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VOCAL SCHOOL OF WEST KAZAKHSTAN REGION

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The modern local system of vocal pedagogics is connected with names of teachers – Shilimova N. vocalists. Savelyeva V.T., Savelyeva L.F., Mauletova T.K., Lymareva L.A., Moldagainov A., Rakhimova Zh.A., Kuzhakov K.K., Bizhanov K.K. and others. In this row the tendency of continuity, fidelity to the methodical principles of vocal school is very brightly traced. Very often pedagogics and concert and performing activity of teachers representatives of vocal art of the West Kazakhstan region go in parallel. Such practice, by means of scenic performance allows to illustrate the whole complex of vocal and technical and art means of vocal art. Carrying out parallels of this sort the pedagogics art bears in itself an inherent value. The article analyzes the period of the formation and development trends of vocal pedagogy in Western Kazakhstan in the period from the 60s to the present day. In this regard, it is necessary to determine the direction of vocal schools in the region through the study of methodological principles teachers vocalists.

The combination of vocal and technical means to ensure a high level of performance, clearly defined methods-these notions are related to the term vocal school, a much broader distinguishing feature of which is the identity of national culture, the originality of this style, a certain standard of sound, as well as representatives vocal pedagogy, as holders of the system. Here we will talk about the theory, methodological bases and practice of vocal performance.

Not separating vocal pedagogy Western region from all vocal pedagogy of Kazakhstan, it is necessary to tell about the presence damn vocal school, influencing the formation and development of not only the education, but also musical art of the region as a whole.

Portraits of teachers, stages of their formation in professional role allow to understand more deeply the principles of vocal pedagogics going from widely known directions, performers, teachers, representatives of various national schools. Despite uniform understanding of modern vocal equipment as standard, regional conditions in close connection with original musical culture nevertheless can leave the marks.

Savelyeva V.T., was born in 1927 in Uralsk. She was the third child in a family of the chairman of Workers' and Peasants' inspection. Her mother ended 4 classes of school, but by nature possessed talent of the organizer, the creative atmosphere reigned in a family, children grew and versatily developed in the most unexpected directions. In the early childhood Valentina and her brother had a passion for house performances which came to the end with domestic display for all comers children was shown. Here statements of young talents got a response from the grateful nursery of public. Valentina grew very active child, with pleasure took part in outdoor games, safely crossed the river, on – was boyish fearlessly ready on the most unexpected projects. Always she liked to sing. Her passionate love to singing was distinctly shown at youthful age, then it arrives in the Ural musical school, in a class of the teacher Galaktionova Anna Feodorovna. The teaching staff of school of a wartime was presented by very strong teachers, at will of destiny appeared in Kazakhstan, evacuated of the most different corners of the country and from abroad.



Savelyeva V. 1948



Savelyeva V. 1990

Among them: Muravyeva A.F., Avdeeva N.K., Shilimova N.E., Bronn I.I. etc. Evacuation during war of troupe of the Karelian-Finnish operetta (Petrozavodsk) that allowed Valentina to be present on musical rehearsals and performances became an important factor of formation and receiving musical experience, practically learning aurally many voice parts. In a difficult wartime of Valentine it was necessary to work in film distribution, to prepare displays of movies, to transfer heavy boxes with movies on the brittle maiden hands, sometimes it is wearisome rising on ladders. Without noticing fatigue, Valentina overcame difficulties to pay additional classes for a piano.

During his studies in music College she displayed and develops voice (mezzo-soprano) large scale, mellow tone, it was their first experience of artistry, which is very important for the novice singer. In the vocal repertoire is the aspiration to the genre of Opera.

Of course, a favorite thing demanded improvement vocal skills, acting, and, after graduation, Valentina Timofeevna decides to do in the Saratov state Conservatory. Sobinov. At the same time she meets her fate – talented musician Saveliev Yuri Ivanovich, which covered many ways, have a great, happy musical family in which there is a place for creativity, for joint weekdays and holidays. The years of study at the Conservatory 1951–1956 became uneasy. At this time student born a daughter, and in order brilliantly to graduate from the Conservatory, it was necessary to sacrifice personal life, temporarily transfer of the child, to settle in difficult social conditions, often without the most necessary everyday amenities. But such difficulties only tempered character, strong and confident young woman. She comes in the class of Professor Ustinov N.E. Nikolai EverEve Ustinov, returning after the great Patriotic war from Moscow to his home Saratov, was a Professor of the chair of solo singing in the Saratov Conservatory. Before the war he graduated from the Moscow Conservatory and post-graduate, then was a soloist of the Musical theatre of Stanislavsky and Nemirovich-Danchenko, before the war and during the war – the soloist of ensemble of the Soviet army.

Vocal Department began its existence from the moment of opening of the Saratov state Conservatory. These were the few classes under the guidance of the outstanding performers of that time: M.E. Ter-Minassian, Medvedev and Eichenwald-Dubrovskaya, who brilliantly graduated from the Moscow Conservatory classes J. Galvani and G. Nissen-Salomon. They brought up a whole pleiad of outstanding masters of vocal art: A. Mozzhukhina, G. Pirogov, F. Mukhtarova and many others. Galaxy of teachers of the Department of vocal art, where at that time studied Valentina Timofeevna, relying on strong vocal-pedagogical technical base, raised famous singers: G.A. Kovalova – people’s artist of USSR, Professor of the St. Petersburg Conservatoire (student of Professor

O.N. Strezhevoy); Smetannikov L.A. – people’s artist of USSR, Professor, head of the Department of Academic singing SGK them. L.V. Sobinov (student of Professor A.I. Bystrov); Popov U.L. – people’s artist of USSR, soloist of the Saratov Opera house (student of Professor A.I. Bystrov); Tarasov A.V. zasluzhennyy artist of Russia, Professor (pupil O.N. Strezhevoy); G. Yakovlev – honored artist of the Russian Federation (student of Professor F.E. Hartman); Korsunskaya O.N. – honored artist of the Russian Federation (student of Professor V.N. Denisova); Ladinska L.G. – honored artist of the Russian Federation (student of Professor V.I. Udodova); Dovgaleva N.I. – people’s artist of the Russian Federation (pupil of the deserved actress of the Russian Federation, associate professors N.A. Sheveleva); Pakhomov M.I. honored artist of the Russian Federation (the disciple of Professor V.N. Udodova) and many others.

Valentina Timofeevna Savelyeva becomes Sobinov a scholarship student, takes the vocals for mezzo-soprano (“May night”, N. Rimsky-Korsakov, “Eugene Onegin” by P. Tchaikovsky) in the Opera Studio of the Conservatoire. An important factor in the development of professional vocal mastery of the future singer was an acquaintance with little-known teacher of that time Artamonov, who Valentina Timofeevna within a few months he took vocal lessons. This meeting was crucial. Although the teacher, who gave lessons at home, did not seek popularity, its methodology has had a tremendous impact on young vocalist. It was about the vocal technique, techniques, which Valentine had never worked. These were special techniques Italian equipment Belcanto. According to the author, probably, at that time she did not realize that these lessons will be crucial in the life of the young singer.



Artamonov (Tomanov) N.

Artamonov (Tomanov) Nikolai Stepanovich, 20.7.1885, Saratov – 17.7.1971, Leningrad Opera singer (lyric-dramatic tenor). Studied singing with 1905 in St. Petersburg Conservatoire, he took lessons from A.N. Amfiteatrov-Levitskaya. On the Opera stage performed with 1912 goda. From 1915

soloist of the Petrograd theatre of musical drama in 1917. Opera S. Zimin (Moscow), in 1918-gg. and 1926-gg. as a soloist of Petrograd-Leningrad Hatoba, sang in MileGate. Toured in Kiev, Odesa, Baku (1924–25), Novosibirsk, Moscow. Performed on the stage until 1933. He was the first performer of the part of the Trader (Opera “Black Yar” A. Pashenko, 1931) Best party: Prince (“mermaid by A. Dargomyzhsky), Herman (the Queen of spades” by P. Tchaikovsky), Lensky (“Eugene Onegin” P. Tchaikovsky), Hoffmann (Les Contes d’hoffmann J. Offenbach), Duke (“Rigoletto” by Verdi. Verdi). Also in his repertoire were party: the Fool (“Boris Godunov” by M. Mussorgsky), Prince Vasily Shuisky (“Boris Godunov” by M. Mussorgsky), Vladimir Igorevich (“Prince Igor” A. Borodin), Prince Sinodal (“the Demon” by A. Rubinstein), Bob (the “enemy force” A. Serov, 1920), the Trick (“Eugene Onegin” P. Tchaikovsky), Soil (“Sadko” N. Rimsky-Korsakov); Faust (districts. Opera Charles Gounod), Alfredo (La Traviata). Verdi). In different years of his partners on stage were outstanding singers with a world name: Century A. Belyanin, E.A. Bronsky, P.M. Zhuravlenko, N. Kalinina, N.N. Kuklin, L. Lypkivskiy, A.I. Popov-Zhuravlenko, Ekaterina Sabinina, F.I. Chaliapin. He sang in the performances under the direction of S. Yeltsin, E.A. Cooper, D.I. Pohitonov.

Records of its voice on phonograph records in Petersburg (“Zvukopis”, 1911) remained. Artamonov N.S. kept the memories of creative and scenic work in sketches: “About collaboration with F.I. Shalyapin at the Maryinsky Theater and about a trip abroad” (1963) – in TsGAZ USSR (with 1992 – I Grew. the state. archive of phonodocuments RGAFD).

In Savelyeva V.T. memoirs. Artamonov told about the general teacher-vocalist, at which to it as well as to F. Shalyapin, has the luck to take the lessons belcanto. It was a question of Usatov Dmitriye Andreevich (1849–1913) – the Russian actor of the opera (tenor), the teacher, the author of many romances, F.I. Shalyapin’s first and only teacher.

The native of the Petersburg family of the serf at the count D.N. Sheremetev, it possessed a strong and beautiful voice. In 1873 I graduated from the Petersburg conservatory (K. Everardi’s class). He sang about 10 years in the Bolshoi theater of Moscow, is the first performer of parties in Tchaikovsky’s operas: Lensky; Andrey (“Mazepa”), Vakula (“Cherevichki”). Among its opera parties: Alfred, Almaviva; Eleazar (“Maccabee” of Rubenstein), Sobinin (“Ivan Susanin”), – the Bayan (“Ruslan and Lyudmila”), Raul (“Huguenots”), Faust; Beppo (“Cordelia” of Solovyyov), etc. In 1890–1894 the vocal teacher, taught singing in Tiflis where free of charge I trained F.I. Shalyapin infinitely loving the teacher. Shalyapin so cabled after the concert in 1903: “Dear teacher! Having sung excellent the concert, with sincere feeling of love it is remembered dear Dmitry Andreevich and we drink

for it and spouses his health”. Having moved to Yalta in 1894, it gave private lessons of singing, in his house often there were known composers, musicians A.S. Arensky, A.K. Glazunov, V.I. Rebikov, A.A. Spendiarov and other cultural figures.



Usatov D.



Shalyapin F.

The meeting and occupations with Artamonov pushed Valentina Timofeevna to deeper studying of techniques of a vocal. She passionately was fond of studying of methodical literature of different authors, re-reads and summarizes grants and textbooks, listens to samples of the best opera music, analyzes vocal equipment of the well-known performers. Thus, within several years, on the basis of the studied literature, the receptions tested on a personal example the technician of a vocal, it develops own understanding, vision of vocal school. Thus, the vocal equipment which was mastered by Valentina Timofeevna, belongs, first of all, to the best and long traditions of the Russian vocal schools of Moscow and Petersburg, and also in unique Italian equipment of Belcanto.

After the termination of Saratov Conservatory Valentina Timofeevna within 6 years worked at the Saratov academic opera and ballet theater. Her active creative and concert life begins. Except an opera scene, in the spirit of Soviet period, the young singer together with the spouse acts at concert venues, propagandizing the best samples of classical and variety music, shows the art at the Festival of youth and students in Moscow in 1957. In 1962 Savelyev’ family comes back to Uralsk where active pedagogical, creative and concert work in the

Ural musical school begins, and later – again created Institute of culture and arts (nowadays Faculty of culture and ZKGU arts). For many years of work, from 1962 to 2005, Valentina Timofeevna let out a number of the remarkable vocalists nowadays known not only in Kazakhstan, but also beyond its limits.

In formation of vocal pedagogics the important role is got by creativity of the professional composers propagandizing vocal art of the Western Kazakhstan. So in the last decades XX and the beginning of the XXI century were created remarkable classical works of the Kazakh vocal genre at composers of our edge I. Zhakanov, E. Nurymbetov, V. Sharonov, A. Shevelev, V. Irkhin, A. Moldagainov, E. Gaysagaliyev, etc. Inexhaustible richness of the Kazakh folklore and song tradition, in close cooperation with the principles of professional music became their dramatic and musical basis. Stage of scenes of our city and area became the arena where before a look of the modern viewer the panorama of all variety of vocal genres is developed. In the 90 th years of the XX century and the first decade of the XXI century in the region develops and reaches blossoming one of the most difficult genres of music – vocal within which are created as the works close on form and content to classical, and the new genre directions, expressed in transformation of the traditional folklore and modern directions. The big love at the Ural audience was received by vocal interpretations of the Kazakh monodichesky music. Especially wide popularity I won the folklore and ethnographic movement expressed in aspiration of revival of ancient traditions, left practice of a daily existing of the Kazakh music.

The known singer, the musicologist and the composer Ashir Moldagainov, whose creative gift left a considerable trace in musical culture of Kazakhstan. Having cast in the lot with Cisural area, it combined concert and performing activity of the soloist of regional philharmonic hall with teaching work at Institute of arts of Dauletkerey WKSU and musical college of Kurmangaza. These fruitful years Ashir Moldagainov, whose name as the composer, it was lit by a bright star the song “Ayaulym, Armanymday Asyly” which the Kazakh radio and the television from 1966 to 1984 opened the programs performed by the national actress of the USSR Roza Baglanova, composed symphonic poems “Zhayy_Ta_y” and “Flower of Naryn”, created a set of songs and romances. “Oh, if could express in a sound ...” These words from the known romance performed by Fedor Shalyapin can become a keynote of creativity of the singer. A. Moldagainov’s compositions which irrespective of their form, structure of instrumental maintenance, application of these technical means, speak to us about the main ideals of the person and present events, are filled with the serious contents and an original intensity of emotions.

Among them the unfinished opera “Aisha Bi-bi-Karakhan”, Akku-Armand (the lyrical poem), a number of songs social, patriotic “The song of friends”, “The song of the Ural students”, pedagogical subject “Why-asker”, “The first teacher”, “Ана тілі”, “Ustazym”, songs and the romances devoted to native immense Kazakhstan where it is possible to see wide geography “Kyzylorda a tank tany”, “Actobem Jeanne olky”, “Balkhashym menin”, “Braids орденді Kustanai”, “Astana-zhas a calla”, “Taraz waltzes”, etc. children’s lyrics in a lullaby genre “to Eldi, Bots”, “Ана эльди”, “Joint stock company mother”, and certainly favourite many, the love lyrics filled with tenderness, the sincere experiences, all richness of an inner world of the composer – in the works “Maple Branch”, “Love”, “Do Not Forget Me”, etc. Literary basis of vocal creativity of A. Moldagainov verses of poets of V. Irkhin made, A. Ospanov, U. Ementaevo, Armand Moldagainov, S. Rybakov, R. Nurpeisov, A. Baygozhayev, and poetic lines of the composer.

Compositions of the author, are got by the deep contents, concentration of thought, bright figurativeness. Deep and serious processes of modern life, lyrical and children’s instructive subject, ways of development and formation of independent Kazakhstan, vital philosophy – all this imperiously interferes in compositions of the composer, and the main successive task consists in it for representatives of composer school of the Western Kazakhstan and A. Moldagainov, as most her gifted representative.

The silvery voice of the singer deserved the actress of the Republic of Kazakhstan Zhumaganym Rakhimovoy in the world of music well is known – a coloratura soprano as if being poured by all flowers of a rainbow, reflects the width of beautiful steppes, deep poetry of spiritual beauty of the people and many years pleases judges of vocal art of our edge. The destiny presented it with a fine voice, and therefore in the songs she tries to bear to people good and love, heat of soul, beauty of the nature – everything without what life would be cloudy and sad. In 1993, to pleasure of fellow countrymen, Zhumaganym Rakhimova returned to the native land from Alma-Ata where after the conservatory termination it long time worked with such known collectives as the National orchestra of Kurmangaza, a folklore and ethnographic orchestra “Otrar Sazy”. In gold fund of the Kazakhstan radio and television more than 200 songs, romances and arias are stored in its execution. In a word, it arrived to Uralsk with rich creative baggage which with love transfers now to young generation, carefully sharing the skill with students of faculty of culture and WKSU arts.

Since the childhood fascinated by singing Kulyash Bayseitovoy and Bibigul Tulegenovoy, Zhumaganym Rakhimova many devotes years himself to creativity in the West Kazakhstan philharmonic hall of G. Kurmangaliyev. In repertoire

of the singer Zhumaganym Rakhimovoy the most different in genres and to styles of work: national songs, ancient romances and classical works – J. Haydn, W.A. Mozart, Ch. Gounod, Mukan Tulebayev and Ahmet Zhubanov, whose works, according to her, never will lose the spring freshness and color.

The vocal pedagogics of our edge is closely connected with a name of the remarkable teacher Taisiya Mauletova which class left a number of bright representatives of vocal art. I graduated from Almaty musical school of Tchaikovsky on a class of choral conducting at Zoya Zheraspayeva, in parallel the second office on a vocal class at the teacher Gilda Alekseeva in 1965. The same year I arrived in Almaty state conservatory of a name of Kurmangaza in Vocal art in a class of associate professor Natalya Nagulina. Natalya Feliksovna in the years of war was evacuated to Kazakhstan from the Kiev state conservatory. On formation of professional qualities of the young vocalist, a great impact had visits of concerts of world famous singers: S. Lemeshev, I. Kozlowski, Z. Sotkilava, M. Magomayeva, T. Sinyavskoy, D. Gnatyuk, and also opera and ballet statements of GATOB to them Abay, the most various concerts of symphonic, instrumental music.

After completion of study of Mauletov T. in the part of group of graduates she got in the direction to the Chimkent institute of culture, consolidated the gained knowledge and skills of the young specialist in a pedagogical field. From 1971 to 1983 the seniority of Taisiya Kiyakpayevna was connected with Chingirlausky children's music school where she held a position of the director. These years it improves the pedagogical and vocal skill, will organize amateur performances, choral collective, an orchestra and soloists. In 1983 Taisiya Kiyakpayevna is sent to one of the oldest musical educational institutions of Kazakhstan – the Ural musical college. The office of a vocal was created from the strongest vocal teachers – Savelyeva V.T., Savelyeva L.F., Shilimova N.E., Lymareva L., Zhigalov N. and others. Becomes later it one of leading teachers at again opened institute of culture and art of Dauletkerey by it where it works hand in hand with Savelyeva V. T. great teachers. Moldagainov A., Rakhimova Zh.A., Bizhanov K.K. At the heart of Mauletova T.K going in close interrelation with a technique of L. Dmitriyev's technique, the thorough solfedzhirovaniye (surely with cor-

rection of the teacher), the theoretical analysis, work on breath, flexible phrasing and dynamics, fundamentals of physiology and psychology in formation of the vocalist prevails. Important value is given to vocal training in Panofka, Abt, Zeydler, Konkone, Glinka, Varlamov, Lemeshev's systems, Sobinova-of representatives of the Italian, German, Russian vocal schools. For years of long-term work Taisiya Kiyakpayevna let out the great vocalists who are vanguard of vocal our art regiona-Kuanshaliyeva R., Hairkhanov A., Usayeva E., Idriskaliyev K., Zhaumbayev T., Akhmanova G. and others. Along with Mauletov T.K. pedagogical activity actively gives concerts with a philharmonic wind band, an orchestra of the Kazakh national tools in the cities of Russia and Kazakhstan. In Taisiya Mauletova's concert repertoire of work of an opera and chamber genre: arias, romances, P. Tchaikovsky, S. Rachmaninov, G. Sviridov, N. Rimsky-Korsakov, M. Glinka, D. Puccini's vocal cycles, D. Rossini, W. Mozart, M. Tulebayev, L. Khamidi, party from operas "Snow Maiden", "Imperial Bride", "Melancholy", "Seville Barber", "Rigoletto", "Birzhan and Sara", "Abay", etc.

Today with big confidence it is possible to speak about the developed vocal school of the Western Kazakhstan, with its education system, activity of the concert organizations, pedagogical potential. Difficult process of its evolution proceeds and today. Estimates, certainly, can't be unambiguous. Only time eliminates all casual and highlights the true values.

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