musicians also gained importance, thanks to whom musical societies were founded, concerts were held, and musical educational institutions were established³³. Against this backdrop, a branch of the IRMO was opened in the city in 1891.

³⁰ Harionovskaya M. V. Stanovlenie i razvitie rossijskoj sistemy nepreryvnogo obrazovaniya prepodavatelej-muzykantov. Ryazan' : Izdatel'stvo Ryazanskogo oblastnogo instituta razvitiya obrazovaniya, 2007. 64 p.; Muhamedov R. A., Suetin I. N. Urbanizaciya kak faktor formirovaniya sistemy muzykal'nogo professional'nogo obrazovaniya v Rossii // Ekonomicheskaya istoriya. 2019. T. 15. № 2. Pp. 136-146.

³¹ Suetin I. N. Professional'noe muzykal'noe obrazovanie v Rossii v XX veke (na materialah Povolzh'ya) : dis. ... d-ra. ist. nauk. Ul'yanovsk, 2021. Pp. 538-539.

³² Ibid. P. 155.

³³ Istoriya Astrahanskogo kraja: Monografiya. Astrahan': Izdatel'stvo Astrahanskogo gosudarstvennogo pedagogicheskogo universiteta, 2000. 1122 p.; Yustus I. V. Istoriya obrazovaniya v Simbirskoj gubernii – Ul'yanovskoj oblasti. Ul'yanovsk: UIGU, 2014. 530 p.; Yustus I. V., Suetin I. N. Etapy razvitiya muzykal'nogo professional'nogo obrazovaniya v Simbirskoj gubernii – Ul'yanovskoj oblasti. Ul'yanovsk: Izdatel' Kachalin Aleksandr Vasil'evich, 2013. 166 p.

As a result of the activities of the IRMO, a system of training musicians-performers was formed in Russia, which began to include several stages in the training of a specialist. The emergence of this system is largely associated with the pedagogical activities of the organizer of the RMO and the St. Petersburg Conservatory A.G. Rubinstein (1829-1894), his brother N. G. Rubinstein (1835-1881) – the founder and first director of the Moscow Conservatory, composer P. I. Tchaikovsky (1840-1893), professor of the St. Petersburg Conservatory N. A. Rimsky-Korsakov (1844-1908), teacher of the Moscow Conservatory S. I. Taneyev (1856-1915) and other domestic educators³⁴, who laid a solid methodological foundation for domestic professional music education.



Figure 3. The founder and director of the first Russian conservatory in St. Petersburg, A. G. Rubinstein.

³⁴ Belza I. Gordost' russkoj muzykal'noj kul'tury: k 100-letiyu Moskovskoj konservatorii // Oktyabr'. 1966. № 9. Pp. 195-197; Iz istorii Leningradskoj konservatorii. Materialy i dokumenty. 1862-1917. Leningrad, 1964. 327 p.; Suetin I. N. Sistema muzykal'nogo professional'nogo obrazovaniya v Rossii v XX veke (na primere Simbirskoj gubernii – Ul'yanovskoj oblasti) : avtoref. dis. ... kand. ped. nauk. Ul'yanovsk, 2014. 28 p.

The principles of A. G. Rubinstein's teaching were based on a careful selection of repertoire, constant improvement of technical mastery, and deep penetration into the author's text (Fig. 3). M. V. Khariovskaya writes: «A. G. Rubinstein's lectures can rightfully be considered a course for advanced training for music teachers»³⁵. The author notes that the teacher used aphorisms, resorted to figurative associations, defined the compositional features of a work, and the characteristic moments of texture and harmonic presentation³⁶. As V. D. Bulgakov notes, A. G. Rubinstein's pedagogical system was built on the principles of consistency and systematicity in teaching. The teacher interpreted virtuosity in playing as a means of embodying music, and not an end in itself in teaching³⁷.

N. G. Rubinstein was the main goal of his professional activity that I saw an increase in the authority of Russian music and Russian musicians³⁸. It was he who was a supporter of the introduction into the conservative course of disciplines such as reading from a sheet, transposing, playing a chamber ensemble, a piano duet, a concertmaster and pedagogical practice.

Lecturer in the Moscow Conservatory P. I. Tchaikovsky did a lot in the field of musical and scientific and methodological activities. The following works belong to him: «A Guide to the Practical Study of Harmony» (1871), «A Brief Textbook of Harmony» (1874). Subsequently, these textbooks were repeatedly reprinted, and more than one generation of domestic musicians grew on them.

The composer N. A. Rimsky-Korsakov authored textbooks on harmony and orchestration, as well as curricula and programs for the theoretical cycle of academic disciplines. According to V. D. Bulgakov, the teacher's main pedagogical principles included «the connection between theoretical instruction and practical performance skills in the form of a student's public performance, as well as systematicity and consistency in teaching»³⁹. It was he who developed a system of differentiation in choral education. The choirmaster class he led in St. Petersburg had three levels: elementary, middle, and high. P. Serebryakov wrote in an article for the journal «Soviet Music»: «Rimsky-Korsakov brought a fresh, brightly national, and democratic spirit to Russian music pedagogy. He devoted more than thirty-five years of his life to the education of young musicians. More than two hundred students of various specialties

³⁵ Harionovskaya M. V. Stanovlenie i razvitie rossijskoj sistemy nepreryvnogo obrazovaniya prepodavatelej-muzykantov. Ryazan': Izdatel'stvo Ryazanskogo oblastnogo instituta razvitiya obrazovaniya, 2007. P. 13.

³⁶ Ibid.

³⁷ Bulgakov V. D. Razvitie horovogo obrazovaniya v Rossii vtoroj poloviny XIX – XX vekov : avtoref. dis. ... d-ra ped. nauk. Kazan': Kazanskaya gosudarstvennaya akademiya kul'tury i iskusstv, 2002. P. 16.

³⁸ Nikolaev L. K stoletiyu Moskovskoj konservatorii (1866-1966) // Muzykal'naya zhizn'. 1966. № 14. Pp. 8-9.

³⁹ Bulgakov V. D. Razvitie horovogo obrazovaniya v Rossii vtoroj poloviny XIX – XX vekov : avtoref. dis. ... d-ra ped. nauk. Kazan': Kazanskaya gosudarstvennaya akademiya kul'tury i iskusstv, 2002. P. 16.

studied in his class, subsequently becoming composers, conductors, performers, and theorists»⁴⁰. It can be argued that the pedagogical principles of N. A. Rimsky-Korsakov created a solid foundation for the creative development of Russian music education.



Figure 4. Professor of the Moscow Conservatory S. I. Taneyev.

S. I. Taneyev supported the idea of musical-theoretical training for music teachers, as well as the expansion of their general cultural horizons (Fig. 4). As N. A. Terent'eva notes, «Taneyev considered it essential to include music of all styles and eras in the scope of study. From the very beginning, he oriented students toward an understanding of the laws of historical continuity in music, the need for a practical assimilation of the main phases of evolution; toward the inexhaustible musical treasures of the past and, especially, the half-forgotten era of contrapuntal polyphony, which still awaits a new renaissance»⁴¹.

It is worth highlighting the methodological works of lesser-known authors: «A Guide to Choral Singing Using the Numeral Method of Schewe with an Appendix of 70 Russian Songs and 41 Three-Part Choirs, Primarily for Public Schools» by K. Albrecht (1868), «A Guide to

⁴⁰ Serebryakov P. Leningradskoj konservatorii 100 let : (stat'i i dokumenty) // Sovetskaya muzyka. 1962. № 9. P. 89.

⁴¹ Terent'eva N. A. Istoriya i teoriya muzykal'noj pedagogiki i obrazovaniya. Sankt-Peterburg: Obrazovanie, 1994. Pp. 112-113.

Teaching Singing in Public Schools» by N. Afanasyev (1866), «A Method of Teaching Choral Singing» by N. Bryansky (1870), «Collective and Gradual Teaching of Elementary Singing and Music Theory» by A. Vass (1870), «School for Piano» (1871) by A. Villuan, «A Guide to Teaching Choral Singing» by P. Vorotnikov (1872), «Rules of Piano Playing Mastered Through Many Years of Experience» (1868) by A. Henselt, «A Guide to the Study of Harmony, Adapted for Self-Teaching» (1852) and «A Complete Guide to Composing Music» (1863) by I. Gunke, «The Technique of Piano Playing» (1866) by A. Dyubyuk, «A Guide to the Study of Singing in Public Schools» by G. Lomakin (1860), «The Musical ABC» by V. Odoevsky (1868), «A Guide for Teaching Singing in Public and Patriotic Schools, Orphanages and Parish Schools, and in Educational Institutions in General» by A. Rozhnov (1872), «The Musical ABC» by A. Rubets (1876), «An Elementary Textbook of Singing According to the Sheve System» by N. Syngaevsky (1878), etc.⁴²

Thus, thanks to Russian music educators, by the end of the 19th century the principles of Russian music pedagogy were formed: consistency, systematicity, accessibility of knowledge, the connection of theoretical training with the development of practical performance skills in the form of public performances, the focus of training on the acquisition of professional skills, the unity of the comprehensive development of the musician and narrow specialization, etc.

Conclusions

The following conclusions can be drawn from this article: domestic urbanization of the late 18th – 19th centuries contributed to the formation of a system of professional music education in Russia, both in quantitative and qualitative terms; as a result of the concentration of an increasing number of people in cities, the development of education and culture, there arose a need to expand the network of music educational institutions, which ultimately contributed to the formation of a regulated system of professional music education; a direct reflection of the development of urban society was the diversification of professional music education, which was expressed in the emergence of new directions, forms and methods of organizing the educational process in educational institutions of a musical profile and the formation of the principles of domestic music pedagogy.

This article does not exhaust all aspects related to the diversification of domestic professional music education as a result of urbanization. Many issues have potential for further research.

⁴² Harionovskaya M. V. Stanovlenie i razvitie rossijskoj sistemy nepreryvnogo obrazovaniya prepodavatelej-muzykantov. Ryazan' : Izdatel'stvo Ryazanskogo oblastnogo instituta razvitiya obrazovaniya, 2007. 64 p.

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