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The pedagogical system for training specialists at the Kazakh National University of Arts

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Abstract. *Introduction*. In light of the increasing interest in the preservation and dissemination of cultural heritage, training highly qualified traditional singers necessitates the integration of modern pedagogical technologies into the educational process. *Aim.* This research *aims* to examine and enhance the pedagogical system that offers comprehensive training for performers in the traditional song genre. *Methodology and research methods.* The study is based on systemic, competence-based, and activity-oriented approaches. *Results.* A proposed educational system for training traditional performers has been developed and tested. This system encompasses musical literacy, musical awareness, musical education, and musical activity. Additionally, pedagogical methods and technologies have been identified that contribute to the effective development of students' musical thinking, artistic taste, technical skills, and stage expressiveness. *Scientific novelty.* The *scientific novelty* of this study lies in the development and justification of an original system aimed at the comprehensive formation of professional competence among performer-teachers. The study proposes pedagogical methods and technologies that are effective for use in the training of musicians. *Practical significance.* The practical significance of this study lies in its potential to enhance the educational processes at universities and colleges of the arts. The findings can be utilised to improve the training of highly qualified musicians, ensuring they remain competitive in the contemporary labour market.

Keywords: traditional singing art, bayan, method, principles, graphic organiser, reference signals

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Педагогическая система подготовки специалистов в Казахском национальном университете искусств

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Аннотация. *Введение*. В условиях неуклонно растущего интереса к сохранению и трансляции культурного наследия подготовка высококвалифицированных певцов традиционного стиля исполнения требует интеграции в образовательный процесс современных педагогических технологий. *Цель* – изучение и актуализация педагогической системы, обеспечивающей всестороннюю подготовку исполнителей традиционного песенного жанра. *Методология, методы и методики.* Исследование базируется на системном, компетентностном и деятельностном подходах. *Результаты.* Разработана и апробирована авторская система подготовки исполнителей-традиционщиков, включающая в себя музыкальную грамотность, музыкальную сознательность, музыкальную воспитанность и музыкальную деятельность. Также определены педагогические методы и технологии, способствующие эффективному развитию музыкального мышления, художественного вкуса, технического мастерства и сценической выразительности студентов. *Научная новизна* исследования заключается в разработке и обосновании авторской системы, ориентированной на комплексное формирование профессиональной компетентности исполнителей-педагогов. Предложены педагогические методы и технологии, эффективные для использования в процессе подготовки музыкантов-исполнителей. *Практическая значимость* исследования состоит в том, что его

результаты могут быть использованы в образовательном процессе вузов и колледжей искусств для совершенствования подготовки высококвалифицированных музыкантов-исполнителей, конкурентоспособных на современном рынке труда.

***Ключевые слова*:** традиционное певческое искусство, баян, метод, принципы, графический органайзер, опорные сигналы

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Introduction

In the context of globalisation and intensive cultural exchange, the preservation and development of national musical traditions is an important task for the educational systems of many countries. Kazakhstan, having a rich cultural heritage, including in the field of musical art, faces the need to train professional performers who are able not only to preserve, but also to adapt traditional forms of musical expression to modern conditions. One of the most striking and significant elements of Kazakh musical culture is traditional musical art.

The State compulsory standard of higher education in the Republic of Kazakhstan directs universities to develop high-quality educational programmes in various fields of study, in our case, for the preparation of Bachelor's degrees in Arts at the Kazakh National University of Arts. At the Kazakh National University of Arts, alongside other educational programmes, training is provided for specialists in the field of "6B021 – Art'" under the educational programme "Traditional singing".

The purpose of the educational programme "Traditional singing" is to educate a specialist with a wide range of knowledge in the field of culture and art, ready for professional creative activity as a performer, teacher[1].

The concept of the educational programme combines the basic state requirements for the level of preparedness of persons completing their studies at the university and consists of the following cycles: general education subjects, basic subjects, and specialised subjects for students to acquire professional qualities necessary in practical, creative and research activities. Upon graduation, graduates are awarded a Bachelor of Arts degree in the educational programme "6B02199 – Traditional singing".

The training of future traditional singers in educational institutions of the arts requires special attention to teaching methods and technologies that would ensure the comprehensive development of students' professional competencies. In modern

[1] Official website of KazNUA. Educational programme. Accessed February 06, 2025. https://kaznui.edu.kz/dbs/op/22/%D0%9E%D0%9F%20%D0%B1%D0%B0%D0%BA%D0%B0%D0%BB%D0%B0%D0%B2%D1%80%D0%B8%D0%B0%D1%82%20%D0%A2%D1%80%D0%B0%D0%B4%D0%B8%D1%86%D0%B8%D0%BE%D0%BD%-D0%BD%D0%BE%D0%B5%20%D0%BF%D0%B5%D0%BD%D0%B8%D0%B5%202023.pdf

conditions, teachers are faced with the task of introducing innovative pedagogical technologies into the educational process aimed at forming students' deep knowledge of national musical culture, mastery of performance techniques and the ability to adapt traditional musical forms to modern stage and academic conditions.

The significance of this topic lies in the analysis and enhancement of the current pedagogical system at the University of Arts. Additionally, it involves evaluating the programme designed by K. M. Tulenbayeva within the framework of the proposed pedagogical system. This pedagogical system aims to provide high-quality and comprehensive professional and pedagogical training for future traditional singers, accompanied by the bayan – a type of chromatic button accordion developed in Russia in the early 20th century. Despite a substantial amount of research in the field of music education, the issue of training traditional singers with bayan accompaniment from the perspective of pedagogical science remains insufficiently explored.

The research is based on the analysis of pedagogical literature, the study of the experience of the Kazakh National University of Arts, as well as empirical data obtained as a result of experiments.

Research Objectives:

– to analyse the pedagogical training system of future singers of the traditional performing style with bayan accompaniment at University of Arts in Kazakhstan;

– to determine the criteria, components and indicators of the formation of musical competence of future traditional performers;

– to conduct an experimental verification of the programme designed by K. M. Tulenbayeva in the educational process of training traditional performers with bayan accompaniment at the University of Arts.

Research Hypothesis

The professional and pedagogical training of future performers in traditional styles will be effective and comprehensive if the educational process is organised according to the proposed pedagogical system, utilising the programme and actively employing innovative pedagogical technologies. These approaches will facilitate the development of musical competence in future performers, encompassing musical literacy, musical upbringing, musical awareness, and musical engagement.

Limitations of the study. A restriction was introduced into the study: students of the Kurmangazy Kazakh National Conservatory and the Kazakh National University of Arts took part in this study in the field of training "Traditional signing", which is due to the need to identify the dynamics of changes among students studying in this field.

Literature Review

Traditional singing art acts as a valuable original manifestation of the musical culture of the people.

I. I. V. Matsievsky in his work "Traditional singing and youth initiatives. Performing issues" [1] identified four reasons for the relevance of traditional singing art:

- an appeal to the history of culture;
- the search for purity, the spiritual ecology of genuine high art;
- awareness of the danger of losing the skills and experience of one's own artistic creative expression;
- figurative-ideological and structural-technological tasks of contemporary art.

Music in the traditional culture of the Kazakhs carries information deeper than ideas about artistic creativity.

The singing art is the treasury of the Kazakh people, which has developed since ancient times. It is known that the nineteenth century was the golden age of Kazakh song art. Kazakh songs created by Kazakh songwriters were divided into several directions depending on regional characteristics: songs of Zhetysu, East Kazakhstan, West, Syr Darya. Kazakh songs, as a whole, having originated in folk songs, including in verses of edification, in household traditions in the XIII–XIX century, form the Kazakh classical song culture.

As for musical instruments to accompany singing, during the centuries-old existence of folk musical instruments, some instruments disappeared, others changed in shape and design, in range and timbre, and others revived and received their development. By the middle of the XIX century, the harmonica appeared successfully in Kazakh musical instruments, and later its more advanced varieties – bayan and accordion, which received national names syrnai, zhel-syrnai, kagaz-syrnai, til-kobyz, accordion [2, p. 25].

Z. Smakova in her work wrote: "The syrnai was the first instrument in the Kazakh steppe with a stable tempered structure. The suitability for reproducing a polyphonic texture, melody and accompaniment held certain prospects for the development of functional harmonic thinking. And in this sense, the possibility of introducing new sounds, rhythms through harmonics, assimilation of new intonations by the public consciousness as a reflection of reality was one of the most important consequences of the spread of harmonics in pre-revolutionary Kazakh musical culture" [3].

In addition to the great popularity of syrnai in everyday music making, it functions widely in the traditional work of akyns, zhyrau, singers.

During this period, a whole cohort of akyn harmonists appeared – traditional carriers of folk professional music, who created folk singing schools with syrnai accompaniment. Among the outstanding harmonica singers Mayra Shamsutdinova can be singled out, among akyns – Shashubay Koshkarbayev, and among zhyraus – Nartai Bekezhanov. Among famous akyns and singers of the XIX–XX century who played the syrnai: Jayau Musa Baizhanov, Asset Naimanbayev, Estai Berkimbayev, Taizhan Kalmagambetov, Kenen Azerbayev, Isa Baizakov, Amre Kashaubayev, Kamshibai Taubayev, Balkhashbai Zhusupov, Kubysh-akyn, Zhainak-akyn, Bolat Sybanov, Arzulla Molzhigitov, Kurmanbek Bekpeisov and many others [4; 5, p. 7].

The following researchers studied the problems of teaching traditional singing: N. K. Meshko (founder of the Gnessin School of folk singing) [6], L. V. Shamina (folk singing pedagogical experience) [7], M. V. Medvedeva (arrangement and processing

of folk songs) [8], A. V. Rudneva (folklore studies, ethnomusicology, theory of Russian folk songs, methods of working with folk choirs) [9], N. V. Kalugina (methods of working with the Russian folk choir, theoretical and practical aspects of folk singing) [10], T. D. Kroshilina (fundamentals of the methodology of teaching folk singing, physiology and acoustics of the folk voice, problems of staging and protecting the voice of folk singers) [11].

The scientific works of scientists on traditional Kazakh music played a huge role for us: P. V. Aravin (Kazakh musicology, traditional Kazakh musical instruments, genres and biographies of performers, popularization of dombra and kuya) [12], M. M. Akhmetova (Kazakh folk song, tradition of Kazakh song culture, founder of national musicology) [13], G. A. Gaisin (processing Kazakh songs and kuys for accordion, concert arrangements of kuys) [14], T. Bekkhozhina (Kazakh epic tradition, epic songs and their performers, peculiarities of existence and musical features of the epic) [15], G. N. Bisenova (music as spirituality and harmony, European and traditional approaches to music in Kazakhstan) [16], A. K. Zhubanov (organizational activities in Kazakh musical culture, collection and notation of Kazakh songs and kuys, research on the life and work of folk composers) [17].

The traditional singing art accompanied by the bayan is based on two complementary main components – traditionally professional and instrumental, which in turn requires careful, painstaking and precise work with the voice and musical instrument. In this case, the professional competence of the teacher plays a huge role, which, in turn, will contribute to its formation among students.

Methodology, Materials and Methods

Based on the works of scientists, we have identified systematic, competence-based and activity-based approaches for organising research work.

During the professional training of future singers of traditional singing to the accompaniment of the bayan, the role of the methodological component should be increased, which will allow for the systematic integration of philosophical, psychological, pedagogical, subject-methodological knowledge in the student's mind, developing critical thinking and professional reflection.

For example, the use of a systematic approach in the professional training of future singers of the traditional style of performing to the accompaniment of the accordion will cover all elements of the pedagogical system of professional training.

The competence-based approach will allow determining the target orientation of the educational process towards the formation of professional and musical competencies, and the activity-based approach will allow formation of the personality of a future singer in professional activities.

Taken together, these methodological approaches will make it possible to create the necessary pedagogical system with an emphasis on the training of competent specialists.

Methodological approaches and principles play a key role in the formation and functioning of the pedagogical system. They serve as a kind of foundation on which

all educational activities are built. The approaches determine how we will implement the principles in practice, and the principles, in turn, set the direction and goals of the approaches.

For example, the competence-based approach is closely related to the principle of scientific approach in teaching traditional singing accompanied by the bayan and assumes reliance on a natural connection between the content of science and the academic discipline, and also requires students to familiarise themselves with objective scientific facts, concepts, laws, theories from the main sections of pedagogical science.

A systematic approach helps to see that the principle of integrity is not just a declaration, but an objective property of the pedagogical system. It manifests itself in the fact that all the elements of the educational process (goals, content, methods, forms, means) are interconnected and aimed at achieving a common goal – the formation of a holistic personality. This approach provides methodological tools for implementing the principle of integrity in practice. It allows designing the educational process as a single system, where all the elements are coordinated with each other and work towards achieving a common goal.

The activity-based approach and the principle of a creative approach in pedagogy are two sides of the same coin. They are not just connected, but rather mutually dependent on each other, creating a powerful tandem for the development of the student's personality. This approach to learning implies that the student does not just passively assimilate knowledge, but actively participates in the learning process, makes discoveries, explores, and experiments. He/she becomes the subject of activity, not the object of influence.

The harmonious development of the student's personality takes place in the unity of the activity and the principle of creative approaches. He/she not only acquires knowledge and skills, but also develops his/her creative abilities, learns to think outside the box, find original solutions, express his/her thoughts and feelings.

Based on methodological approaches and principles of teaching, we have reviewed the teaching methods at the University of the Arts.

Having studied the traditional schools of Kazakhstan, as well as relying on the many years of experience of the author of the article, K. M. Tulenbayeva, Honored Artist of the Republic of Kazakhstan, Recipient of the Order of Kurmet, professor of the Department of Traditional singing, in particular, teaching traditional singing to the accompaniment of syrnai, we came to the conclusion that the use of methods of academic vocal pedagogy is quite acceptable in folk vocal education.

The methods of folk and academic vocal pedagogy cannot only be used together, but also mutually enrich each other, bringing benefits.

Integration will allow the following:

- Using folklore material to develop basic vocal skills: folk songs with their melodiousness and rhythm can be an excellent material for training breathing, hearing, voice coordination and articulation at the initial stages of learning. The simplicity

of many folk melodies allows focusing on the basic vocal techniques without unnecessary complexity.

- The use of academic knowledge for an in-depth understanding of folk singing: knowledge of the physiology of voice and acoustics can help performers of folk music use their vocal apparatus more consciously, avoid overexertion, improve sound quality and expressiveness of performance.

- Development of musicality through the study of folklore: folk music is rich in intonational features, rhythmic patterns and melodic turns that can enrich the musical ear and sense of rhythm of students engaged in academic vocals.

- Preservation of authenticity through an academic approach: academic knowledge of styles and historical context can help folk music performers to take more care of the traditional manner of performance, avoiding unjustified modernisation.

The methodology of teaching traditional singing with bayan accompaniment is based on empirical (oral explanation, demonstration, display) and special vocal methods (concentric, phonetic, methods of demonstration and imitation, mental singing, comparative analysis, etc.), which are characteristic of musical pedagogy and teaching principles.

Currently, the use of an empirical teaching method (explanatory, illustrative, reproductive) is very common. L. B. Dmitriev considered both the positive and negative sides of this method. "The positive quality of imitation is its holistic effect on the vocal apparatus…, and the negative one is that the teacher does not always have a perfect vocal form", therefore "it is more appropriate to use this method only in certain cases, with caution" [18, pp. 321–322; 19, p. 250].

The concentric method is aimed at developing the voice and its range. Russian vocal school considers the great Russian composer, singer (tenor) and teacher of singing M. I. Glinka to be the creator of the concentric method. He said: "According to my method, it is necessary to first improve the natural notes, little by little then you can bring the rest of the sounds to possible perfection" [9, pp. 251–252; 20]. Here we would also like to quote N. K. Meshko's "The Art of Folk Singing" [6], which gives a good description of folk singing: "Natural, open folk singing, with a combination of registers on each sound of the range, based on open, chanting and characteristic speech, with the priority of semantic intonation". That is, the gradual improvement of performing skills based on both academic and folk vocal methods.

The phonetic (linguistic) method is considered as "a way to influence the singing voice and the work of the vocal apparatus using phonemes (individual speech sounds – vowels and consonants)" [21]. This method is the most common and effective in vocal pedagogy.

L. V. Antonova described the method of "mental singing" as a "method for learning complex intonation and tessitural places of a vocal work, for developing a high singing position of sound, as well as as one of the methods of further learning, repetition and performance improvement of the vocal repertoire" [19].

The research also used the method of comparative analysis (contributed to the analysis and comparison of several variations of the performance of the work by dif-

ferent performers), analytical and synthetic method (learning the work in parts: vocal image, architectonics of the work, etc.), as well as verbal and associative methods (for figurative comparisons, associations that help to understand better the technique of performance and the content of the musical work).

Digital technologies and artificial intelligence technologies are actively used in music education as well, for example, such as MIDI and digital audio, which have been integrated into traditional music classrooms to create a hybrid learning model, which contributes to the development of students' abilities to learn music by combining digital instruments with traditional teaching methods [22].

Methods of teaching traditional singing with bayan accompaniment should be aimed at forming the musical competence of students, which should be based, as we believe, on the following important components: acquired musical knowledge (musical literacy), formed musical inclinations, abilities, musical taste, inspiring a person to practical musical and aesthetic activities (musical upbringing), correct perception, understanding and awareness of music (musical consciousness), active activity position (musical activity) (Table 1).

Table 1

The main components of the musical competence of future singers

Components	Criteria	Indicators
Musical literacy	Intellectual and cognitive	Knowledge, skills, cognitive activity
Musical upbringing	Emotionally strong-willed	Responsibility, kindness, love for creativity, people, and for yourself
Musical consciousness	Value-semantic	Motivation, value orientations, meaning
Musical activity	Reflexive activity	Reflection, proactivity

It is significant to reveal the essence of each component. In his dictionary, S. I. Ozhegov gave the following definition of the concept of "literacy": this is the possession of the necessary knowledge, information in any field [23, p. 139; 24]. Accordingly, "musical literacy" means that the singer has special musical knowledge and information.

G. I. Kulik believes that "musical literacy is the ability to read, write and think in the language of music" [25].

Based on the above, it can be concluded that musical literacy is positioned on acquired musical knowledge.

"Upbringing" according to the "Pedagogical Encyclopedic Dictionary" means not only compliance with the rules of behaviour and communication accepted in a given society, but also the inner culture of a person reflected in his/her worldview. It is formed from early childhood and is conditioned by the development of culture in society, the social environment, educational systems in the family, educational institutions, etc. [24; 26, p. 43].

V. N. Goptarev in his work "Musical upbringing of modern children: experience and results of a pilot study", based on the research of scientists, identified the main criteria of musical upbringing, such as:

- musical culture (Y. B. Aliyev, L. V. Shkolyar, etc.);
- musical taste (V. S. Shatskaya, M. N. Chernoivanenko, etc.);
- musicality (E. B. Abdullin, N. A. Vetlugina, etc.);
- emotional responsiveness to music (N. L. Grodzenskaya, O. P. Radynova et al.) and
- participation in the field of musical and artistic creativity, worldview, system of values, norms, relations [27].

V. N. Goptarev believes that "The musical education of students is significantly influenced not only by music, but also by the entire surrounding culture and the fact that the formation of a musical culture of an individual cannot occur in isolation from general cultural, mental, national and confessional values, without taking into account the development and configuration of mental properties, as well as the qualities caused by these properties – on the one hand and interaction with the human environment – on the other. These features should be taken into account when conducting pedagogical measurements" [27].

That is, the presence of formed musical inclinations, abilities, musical taste, inspiring a person to practical musical and aesthetic activities are defined as musical upbringing.

As for "musical consciousness", the concise philosophical encyclopedia states that "conscience is a set of sensory and mental images characterised by the realisation that under normal conditions I am a person experiencing these images", and "consciousness is a special mood in which one's own behaviour becomes the subject of critical introspection" [28, pp. 423–424].

We appreciate the definition given by V.V. Lopatin and L. E. Lopatina, who believe that "conscience is the perception and understanding of the environment inherent in a person, and consciousness is the possession of conscience" [29, p. 555].

Based on these definitions, we can say that if "conscience" perceives and understands a piece of music, then "consciousness" can correctly assess the situation, comprehend the work, and feel every note.

The musical and creative environment, the work and its description, the performance approach to the reproduction of the song, the correct perception, understanding and awareness of music can be defined as musical consciousness.

As for musical activity, L. P. Novikova in her work "Musical activity. The motivational aspect" describes that "musical activity is understood as activity in the artistic and aesthetic perception of musical values, as an activity whose feature is aesthetic goal-setting, which consists in the possibility of the subject to discover a new thought and experience in a musical phenomenon" [30].

Here, in her work, she shows three types of musical activity:

• the perception of music, which underlies all types of musical activity of a person, is a polymotivated activity;

• musical activity is an activity of artistic communication characterised by a personal, semantic, cognitive, valuable, creative attitude of the subject to it;

• the specificity of the motives of musical activity, arising from the nature of this type of art, is functionality, i.e. focus on the process of activity itself.

The types of musical activity of an individual may differ according to the age characteristics and abilities of the individual.

In our opinion, reflection and proactivity can be indicators of musical activity. This is justified by the fact that reflection allows students to fix the state of their development, and proactivity allows students to "choose one or another model of behaviour based primarily on their own will and consciousness, and not on external circumstances" [31, p.102; 32; 33].

R. O. Aghavelyan emphasises that a high level of activity is characterised by the ability of a person to go beyond the initial goals. Overcome external and internal constraints. A low level can lead to a decrease in the functional capabilities of a person, rejection of activity in general (characterised by a formal attitude, passivity, rejection of the goals of activity, negative emotions) [34, p. 92].

In support of the research hypothesis, we will consider the pedagogical training system for the educational programme "Traditional singing".

In accordance with the State Mandatory Standard of Higher Education of the Republic of Kazakhstan, the educational programme includes disciplines that cultivate general professional competencies. The programme is based on modular learning, requiring students to achieve nine specific learning outcomes. Each learning outcome corresponds to the discipline that informs it.

For example, the discipline "Ethnosolfeggio" is responsible for the formation of the learning outcome No. 1 "To know the forms of musical works, including their textural, stylistic and genre features. Be able to identify the structural patterns of music, as well as have the ability to analyse musical works, which will allow for a deeper understanding of their content and expressive means in various historical and cultural contexts".

The disciplines "Specialty I-VIII" and "Performing Arts" form students' skills in performing vocal works and concert programmes, demonstrating artistry and understanding of the stage space; master the technique of vocal art for confident performance of works of various styles and genres; as well as plan the rehearsal process independently and effectively interact with the concertmaster to achieve high results (learning outcome No. 4).

As part of our research, we would like to draw attention to the learning outcomes No. 7 and No. 8: "To know the main stages of development and features of various singing schools, such as Arkinskaya, Zhetysuyskaya, Zapadnaya, etc. To be able to use terminological and conceptual apparatus in performing and scientific activities and to be engaged in the notation of folk songs" and "To conduct pedagogical and educational work, to be able to recognise individual musical abilities of students and to apply various methods and forms of education. To apply practical knowledge of solo and ensemble performance in teaching, to know the pedagogical

repertoire of specialised music schools, vocational schools and institutions of additional education. Be aware of the physiological, psychological, pedagogical, and age characteristics of students in these institutions for more effective learning and the development of their talents".

For a more effective achievement of these learning outcomes, one of the authors of the article, K. M. Tulenbayeva, proposed a 5-credit curriculum titled "Pedagogy of Musical Art and Performing Arts", which is recognised as compliant with the State Mandatory Standard of Higher Education of the Republic of Kazakhstan.

Results

The programme designed by K. M. Tulenbayeva is being implemented in the educational process at the University of Arts. The programme, presented as a pedagogical model, is illustrated in Figure 1.

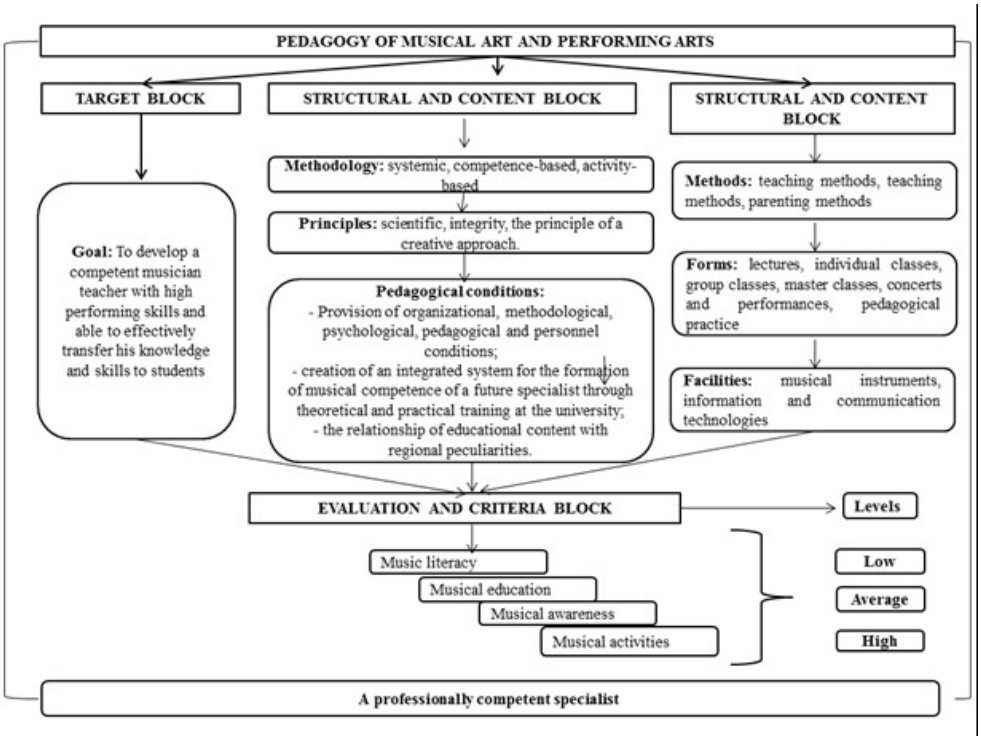


Fig. 1. The model of the curriculum implementation

The pedagogical model of the programme implementation consists of separate blocks.

The target block is determined by the formation of a competent teacher-musician who has high performing skills and is able to effectively transfer his/her knowledge and skills to students.

Also in this model, the methodological approaches and principles of learning on which the educational process is based are indicated in the structural and content block.

The technological block includes methods and forms of students' musical competence formation.

There is also an evaluation and criteria block in the model, which contains all 4 components previously identified by us, and the levels of musical competence formation for evaluating the effectiveness of the proposed method.

Based on the above research materials, as well as the highlighted components of students' musical competences, we have identified methods for work.

At the first stage (ascertaining experiment), we developed and subsequently utilised a questionnaire for students "Professional competence of future musicians of traditional singing art", which includes four sections, each containing five questions that describe the various components of professional competence.

The survey was organised and conducted on the basis of the Kurmangazy Kazakh National Conservatory (hereinafter – KazNC) at the department of "Folk Songs", as well as on the basis of the Kazakh National University of Arts (hereinafter - KazNUA) at the department of "Traditional Songs" in order to identify the level of formation of personal qualities that reveal the content of the components of musical competence: musical literacy, musical upbringing, musical consciousness and musical activity. Table 3 shows the quantitative indicators of respondents for each university.

Table 2

Number of respondents by university

Total by university		**Universities**			
		KazNC		KazNUA	
Abs.	%	Abs.	%	Abs.	%
52	100,0	21	40,4	31	59,6

All proportions in relation to the general population of each university are maintained in the sample. The sample is representative.

The results of the ascertaining experiment showed the following data (Table 3).

Table 3

The results of the ascertaining experiment

Groups	**Levels**	**Musical literacy**	**Musical ubringing**	**Musical consciousness**	**Musical activity**
KazNUA	Low	10,1	81,6	8,9	8
	Average	69,8	7,8	69,1	76,2
	High	20,1	10,6	22	15,8
KazNC	Low	19,1	62,6	7,8	15,3
	Average	56,1	34,7	59,4	49,7
	High	24,8	2,7	32,8	35

According to Table 3, unsatisfactory indicators are observed among students of two universities. The indicator of the level of environmental education of students is particularly highlighted: the low level in KazNUA is 81.6%, in KazNC – 62.6%.

In more detail, according to the block "musical upbringing" to the question "How much are you interested in reading fiction?", 6.5% of KazNUA students are not interested in fiction at all, and 9.7% of students rate their interest low, which in total amounts to 16.2%.

As for KazNC, 4.8% of respondents are not interested in fiction, and 14.3% rate their interest low.

In the "musical literacy" block, students were asked the question "How much do you rate your musical literacy when reading a piece from a sheet music?". KazNC distributed their answers by choosing only three levels 3–4–5: 23.8% average, 47.6% good and 28.6% excellent. As for the response of KazNUA students, 3.2% cannot read notes, 3.2% of respondents doubt their knowledge, 22.6% of respondents rate their musical literacy on average (Fig. 2).

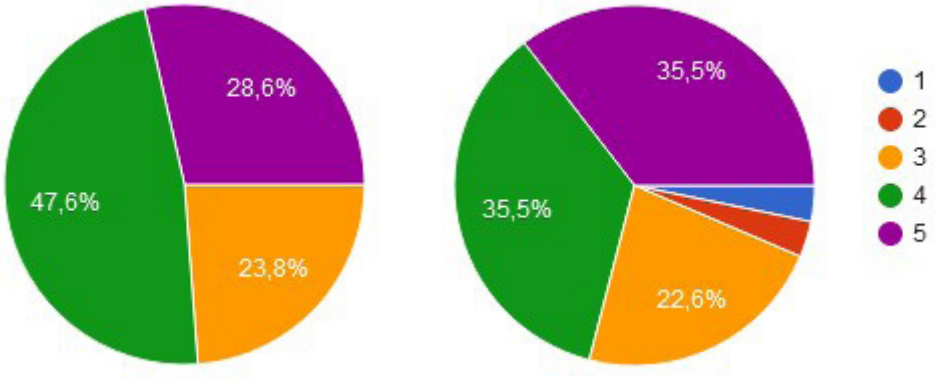


Fig. 2. Respondents' answers to the question "How much do you rate your musical literacy when reading a piece from a note?"

1 – KazNC, 2 – KazNUI

Based on the results of the ascertaining experiment, we identified experimental and control groups for organising and conducting a pedagogical experiment (Table 4).

Table 4

Control and experimental groups for the experiment

KazNC		**KazNUI**	
Control group		Experimental group	
Abs.	%	Abs.	%
21	40,4	31	59,6

The formative stage of the experiment was organised based on the programme designed by K. M. Tulenbayeva, utilising appropriate teaching methods aimed at developing the components of students' musical competences.

In addition to concentric, phonetic (linguistic) methods and digital technologies, V. F. Shatalov's verbal and associative method of reference notes, as well as the method of "graphical organisers" were used in the educational process.

Using V. F. Shatalov's "Reference Signals" method in music education, we aimed to teach students how to correctly control their voice, intonation and its alignment with signs (Fig. 3).

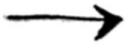
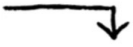
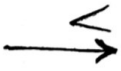
	Singing by connecting the notes with no break or pause (legato)
	Singing a shorter higher note with emphasis before the note of the melody (acciaccatura)
	Singing the note with a greater volume and sustaining it more compared to other notes (tenuto)
	Singing the note with moderate power, trill with lower and upper note, and ending with lower note of the main melody (prall down)
	Singing shorter with breaks (staccatto)
	Singing the note with gradual addition in volume (crescendo)
	Singing the lower notes with special emphasis and added volume (espressivo)
	Singing the notes sharply with additional attack (accent)
	Singing with slow trilling tone (vibrato)

Fig. 3. Reference signals

Based on the above, we prepared educational materials for students as follows (see Fig. 4; Fig. 5).

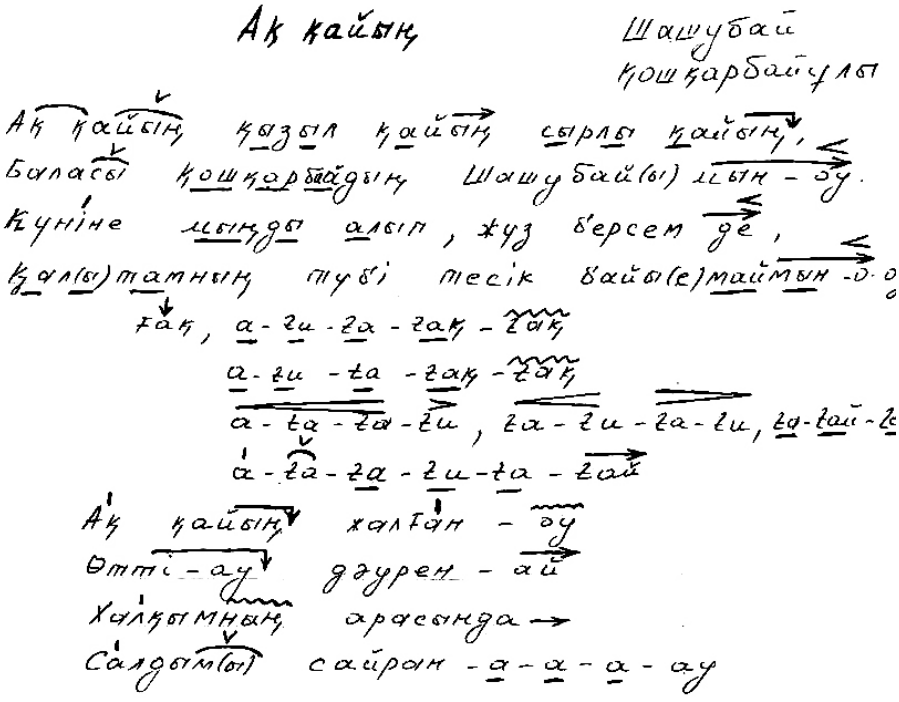


Fig. 4. Reference signals (song in the state language)

Such notes, when difficult, allowed students to work correctly with breathing, orient their voice, intonation, and develop melodiousness of performance.

Also, as part of the formative experiment, we actively used the "Graphic Organiser".

The "Graphic Organiser" is aimed at students, requires active participation in the educational process and provides them with the opportunity to structure, understand and memorise educational material without the need for repeated automatic memorisation. They can be developed by teachers, taken from textbooks, or compiled by students [35].

In this case, the creative readiness and creative approach of the teacher to the organisation of the educational process plays a huge role.

V. Thomson and M. R. Yedidi noted in their study that students faced with higher-level questions prefer to remain silent instead of expressing an uncertain idea, fearing that it may not meet the expectations of the teacher and lead to a negative assessment. It is noted that thinking is practiced in such moments where the teacher, even after successfully receiving an answer from the student, asks him/her a number of questions about how he/she came to the specified result, demanding justification for the answer [36].

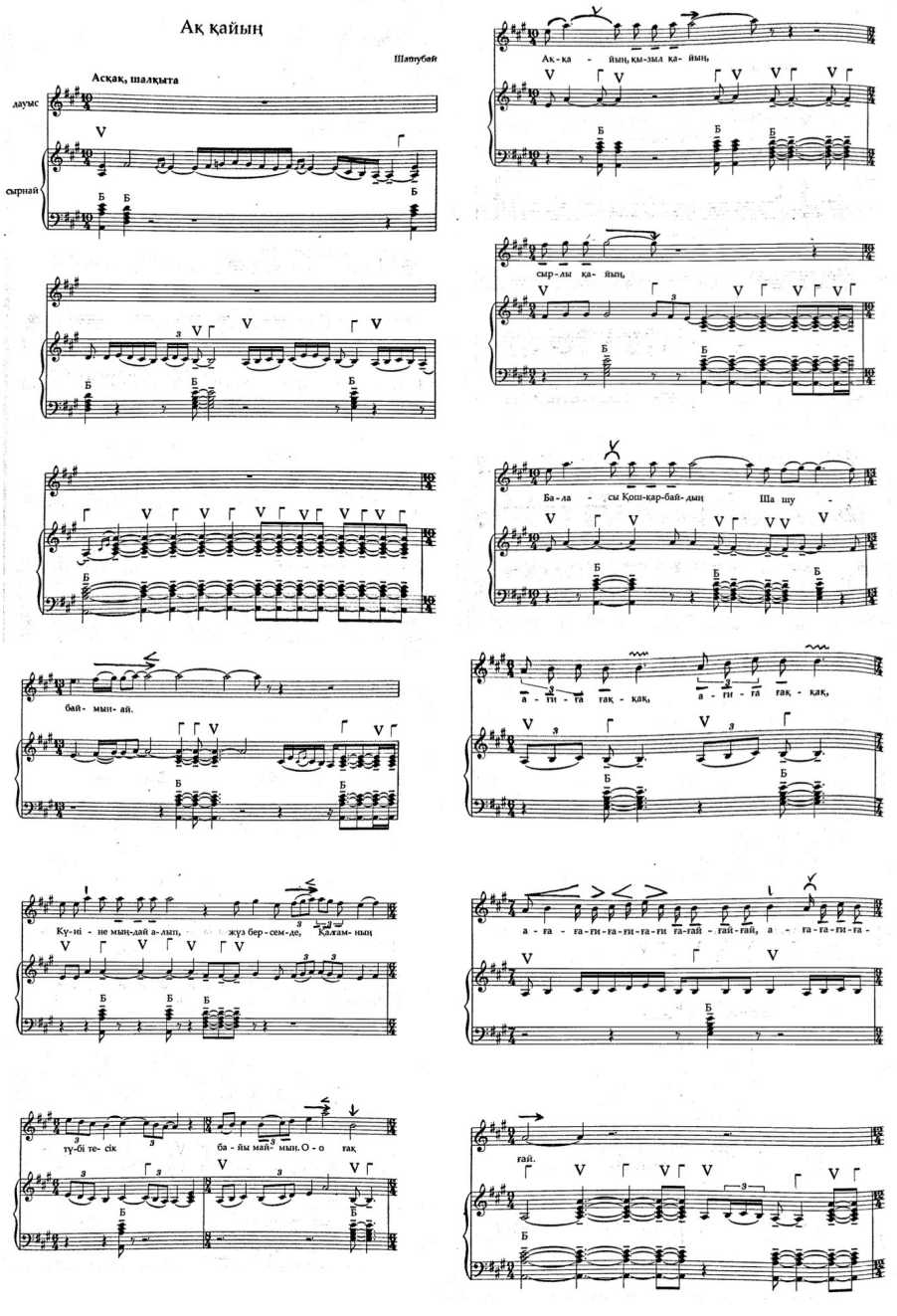


Fig. 5. Notes from the anthology by K. M. Tulenbayeva (song in the state language)

According to N. F. Nabilah, E. H. Kurniawan and W. I. Ashyar, learning with a graphic organiser cannot only improve students' understanding, but also their academic performance and motivation, and they also enhance positive emotions such as pride, hope and joy [37].

Taking notes in the form of a graphic organiser when reading educational materials, headings, main text and illustrations can help students better understand and remember the general information in the text and its structure.

The experimental effect was that during the experimental period, the experimental group, after explaining the topic by the teacher or as part of the students' independent work, was asked to create a graphic organiser to systematise information in the process of studying the topic, which could later be used as supporting notes during an oral questioning (Fig. 6).

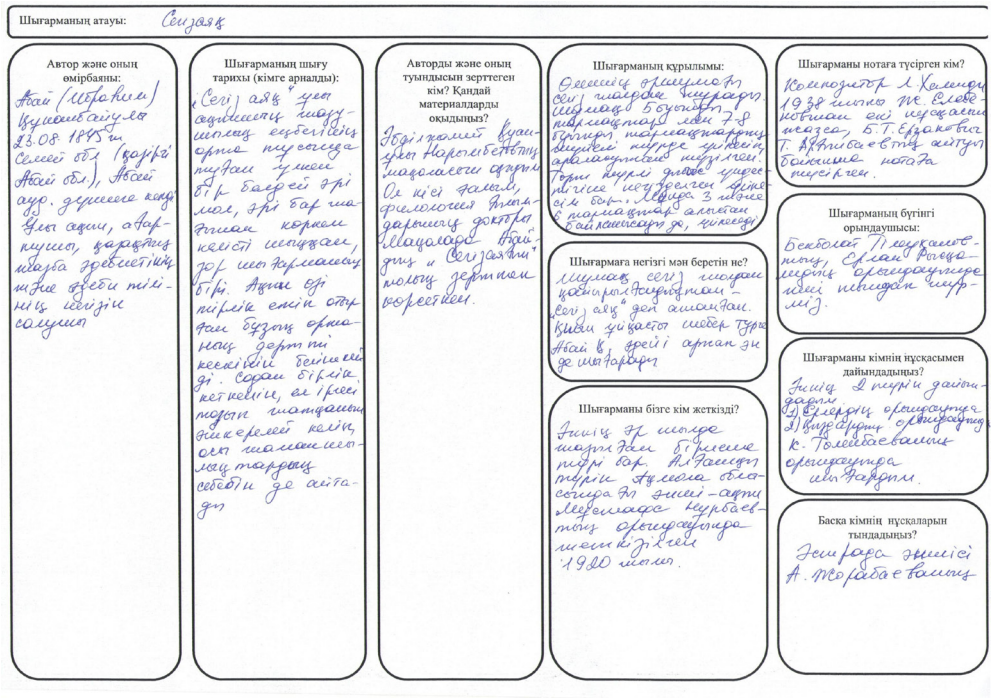


Fig. 6. Graphic organiser (filled in in the state language)

For example, the graphic organiser we offered the students included the following questions to help them structure their work: What is the title of the work?; Who is the author?; Do you know his/her biography? Do you know the history of this work? To whom is it dedicated?; Who has researched this author and his/her works?; What materials have you studied?; What is the structure of the work?; What is the main idea of the work?; Who brought the work to us?; Who wrote down the piece of music?; Who is the modern performer of the work?; In whose performance did you hear this piece?; etc.

Students were asked to choose how they would conveniently create a graphic organiser: these could be flowcharts (for analysing the structure of a particular song), mental or conceptual maps (defining the basic concept, genre, connection, etc.), tables with graphs and diagrams, infographics (for summarising information about genres), etc. The use of stickers and colored markers, as well as online tools (Lucidchart, Canva, Coggle, etc.) was welcomed. The participants of the control group studied the same topics, but without using a graphic organiser.

The proposed methods of graphical organisation of information can be effectively used in the process of studying traditional singing accompanied by the bayan, helping students to systematise knowledge, better understand the relationship between various aspects of musical material and more confidently respond to verbal questioning.

According to M. Rasouli and R. N. Heravi, the use of graphic organisers in the classroom has great potential in promoting the development of critical thinking, as well as meaningful learning for students [38]. The participants of the experimental group not only developed a meaningful approach to information perception than the students of the standard programme, but also demonstrated a better understanding of the subjects. The strategy of graphic organisers provides a visual method for the development, organisation and generalisation of students' knowledge, which helps to structure information, thereby leading to meaningful learning. The results of our work may indicate that graphic organisers help students develop a strategy for memorising information.

According to the results of the research conducted by R. Samba, E. E. Achor, A. Bash et al. [39], the use of graphic organisers contributes to the development of students' thinking skills, which is also confirmed by the results of our work.

Discussion

The learning atmosphere that was created using the above methods contributed to a better understanding of the curricula, which led to higher achievements.

Based on the results of the formative experiment, a final one was organised to determine the effectiveness of the pedagogical methods we chose.

The final experiment showed the following data (Table 5, Fig. 7).

Table 5

Comparative data of the research results

Groups	Level	Musical literacy		Musical upbringing		Musical consciousness		Musical activity	
		Before	After	Before	After	Before	After	Before	After
EG	Low	10,1	1,7	81,6	23,1	8,9	0,5	8	2,2
	Average	69,8	48,2	7,8	41,2	69,1	31,9	76,2	39,5
	High	20,1	50,1	10,6	35,7	22	67,6	15,8	58,3
CG	Low	19,1	15,8	62,6	59,4	7,8	5,5	15,3	12,6
	Average	56,1	54,7	34,7	37,5	59,4	58,7	49,7	50
	High	24,8	29,5	2,7	3,1	32,8	35,8	35	37,4

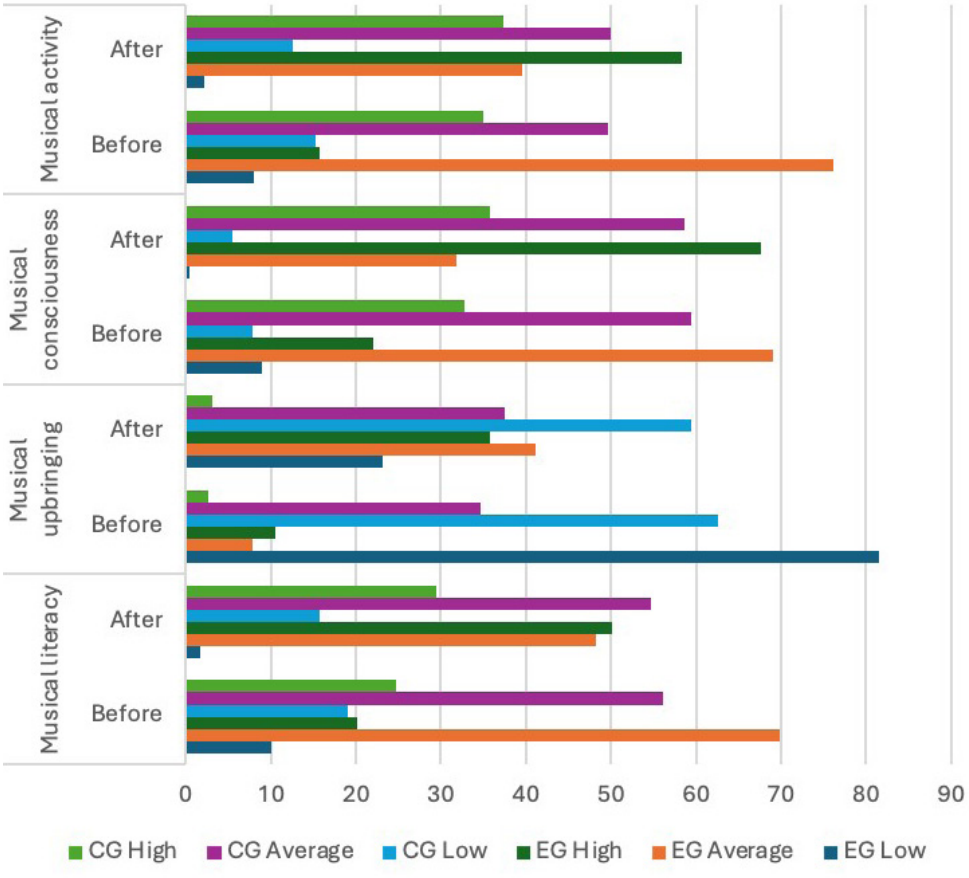


Fig. 7. Graphical representation of the comparative data of the final experiment

According to Table 5 and Figure 7, we observe an increase in the "average" and "high" levels in the experimental group. We observe positive change in the data for the "musical upbringing" block: the indicators of the "average" level increased from 7.8% to 41.2%.

According to the results of the work carried out, there is an increase in the active participation of students in musical activities – in experimental group from 15.8% to 58.3%.

In the "musical literacy" block, we observe the decrease in indicators of a low level of education from 10.1% to 1.7% in the experimental group.

As for the control group, its indicators have a range of fluctuations in changes in the range of 3.5–4%.

Conclusion

To summarise, we can conclude that the use of the above verbal methods allows improving the mastery of the material by students: studying it in detail using the graphic organiser method, and also, using the Shatalov method, eliminating singing errors, correctly regulating the voice, better understanding and feeling the piece.

We believe that the use of pedagogical methods and technologies in singing classes at art universities will only have a positive effect on the formation of the personality of a competent professional singer, which is based on four main components: musical literacy, musical education, musical awareness and musical activity.

The programme developed by K. M. Tulenbayeva within the framework of the proposed pedagogical system, along with the teaching methods introduced, has yielded positive results in the professional and pedagogical training of future specialists at the Kazakh National University of Arts.

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