

The Origins of Art Education in Ukraine

Volodymyr Cherkasov, Kirovohrad Volodymyr Vynnychenko State Pedagogical University, Ukraine

Abstract

This article describes the history of the development of musical education and art education in the Ukraine, from ancient times to the 20th century. The author demonstrates the unique nature of musical-pedagogical education in the Middle Ages, the Renaissance, and the Enlightenment. It is evident that interest in art education has grown and Ukrainian culture of the 17th-19th centuries enjoys a renaissance. This interest creates an opportunity to support individual spiritual development through musical art and forms of individual creativity. The national system education is currently developing and rethinking its approach to musical pedagogical thinking, and the special place occupied by folk music will play an important role as a foundation for musical composition training.

Keywords: musical education, art education, musical-pedagogical education.

Introduction

Awareness of the main trajectories of philosophy education and culture, pedagogical concepts, and theoretical analysis of higher education makes it possible to summarize the evolution of music education over various stages of historical development. Such an analysis constitutes an essential factor in the study of music education and teacher training within the framework of art education.

Music education of the Middle Ages developed in the bosom of religion, which was the dominant ideology of the era. Its representatives were ministers of churches who posed problems and a general model for solving the problems; They were considered reformers of the music industry. In Prince Volodymyr's time, music was used in the study of theology in the schools of Kievan Rus and was considered to be the main subject in private and Christian schools. The teachers were people of spiritual dignity and taught children using manual signs.

Renaissance entered the world history as the era of awakening and influenced the content of music education; the main aim was to form a fully developed

personality. People of spiritual dignity from parish Roman and Protestant schools were engaged in music education in Ukraine, where church singing was the basis of the education.

The the Protestant school in Ostrog was the center of Ukrainian Enlightenment. Many communal schools were established, where spiritual education focused on choral singing and polyphony. At that time, major and minor modes, and the rhythm measure system were developed. The most gifted singers received professional music training abroad, where professional disciplines were taught by famous musicians. The most important feature of the Enlightenment was the priority of human values, which was inspired by musical art.

The famous philosopher, educator, and psychologist Jean Jacques Rousseau – paid much attention to education. In his novel “Emile or Education” he offers methodological recommendations on developing an ear for music and voice. He considered the development of musical abilities to be an important part of music education. As a means for mastering the musical skills he proposed a system of number notation that was used for children studying in Ukraine.

The Kyiv Mohyla Academy became the main source of professional musicians in the Ukraine. Graduates of the Academy studied musical literacy, played musical instruments, sang in the choir, and played in the orchestra. M. Berezovsky and A. Vedel wrote their choral works in the Academy, and well-known figures of the Ukrainian culture as D. Bortnyanskyi, S. Polotskyi, D. Rostovskyi studied there. At this time, the number of the Cossack schools increases, where studentssang in the choir and played musical instruments, in addition to their secondary and professional training,. Schools for singing worked actively at the Kyiv-Pechersk Lavra, the St. Sophia Cathedral, and Gluhiv and Baturyn cloisters.

Social and political changes in the late 18th century transformed the St. Petersburg Court Capella into the country's main cultural center. Here, famous Ukrainian singers and composers improved their skills. They wrote music and choral singing textbooks; M. Berezovsky, D. Bortnyanskyi, G. Skovoroda were active teachers. The royal chapel experience was actively implemented in private art schools in Ukraine. There, children of serfs developed their musical skills in choral and orchestral groups and received a secondary education. Home music experience, playing harpsichord and piano were widely experienced.

In the early 19th century, a revival of Ukrainian culture and Ukrainian language developed occurred. Musical training traditions, preserved by the Kyiv-Mohyla Academy graduates, were reinstated. Musical education was introduced into all schools and lessons were compulsory. Training focused on the study of Western European, Russian, and Ukrainian music and folk songs, and folk music became the foundation for composition schools. Famous Ukrainian composers V. Barvinskyi, F. Kolessa, M. Leontovych, M. Lysenko, D. Sichynskyi, Y. Stepovyi, K. Stetsenko collected and processed folk songs, created and led artistic groups engaged in educational activities, and contributed greatly to professional musical education in Ukraine. At the initiative of M. Lysenko initiative, a music and drama school was opened in Kyiv, which later became the center of the city's cultural life and professional development of many prominent cultural figures.

In the late 19th – early 20th century, attention was drawn to the problems of individual spiritual development through musical art and the development of individuals' creative abilities. A pedagogical rationale was developed and the national education system was established. In this period, Ukraine had no special schools dedicated to teacher training for public schools. Pedagogical education was only available in seminaries. Graduates of the schools and spiritual leaders conducted singing lessons, which solved the problems of music education for the younger generation.

B. Asafyev, T. Bryusova, S. Taneev, V. Shatsky, and B. Yavorskyi worked energetically in the field of educational, and had a great impact on music education theory and methodology. B. Asafyev directed attention to the development of musical perception; with his students in the lab, B. Yavorskyi investigated creative personality development and grounded the theory of “musical thinking.”

In the early 1950s, an optional course of music and singing was gradually introduced into the literary, physics, mathematics, geography, and history departments of the country's educational institutions. Its listeners were the students with advanced musical skills and those who could play any musical instrument. Despite the initial success in training workers for primary schools, most schools lacked qualified teachers, which explains why teachers with a mere superficial understanding of the subject were invited to conduct the lessons and direct the choir. Program of elective courses was made up by the teachers, but were absent in some schools.

The new era of music education began in 1957, when teacher training was established in Lviv, Zaporizhia and Kherson Pedagogical Institutes, in addition to Kyiv, Kharkiv, Nizhyn institutes. About 20 percent of the applicants were accepted into double courses such as, “Ukrainian language, literature and singing,” “Russian language, literature and singing,” and “History and singing.” Since 1960, departments of music and singing were established on the basis of the above-mentioned educational institutions. Teachers participated in the educational process and were engaged in concert activities. Students studied music theory courses, solo and ensemble singing, conducting, choral reading scores, and methods of choral singing; Students sang in the choir, learned to play musical instruments, and participated in teacher practice.

Feeling the urgent need for qualified teachers of music and singing, the USSR Ministry of Education raised the issue before the Council of Ministers of the USSR, proposing the establishment of music and pedagogy departments in educational institutions including training of professional teachers.

At the instructions of the USSR Ministry of Education, necessary training and resources were created for the new specialty. By agreement with the Ministry of Culture of Ukraine funding was allocated to the the enrolment plan for training 100 professionals for educational institutions in Kyiv, Kharkiv, Odessa, and Lviv conservatoires. Thus, the necessary preconditions for opening the music and pedagogy departments were created.

The first music and pedagogy departments in the teacher training institutes of Kyiv, Drogobych, and Lugansk were established in 1962 by the order of the USSR Ministry of Education. On the basis of the teachers’ Training Institute, the Music and Pedagogy department was founded in Zaporizhia.

The new contingent of teachers and students populated these newly established departments; the department of music and singing and its object-methodical commissions commenced operations. The instructors in this program were teachers with a conservatory education; they formed artistic groups in which students could realize and develop their creative abilities. Results of the degree examination confirm the high standards of education and attest to instructors' abilities to prepare qualified professionals.

This historical and chronological approach made it possible to summarize the historical formation and development of music and teacher training education in Ukraine as a part of art education, from the early development of music education to the time when music and teacher training departments were established. These departments created a cadre of professionally trained teachers of music and singing in the last 60 years of the 20th century.

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