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KARL ORFF AND SHINICHI SUZUKI ON THE IMPORTANCE OF EARLY CHILDHOOD MUSIC EDUCATION

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Abstract. In this article the authors consider pedagogical concepts of Karl Orff (Germany) and Shinichi Suzuki (Japan), regarding music education of young children. As is known, they dedicated their lives to the musical and aesthetic education of children and made an invaluable contribution in world music pedagogy. Leading scientists and researchers highly rate their activities. The article presents an analysis of scientific sources, brief biographical data and information.

In particular, it is revealed that the creative atmosphere in his family influenced the becoming of K. Orff as a composer, musician and teacher. The desire for improvisation, composing music, poems and stories, staging theatrical performances became the core that contributed to the emergence of an integral system of music-aesthetic education of children called «Orff-pedagogy». Its basic principle defined by the concept of «learning-doing creating». Various types of musical activities, on which he relied in his work, aimed to emotional-creative and moral-aesthetic education of the younger generation.

The uniqueness of Suzuki's method emphasized by the necessity of forming creative activity in the process of musical-performance activity, in particular, in playing the violin, from the earliest childhood. The materials of the article also allow us to understand that Suzuki's "method of talent education" implies: reliance on the belief, regardless of the child's capabilities, that every child has musical abilities; manifestation of the teacher's love for young performers; training them to creative labor; joint work of the teacher and parents in the musical education of children; manifestation of care and mutual assistance.

In spite of the fact that K. Orff and S. Suzuki are representatives of different ethnic groups, cultures and traditions, but their pedagogical views have much in common. This is, above all, the manifestation of great love for children, the desire to bring them up to be creatively active not only in the process of communicating with music, but also in their relationship with the world around.

Key words: Karl Orff, Shinichi Suzuki, Orff pedagogy, Suzuki method, early childhood, types of musical activities, improvisation, violin playing, creativity, creative personality, music, children

Introduction

Music has an important role in personal development as a means of education of the younger generation moral and aesthetic attitude to the surrounding reality and life. Research of scientists and educators have showed that the most favourable is the younger school age. Here we have a question - what kind of knowledge and skills junior schoolchildren must have in order that music will indeed contribute to their spiritual, moral and aesthetic education, formation of personal qualities, socialization and adaptation to modern conditions of society.

I think that the answer can be found in the content of the current model curriculum on the subject "Music" for students in grades 1 - 4 of primary education, where the result of graduation from primary level is determined by the goal of the program. The program along with "key knowledge and skills, ways of creative self-

expression and communication in musical activities", provides for the mandatory formation of "concepts of moral and aesthetic values of national and universal culture, the development of musical and creative abilities" [1].

Truly in practice the active musical and creative activity of junior schoolboy who knows how to show efforts in achieving the goals and rejoice in the results obtained to express a respectful attitude to the achievements of classmates, indicates the necessity of the teacher to promote the formation of moral and aesthetic education, purposefulness, the desire to develop themselves from the first day at school. Development of music and performing skills, familiarization with the best samples of "Kazakh traditional music and folklore, musical creativity of the people in the world, works of classical and modern composers", shaping of "moral and aesthetic feelings, associative and imaginative thinking on the basis of life experience of students, the necessity to express their attitude to the world around in musical activity" [1] - this is a small list of tasks that should be used on music lessons.

The positive impact of music in education of children from an early age, on their general and musical development were noted in the works of many scientists and thinkers of different eras and times in the branches of sciences such as philosophy, psychology, pedagogy, musicology, music education has proved by research of modern scientists and experience of innovative teachers.

On the above - mentioned, within the scope of the article we would like to describe in detail the pedagogical activities of Karl Orff (Germany) and Shinichi Suzuki (Japan), who contributed their unique author's methods of musical children education to the world collection of innovative methods.

Their author's methods born in the middle of the last century, received worldwide recognition, allowed scientists and teachers to take a new view of the process of musical children education. It is important to note that the ideas outlined in these methods are still relevant nowadays, their systems of musical education are popular in many countries around the world and widely used in practice by teachers.

Despite the fact that they both lived in different countries, were representatives of different people, national traditions and cultures their methods despite the difference in approaches to solving the problems of music education for children, have significant points of intersection.

Methods and Materials

During the working process with the article such theoretical methods of research as abstraction, analysis and synthesis allowed to study scientific - theoretical and methodological literature, as well as materials of Internet resources concerning the part of music-pedagogical education. The works of leading scientists of the Soviet period and modern times L.A. Barenboim, O.T. Leontieva, T.E. Tyutyunnikova, E. Vetlitsina. M. Shin, O.V. Sukhova, etc. gave us opportunity to identify the characteristic features of Orff - pedagogy and "Method of Talent Education" by S. Suzuki. We are able to see the unity of views concerning musical and aesthetic education of the younger generation as well. This was also facilitated by the methodological manuals we studied and the development of teaching tasks by the authors – heroes of the article Karl Orff and Shinichi Suzuki.

Such empirical methods of research as observation of students (survey, conversation), comparison of the obtained learning results, measurement (diagnostics) of children's musical development, study and generalization of pedagogical experience of music teachers and music directors, practical work of the authors, analysis of theses and master's theses, allowed us to obtain data confirming the originality and effectiveness, as well as the expediency of the introduction of teaching methods of K. Orff and S. Suzuki in the educational process (in the classroom and extracurricular time). Suzuki, in the conditions of elementary schools of our republic.

Results

1. The K. Orff's musical-pedagogical concept attracts "not only with its obvious creative orientation and practical feasibility of the planned, but also with the breadth of the philosophical view of the problem of Orff the humanist as a 'man of the world,' realizing the deep historical unity in musical culture world." And it is also important to note in our research is the integrative nature of K. Orff's concept, which is based "on the organic interconnection of music, speech, movement, and contributes to the most natural creative self-expression of a person" [2].

Based on the world experience of educational practitioners and on a result of our research, we would like to note the following:

- The Karl Orff's musical-pedagogical activities and the implementation of his ideas in Orff pedagogy represent a comprehensive system of musical education for children;

- The main principle of his methodological system, defined by the concept of "learning-doing-creating," allows seeing the active musical-creative activity of schoolchildren as a whole, where the process of playing elementary musical instruments, artistic performance of songs, performing various dance movements, play, adaptation for the stage, and improvisation contribute not only to the development of musical abilities but also to emotional, moral-aesthetic upbringing;

- K. Orff's system of musical education has broad pedagogical possibilities and value orientations, preparing children for life in intellectual, social, emotional, and other spheres [3, p. 291].

The K. Orff's pedagogical ideas found implementation in the diploma works and projects of the following undergraduate students defended in 2023. Examples include:

- G.A. Gilieva on the topic: The influence of playing the children's musical instruments on the musical development of children of senior preschool age;

- T.M. Bulatova on the topic: Conditions for the development of rhythmic sense in children of junior school age in music lessons (using third - grade schoolchildren as an example).

In 2019, a master's thesis by Zh.S. Yusupova was defended on the topic: Ways to develop children's creativity through Karl Orff's musical system (based on 6-7 year ages.)

We actively used Orff-pedagogy techniques in the process of developing the content of music textbooks for primary school classes with Kazakh-language instruction. Starting from the first grade, schoolchildren performed tasks aimed to research, analysis, finding necessary information, creativity, and improvisation. As

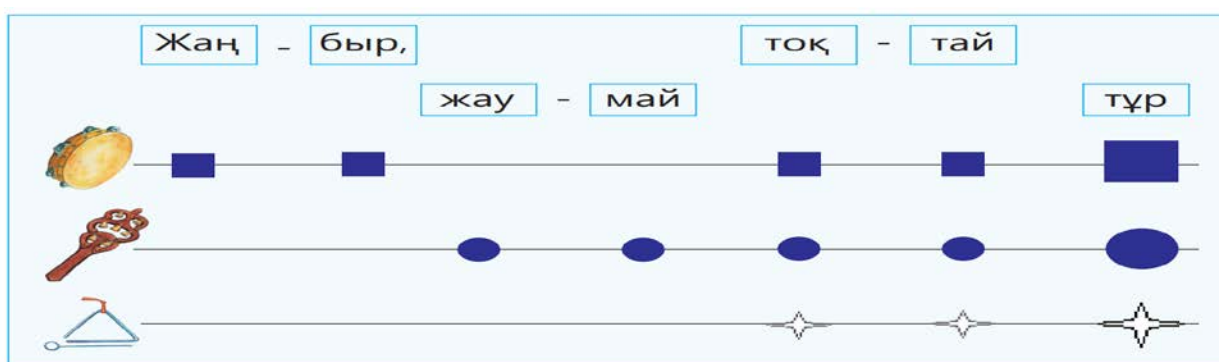
practice has shown, didactic, developmental games, improvisational games on given themes, playing musical instruments, or accompanying songs, plastic dance movements to music - all aimed at intellectual, emotional development, moral-aesthetic upbringing of children in developing their abilities to show independence in solving educational tasks [3, p. 292].

Let's provide an example from the music textbook for the first grade, lesson No. 13 "Weather" («Ауарайы») [4, p. 61].

Task - 3. Creativity.

- Instead of the names Asan and Aigul, mentioned in the text of the song “Жаңбыр” (“Rain”), perform your name, or the names of your classmates.

Accompany the song “Rain” on one of the listed percussion instruments: daңғыра, asatayak, üşbüryş. Follow the rules of accompanying the song.



Picture 1 - Accompaniment to the song “Rain” (example)
 (“Rain, stop raining, rain, stop.”)

This example demonstrates one of the possible ways to develop children's musical hearing, including rhythmic sense, imagination, creative attitude to the tasks performed. In addition, the process of accompaniment of the performed songs contributes to the development of feelings of solidarity, teamwork and if necessary mutual assistance with good coordinated play and obtaining excellent results, manifestation of feelings of joy and aesthetic pleasure. Considering the musical traditions and culture of the Kazakh people in the upbringing of children, as noise instruments close in sound to the instruments of the children's orchestra of K. Orff, were used: dangyra - tambourine; asatayak - bells; üşbüryş - triangle.

2. Let us now turn to the methodological system of Shinichi Suzuki. As we know, one of his key ideas of the Suzuki system was to educate a worthy citizen of his country, and violin lessons, as he said, are a means of achieving this goal. Even two- and three-year-old children could start learning this instrument. In his view, the violin not only develops musical skills but also enhances musical hearing, strengthens memory, and develops thinking.

The family environment plays an important role in Suzuki’s methodological system. Motivation and the enjoyment derived from activities are also key aspects of early childhood development. He believes that the lessons conducted together with

parents also play a crucial role in creating a musical environment of the child which can contribute to the development of musical abilities [5].

According to the Suzuki method, learning usually begins with active listening to music without using a sheet music. Children are fully immersed in the world of sounds and gradually assimilate the musical language. As they develop, they move on to studying musical notation and more complex musical pieces.

Suzuki recommended conducting lessons with children in individual and group formats, which ensured rapid musical development for all children, according to their individual abilities, while maintaining unity and direction in the training. This is exactly what is reflected in the working moments of Popkova E. S., where training takes place twice a week. Classes are held both individually and in a group.



Picture 2 - Group work process according to the Suzuki method by Popkova E.S.

The Suzuki method is an educational system where children start learning by listening to music and playing an instrument. By performing strictly planned exercises in advance, they learn pieces, memorize, and reproduce them. An important part of this process is the systematic repeating of material to reinforce skills. This promotes the development of musical abilities and mastery of advanced playing techniques and interpretative skills [5].

Suzuki always discussed about the educational role of music for children and the role of the teacher in this process. Specifically, he noted: “I only want to nurture good citizens. If a child from the moment of birth listens to good music and learns to play it, deep feelings, discipline, and endurance develop in them. They acquire a kind heart [6, p. 8].”

Summarizing the above, the following main positions of Suzuki's "Method of Talent Education" can be highlighted:

- Belief in the musical ability of any person and especially children;

- manifestation of love, care, sincerity in helping children, empathy in failures and showing joy in their successes;
- joint work of the teacher and parents in the musical education of children in preparation, assistance in overcoming difficulties in learning, organizing joint activities;
- through music to promote children's all-round development and prepare them for life.

The studied literature allows us to note that the practice of implementation of the Suzuki method in the educational process gives the opportunity to get good results in musical education of young children.

So, theoretical analysis of the literature devoted to the method of S. Suzuki, allowed us to determine the following conditions that ensure the quality of lessons in teaching violin playing to young students:

The first condition: early start of children's education and involvement of parents in the learning process;

The second condition: organization of active music listening and pre-notation training;

The third condition: integration of group learning formats and a unified musical repertoire into the educational process;

The fourth condition: a step-by-step approach to working on sound quality, phrasing, musical expressiveness, and musical vocabulary;

The fifth condition: repeated performance of a musical piece, focusing on the artistic image and memory reinforcement.

The sixth condition: use of a unified repertoire for all children in the educational process, which includes both classical pieces and folk songs.

Relying on the well-known methodological principle "theory is confirmed by practice, and practice is enriched by theory", which is based on an endless process of interrelation and updating of scientific achievements, as well as empirical searches, we considered it quite logical to turn to the results of training obtained by the music teacher Ekaterina Popkova.

E.S. Popkova is a certified Suzuki teacher (ESA). She completed the initial stage of training in November 2019, in the Russian Suzuki Association from the trainer Helen Brunner.

Brief Synopsis. As we know from information sources, Helen Brunner is the first Suzuki trainer in Europe. In 1972, becomes the founder and director of the London Suzuki Group. In 1983, after graduating from the Dr. Suzuki Institute in Matsumoto, she began training teachers throughout Europe and the world. In 2010 Helen became a director of the European Suzuki Association in the UK and in 2016 became an honorary member of the ESA [7].

The knowledge acquired by E.S. Popkova from the outstanding teacher Helen Brunner has been put to good use in practice. Since 2020 she has been teaching children according to the Suzuki method in the kindergarten and elementary school "Montessori Baganashyl" in Almaty. Almaty.

In the autumn of 2022, 2023 in Almaty, she organized and conducted two "Suzuki camps". Pupils also took an active part in competitions and showed excellent results - Grand Prix, 1, 2 and places.

As of today, 10 students have completed 1 Suzuki book (level 1) and have played their recitals. In addition, each year students participate in international Suzuki camps such as: "Amadeka" (July 2022, 2023) and the London camp (April 2023) [8].

Attendance of Popkova E. S., conversations, questionnaires, observations of the activities of the teacher and children, as well as parents allowed us to become more familiar with the Suzuki method and confirm not only its educational, but also its educational significance in the personal development of the child [9].

Based on the above, we have come to realize that the "Suzuki Method" includes the following learning elements:

1. The unified repertoire is based on the following consistent points:

- "Review Pieces" are key pieces from the child's performance repertoire on which preparatory exercises are founded.

- "Preparatory Exercises" are composed based on "Review Pieces," and they contribute to developing the technical capabilities of the right hand: bowing, sound production, strokes, and string crossings.

- "Mini - Exercises" can be based on the "Review Piece" and may also be presented as separate musical excerpts: tetrachords, triplet sequences with ascending and descending finger movements, double stops, arpeggios, and trills. These "mini - exercises" improve the placement of the fingers on the left hand, their agility, finger holding, and finger alternation on the string [10].

2. Creative expression - through composing small pieces, selecting and transposing pieces, the Suzuki method promotes the development of children's improvisation skills.

3. Listening to music - helps students memorize repertoire so that the child can play it by ear, as well as correct the correctness of their performance.

4. Playing in a group (collective music - making) - initially develops the following skills: listening, rhythm, memory, but the Suzuki method goes deeper into this element. It addresses issues such as communication, concentration, discipline, and cooperation, thus uniting students, teachers, and parents into one whole organism.

Discussion

1. Let's turn to the Karl Orff's pedagogical activities. The materials we have studied regarding his musical and pedagogical work show that history has immortalized his name as a well-known German composer, talented musician, and educator.

Biographical data presented in many encyclopaedic publications and dictionaries indicate that he was born in Germany, in the city of Munich, in June 1895, in family where a creative atmosphere prevailed. Music, which constantly sounded in the house, inspired young Karl, and he began to learn the piano. He also enjoyed improvising, composing poetry, stories, and music for his family, participating in theatrical performances and more. He continued his musical education at the Academy of Music, which he graduated from in 1914 [11].

His desire to address the issues of children's music education was not accidental. When he was young, he founded a so-called school of gymnastics, music, and dance in Munich. "Orff was obsessed with the idea of creating a pedagogical system. Its basis was such creative methods as 'improvisation,' 'children's free music-making combined with elements of plastic arts, choreography, theatre' " [12].

In 1962 he founded the "Institute of Music Education" in Salzburg where he worked until the end of his life. In 1982 at the age of 87 he passed away. This institute as before the International Centre for training music teachers for preschool educational institutions and general education schools now. His musical and pedagogical legacy has aroused and continues to arouse the interest of many scholars, musicians, and practicing educators. Among them, we can mention L.A. Barenboim, O.T. Leontyeva, T.E. Tyutyunnikova, E. Vetlitsina, and many others.

In particular, L.A. Barenboim, studying the K. Orff's works, highlighted his main key idea about the musical children education. He noted that "elementary music in school should not be something additional but fundamental." In his understanding, musical education is aimed not so much at developing musical abilities in students as at shaping the "human personality: in academic work, this goes far beyond the so-called music and singing lessons. Imagination and the ability to experience should be developed at an early age. Everything a child experiences, everything that is awakened and cultivated in him, will affect his entire life" [13, p. 63].

O.T. Leontyeva, in her fundamental work "Karl Orff," writes that "Orff's pedagogy is internally subordinated to the ideals of high humanism, filled with care for the people of the near future." In the musical children education, the least concern was awakening the "dormant musical talent. His goal is the formation of personality. And personality cannot be built on a random, arbitrary foundation. Schulwerk is the solution of the problem 'beginning,' which opens up in improvisation, in play" [14, p.10, p.215].

T.E. Tyutyunnikova is one of the leading scientists in Russia in the field of preschool and school pedagogy. In her dissertation research, she scientifically substantiated the relevance and confirmed the practical significance of Orff pedagogy both in musical and general education for young children. Based on the analysis of Karl Orff's musical-pedagogical concept of "elementary musical education," she points out that it is based on the "idea of personality-oriented improvisational-creative musical education. The emphasis is not on constructive-technological tasks, but on artistic-creative tasks that contribute to the development of musical abilities." The main thing Karl Orff emphasized was "the question of nurturing a creative personality" [2].

She emphasises that K. Orff, addressing the problem of creative development of a child's personality, considered it not only within the framework of musical education but also as a process of general education, as if anticipating its future. As we see, on one hand, he proposed to develop in children, through musical activities, a creative element "imagination, independence of thinking, the desire to invent, as well as to find new interesting solutions to emerging problems," and on the other hand, he recommended a broader view of musical education as a process of introducing children to the fundamentals of world culture, rather than just as a process of listening to and performing music.

2. The 20th century saw the emergence of many great musicians and educators who left an indelible mark in the world history. Among them was Shinichi Suzuki (1898 – 1998), a Japanese violinist and music educator, who created a globally renowned method for developing children's musical abilities [15]. He passed away at the age of 99, leaving behind a unique methodology for nurturing talented and creatively developed children. To understand the essence of his method, which has gained worldwide recognition, we considered it necessary to provide a brief biographical sketch.

Shinichi was born in a large family. Being a hard worker, as a teenager, he worked part-time at a violin factory owned by his father. One day, after hearing a recording of a famous violinist's performance, which left a great impression, he began to learn to play the violin by his own. Then thanks to the help of his parents and relatives he went to Germany and studied privately with Professor Karl Klinger. After completion his studies he returned to Japan and began to actively engage in performing and teaching activities.

During this period, Suzuki, being a creative and goal-oriented person, began to contemplate the issues of musical upbringing and education of Japanese children, which provoked him contradictory thoughts. Drawing from his personal experience and natural research abilities, by means of discussions with renowned music educators and observing children learning to play the violin, he developed his “theory of early childhood education” [15]. In 1940 his “talent education method” gained popularity both in Japan and beyond. To disseminate his pedagogical experience, Suzuki founded the “Talent Education Institute” in Japan.

Historical and theoretical analysis of the musical and pedagogical heritage of S. Suzuki conducted by Kuramys Akbobek allowed to note the uniqueness of his methodology, which consists in the formation of young children's creative activity in the process of musical and performing activities. Suzuki said that every child is talented by nature and it is not an inborn gift, and the results can be achieved by following the basic principles of training developed by him. He emphasized the necessity to teach children as early as possible, believing that during this period their musical abilities are formed and musical development takes place. Since, it is in three - four years of age the peak of assimilation of the native language and the child's hearing is set for rapid assimilation and mastering. Therefore, it is also better to start teaching music at an early age [6, p. 6].

S. Suzuki expressed it as follows: “I realized that I had made a tremendous discovery. If a child does not know arithmetic, it does not mean that their intelligence is below average. After all, they speak fluently in such a complex language as Japanese - or any other language that is native to them. Shouldn't this make us think? In my opinion, if a child does not know arithmetic, it indicates not the level of intelligence but that something is wrong with the education system. Their abilities or talent were simply not properly revealed. It is surprising that no one thought of this earlier, even though the situation has been obvious throughout human history” [16]. Suzuki called his philosophy the “talent education method,” emphasizing that music can inspire children and contribute to the shaping of universally developed personalities.

Conclusions

Summarizing the materials discussed above, we have reached the following conclusions in our article:

- The pedagogical activities of two influential and distinguished figures, Karl Orff (Germany) and Shinichi Suzuki (Japan), fundamentally changed the global perspective on musical education for the younger generation. Through their methods, they revealed new horizons and possibilities in the musical development of children through the art of music.

- Despite the differing focuses of both methodologies, their content and tools, they are united by their humanistic and morally-aesthetic orientation.

- Orff pedagogy and the Suzuki method are the most effective and suitable practices in preschool and early elementary music education.

- Both methods offer broad pedagogical possibilities and valuable orientations, preparing children for life in intellectual, social, emotional, and other spheres.

- Both methods contribute to enhancing children's self-esteem from an early age, as well as developing their creative potential and independence.

- The young children's musical development can be effective if it involves their active creative participation.

- Karl Orff's system of elementary music making can positively impact a child's musical development if it is perceived and implemented by educators as an integral, syncretic, and creatively active union of all types of musical activities.

- The role of the teacher in children's musical activities should be guiding rather than controlling, allowing children to achieve self-realization.

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КАРЛ ОРФ ЖӘНЕ СИНЪИТИ СУДЗУКИ КІШІ ЖАСТАҒЫ БАЛАЛАРҒА МУЗЫКАЛЫҚ ТӘРБИЕ БЕРУДІҢ МАҢЫЗДЫЛЫҒЫ ТУРАЛЫ

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Андатпа. Бұл мақалада авторлар Карл Орфтың (Германия) және Синъити Сузукидің (Жапония) кіші жастағы балалардың музыкалық тәрбиесіне қатысты педагогикалық тұжырымдамаларын қарастырады. Білетіміздей, олар өз өмірлерін балалардың музыкалық-эстетикалық тәрбиесіне арнады және әлемдік музыкалық педагогикаға баға жетпес үлес қосты. Жетекші ғалымдар мен зерттеушілер олардың қызметіне жоғары баға беруде. Мақалада ғылыми дереккөздерді талдау, қысқаша өмірбаяндық ақпарат пен мәліметтер ұсынылған.

К.Орфтың композитор, музыкант және педагог ретінде қалыптасуына отбасындағы шығармашылық атмосфера әсер еткені расталды. Суырыпсалмаға (импровизация) ұмтылыс, музыка, өлеңдер мен әңгімелерді жазып шығару, театрландырылған қойылымдарды қою - «Орф-педагогикасы» атауымен балалардың музыкалық-эстетикалық тәрбиесінің біртұтас жүйесінің пайда болуына ықпал етуде арқау болды. Оның негізгі қағидасы «үйренеміз-жасаймыз-шығарамыз» ұғымымен анықталады. Орфтың өз еңбегіндегі тірек болған әртүрлі музыкалық іс-әрекеттер жас ұрпақты эмоционалды-шығармашылық және адамгершілік-эстетикалық тәрбиелеуге бағытталған.

Судзуки әдісінің бірегейлігі ерте жастан бастап музыкалық-орындаушылық іс-әрекет үдерісінде, атап айтқанда скрипка ойынында шығармашылық белсенділікті қалыптастыру қажеттілігімен ерекшеленеді. Сонымен қатар, мақала материалдары Судзукидің «талантарды тәрбиелеу әдісі»: әр баланың жағдайына қарамай, әрқайсысының музыкалық қабілеті бар деген сенімге сүйену; мұғалімнің жас орындаушыларға өз сүйіспеншілігін көрсете білуі; оларды шығармашылық жұмысқа тәрбиелеуі; мұғалім мен ата-аналардың балаларды музыкалық тәрбиелеудегі бірлескен жұмысы; қамқорлық және өзара көмек көрсету деп түсінуін білдіреді.

К. Орф пен С. Судзукидің түрлі этнос өкілдері болуына, мәдениеті мен дәстүрлерінің айырмашылықтарына қарамастан, олардың педагогикалық көзқарастарында көп ұқсас тұстарын байқауға болады. Бұл, ең алдымен, балаларға деген үлкен сүйіспеншіліктерін көрсете білуі, олардың шығармашылық белсенділіктерін музыкамен қарым-қатынас үдерісінде ғана емес, сонымен бірге қоршаған әлеммен қарым-қатынаста тәрбиелеуге ұмтылуында болды.

Тірек сөздер: Карл Орф, Синъити Судзуки, Орф-педагогикасы, Судзуки әдісі, кіші жас, музыкалық іс-әрекеттер түрлері, импровизация, скрипкада ойнау, шығармашылық, шығармашыл тұлға, музыка, балалар

КАРЛ ОРФ И СИНЪИТИ СУДЗУКИ О ЗНАЧЕНИИ МУЗЫКАЛЬНОГО ВОСПИТАНИЯ ДЕТЕЙ МЛАДШЕГО ВОЗРАСТА

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Аннотация. В данной статье авторы рассматривают педагогические взгляды Карл Орфа (Германия) и Синъити Судзуки (Япония), относительно музыкального воспитания детей младшего возраста. Как известно, они посвятили свою жизнь музыкально-эстетическому воспитанию детей и внесли бесценный вклад в мировую музыкальную педагогику. Ведущие ученые и исследователи дают высокую оценку их деятельности. В статье представлен анализ научных источников, краткие биографические данные и сведения.

В частности, подтверждено, что на становление К. Орфа как композитора, музыканта и педагога оказала творческая атмосфера в семье. Стремление к импровизации, сочинение музыки, стихов и рассказов, постановка театрализованных представлений стали тем стержнем, которые способствовали образованию целостной системы музыкально-эстетического воспитания детей под названием «Орф-педагогика». Её основной принцип определяется понятием «учимся-делаем-творим». Разнообразные виды музыкальной деятельности, на которые он опирался в своей работе, направлены на эмоционально-творческое и нравственно-эстетическое воспитание подрастающего поколения.

Уникальность метода Судзуки подчеркивается необходимостью формирования с самого раннего детства творческой активности в процессе музыкально-исполнительской деятельности, в частности, в игре на скрипке. Материалы статьи позволяют также понять, что «метод воспитания талантов» по Судзуки, подразумевает: опору на веру, не зависимо от возможностей ребенка, в наличие у каждого из них музыкальных способностей; проявление любви учителя к юным исполнителям; воспитание их к творческому труду; совместную работу учителя и родителей в музыкальном воспитании детей; проявление заботы и взаимопомощи.

Несмотря на то, что К. Орф и С. Судзуки являются представителями разных этносов, культуры и традиций, в их педагогических взглядах можно увидеть много общего. Это – прежде всего, проявление большой любви к детям, стремление воспитать их творчески активными не только в процессе общения с музыкой, но и в отношении с окружающим миром.

Ключевые слова: Карл Орф, Синъити Судзуки, педагогика Орфа, метод Судзуки, раннее детство, виды музыкальной деятельности, импровизация, игра на скрипке, творчество, творческая личность, музыка, дети

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