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Musical enlightenment is an actual problem of modern education. It involves dissemination of knowledges among the audience, the development of artistic needs, interest in music. Russia has accumulated a wealth of experience of musical enlightenment activities. There are significant transformations of the political, social and economic foundations of society in the 20th years of XX century. So this period is extremely important in terms of musical enlightment of people. The study used theoretical methods: analysis of the pedagogical literature, regulatory documents, training programs, the activities of educational institutions, musical enlightenment organizations, systematization of the repertoire of musical collectives. The research of the musical education, the activities of educational institutions revealed the following trends of the russian musical enlightenment: establishment of organizations dealing with musical enlightenment; the opening of free music schools; the inclusion of music as a compulsory subject in the curriculum of secondary schools; the different forms of musical enlightenment; the practice of music enlighteners.

Keywords: Musical education, mass culture, musical enlightenment, musical enlightenment organizations.

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Musical enlightenment is an actual problem of modern education. It involves dissemination of knowledges among the audience, the development of artistic needs, interest in music. Musicians and public figures, namely O. Apraksina, B. Astafiev, M. Balakirev, N. Bryusova, N. Vetlugina, N. Grodzenskaya, D. Kabalevsky, A. Lunacharsky, A. and N. Rubinstein, I. Sollertinsky, V. Shatskaya, B. Yavorsky made the valuable contribution to involve audience in high art through the music enlightenment activities. Nowadays researchers use various features of music enlightenment activity. In particular, N. Savelieva analyses music enlightenment based on activities by philharmonic and concert institutions; S. Glebova researches teenagers' music enlightenment as a part of music society; L. Mel'nikova stresses an issue of art college teacher professional competence to convey concert enlightenment. Regional studies of music enlightenment in Russia performed by V. Adishchev (Perm Governorate), G. Alzheikina (The Chuvash Republic), I. Kobozeva (The Republic of Mordovia), L. Faizrahmanova, Z. Yavgildina (The Republic of Tatarstan) are of particular importance (Mel'nikova, 2007).

The research implied the following theoretical methods: review of literature on art, pedagogics, regulations, educative programmes and textbooks on music education; generalisation of historic data on music institutions; systematisation of music groups' repertoire.

The fundamental social changes in political, social, and economic grounds took place in Russia in 1920s. Thus, the music enlightenment evolved. The government prioritized the formation of popular culture. The established units of People's commissariat for education administered matters of reformation and democratization of music art, issued legislative acts on regulation of government's culture policy.

The philharmonic halls were opened in Petrograd (1921) and Moscow (1922) and other big cities and held various public concerts and lectures. The outstanding world musicians performed in philharmonic halls in Russia, namely H. Abendroth, M. Anderson, O. Klemperer, E. Kleiber, A. Rubinstein, J. Heifetz and others. In the meantime, the audience awareness was enriching by works of such pianists as A. Goldenweiser, K. Igumnov, L. Nikolaev, V. Sofronitsky, L. Oborin; and violinists D. Oistrakh, D. Tsyganov. New musical ensembles were formed, such as the Beethoven Quartet (1923), the philharmonic symphony orchestra (1928), the ensemble of Song of the Russian Army named after A. V. Alexandrov, the Azerbaijan orchestra of folk instruments, the ensemble of Armenian gusan song, the ensemble of Belarus cembalists, the Ukraine chapel 'Dumka' (a dream) and others (Prosvetitel'stvo Kak Forma Osvoenija Muzykal'nogo Nasledija, 2011).

The following educational artistic unions were organized to convey popular culture – 'The proletarian culture', 'The Russian Association of Proletarian Musicians', 'The production team', 'Association for Contemporary Music' and others. The unions aimed to develop independent artistic work among the audience, to introduce new music, to organize concerts of foreign performers' such as A. Berg, D. Milhaud, P. Hindemith; to issue 'Contemporary music', 'Advances in music' and other magazines.

Music education faced drastic changes. Conservatoires opened the faculty of supervising and pedagogy. It aimed to meet the raising demand in teaching staff and employees of institutions of culture and education. Students' academic work and training was characterised as music education. The Moscow conservatoire held frequent open sessions of piano music. Students of F. Blumenfeld, A. Goldenweiser, K. Igumnov, H. Neuhaus, S. Feinberg performed works by to-be composer students along with music masterpieces. Traditional performances by the opera studio conducted by M. Ippolitov-Ivanov, 'the orchestra named after K. Saradzhev', public lectures by P.J. Dobert, G.L. Catoire

on oratorio and special harmony, and others were held. The first conductorless symphony ensemble (Persimfans) succeeded and received huge outcome in Voronezh, Kishinev, Leningrad, Tbilisi, Kharkov, Leipzig and New-York (Nikitina, 1991).

The learners' club named after A. Glazunov was organized in the Petrograd conservatoire and comprised departments of music, literature, and drama. Regular open chamber lectures by the club members scheduled: 'art concerts on Mondays; symphonic programmes on Tuesdays; sessions for children on Wednesdays; music lectures on Fridays; intimate and cabaret sessions on Saturday; morning sessions for children on Sunday'. Students performed 'Faust' by Ch. Gounod, 'La traviata' by Giuseppe Verdi, 'Boris Godunov' by M. Mussorgsky, 'Demon' by A. Rubinstein, 'The Tsar's Bride' by N. Rimsky-Korsakov opera scenes on the stage of the great hall of conservatoire. The lectures on piano literature delivered by professor M. Barinov were popular among musicians in the city.

The higher music education institutions established in many Russian cities by that time were of importance in distribution of music culture. The Moscow state institute of musical sciences conveyed scientific achievements to broad audience, held public sessions on the regular basis, which raised and discussed issues of musical acoustics, instrumental studies, sound recordings and analysis. The Petrograd state institute of music education advanced the traditions of free opera concerts. Highly competent pedagogues and students staged such operas as 'Eugene Onegin' by P. Tchaikovsky, 'The Barber of Seville' by G. Rossini, 'Madama Butterfly' by G. Puccini, 'Camorra' by E. Esposito in 1923/1924 (Kolyvanova, 2010). The research music and ethnography organisation functioned as a part of the Eastern conservatoire in Kazan. It collected music and poetic folklore of Volga region. The symphony orchestra of Saratov conservatoire conducted by Ya. Evdokimov covered Russian and foreign classical works. A number of symphonies were dedicated to the 100th anniversary of L. van Beethoven in 1926/1927.

Public national conservatoires were established in Astrakhan, Bukhara, Vitebsk, Gomel, Minsk, Nizhny Novgorod, Sevastopol, Tashkent, Kharkov, and other cities to convey music awareness to adult workers. Pedagogues initiated educational activity in Nizhny Novgorod national conservatoire, that employed about 900 people. N. Sokolova-Mshanskaya, the vocal teacher, formed organisation 'Operconans' (opera and concert ensemble), A. Kasyanov, the conservatoire director, headed the first radio-concert in Russia, lectured and conducted symphonic music concerts for citizens.

On subjects' equal terms, music was introduced into schools' general curriculum 'as an essential part of children's general education' for the first time ever in Russian system of secondary education. Singing lessons introduced music works, developed learners' abilities to perceive music, provided music literacy and analysis on elementary level (Sovremennaja Otechestvennaja Muzykal'naja Literature, 2005).

The music and pedagogic exhibition was held in Leningrad in 1925 to process the quality of music education in Russia and exchange music schools experience. It showed that about 200 teachers of choral singing were employed in the city. 'Singing' was a compulsory two-hour class a week in every school in 1918-1925.

The activities to raise music awareness among children were held in the city: more than 22 000 schoolchildren attended 32 choral concerts in the state academic chapel and symphonic morning sessions in philharmonic halls for free in Leningrad in 1923-1924 academic years. 14 thousand learners from 166 schools took part in 39 concerts held during the 'week of Russian folk song' in 1924. The experimenter pedagogues V. Shatsky and S. Shatskya initiated the first experimental station of national education, that organized music teachers' training courses, held 'music research weeks' and other.

New original forms of music education evolved in the period under study. The forms comprised following features: mass participation, publicity, and mass media coverage.

Public theatrical performances, employing from two to six thousand people, were held in Voronezh, Ivanovo-Voznesensk, Irkutsk, Kursk, Moscow, Petrograd, Orel. Music by L. Beethoven, N. Rimsky-Korsakov, A. Scriabin, F. Chopin and works by modern composers accompanied performance acts. New period developed public and distributive features implemented in meeting-concerts, lecture-concerts, marches, and public staging. Artistic 'live newspaper' got widespread among children. It published mass reviews of vital political and general issues. The events were dedicated to outstanding historic figures and anniversaries (Nikitina, 1991).

Art radiobroadcasting in Russia was introduced in 1922 by the music college concert broadcasted from M. Bonch-Bruyevich radio laboratory. Regarded as an active means of music awareness, radio initiated new forms of art – radio narration, radio play, radio oratorio. The programmes 'Sing with us' and 'Play with us' enabled audience to acquire skills playing the accordion and balalaika and learn new popular songs.

A large number of composers, pedagogues, and musicians aimed to convey music art to broad audience. Further on, we shall present their activities on public awareness in details.

B. Astafiev (Igor Glebov) is the founder of theory and methodology of public music pedagogical system in Russia. As an editor of 'Music at school' (1925) and 'Issues of music at school' (1926) he shared his ideas on role of music in unified labour school, an educative value of Russian folk songs, and published textbooks on music listening. B. Astafiev published critical and research articles on music classics, modern music art, and general music in Russia aimed to raise public music awareness. The ballet 'La Carmagnole' accompanied on piano by the author was frequently performed for workers and received positive feedback (Sovremennaja Otechestvennaja Muzykal'naja Literatura, 2005).

Pedagogue N. Bryusova specifies an issue of folk art distribution. She supervised and published a collection of 'Folk songs for schoolchildren choir', a four-concerts programme of Russian music, i.e. 'A folk song', 'Our classics' (M. Glinka, A. Dargomyzhsky, A. Serov), 'A school of the Mighty Handful', 'Tchaikovsky and his followers'. The scholar presented theoretical and methodological issues of music education on courses for pedagogues in Moscow, Petrograd, Yekaterinburg, Kostroma, and Petrozavodsk. N. Grodzenskaya was among the first scholars to emphasize the significance of music listening in course of children's music interests' formation. Such works as 'Schoolchildren listen to music', 'Music in school daily life', "Children music education in Leningrad" exhibition" and others depict author's methodological findings applied in music listening course. B. Yavorsky, a musicologist, composer, an author of a tonal rhythm theory took part in formation of mass music education of adults and children. The author's programme 'An introduction into art' stated the basic stages of children's artistic abilities development, which comprised experience accumulation, spontaneous artistic expression, improvisation, and creation of individual compositions.

Thus, the research of the musical education, the activities of educational institutions revealed the following trends of the Russian musical enlightenment: establishment of organizations dealing with musical enlightenment; the opening of free music schools; the inclusion of music as a compulsory subject in the curriculum of secondary schools; the different forms of musical enlightenment; the practice of music enlighteners.

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