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Methodological approaches to research methods of teaching singing accompanied by the accordion in the traditional singing art

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Abstract. The topic under consideration is highly relevant. Our research aims to substantiate the significance of methodological approaches in studying the methods of teaching vocal performance with bayan accompaniment within the context of national vocal traditions.

An innovative aspect of our research is the integration of systemic, competency-based, person-centered, and cultural approaches in the study of methods for teaching traditional singing with bayan accompaniment. These methodological approaches allow us to go beyond traditional musicological research and provide a deeper understanding of the phenomenon of vocal training with bayan accompaniment in the context of Kazakh traditional musical culture.

Within the framework of the systemic approach, the problem under study was considered from an interdisciplinary perspective. A competency-based approach led to the development and implementation of a textbook for students. Based on a cultural approach, the genesis of singing with bayan accompaniment in Kazakhstan is presented. The presented genesis is based on the works of researchers of Kazakh art, particularly Kazakh musical culture. The article reveals the importance of the aforementioned methodological approaches in the study of teaching methods with bayan accompaniment.

All research materials presented and cited in this article are the result of many years of work by the authors.

Key words: accordion, traditional song, art, methodology, method, consistency, competence.

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Introduction

In the context of globalization 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.

Traditional singing art is a valuable and original expression of a people's musical culture. According to I. Matsievsky, in his work "Traditional Singing and Youth Initiatives: Performing Problems", identifies four key reasons for the contemporary relevance of traditional singing:

- a return to the historical foundations of culture;
- the pursuit of purity and the spiritual ecology of authentic high art;
- the awareness of the danger of losing the skills and experience of one's own artistic and creative expression;
- the figurative-ideological and structural-technological challenges of modern art.

In Kazakh traditional culture, music conveys meanings that go beyond mere artistic expression. The singing art is a cultural treasury of the Kazakh people, shaped over centuries. It is known that the 19th century marked the golden age of Kazakh song art. Songs composed by Kazakh songwriters were traditionally grouped by region: Zhetysu, East Kazakhstan, West, and Syr Darya.

Originating from folk melodies, didactic verses, and domestic rituals dating from the 13th to 19th centuries, these songs formed the foundation of the classical Kazakh vocal tradition.

In connection with the modernisation of the general education system, there have been changes in music and pedagogical science that require teachers to master the extensive analytical apparatus necessary for organising music lessons and solving methodological problems. In this regard, the teacher-practitioner must have an innovative analytical tool.

The material of the study was the results of many years of work experience of a teacher in music, in particular in traditional singing with an accordion, collected based on work with students of a university, college, and school.

The empirical part of the study was conducted with students of the Kazakh National Conservatory named after Kurmangazy ($n = 21$) and the Kazakh National University of Arts ($n = 31$). The participants were undergraduate and graduate students majoring in traditional singing, aged between 18 and 24. The selection of respondents was based on their involvement in professional vocal training programs, which ensured the representativeness of the sample for evaluating the effectiveness of traditional methods of vocal pedagogy with bayan accompaniment.

The topic of this research is highly relevant due to the multifaceted impact of music on cognitive functions. Music contributes to the formation and strengthening of memory, the development of analytical and synthetic thinking processes, as well as the formation of a figurative perception of the surrounding world. Moreover, music serves as a universal means of interpersonal communication and enriches the emotional and sensory sphere of the individual.

Traditional song is a significant branch of Kazakh conventional musical culture. The song is one of the ideological genres that respond to life events promptly.

As academic writer Gabit Musrepov said, "The role of the song is not limited by entertainment; it is a composition that carries a social load"; at all times, the song represents a democratic

attitude. It is known that the problem of distinguishing and studying the features of the Kazakh song still needs to be resolved.

The main Kazakh instruments are dombra, kobyz, sybyzgy, and sazsyrnai. All these instruments are played, and songs and zhys are sung to accompany dombra, kobyz, and accordion.

The development of traditional professional singing art, formed in the XIX century, led to the inclusion of the accordion in the Kazakh singing art.

In general, several types of musical instruments were called "Accordion". In the Kazakh culture, there was an instrument called "zhelbuaz". Composer Nurgisa Tlendiev used this instrument in the "Otyrar Sazy" orchestra. This instrument produced a sound by filling and compressing the air. About the etymology of the word "syrnai" and the similarities and differences between instruments called "syrnai", known music researcher B. Sarybayev in his work "Kazakh folk instruments": "In many nations, blowing instruments are called: Sur, Surma, zurma, surnai, nai, nei, sarnai, Syr, basnai. The word "syrnai" consists of two words - "syr" and "nai". In the Kazakh language, the meaning of the word "syr" is known to all of us, which means "heart to heart talk". "nai" was the name given to instruments and some tube objects. Probably, the word "nai" fundamentally was also taken in the sense of heart-to-heart talk; on a musical instrument the performer conveyed the soul to the sound of that instrument.

As is known from our history, the accordion is an instrument that is not part of the Kazakh musical culture. In the Kazakh concept, the Tatar garmon was joined under the name "syrnai". Around the end of the XIX century, at the beginning of the XX century, it started to embed when Tatars and Russians interacted closely with Kazakh people. We can see it from the lines of the poem:

"When my mother is Kazakh, my father is Tatar,

Maira's place is the market every day...»

which was performed by the singer with a beautiful voice, Maira Ualikyzy (Qospaqov, 1999).

We would call such great artists, the leaders of the tradition of singing with the accompaniment of syrnai, as Shashubai, Taizhan, Maira, and Nartai.

Methods

Our research is methodologically grounded in consistency, competence, personal activity, and cultural studies approaches.

Based on the works of scientists, we have identified systemic, competence-based and activity-based approaches for organizing 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 systemic integration of philosophical, psychological, pedagogical, and subject-methodological knowledge in the student's mind, developing critical thinking and professional reflection.

For example, the use of a systemic 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 the 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 familiarize themselves with objective scientific facts, concepts, laws, and theories from the main sections of pedagogical science.

A systemic approach reveals that the principle of integrity is not merely a theoretical declaration, but an objective characteristic of a pedagogical system. It is manifested in the interconnection of all elements of the educational process-goals, content, methods, forms, and tools-which work together to achieve the common objective of forming a holistic personality. This approach provides methodological tools for putting the principle of integrity into practice. It enables educators to design the educational process as a coherent system where all components are aligned and synergistically contribute to educational outcomes.

The activity-based approach and the principle of creativity in pedagogy are closely intertwined. They do not just coexist-they complement and reinforce each other, forming a powerful tandem for the personal development of students. This approach suggests that learners should not passively absorb knowledge, but actively participate in the educational process through discovery, exploration, and experimentation. The student becomes the subject of the learning process rather than a passive recipient.

The harmonious development of a student's personality takes place through the unity of activity-based and creative principles. Students not only acquire knowledge and skills but also develop creative thinking, learn to find original solutions, and express their ideas and emotions.

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

V. I. Zagvyazinsky believes that "the abundance of approaches is useful when it is necessary not to miss important aspects in the study, but to take into account influencing factors, various circumstances and tools" (Zagvyazinskij, 2017).

In her research, M.O. Iskakova noted: "Methodology is the doctrine of methods, means, and tools of cognition. It can be viewed in two directions: theoretical (formed by the epistemology section of philosophical knowledge) and practical, aimed at solving practical problems and transforming goals. The quality, success, and effectiveness of a method are tested by experience." (Iskakova, 2013).

According to E. G. Yudin: "A methodological approach is the concept or principle that governs the overall strategy of the study, in which the object of study (a way of identifying an object) is considered as the main methodological direction of research" (Yudin, 2017).

A systemic approach was selected for this research into the methodology of teaching singing with accordion accompaniment in traditional Kazakh vocal art. This enables us to comprehensively analyze all parts of the student training system.

The concept of "system" originated in ancient times and means "assembly".

According to Teng and Yue (2023), "a systemic approach considers all elements of a pedagogical system, changes within the system as a whole or its components depending on the requirements of historical societal development and scientific and technological progress, the

improvement of at least one of them, as well as the influence of numerous external and internal factors and conditions." (Teng and Yue, 2023).

According to Ju.N. Kolmogorov, "The competence approach is more specific, mobile and, most importantly, practical and universal. Its implementation in practice makes it possible to educate not only a trained person, but also a person who is ready to learn and retrain all his life, able to live productively and act in a complex dynamic environment" (Kolmogorov, 2017).

V. M. Bajdenko believes: "A competency approach is a method of modelling the results of education as its quality norms, which means the manifestation of the image of the educational result in a systemic and holistic form; the formation of results as signs of the graduate's readiness to demonstrate the relevant competencies; determining the structure of the latter." (Bajdenko, 2016).

According to L.V. Bayborodova, "competence" is the ability of a person to perform a certain type of work with a sufficient knowledge base to make a reasoned judgment on any issue. Competence is knowledge, experience, and awareness in any field". (Bayborodova, 2022).

A.V. Khutorsky, a key theorist of the competence approach, defines competence as an individual's capacity to draw upon their knowledge, skills, and available external resources to function effectively in diverse real-life scenarios. It also encompasses a student's personal attributes, such as value orientations, knowledge, skills, and abilities, all shaped by their experience in a specific socially and personally significant domain (Khutorskoy, 2021).

Within the framework of the competence approach, an anthology was prepared for students based on the age characteristics of students. This textbook is included in the educational process and has its results.

"The personal activity approach allows us to consider the student as a unique characteristic of the subject that develops in the process of the pedagogical activity", - believes K.E. Gagarina (Gagarina, 2011).

The main issue in the implementation of this approach is the accounting of the leading motivation of the individual (for what? why?), without which the personal development of students will not be complete.

In this approach, the teacher creates all the conditions for developing the student's personal and creative activity and creates conditions for students' self-realisation, which is the main direction in developing students' creative activity.

As N. D. Khmel wrote: "The individual is formed in action. And the successful activity of the individual leads to a change in personality, the development of individuality, since the modern educational paradigm shows that learning along with extracurricular activities has a means of developing significant human forces" (Hmel', 2008).

As part of the study, the personal activity approach made it possible to study the development of accordion singing in the traditional style.

For example, the tradition of singing with an accordion is shared by Balkashbai Zhussupov, Kurmanbek Bekpeisov from Kyzylorda, Koppai Omarov from Shymkent, Mudi Shautiev from Taraz, and other poets and singers, and today it continues through talented artists.

There is a reason why the tradition of singing with the accompaniment of the accordion has become so familiar to the taste of the Kazakh people. It is the similarity between the accordion and the Kazakh National Instrument, kobyz. In both, the sound is not interrupted. One is by air compression, and the other is that it does not break through by rubbing along the sedge. In this regard, it seems that the musical yarns characteristic of the widespread kobyz find their

expression in the accordion. Among the famous Kazakh singers and composers as Birzhan Sal, Akan Seri, Muhit, Ukili Ybyray, and Estai, we can name such artists as Shashubai, Mayra, Taizhan, and Nartai, who have a special place in our history, with a strong personality, who masterfully mastered the accordion instrument, which has become entrenched in the Kazakh music culture.

The fourth methodology, the approach to cultural studies, allows students to present the current results of modern science and consider them in the historical aspect of scientific knowledge (Thomson and Yedidi, 2020).

According to scholars, the main tenets of this approach are:

- Viewing the individual as a product of socio-historical development and a carrier of culture.
- Defining teaching and upbringing as decisive factors in integrating the individual into global culture.
- Determining the content of education as a pedagogically sound experience accumulated by world civilization, reflecting the richness of material and spiritual culture.
- The necessity of orienting the pedagogical process towards students' assimilation of culture, the experience accumulated by previous generations, and methods of creative activity (Ponomareva, 2021).

I.F. Isaev defines the cultural studies approach as "a set of theoretical and methodological provisions and organizational and pedagogical measures aimed at creating conditions for the assimilation and translation of values and technologies that ensure the creative self-realization of the individual in professional activity." (Isaev, 2005).

"The culturology approach is defined as a specific scientific methodology for the recognition and transformation of pedagogical reality, the basis of which is Axiology, the doctrine of the values and value structure of the world, to see education through the prism of the concept of culture, that is, to see it through the prism of cultural understanding as an artistic process carried out in the educational environment", - believes E.V. Bondarevskaya and S.V. Kulnevich (Bondarevskaja, 1999).

Results and Discussion

Our analysis of the study's methodological approaches revealed their inherent close relationship and complementary nature. By systematically employing these approaches and integrating scientific knowledge, it becomes possible to reach the research objectives using a variety of pedagogical techniques.

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 concluded that the use of methods of academic vocal pedagogy is quite acceptable in folk vocal education.

The methods of folk and academic vocal pedagogy can not 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 modernization.

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), which are characteristic of musical pedagogy and teaching principles. Building on the methodological framework and empirical teaching practices, the following traditional methods were implemented in the experimental group: concentric and phonetic techniques, the method of demonstration and imitation, mental singing, and comparative analysis. These methods have historically been used in Kazakh traditional vocal training and represent the pedagogical heritage of folk and academic vocal practices. Their systematic application in the study created the foundation for evaluating their effectiveness in teaching singing with bayan accompaniment.

Based on the above research materials, the systemic approach to teaching singing with bayan accompaniment in traditional vocal art allowed us to identify the following components at the preparatory stage at the University (Table 1).

Table 1. Main components of the research work

Criteria	Components	Indicators
Intellectual and cognitive	Motivational	Knowledge, activity
Value and semantic	Valuable	Motivation, value orientations, meaning
Reflective and active	Cognitive and activity	Reflection, proactivity

Observation, conversation, and analysis, including comparative classification, theoretical generalization, were used as research methods.

Developing innovative analytical tools is crucial in this research. This effort directly addresses the core objective of contemporary music pedagogy-cultivating an understanding of music. Therefore, it's essential for researchers and teaching practitioners alike to master diverse approaches to studying musical works, with a particular emphasis on uncovering their intrinsic meaning.

The semantic analysis method is used in pedagogy to reveal and understand the content of a song.

In addition, holistic and structural analysis methods are also used in pedagogical research. A holistic analysis answers the following question: What is indicated in a piece of music, and how is it done? Structural analysis helps to understand how a piece of music is composed.

In pedagogy and pedagogical research, the theory of I. R. Halperin is used, which helps to understand music and develop thinking. According to I.R. Halperin, understanding music consists of three stages.

Ovsyankina (2018) identifies three progressive levels of information comprehension.

1. The initial level, termed substantive-factual information, is limited to grasping the plot's core elements and major narrative turns, being the most straightforward to access.

2. Moving to the meaningful-textual stage, supplementary information is introduced, which facilitates looking "within" the composition to uncover its hidden subtext.

3. The deepest level is the substantive-contextual information. Here, a comprehensive understanding of the work's meaning emerges, encompassing its musical content. This stage involves delving into the composer's inner world, appreciating their unique artistic style, and recognizing the broader context surrounding the creation (Ovsjankina, 2018).

The gradual course of analytical operations allows you to introduce students to the content of the musical text gradually. At the same time, new meanings are revealed at each stage, and most importantly, analysis algorithms that form reflection are used.

In musicologist M.S. Bonfeld's concept, understanding a piece of music also includes several stages.

The first stage is understanding artistic thought, in which the introduction occurs "on an unconscious level".

The second stage is thinking. This is the initial stage of the differentiation of text units.

The third stage is a deeper immersion in the meaning of the work. He is musical and completes the first stage of content disclosure. It has to do with enjoying the music.

Based on the research of World Scientists, the authors designate active illustration (interactive technologies, reference signals by V.F. Shatalov) as one of the methods of teaching music and teaching it to understand it.

To verify the effectiveness of traditional methods of teaching singing accompanied by the bayan and accordion, a pedagogical experiment was conducted with students of the Kazakh National Conservatory named after Kurmangazy (n=21) and the Kazakh National University of Arts (n=31). At the formative stage, concentric, phonetic, and imitative methods, as well as V.F. Shatalov's techniques and graphic organizers, were applied.

The results demonstrated a significant increase in students' musical literacy, upbringing, awareness, and musical activity in the experimental group compared to the control group (Table 2).

Table 2. Dynamics of students' development indicators (%)

Indicator	Before the experiment (EG)	After the experiment (EG)	Control group (increase)
Musical literacy	20.1 %	50.1 %	+3 %
Musical upbringing	17.9 %	54.2 %	+2.7 %
Musical awareness	14.9 %	52.8 %	+3.5 %
Musical activity	15.8 %	58.3 %	+4 %

The analysis of the obtained data shows that the use of traditional vocal training methods with bayan accompaniment has a positive impact on the development of professional competencies of future performers.

Conclusion

The study demonstrated the effectiveness of traditional vocal training methods accompanied by the bayan accordion when implemented in a phased manner. The successful organization of these stages is directly dependent on the qualifications and competence of the teacher.

We believe that the study of the methodology of teaching traditional song accompanied by the bayan should be carried out using methodological approaches such as systemic, competency-based, personality-oriented, and cultural.

Employing these methodological approaches, the authors have identified the primary components of the research: motivational (increasing interest in learning), value-based (understanding the value of the chosen profession), and cognitive-activity-based (awareness, understanding, and knowledge of the history of the presented material).

The authors do not in any way limit researchers to these methodological approaches. This research is the result of the authors' many years of professional experience in teaching music at universities of the arts. Thus, the statistical analysis confirmed the effectiveness of traditional methods of teaching singing accompanied by the bayan and accordion. Their application ensures a significant increase in students' musical literacy, upbringing, awareness, and activity, which demonstrates their pedagogical value and expediency in the professional training of future singers of traditional art.

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Contribution of the authors:

K.M. Tulebayeva's contribution to the writing of a scientific article consisted in the preparation of a literary review, the selection of experimental groups, as well as the organization and conduct of an experimental study. Her contribution was also to the description of methods of teaching singing accompanied by the accordion in the national singing art.

M.O. Iskakova's contribution to the preparation of the scientific article consisted of the classification and analysis of the opinions of scientific researchers who studied a similar problem from various aspects, as well as the formation of scientific tools for organizing and conducting research.

B.K. Bodauova's contribution consisted of the study and description of the main methodological approaches to the study.

Y. Saparova's contribution consisted of scientific guidance, consulting and the general direction of research.

N.K. Sultanova's contribution consisted of the correction and scientific presentation of the article material.

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Дәстүрлі ән өнерінде сырнайдың сүйемелдеуімен ән айтуды оқыту әдістемесін зерттеудің әдіснамалық тәсілдері

Андатпа. Қарастырылып отырған тақырып өте өзекті. Біздің зерттеуіміздің мақсаты ұлттық вокалдық дәстүрлер контекстінде сырнайдың сүйемелдеуімен орындауды оқыту әдістерін зерттеудегі әдіснамалық тәсілдердің маңыздылығын негіздеу болып табылады.

Біздің зерттеуіміздің инновациялық аспектісі – сырнайдың сүйемелдеуімен дәстүрлі ән айтуды оқыту әдістерін зерделеу кезінде жүйелілік, құзыреттілік, тұлғаға бағытталған және мәдениеттанулық тәсілдерді интеграциялау. Бұл әдіснамалық тәсілдер бізге дәстүрлі музыкатану зерттеулерінің шеңберінен шығуға және қазақ дәстүрлі музыкалық мәдениеті контекстінде сырнайдың сүйемелдеуімен ән айтуды оқыту феноменін тереңірек түсінуге мүмкіндік береді.

Жүйеліліктәсілаясындзерттелетін мәселепәнаралықтұрғыдан қарастырылды. Құзыреттілік тәсіл студенттерге арналған оқу құралын әзірлеуге және енгізуге әкелді. Мәдениеттану тәсілінің негізінде Қазақстанда сырнайдың сүйемелдеуімен ән айту генезисі ұсынылды. Ұсынылған генезис қазақ өнерін, атап айтқанда қазақ музыкалық мәдениетін зерттеушілердің жұмыстарына негізделген. Мақалада сырнайдың сүйемелдеуімен оқыту әдістерін зерттеуде жоғарыда аталған әдістемелік тәсілдердің маңыздылығы ашылады.

Осы мақалада келтірілген және аталған барлық зерттеу материалдары, білім алушыларға ұсынылған хрестоматия авторлардың музыка саласындағы, оның ішінде сырнаймен дәстүрлі ән айтуды үйретудегі көп жылдық жұмысының нәтижесі болып табылады.

Түйін сөздер: сырнай, дәстүрлі ән, өнер, әдіснама, әдіс, жүйелілік, құзыреттілік.

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Методологические подходы исследования методики обучения пению под сопровождение баяна в традиционном певческом искусстве

Аннотация. Рассматриваемая тема весьма актуальна. Целью нашего исследования является обоснование значимости методологических подходов в изучении методов обучения вокальному исполнительству в сопровождении баяна в контексте национальных вокальных традиций.

Инновационным аспектом нашего исследования является интеграция системного, компетентностного, личностно-ориентированного и культурологического подходов при изучении методов обучения традиционному пению под аккомпанемент баяна. Эти методологические подходы позволяют нам выйти за рамки традиционных музыковедческих исследований и обеспечить более глубокое понимание феномена обучения вокалу под аккомпанемент баяна в контексте казахской традиционной музыкальной культуры.

В рамках системного подхода исследуемая проблема рассматривалась с междисциплинарной точки зрения. Компетентностный подход позволил разработать и внедрить в учебный процесс хрестоматию для студентов. На основе культурологического подхода представлен генезис пения под аккомпанемент баяна в Казахстане. Представленный генезис основан на работах исследователей казахского искусства, в частности, казахской музыкальной культуры. В статье раскрывается важность вышеупомянутых методологических подходов при изучении методов обучения с аккомпанементом баяна.

Все исследовательские материалы, представленные и цитируемые в данной статье, являются результатом многолетней работы авторов.

Ключевые слова: баян, традиционное искусство, методология, методика, система, компетентность.

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