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## FORMATION OF ECOLOGICAL CULTURE OF SCHOOLCHILDREN BASED ON THE MATERIAL OF COMPOSERS OF KAZAKHSTAN

**R.N. Valiullina<sup>1</sup>, T.U. Kashaganova<sup>2</sup>, G.B. Kamza<sup>3</sup>**

<sup>1</sup> Kazakh National Women's Teacher Training University, Almaty, Kazakhstan

<sup>2</sup> T.K. Zhurgenov Kazakh National Academy of Arts, Almaty, Kazakhstan

<sup>3</sup> Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

[ramziav@mail.ru](mailto:ramziav@mail.ru), [karabalin.80@mail.ru](mailto:karabalin.80@mail.ru), [Kamza6565@mail.ru](mailto:Kamza6565@mail.ru)

The article is devoted to actual issue of formation of ecological awareness of school students by the means of music. Despite the importance of ecological issues, teachers face the extreme lack of good musical compositions which could allow introducing students to ecological issues on high emotional level and could bring the solution to the problems of education in the new generation of the foundations of environmental culture. It is necessary to include in the listener's repertoire works of various genres, revealing images of the nature of Kazakhstan, dedicated to the image of the Aral sea, steppe flora and fauna. Interesting examples for listening and further discussion can be the poems by E. Umerov and A. Mambetova, the ballets *Takyr* and *Legend of the white bird*, and the songs *Zaman-AI* and *Aralym. Environmental Symphony* by B. Bayahunov, which carries an important philosophical message by means of the academic genre deserves particular attention.

**Key words:** *music, musical education, environment, upbringing, education, audience's repertoire*

Environmental education is the most important component of the culture of modern society. In the article devoted to the modernization of self-consciousness, N.Nazarbayev notes the education of love to native land, the land of the ancestors. «Human beings are not only rational but also emotional. A small homeland is the place where you were born and raised, and for a time lived your whole life. There you have mountains, rivers, stories and myths about their origin, the names of those left in the memory of the people. The list is very long. All this is important. A special attitude to the native land, its culture, customs and traditions is the most important feature of patriotism. This is the basis of the cultural and genetic code that makes any nation a nation, and not a collection of individuals. Over the centuries, our ancestors protected specific places and regions, saving for us millions of square kilometers of fertile land. They saved the future», - writes the President [1].

The idea of ecological literacy was replaced by the more productive idea of ecological awareness, the aim and the issue of formation of ecologically aware person. «The current attention to awareness is determined by many circumstances. Modern society is rapidly transforming the world, social and living environment. In this regard, awareness is considered as a source of social innovation, as a factor of creativity and, at the same time, the basis for the preservation of traditions and achievements of mankind in the past. The identification of the possibilities of culture, its internal potential, the probability of its activation acquires great importance», writes D. Rozenkova [2; 27]. The concept of ecological awareness is much deeper than literacy and education. This, in addition to awareness and understanding of the core of the problems, includes cognitive interest, understanding of the prospects, and most importantly, the need to live and work according to the laws of environmental safety. The Environmental Code of the Republic of Kazakhstan states: «The Purpose of environmental education is the formation of an active life position of citizens and environmental culture in society, based on the principles of sustainable elaboration». And further: «...the Main tasks in the field of environmental education and training of specialists include ... improving the quality of environmental education by updating its content, providing educational institutions with modern teaching materials, professional development of teaching staff» [3; 19].

In English-speaking countries term *environmentalism* obtains more popularity. In contrast to the word *ecology*, which presupposes mainly a scientific approach (*logos* - science, teaching), this term arose as the name of a social movement aimed at protecting the environment and the theory of management, taking into account humanity as part of a single biosphere. The issues raised by followers of environmentalism concerns a number of aspects. This includes global warming, disposal of radioactive waste, and reduction of biodiversity. Environmentalism in music was born originally in the 1940s. «From the ancient Greek's harmony of the spheres to a first millennium Babylonian treatise on birdsong, from the thirteenth-century round «Sumer Is Icenmen In» to Handel's *Water Music* (Suites HWV 348-50, 1717), and from Beethoven's Pastoral Symphony (No.6 in F Major,

Op. 68, 1808) to Randy Newman's "Burn On", musicians of all stripes have long linked "music" and "environment". However, this gloss fails to capture the scope of recent activity by musicians and musicologists who are engaging with topics, concepts and issues relating to the environment», - write H. Taylor and A. Hurley [4; 2]. Discussions about the problems of the environment to a greater extent were heard from the stage: it has been spoken by rock bands and pop singers. The most well-known songs are *Big Yellow Taxi* by Joni Mitchell, *Earth Song* by Michael Jackson, *Send it On* by A. Adams, P. Extrema, and N. Hassman.

For the teacher of musical educational methodical materials are, first of all, particular musical works, and only then – methodical recommendations on their application in educational process. How fully are teachers and musicians provided with material for the education of ecological culture? A review of articles, forums and personal websites of music teachers showed that the topic of environmental education by means of music is actively discussed. There are offered the abstracts of classes for students of different ages. There are recommendations for integrated lessons using music. But, if we consider carefully the content and images of the proposed music, it becomes clear that it does not quite correspond to the stated theme. As a rule, these are works devoted to paintings of nature, landscape, pastoral, lyrical. *Snowdrop* by Pyotr Tchaikovsky, *Seasons* by A. Vivaldi, songs with names *Spring*, *Winter* and so on, fragments from operas *Sadko* and *Snow maiden* and even *Kamarsinskaya* by M. Glinka – this is the music that is intended, according to the authors, to educate the ecological awareness of schoolchildren. «For example, the observed jointly with children at a circus dog and listen to a play by F. Lemark *The Poodle and the bird*; consider the caterpillar on a piece of paper and listen to *Two caterpillars talking* by D. Zhuchenko: watching the kitten and his mother cat and listen to the play by B. Berlin *Sleepy kitten*; listen to the sounds of the approaching storm outside the window and listen to the music *Thunder and rain* by T. Chudova», - says the teacher-practitioner [5; 57].

We believe that the formation of aesthetic feelings to nature does not guarantee the «absorption» of moral norms of environmentally appropriate behavior by students. «People have discovered culture as a symbolic form of protection from harmful and dangerous impacts on society... The essential core of culture consists of traditional, historically formed ideas, especially those that are attributed a special value. Cultural systems can be seen, on the one hand, as the results of people's activities, and on the other – as its regulators», – writes B. Markov, the culturologist. [6,8] Therefore, education of culture of behavior in general, and culture of ecological behavior in particular, assumes formation of the moral restrictions generated not so much by knowledge and understanding, but rather, feeling, belief. To do this, you need a few other works than serene paintings of nature. We need something similar in terms of the emotional impact as E. Martynov's *Swan Fidelity* on the poems of A. Dementiev, Michael Jackson's *Earth Song*, Culcha Candela's *Mother Earth*.

What is the situation with the issues of ecology in the musical art of our days, as this topic is presented in different styles and genres – this was the issue of our study. And there was a curious picture: the environmental theme is much more actively represented in the activities of rock and pop musicians than in the works of professional academics. Activists organize campaigns like *Rock for the environment*, hold environmental rock festivals, compose songs and make the music videos with the environmental focus. A striking example is the recently released music video of the British rock band *Pink Floyd* for the song *Louder Than Words*. «The clip touches upon the environmental problems of the Aral sea. The heroes of the video are representatives of two generations — a young one who did not see the Aral sea before its water resources were used for irrigation in the 1960s, and an older one who can tell what this region was like decades ago» [7]. *Muse*, the latest album of the famous group, according to the confession of the singers, also reflects the pressing issues of ecology.

Pop musicians care about the environment. They raise money to save tropical forests, organize ecological tours, oppose the consumer society. The new environmental identity is driving the entertainment industry to change. *Gorillaz* band recently released a very conceptual album called *Plastic Beach*, which is sung about the oceans float huge Islands of debris, the size of almost a continent.

The world's first "environmentally biased" rapper Meyah Don sings in his texts about the superhero – "green man" named *Pflanzenmensch* (Plantman) who fights with pollution and climate change.

In 2008, the famous Italian singer Celentano recorded the song *Sognando Chernobyl* (*Dreams of Chernobyl*). With the song was released 11-minute music video with pictures of the terrible consequences of the Chernobyl accident. We set out to find relevant, artistic and appropriate musical works of domestic and foreign composers and performers which will be solutions to the problem of environmental education of children. Of some interest is the video for the Boris Deart's play *Ecology*. In the recording you can hear the sound of water, the cries of birds, the voices of animals. Persistent rhythmic background resembles a heartbeat, but the accent is forced to think about the shots. The video shows pictures of dysfunctional nature and images of extinct animals – dinosaurs, pterodactyls. We cannot say that this piece of music has a high emotional intensity. However, in conditions of real lack of quality music, we can recommend *Ecology* to students for watching. Of songs meeting

the requirements of the purpose and quality, can be called *The Red book* by D. Tukhmanov, songs from the old animated show «K.O.A.P.P.», «Lesnoy kolokol'chik» (*Forest bellflower*) by V. Ivannikov, and the song by Ada Yakusheva 'Ya priglashayu vas v lesa' (*I invite you into the forest*).

What kind of Kazakh music can be offered on this topic for students to listen to? Of course, *Zaman-AI* by Tulegen Mukhamedzhanov and *Ural* performed by Rosa Rymbaeva. Perhaps difficult for the child's perception play by A. Raimkulova *Aral Muny* – Aktau's cry, harsh reflection, sorrow for the lost sea - in combination with well-chosen visuals and teacher's discussion for the subject.

The complex philosophical music of the ballet *The Legend of the white bird* by Gaziza Zhubanova is addressed to an adult listener. However, the fragments of the second part of *Hiroshima* were recommended by the curriculum for study in the fourth grade [8; 21]. A conversation about this work can naturally get an ecological orientation.

Polysemy different is an old kui *Aksak Kulan*. When listening to kui, one can talk about the history of the region, the role of music in the life of the people, the talent of the musician who managed to convey the sad news "without opening his mouth". But one can build a conversation also with an emphasis on the wrong, dangerous to the nature of human behavior in the steppe and the inevitable punishment. According to legend, higher forces in a form of the Lame Kulan prevent senseless and brutal killing of animals. Similarly, can be started a conversation about kobyz kui *Zhezkiik*.

In 2000 the rock opera-ballet *Takyr* devoted to a problem of the Aral Sea was created. The music was written in collaboration by N. Kulsariev and E. Kanapyanov. The purpose of the authors is drawing attention to the tragedy of the Aral Sea, and call to responsibility to the land of ancestors. This forms the choice of artistic means and symbolism of the characters. The main characters are the Sea, the Wind of Life and the Wind of death, Living water, the Spirit of the mother, the Old man and the Son. The orchestra consists of both academic and pop instruments: guitar and bass guitar, drum set, saxophone. Acoustic guitar and dombra are additionally included. The idea of the ballet is embodied in a philosophical key with a mythological form of presentation. Against the background of the conflict of opposites embodied in the characters of the Wind of Life and the Wind of Death, the personal tragedy of people unfolds – the inhabitants of the dying sea coast. Drying of the Aral sea, once the fourth largest lake in the world, is the most significant and large-scale among the environmental problems of Kazakhstan. Thus it is no coincidence that the attention of Kazakh composers focuses on the images associated with the Aral Sea.

One of the works created on this topic is the Symphonic poem *Aral* by **Ernek Umirov**. The poem was written in 1992 for the Kazakh state academic orchestra of folk instruments named after Kurmangazy. Yermek Umirov (b. 1954) is a modern Kazakh composer who actively cooperates with the Kazakh state academic folklore and ethnographic orchestra of folk instruments «Otyrar Sazy» and the Kazakh state academic orchestra of folk instruments named after Kurmangazy. The composer created many original works for these orchestras. His works are dedicated to the nature of Kazakhstan. His works includes such pieces as *Auyl Tabigaty* (*Nature of the aul*), the Suite *Ush Ozen* (*Three rivers*), and the poem *Aral*, written in 1992.

The poem begins with a solo theme of epic character in the sound of Kyl-kobyz. The melody of the ascending direction has a figurative and intonational similarity with the famous song *Elimai*. Sad story in the power of people's lament genre, leads to exposure. The theme develops saz-syrnay on the background of the fretted instruments. Gradually, the texture is compacted, included bow instruments. «The theme is held in three variations of different instruments, the timbres of which are associated with certain characters and images: Kyl-kobyz — crying of mother Otan - Ana, saz syrнай is consonant with children's crying, cello and bass string-bow instruments are designed to convey the wisdom of elders, the timbre of kobyz prima draws the image of the masses», writes V. Shukenova [9; 35]. The image of the water element, majestic waves, and wind over the water is drawn by ascending motifs. A new section of the dance character begins at the climax. The movement becomes more dynamic, the major theme in the high register creates images of industrial character. The new culmination is based on the dense sound of the orchestra groups.

Nodules, acceleration, feeling of anxiety, the images of the battle, the combination of triumphant themes with the disturbing rhythm of the plucked abruptly gives way to the smooth, feminine melody at a slower pace. Return of the first topic string, returns us to the present situation. The first emotional state of grief and sorrow returns. The melody spreads widely at the string bows, leading to the recitative solo of Kyl-kobyz to the final poem. The artistic content of the poem is based on the contrast of optimistic, life-affirming images of human activity and





mournful, majestic, epic images of nature, the Mother Earth. The thematic arch created by recitative solo Kyl-kobyz with characteristic descending glissando defines mourning coloring of the poem.

Another work, despite the identity of the names, was created by the composer A. Mambetov.

**Alibi Mambetov** (1961-2018) - famous Kazakh composer. For a long time he worked as a sound designer and composer in the Kazakhfilm Studio. He is the author of the various soundtracks for films, plays, animation, chamber and symphonic works. His poem *The Aral sea* for orchestra of Kazakh folk instruments is small in scale, the landscape, the play of timbres. Initial intonation – the rising slow movement of the strings plucked in ternary meter draws an image of the rolling waves. The solo Kyl-kobyz continues the fine angle, recalling the sound of the wind in the reeds, and at the same time, causing the association with the image of the bard, the storyteller. Light quart calls of the wind instruments in the high register are like twinkling stars in the night sky. The composer skillfully distributes the images, alternating and bringing them together in the process of development of the musical composition. The unifying factor is the persistent rhythm of the stringed plucked instruments, giving the music a restrained energy. There is a poetic picture - a landscape with shades of sadness and elegant contemplation. The poem is close to the general mood of the nostalgic memories of the former beauty and grandeur of the water elemental force going into.



The play of the modern composer **Aktoty Raimkulova** *Aral Myny* is peculiarly formed in the artistic plan. Sad Kyl-kobyz solo refers to the ancient tradition of mourning the dead in the genre of *zhoktau*, the expression of sorrow through the intonation of sad tunes.

Aktoty Raimkulova (b. 1964) - composer and statesman of Kazakhstan, winner of a large number of competitions, author of the ballet *Air nomad*, symphonic poems, plays, soundtracks for films and performances. Minister of culture and sports of the Republic of Kazakhstan since 2019.



An interesting experience of musical reflection on the pressing problems of the Earth and the Motherland by means of academic music in the most perfect instrumental genre – Symphony deserves unconditional attention. The sixth Symphony of one of the most influential composers of Kazakhstan, people's artist and honored art worker **Bakir Bayakhunov** has a title – *Ecological*. The composer himself tells about the idea of the work: «Nature is the source of aesthetic and moral ideals. Therefore, damage to the environment can be perceived as a loss of moral values» [10]. The composer reflects on the state of nature, human indifference, expresses his attitude to the common misfortune through musical themes - illustrations, developing and modifying the sound material familiar to the listener. Thus, the images of anxiety, oppression, pre-apocalyptic mood embodies the theme of Dido's lament aria *When I am laid in earth* from H. Purcell's opera. This mournful melody on the background of the ostinate bass evokes a feeling of hopelessness, tragedy and endless sadness. It is confronted by a hymn to the beauty of nature, expressed with pastoral themes expressed earlier in Bayakhunov's piece *Zhailau*. The way how the human careless indifference, and lack of foresight shown in Symphony is quite original. The composer introduces into the musical composition the intonation of the most popular Pas de Deux from the ballet *Don Quixote* by L. Minkus - virtuoso, cheerful and optimistic melody. A harsh conclusion, the moral he wants to convey to us, the listeners of the Kazakh classical music, stems from the sad intonations of the songs of Abai «Men kordim yzyn kaiyn kulagany» (Мен көрдім ұзын қайың құлағанын) (*I saw the birch, broke it*). And the song of Abay, wonderfully combined with the aria of the English composer of the seventeenth century, unites the musical space of the Symphony, raising it to the level of universal scale.



Probably, some of the works of Kazakh composers have not reached our attention, but it is impossible not to state the fact that the environmental theme in the musical creativity of Kazakhstan and, accordingly, in the domestic musical pedagogy remains open.

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## Қазақстан композиторларының музыкалық материалы бойынша мектеп оқушыларының экологиялық мәдениетін қалыптастыру

*Р.Н. Валиуллина<sup>1</sup>, Т.У. Кашаганова<sup>2</sup>, Г.Б. Қамза<sup>3</sup>*

<sup>1</sup>Қазақ ұлттық қыздар педагогикалық университеті

<sup>2</sup>Т.Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясы

<sup>3</sup>Абай атындағы Қазақ Ұлттық педагогикалық университеті  
[ramziav@mail.ru](mailto:ramziav@mail.ru), [karabalin.80@mail.ru](mailto:karabalin.80@mail.ru), [Kamza6565@mail.ru](mailto:Kamza6565@mail.ru)

Мақала экологиялық мәдениетінің құралымының мәселесіне музыканың ақы-пұлдарының арнаулы. Мәселенің кердеңдігіне қарамастан, мұғалімдер жақсы, толғақты мәселенің образды және эмоциялы әйгілелайықты музыкалық туындының шеткі тапшылығын сынайтын, бұл бы жақындат- шешім максат тәрбие ара негіз жаңа тұқым экологиялық мәдениет. Ол әртүрлі жанрдағы шығармалардың репертуарына қосылуы керек, Арал теңізінің, дала флорасы мен фаунаың бейнесіне арналған Қазақстанның табиғатының суреттерін анықтау. Тыңдауға және сөйлесуге қызықты мысалдар Э.Үміров пен А.Мамбетовтың поэмалары болуы мүмкін, «Тақыр» және «Ақ құстың аңызы», «Заман-ай» және «Аралым» әндері. Академиялық жанр арқылы маңызды философиялық хабарды жүзеге асыратын Б.Баяхуновтың «Экология симфониясы» ерекше назар аудару керек.

*Түйін сөздер:* музыка, музыкалық тәрбие, экология, тәрбие,білім, тыңдаушының репертуары.

## Формирование экологической культуры школьников на материале музыки композиторов Казахстана

*Р.Н. Валиуллина<sup>1</sup>, Т.У. Кашаганова<sup>2</sup>, Г.Б. Қамза<sup>3</sup>*

<sup>1</sup> Казахский национальный женский педагогический университет

<sup>2</sup> Казахская национальная академия искусств имени Т. К. Жургенова

<sup>3</sup> Казахский национальный педагогический университет имени Абая  
[ramziav@mail.ru](mailto:ramziav@mail.ru), [karabalin.80@mail.ru](mailto:karabalin.80@mail.ru), [Kamza6565@mail.ru](mailto:Kamza6565@mail.ru)

Статья посвящена актуальной проблеме формирования экологической культуры школьников средствами музыки. Несмотря на важность проблемы, учителя испытывают крайний дефицит хороших музыкальных произведений, соответствующих образному и эмоциональному раскрытию насущной проблемы, что могло бы приблизить решение задач воспитания в новом поколении основ экологической культуры. Следует включить в слушательский репертуар произведения различных жанров, раскрывающие образы природы Казахстана, посвященные образу Аральского моря, степной флоре и фауне. Интересными образцами для слушания и беседы могут стать поэмы Е.Умирова и А.Мамбетова, балеты «Такыр» и «Легенда о белой птице», песни «Заман-ай» и «Аралым». Особого внимания заслуживает «Экологическая симфония» Б.Баяхунова, несущая важный философский посыл средствами академического жанра.

**Ключевые слова:** музыка, музыкальное воспитание, экология, воспитание, образование, слушательский репертуар.

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