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## **Secondary School – Major Factors of Realization of Music Education in the late 19th – early 20th Centuries (on the Krasnoyarsk example)**

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*The paper focuses on process of forming music education at singing and music lessons in Krasnoyarsk secondary schools in the late 19<sup>th</sup> – early 20<sup>th</sup> centuries. These very lessons of singing and music gave students skills in church and folk singing. During this period, due to the participation of professional musicians singing lessons' program was modified: children began to study choruses from foreign and Russian operas, learn the basics of music literacy. Educational institutions created their own choirs to perform on special occasions. The professional musicians taught their students at music lessons to play various instruments used in folk and symphony orchestras. At the end of the 19<sup>th</sup> century within the framework of the educational process there appeared concert practice that in the first decade of the 20<sup>th</sup> century developed into some cultural and educational movement. Getting a good musical training the most talented secondary school graduates successfully entered Russian Conservatories and used to choose a profession of a musician. Thus, professionally oriented musical training in secondary school prepared the ground for the opening in 1920 of the People's Conservatory – the first professional music school in Krasnoyarsk.*

*Keywords: music education, singing and music lessons, concert activity of pupils, National conservatory.*

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Music education is a natural result of the society development. It is connected by invisible threads with a set of different factors of social life, both external (certain transformations in administrative and political, social and economical, humanitarian and educational spheres, as well as in music one) and internal (development of music education in religious and secular educational institutions, formation of music societies, activities of professional musicians, increasing popularity of amateur music-making, etc.). These

factors represent a conglomeration in which each of its components is strongly linked with each other, interacts with it and, at the same time, influences it. Changes in any of its components are reflected in the information processes that affect society directly. According to V. Mironov: "Activity of information processes ... makes the traditional elements of culture subordinate to it and, above all, changes the traditional system of cultural communication" (Mironov, 2005:30). The second half of the 19<sup>th</sup> century in Siberia

became a certain turning point, when the music culture and music environment of provincial towns under the influence of aforesaid factors was actively transforming. Without a doubt, the most important factor in this process was the changed role of Russian art in the world.

Let us recall that in the middle of the 19<sup>th</sup> century Russian professional musical art became prominent in the world as a whole: there came first professional composers and performers, Imperial Russian Musical Society (IRMS) was created, within which first music schools began their work, and finally, Moscow and St. Petersburg Conservatories were opened. Processes in the field of music culture stirred up all the regions of the vast country of Russia, including those of Siberia, where music tours intensified, theaters were opened, IRMS departments were created, municipal societies of music lovers appeared. There formed infrastructure of music culture with the appearance of the guild of musical instruments' tuners, shops selling instruments and notes, private teaching practice, etc. In the 80s of the 19<sup>th</sup> century in Siberia at IRMS departments in Omsk, Tomsk and Irkutsk there appeared first musical training and educational institutions. In Krasnoyarsk, there had been

several attempts to organize music classes before the first professional musical educational institution – People's Conservatory – was opened in 1920.

Invaluable contribution to the development of professional music education was made by secondary schools, which included lessons of singing and music. Since the middle of the 18<sup>th</sup> century the study of church music at singing lessons had important practical application in public life, as pupils took part in Sunday and holiday services, held in city churches. We learn from archival documents that the first theological school, which opened in Krasnoyarsk in 1759, carried out teaching of liturgical singing. This discipline was invariably included in the curricula of parochial schools, as well as in the curricula of the public school, which was established in 1790 (Krivosheia et al., 1983:6). At singing lessons pupils learned church day-to-day life, chants used during holiday services, as well as basic information about the musical literacy.

Until the middle of the 19<sup>th</sup> century in Krasnoyarsk there was no any secondary school, despite the fact that by this time the interest of the local population in such schools was quite high. Researcher P.N. Meshalkin tells that the



Fig. 1. Krasnoyarsk provincial gymnasium



Fig. 2. The Teachers' seminary

nobles, high officials and wealthy merchants sent their children to study in Irkutsk, Moscow or St. Petersburg (Krasnoyarsk.Ocherki...,1988: 23).

Through studying the official lists of hereditary honorary citizens and merchants of Krasnoyarsk dated by 1877, we can state that the overwhelming majority of merchants' wives and children received some home education (Gosudarstvennyi arhiv ..., 9, 18). So was the situation in the most respected in the city merchants' families of: P.N. Kuznetsov, G.T. Gadalo, Ye.G. Gadalo. V.G. Gadalo, P.Ya. Preyn, I.Ya. Rostov, A.A. Svetlakov, A.V. Ivanov, V.M. Krutovsky, A.D. Osharov and other. Only a small number of children got educated in the merchant schools of St. Petersburg or Moscow.

In order to make the level of education of young people in Krasnoyarsk adequate to European norms, for children could pass examinations to enter universities, it was necessary to open in Krasnoyarsk a school with a classical type of education. This happened in 1868, when Krasnoyarsk provincial (for boys only) gymnasium was established. Soon there followed the opening of the girls' gymnasium in 1869, and in 1873 the Teachers' seminary was opened.

The emergence of gymnasiums led to an increase in the number of educated residents of Krasnoyarsk. This category of citizens over some time organically entered the elite segment of the population, who formed the need in cultural leisure activities, and later – in getting the professional music education. Graduates of educational institutions became members of the Society or Dramatic Art Lovers or the Society of Music and Literature Lovers; they successfully performed in charity concerts, played in municipal music ensembles and orchestras. This presence of a cultural stratum of municipal population created a fertile ground for the growth of the theater business, active guest performance; all of these changes had a beneficial effect on the development of musical performance and education. These processes are discussed further in the paper "Krasnoyarsk Society of Music and Literature Lovers in the 19<sup>th</sup> century" (Prygun, 2009).

Singing and music lessons, held in schools, became a powerful means of music education of the city population. These lessons, originally designed to teach the basics of the liturgical singing exclusively, in the early 20<sup>th</sup> century acquired a professional direction, instilling love, directed not only to the church and secular choral



Fig. 3. Krasnoyarsk Teachers' seminary. Graduates of 1914

singing, but also to the Russian and European music culture. Music lessons made children receive skills of instrumental performance, and thanks to the introduction of the concert practice students purposefully carried out the music and aesthetic education of the citizens.

The need to learn the church music at schools had its reasons: on the one hand, the bigger number of school pupils and secondary schools' students increased the number of choristers in the city churches and cathedrals during the holidays, and on the other hand, the church music was a powerful means of moral and aesthetic education.

Researcher I.V. Koshmina notes as such: "Religious and spiritual culture has always been a part of life of the people; it embodies the characteristic traits of the folk, its psychology, features of everyday life, pages of history; a special sublime aspect of society is imprinted in it; it has accumulated a huge amount of works of high aesthetic and moral value ... (Koshmina,

2001: 3). In contrast to the gymnasiums the Teachers' Seminary traditionally treated the musical disciplines with greater attention. During entrance exams a teacher of singing had to check the presence of voice and ear for music of a candidate for training and the teacher's choice could influence the decision about successful enrollment.

Serious attention to the musical disciplines was due to the fact that the seminary graduates were usually sent to the outermost corners of the Yeniseysk governorate, where they had to carry on singing lessons to the accompaniment of a violin. This is evidenced by the documents: "... as rural teachers many of the seminary graduates with musical ear and voice successfully teach singing in elementary schools and make choirs, while the ability to play the violin makes teaching a lot easier..." (Gosudarstvennyi arhiv..., 1880-1883: 107).

In the State Archives of the Krasnoyarsk Territory there was preserved a program for



Fig. 4. The choir of Krasnoyarsk girls' gymnasium. P.I. Ivanov-Radkevich is in the centre

singing in the Teachers' seminary of 1876/77 academic years. Having read it we learn that the first class of students had their voices tested with the identifying the amplitude of the voice. Students used to develop their ears for music. Besides they studied scales, intervals, durations of notes, sang prayers for four voices. Students of the second and third classes learned about the treble clef, scales, signs of alteration; they were given information about the pauses, touches and bars, as well as the knowledge of Italian terms often used in the singing. In addition to church singing the program promised to teach "folk singing with hymns by the method of G. Roonnov" (Gosudarstvennyi arhiv..., 1873-1919, 15). In 1881 academic year, "the main theme was the spiritual and some secular singing (hymns, songs). In higher classes seminarists studied teaching techniques (methodology) for singing and gave practical lessons ... Training was practiced in the choirs, of which there were formed two..." (Gosudarstvennyi arhiv ..., 1873-1919, 34). Thus, already in the last quarter of the 19<sup>th</sup> century the seminary graduates at the lessons of singing were thoroughly prepared for

the multifaceted activities of elementary school teachers.

In gymnasiums until the middle of the 19<sup>th</sup> century musical subjects had not been included in the list of mandatory subjects. Only in 1888 singing became a compulsory subject as a result of transformation of secondary school education. In secondary schools there were certainly created choirs of students, who participated in all the celebrations.

On holidays and Sundays as well as on special occasions in the schools there were run collective prayers and services. For example, the governorate boys' gymnasium only in 1895 held on 11 "particularly significant" events, in which the choir of schoolboys participated (Gosudarstvennyi arhiv..., 1868-1919, 1). This helped to increase the practical orientation of singing lessons.

High concentration of educational life with church and solemn services demanded from choristers not only training, but also good organization. Participation in the choir was associated with additional rehearsals that took a lot of time. In the report of the boys' gymnasium

we may read: “Apart from common rehearsals on the eve of Sundays and holidays there were assigned special lessons of church singing twice a week” (Gosudarstvennyi arhiv..., 1868-1919, 131). For this reason, not all the students sang in church choirs. So, in the boys’ gymnasium in 1895 the choir consisted of 25 people (there were 274 students all in all), and in the girls’ gymnasium the choir consisted of 35 people (with 253 students all in all). Besides that the students’ choirs were singing during church services in the city churches, for example, in 1895, the choir of the Teachers’ seminary students sang in city’s Pokrovsky Church.

Pedagogical Council of the institution in various ways helped the choristers, attracting gymnasium students to participation in the choir: “To instill an appreciation of students to church singing, Pedagogical Council tried to encourage singing students. Many of them were exempted from payment of tuition fees, and grants were provided to other students on purchasing the books or other school supplies, and also these students were handed out tickets to concerts and other permitted entertainments” (Gosudarstvennyi arhiv..., 1868-1919, 212).

In addition to lessons of singing secondary schools conducted music lessons, at which children were taught to play musical instruments. As reported above, the Teachers’ seminary graduates were required to master a certain musical instrument. Having got acquainted with the preserved in the archives curricula of music lessons for 1880-81 academic year, we learn that the seminarists were taught to play the violin, and were also educated the basics of music theory: information about musical keys, accidentals, the structure of scales and intervals. Violin studies were carried out by the programme of “School of Mazas and Kindiger” (Gosudarstvennyi arhiv..., 1904, 64). The heads of the seminary took care of timely replenishment of the musical instruments.

The annual report stated that in the seminary “there is a considerable stock of violins which are given to students to practice at home without any restrictions after they have studied carefully the musical pitch and the acquired some preliminary knowledge. Many students eagerly learn to play the violin and reach certain perfection ...” (Gosudarstvennyi arhiv..., 1880-1883, 59).

Unlike the seminary gymnasiums treated learning to play instruments as optional and it was available only to those who had the opportunity to pay for lessons. In this case the student could choose an instrument to be learned and the heads of the gymnasium tried to invite a necessary specialist for this. The report of the governorate boys’ gymnasium of 1895-1896 academic year stated that “music was taught to 14 people (out of 274 students): violin – 8 people, flute – 2, clarinet – 3, clarinet-a-piston – 1. Each student was assigned to 2 classes weekly, for which the trained should pay to 2 rubles 50 kopecks monthly” (Gosudarstvennyi arhiv..., 1868-1919, 135: 20).

Some difficulty in having music lessons arose at the beginning of the 20<sup>th</sup> century. In 1903, Pedagogical Council recognized the results of musical teaching as unsatisfactory, since “in the beginning of the year many students had enrolled in the course and by the end of the year there left 5-8 students” (Gosudarstvennyi arhiv..., 1903, 212: 21). The reason for the interruption of studies was too high tuition fee for a student of 2 rubles a month. Worried by this fact the Pedagogical Council of the governorate gymnasium decided to “lower tuition fees up to 4 rubles paid half a year, and the poorest students should be taught by the money, which is the interest on the capital in 2000 rubles, bequeathed to the gymnasiums by gold-industry entrepreneurs – the Schegolevs. To conduct music training continuously and correctly it was resolved to invite a music teacher with a charge of 40 rubles a month for the entire year,

regardless of the number of students studying music” (Gosudarstvennyi arhiv..., 1903, 135 : 22). As a result of these resolutions, at the beginning of 1903 the music class has an enrollment of 20 students, and in the second half of the year – of 31 people.

Convincing proof of the gymnasium’s Pedagogical Council’s care about music lessons was the systematic increase in the number and kinds of musical instruments. In addition to clarinet, violin, viola, cello and flute, which were in possession of the boys’ gymnasium in 1895 (a total of 14 instruments), by 1903 the gymnasium had acquired French horns of different types (baritone, tenor), horns and bass drums, so the whole number of instruments was 23. And from the report for the 1916-17 academic year we learn that: “... musical instruments (strings and brass) were 50 in number...” (Gosudarstvennyi arhiv..., 1916-1917, 456: 17). Thus, during the period from 1895 to 1917 there were purchased 36 different musical instruments, which allowed students to successfully develop and create their own ensembles of various compositions.

At the end of the 19<sup>th</sup> century secondary schools began to organize open literary and musical nights. First mentioning of them we meet in the “Project of literary student nights, proposed for the implementation in the governorate boys’ gymnasium,” dated 1882. This document sets out the intentions of the Pedagogical Council to improve the process of learning by using the experience of the leading educational institutions of the country: “The purpose of organizing student literary nights at the example of the existing in Russia model gymnasiums is to teach students of 5<sup>th</sup>-8<sup>th</sup> grades to express their thoughts verbally and in writing, not only in a classroom, but also in the presence of outsiders, in the most appropriate literary form, as well the purpose is to encourage them to do independent work... and thus prepare for hearing

lectures at universities. Upon completion of reading the students can be assigned to musical classes, if it may be possible” (Gosudarstvennyi arhiv..., 1882, 22).

Similar events were held both in gymnasiums and at the seminary. Students performed at public concerts, demonstrating their abilities. So, on December 30, 1903, at the musical-literary night held in the building of the governorate (boys’) gymnasium, along with the traditional choral compositions there were performed works for flute, violin, piano and clarinet. Teachers tried to include in the program of singing lessons works of both Western European and Russian choral music tradition; they awakened artistry and creativity in their students. In 1909 the media reported: “On February 5, the Teachers’ seminary has hosted “an evening”. There was performed a vaudeville “Under a False Name”, then the students sang and read. The choir of seminarists conducted by P.I. Ivanov sang perfectly several pieces, including “The Night” from the opera “The Demon” by A. Rubinstein. Their own string orchestra played at dances” (Musikal’naia zhizn’, 1909).

In the early 20<sup>th</sup> century the interest in playing the Russian folk instruments increased drastically in Russia. At elementary and secondary schools in Krasnoyarsk ensembles and orchestras of folk instruments began to appear in large numbers. They were called “choirs” or “balalaika orchestras”. So, in 1904 the boys’ classical gymnasium organized an ensemble of folk instruments, which was very popular among gymnasium students.

The girls’ gymnasium also actively held musical and literary nights. The report noted that at the open evening on November 14, 1902, the gymnasium students performed the chorus from the opera “Samson” by Camille Saint-Saens, the chorus of girls from the opera “The Maid of Pskov” by N.A. Rimsky-Korsakov, a scene

and the chorus from the opera “Mazeppa” by P.I. Tchaikovsky, and the chorus from Rossini’s opera “Charles the Bold” (Gosudarstvennyi arhiv..., 1902, 144: 9a).

Population and the media enthusiastically supported musically gifted children. In 1917, the journalist of the newspaper “Voice of the People” (“Golos Naroda”) wrote: “The pupil of the 7<sup>th</sup> grade Chernyayevsky acting in charity concerts is popular as a talented violinist. Pupils Gefter and Uskov played the piano, showing uncommon musicality in doing this”.

In the last decade of the 19<sup>th</sup> century, students of secondary schools began to hold performances together, and in the early 20<sup>th</sup> century it became a good tradition. Very popular were vaudevilles – musical performances with singing and dancing. Such theatrical concert nights often ended with dances accompanied by a brass or string (folk) orchestra of the same educational institution.

Young people led by initiative teachers took an active part in the city’s musical projects. Invaluable contribution to the process of involving the gymnasium and seminary students in the cultural life of Krasnoyarsk was made by the teacher singing from the Teachers’ seminary –

Pavel Iosiphovich Ivanov-Radkevich, for more information see the paper “Saint-Petersburg – Krasnoyarsk. Continuity traits of music culture and the musical education” (Prygun, 2008). P.I. Ivanov-Radkevich in the early 20<sup>th</sup> century organized a city combined choir of students numbering 60 people; and in 1910, upon heading the city symphony orchestra he invited there the gymnasium and seminary students, who were good at playing different musical instruments.

In the second decade of the 20<sup>th</sup> century the gymnasium concerts were given a new impetus via becoming a certain musical enlightenment movement. Evenings for the students of one institution turned into public municipal events, program of which consisted of performances, literary readings, concerts of musical ensembles and soloists.

During this period, the gymnasium students were able to realize complex creative projects: staging scenes from operas and the whole operas as well. In 1914 for the first time the girls’ gymnasium students staged and performed the opera for children “Princess Zemlyanichka”, written by P.I. Ivanov-Radkevich. Opera had a resounding success and in the period from 1914



Fig. 5. The Orchestra of the Railway School, 1913-1914

to 1916 went through eight performances on the stage of the City Theatre.

What is important is that musical and literary evenings or Sunday concerts were of purely charitable nature. Collected funds helped pay the tuition of the poorest gymnasium students or were sent to charities and shelters. For example, in 1915 the money collected on the performance of the opera for children “Princess Zemlyanichka”, the sum of which amounted to 1069 rubles, was directed to the orphanage, and in January, 1918, the City Theatre threw a student evening in favor of Yeniseysk-Krasnoyarsk fraternity, which raised 2804 rubles.

In the second half of 1914, the war between Russia and Germany with Austria-Hungary began. Common grief of the country united students in patriotic impulse, allowing reveal philanthropy and sense of compassion on the suffering ones. At this difficult for the country time philanthropy was directed to help the wounded, as well as to maintain the children of front-line soldiers: “On November 26, 1914, the City Theatre will host a concert to raise money for the wounded soldiers. The concert will be made by the students of city schools: choirs of the girls’ and boys’ gymnasiums, eparchial schools, teachers' seminary, church girls’ school of teachers. A number of musical pieces will be performed by balalaika orchestras of the boys’ gymnasium and surveying school, duo of duo of girls from the eparchial school and soloists from the boys’ gymnasium” (Musikal’naia zhizn’, 1914).

A characteristic feature of the concerts was not only gathering of performing students from several educational institutions, but also making music together with local professionals, amateur musicians or artistic groups from city social clubs. These activities enriched greatly the musical experience of children, increased level of responsibility in preparation for the performance,



Fig. 6. Pavel Ivanov-Radkevich

as well as proved their sufficiently high level of performance. “On January 8 (1912) at the City Theatre there will be a traditional student night. There will be performed two miniatures and a concert with the participation of amateur musicians: Mr. Gerter (violin), Mr. Golovko (tenor), Mr. Markson (violin) and Ms. Petrova (soprano)” [Musikal’naia zhizn’, 1912].

Such a tie-up with the city’s musicians led to the tendency that the most talented students chose a profession of a musician and entered Russian conservatories. For example, W. Pickcock, L. Arakina, F. Tyutryumova, I. Golovko, M. Sladkovsky, K. Gorodetsky, M. Rutz-Murashova, D. Tokmakova after their graduation from Krasnoyarsk secondary schools became students of the St. Petersburg Conservatory, whereas E. Chernyaeva, O. Klodt, M. Tokarevich, L. Kozlov-Kaltat, P. Slovtsov, M. and A. Ivanov-Radkevich entered the Moscow Conservatory.

Thus, at the example of Krasnoyarsk we see that in the late 19<sup>th</sup> – early 20<sup>th</sup> centuries music



Fig. 7. 1914. At the stage of the City Theatre after the first night of P.I. Ivanov-Radkevich's opera "Princess Zemlyanichka"

education developed quickly as a part of singing and music lessons in secondary schools. Initiative teachers created artistic groups, organized musical nights and staged excerpts from operas and whole musicals, promoting the development of creative potential of students. In the early 20<sup>th</sup> century the concert activity in educational institutions turned into cultural and enlightenment movement, influencing the city population.

The most gifted graduates entered the country's conservatories to acquire a profession of a musician. It is obvious that singing and music lessons in secondary schools raised an interest in professional music education with the local population, as well as contributed to the preparation of the grounds for opening of the People's Conservatory – the first music institution in Krasnoyarsk in 1920.

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## **Средняя школа – важный фактор становления музыкального образования в конце XIX – начале XX века (на примере Красноярска)**

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*В статье рассматривается процесс становления музыкального образования на уроках пения и музыки в средних учебных заведениях в конце XIX – начале XX века в Красноярске. Именно на уроках пения и музыки учащиеся получали навыки церковного и народного пения. В этот период благодаря привлечению к педагогической деятельности профессиональных музыкантов видоизменяется программа уроков пения: вводится изучение хоров из зарубежных и русских опер, преподаются основы музыкальной грамоты. В учебных заведениях создают хоровые коллективы, выступающие на торжественных церемониях. На уроках музыки профессиональные музыканты обучали учащихся исполнительству на различных инструментах народного и симфонического оркестра. В конце XIX века в рамках учебного процесса появляется концертная практика, которая в первом десятилетии XX века перерастает в культурно-просветительское движение. Получая хорошую музыкальную подготовку, наиболее одарённые выпускники средней школы успешно поступали в российские консерватории, выбирая профессию музыканта. Таким образом, профессионально направленное музыкальное обучение в средней школе подготовило базу для открытия в 1920 году Народной консерватории – первого профессионального музыкального учебного заведения в Красноярске.*

*Ключевые слова: музыкальное образование, пение и занятия музыкой, концертная деятельность учащихся, Народная консерватория.*

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