

В. Щербаківський, Д. Щербаківський і др. Обобщено, что украинское искусствоведение в 1917–1921 гг. стало важной составляющей отечественного культурного процесса с ориентацией на национальное возрождение.

**Ключевые слова:** искусствоведение, искусствоведческая критика, украинская культура, национально-культурное возрождение, революция.

**Summary**

***Intensification of Ukrainian Art Criticism as a Component of Cultural Creative Process of Revolutionary Period (1917–1921)***

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*The article characterizes the development of Ukrainian art criticism, – an important component of cultural creative process of revolutionary period (1917 – 1921). The influence of national-cultural revival on the Ukrainian art in general and the art critic sphere in particular has been determined. Topical problems of development of artistic life in the times of Ukrainian Central Council, Hetmanate of Pavlo Skoropadskyi, Directory of Ukrainian People’s Republic have been distinguished, the most important results in the spheres of Ukrainian art criticism and artistic criticism have been systematized.*

*The leading thematic of art critical researches has been mentioned. The content of a number of art critical studies, the contingent of correspondents, the most topical materials have been analyzed. Personal contribution into the development of domestic art critical science of the following scientists has been determined: D. Antonovych, M. Biliashivskyi, M. Holubets, F. Ernst, H. Lukomskyi, M. Makarenko, V. Modzalevskyi, M. Petrov, H. Pavlutskyi, V. Sichynskyi, M. Sumtsov, S. Taranushenko, K. Shyrotskyi, F. Shmit, V. Shcherbakivskyi, D. Shcherbakivskyi and other. It is generalized that Ukrainian art criticism in 1917–1921 was an important component of domestic cultural process with the orientation to the national revival.*

**Key Words:** art criticism, artistic criticism, Ukrainian culture, national-cultural revival, revolution.

УДК 378.637.016:78.03 (477)

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**Training of teachers of music and singing in the system of pedagogical education of the 60-s of XX century**

**Анотація.** У статті досліджено та систематизовано процес розвитку музично-педагогічної освіти в Україні в 60-х рр. ХХ ст. Узагальнено досвід підготовки фахівців з вищою музично-педагогічною освітою на факультетах гуманітарного спрямування, де у 50-х – 60-х рр. випускники отримували дипломи філологів, істориків, географів з додатковою спеціальністю вчитель музики і співів. Обґрунтовано заснування перших музично-педагогічних факультетів при педагогічних інститутах у різних регіонах України (Київ, Луганськ, Дрогобич, Одеса, Запоріжжя). На основі аналізу архівних документів виявлено основні напрями роботи з формування професорсько-викладацького складу фахових кафедр, організації навчально-виховного процесу, створення художніх колективів, участі студентів у науково-дослідній роботі, проходження педагогічної практики у загальноосвітніх школах. Доведено значущість концертно-виконавської та музично-просвітницької діяльності в професійно-педагогічному становленні майбутніх учителів музики і співів. Доведено їхню роль в підвищенні рівня музично-естетичного виховання дітей і молоді у 60-х рр. минулого століття.

**Ключові слова:** музично-педагогічна освіта, музично-педагогічні факультети, педагогічні інститути, підготовка вчителів музики і співів, організація навчально-виховного процесу.

**The main issue shaping...** Full-fledged participation of Ukraine in the Bologna process, which is aimed at creating of a common European educational space, has resulted in solving of a number of problems both at theoretical and practical levels. Deep understanding of the patterns and main directions of modernization of musical-pedagogical education of Ukraine is possible only under condition of understanding and awareness of the historical experience of foreign and domestic education, heterogeneous processes of inheritance of the achievements of the musical-pedagogical area.

The basis of spiritual, social and cultural development of any society is a profound educational organization which aims to provide comprehensive development of a human as a personality, contribute to the formation of high moral, ethical and aesthetic qualities. Pedagogical higher education institutions, which carried out training of teachers of music and singing at the newly created musical-pedagogical

faculties in the 60s of XX century, were in power to solve this task.

***The analysis of the scientific researches and publications...*** Research of the issue of musical-pedagogical educational development, improvement of the content of professional-pedagogical training of teachers of music has been studied by the domestic scientists B. Brylin, A. Kozyr, L. Masol, O. Mikhailichenko, G. Nicolayi, O. Oleksiuk, V. Orlov, A. Otich, G. Padalka, O. Rostovskiy, O. Rudnytska, A. Shcholokova. However, in numerous achievements of pedagogy, which are significant for their theoretical and applied results, the issues of formation of musical and pedagogical education are neglected.

***The statement of the purpose and objectives of the article...*** The article aims to systematize and generalize experience of musical-pedagogical education in the 60th of XX century. To fulfill the aim, there are some objectives: to identify and explore the organizational and pedagogical conditions of creation of musical-pedagogical faculties at pedagogical departments of Ukraine; to describe the content of professional-pedagogical training of prospective teachers of musical art.

***The main material of the research...*** Exploring the origins of the history of musical-pedagogical education and formation of musical-pedagogical faculties, it should be noted that up to 1962 the training of teachers of music and singing was performed at historical and philological faculties in dual specialization, where the admission plan amounted to 20 percent of the total number of applicants at the faculty. After graduation a small proportion of graduates chose to work the second career.

Taking this into consideration, and experiencing an acute need for qualified teachers of music and singing, the Ministry of Education, headed by the Deputy Minister of Education of the Ukrainian SSR S. Zavala, raised the issue before the Council of Ministers of the USSR on the establishment of musical-pedagogical faculties at educational institutions and special teachers training of this profile. On behalf of the Ministry of Education of the Ukrainian SSR the necessary educational-material base and prerequisites for the establishment of a new specialty were created.

The analysis of the archival materials shows that the foundation of the Musical-Pedagogical Faculty of Drohobych State Pedagogical Institute named after I. Franko (hereinafter DSPI n. a. I. Franko) was laid due to the functioning of the teacher training courses at the Conservatoire of the Galician Musical Society which had been organized in 1880. From 1939 to 1962, the Musical-Pedagogical Faculty functioned at Lviv State Conservatory named after M. Lysenko.

By the order of the Ministry of Education of the Ukrainian SSR № 143 dated 7 July 1962 the evening Department of Musical-pedagogical Faculty of DSPI n. a. I. Franko was organized and Musical-pedagogical Faculty on the basis of Zaporizhzhia State Pedagogical Institute (hereinafter ZSPI) was established. The same order established the evening Departments at the pedagogical faculty of Kyiv State Pedagogical Institute named after O. M. Gorky (hereinafter KSPI named after O. M. Gorky) and at the faculty of Ukrainian Philology of Luhansk State Pedagogical Institute named after T. Shevchenko (hereinafter LSPI n. a. T. Shevchenko).

The process of the development of musical-pedagogical education in the 60's was carried out at a brisk pace. The program of the CPSU included improving of aesthetic education of the younger generation, formation of musical and aesthetic interests, tastes and preferences in young people. Implementing the main provisions of the Program, the Ministry of Higher and Secondary Specialized Education of the Ukrainian SSR established new musical-pedagogical faculties at pedagogical institutes of the republic. In 1964 the musical-pedagogical faculty on the basis of Nizhyn State Pedagogical Institute named after M. Gogol (hereinafter NSPI named after M. Gogol) was founded, and later the admission of full-time students at the musical-pedagogical faculty of DSPI named after I. Franko was announced.

To provide urban and rural secondary schools with teachers of music and singing it was established the full-time Musical-Pedagogical Department at the Pedagogical faculty of KSPI n. a. O. M. Gorky, which was reorganized into an independent musical-pedagogical faculty in 1970 [1, p. 2].

In 1965-1966, by the decision of the Ministry of Education of the Ukrainian SSR there were opened some Musical-Pedagogical Departments on the basis of Ivano-Frankivsk State Pedagogical Institute n. a. V. S. Stefanyk, Odesa State Pedagogical Institute named after K. D. Ushynskiy.

The analysis of the archival materials highlights that the musical-pedagogical faculties joined people of different age, profession and experience. Among the entrants there were many graduates of music schools that had had some experience at secondary schools and sought to obtain higher education. Good musical training was demonstrated by the graduates of music schools. A great number of the applicants were from rural areas, so they were given preference for the admission to the Institute.

The teaching staff of the newly created Musical-Pedagogical Faculties was gradually replenished by the graduates of the conservatoires, who conducted the educational process. They had a good training and willingness to take an active part in concert performance and musical education.

In November 1966, during the reorganization of the Department of Music and Singing of DSPI n. a. I. Franko there were created two departments: the Department of Choral Conducting and History and

Theory of Music and Playing the Musical Instruments.

The teachers of the Department of Choral Conducting paid much attention to choral singing. The work of a choral class was organized so that every fourth year student had an opportunity to work with certain parties, groups, all the members of the choir. Most students were creative to solve the aforementioned tasks, were fluent in the methodology of choral works learning.

Conductor's skills and techniques for working with choir were fixed during the teaching practice, which was held for the students of evening classes in free from study and work time. Those students, who worked as teachers of music and singing at schools, had their teaching practice at workplaces under the guidance of the methodologists. Teaching practice stimulated professional interest, helped to realize their attitudes to learning, identified gaps in professional and psycho-pedagogical training.

During teaching practice the students used the experience they had acquired during participation in the art groups at the Musical-Pedagogical Faculties. The participation of the students of DSPI n. a. I. Franko in the work of the choir «Beskidheaded by S. Stelmashchuk, and in the pop orchestra programs, where V. Bazilko worked, is worth of special attention. The ensembles of violin and bandura acted at the faculty. V. Yizhak and his senior students organized the Opera Studio, the members of which staged the excerpts from P. Tchaikovsky's opera «Eugene Onegin» in a chamber version on a professional level.

The educational process of the students of the evening Musical-Pedagogical Department of KSPI n. a. O. M. Gorky was provided by the specialists of high qualification. Musical-theoretical disciplines, History of music, basic musical instrument, conducting, vocal technique and music education were taught by the specialists of the Department of Music and Singing, which was headed by L. Vysochynska.

25 persons were enrolled as first year students at the newly created Musical-Pedagogical Faculty of OSPI n. a. K. D. Ushinski in 1966. Its first Dean and the Head of the Department of Music and Singing was M. Karolevskiyi, who was the founder of the Musical-Pedagogical Faculty in Luhansk. The Department of Music and Singing always paid attention to improving of professional skills of teachers, which was carried out by open lectures, practical workshops with discussions, personal participation in concert performances. During that period, the brass and symphony orchestras, orchestras of folk instruments, choral groups and vocal-instrumental ensembles were created at the Musical-Pedagogical Faculties. The students mastered their skills in playing the folk instruments, mastered the repertoire in the orchestral group [4, p. 12].

S. Kalmykov created the orchestra of folk instruments at the Musical-Pedagogical Faculty of OSPI n. a. K.D.Ushinsky, the basis of which were bayans and accordions. The group led an active concert life and became an effective means of musical and aesthetic education of students. The choirs were established: the mixed choir under the direction of S. Kosynskiyi and the academic choir, which was ruled by V. Ulyash. These groups participated in the concerts dedicated to the remarkable dates in the life of the Soviet people.

The process of formation and establishment of new artistic collectives continued and the participants improved their performing practice, acquired the skills of ensemble performance and stage skills. The talented musicians and teachers V. Kukhta and M. Lysenko created two new art groups in KSPI n. a. O. M. Gorky: the capella of bandura players and symphony orchestra. In December 1965, the students first met with their programs [6, p. 2]. Later, in 1967, there was created a vocal-instrumental ensemble "Melodiya", the success of which was closely associated with the name of V. Filipenko.

The traditions of choral performance and vocal-choral education, incorporated by V. Ikonnikov in NSPI n. a. M.Gogol, were continued by the teachers of the Department of Music and Singing with N. Buravskiyi as ahead. The students' mixed choir, which he headed, performed complex choral works, participated in important concerts, was viewed as an instrument of vocal and choral education of prospective teachers of music and singing. The boys' choir, founded by A. Lashchenko, was currently established in Nizhyn. Graduate students were involved in working with this exceptional group.

From the early days of the Musical-Pedagogical Faculties there were held their creative connections with the methodological organizations of teachers of music and singing. In 1963 the regional seminars for the secondary schoolteachers of music and singing of Lviv region were conducted. The first experience of conducting such workshops showed positive results. The teachers of DSPI n. a. I. Franko decided to develop methodological and visual materials for the study of Ukrainian classical and modern music to reinforce the organization of extracurricular activities in musical and aesthetic education of schoolchildren.

The experience of holding regional seminars for the secondary school teachers of music and singing was approved by the methodical Commission of the Ministry of Education of the Ukrainian SSR, headed by M. Lysenko. The main objective of the workshops was to provide the teachers of music and singing, especially in rural areas, with practical and methodological assistance.

Carrying out the decisions of the scientific-methodical Commission of the Ministry of Education of the Ukrainian SSR, dated 6-8 January 1963, the Head of the Department of Music and Singing of ZSPI V. Nikulenko together with the Regional Institute for Teachers organized the first regional seminar for

the secondary schools teachers of music and singing in Zaporozhia. The lecturers told the audience about the methods of organizing and listening to music, basic principles of singing the notes at the initial stage of training, technique of work in a choir of high school [2, p. 2]. At a three-month course, which was managed by G. Sagaidak, the school teachers of Zaporizhzhya, Vinnytsya, Zhytomyr, Kirovohrad, Kyiv, and Donbas improved their qualifications. In a short term the teachers, who had no special musical education, received knowledge, abilities and skills necessary for teaching and extracurricular work [3, p. 2].

Thus, teachers of specialized departments took an active part in solving problems of perfection of professional-pedagogical training of secondary school teachers. This process had a two-way communication: the experience was enriched; the main problems and means to overcome them were identified.

The students studied the experience of work with children's choirs, visited rehearsals of the choir of G. Glier music school. Despite different levels of musical training, the lessons of music and singing, conducted by the students, were highly evaluated by the teachers and methodologists [3, p. 2]. The teachers of music and singing had an opportunity to improve their methodological level, and those, who had no musical education, acquired the necessary knowledge, skills and abilities in conducting classes of music and singing and organization of extracurricular work on musical and aesthetic education of schoolchildren.

Carrying out the decisions and resolutions of the Government, in May 1965 the Ministry of Education of the Ukrainian SSR held a Republican meeting on the issues on improving of the level of aesthetic education, ideological and moral development of the younger generation.

The experience of the newly created musical-pedagogical faculties was considered and approved at the meetings of the Educational-Methodical Commission of the Ministry of Education of Ukraine. The analysis of the reports on educational and research work of the deans of the faculties witnessed an adequate level of training of prospective teachers of music and singing. The decision of the Commission was to recommend the Ministry of Education to extend the network of musical-pedagogical faculties in other regions of Ukraine, primarily in the Eastern region, where there was an exigency in experts of the musical-pedagogical profile.

**Conclusions and prospects for further research of the issue...** Creation of first musical-pedagogical faculties at pedagogical institutes in Ukraine met the requirements of the secondary school in its providing with teachers of music and singing. It also had a positive impact on the condition of musical-pedagogical education. Educational sector felt the need of professionally trained teachers. The first seeds gave good germination and stimulated the establishment of new faculties in various regions of Ukraine. Further scientific research allows generalization of the experience of teachers of music training in the period of reform and modernization of the education system.

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#### **Аннотация**

**Подготовка учителей музыки и пения в системе педагогического образования 60-е годы XX века**  
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В статті досліджено і систематизовано інформація про розвиток музично-педагогічного освіти в Україні в 60-х рр. ХХ ст. Обобщено досвід підготовки фахівців з вищою музично-педагогічною освітою на факультетах гуманітарного профілю, де в 50-х – 60-х роках випускники отримували дипломи філологів, істориків, географів з додатковою спеціалізацією вчителів музики і співу. Показано створення перших музично-педагогічних факультетів при педагогічних інститутах в різних регіонах України (Київ, Луганськ, Дрогобич, Одеса, Запоріжжя). На основі аналізу архівних документів виявлені основні напрями роботи по формуванню професорсько-викладацького складу спеціальних кафедр, організацію навчально-виховного процесу, створення художественних колективів, участь студентів в науково-дослідницькій роботі, проходження педагогічної практики в загальноосвітніх школах. Обґрунтовано значення концертно-виконавської і музично-просвітницької діяльності в професійно-педагогічному становленні майбутніх учителів музики і співу. Показано їх роль в підвищенні рівня музично-естетичного виховання дітей і молоді в середині минулого століття.

**Ключові слова:** музично-педагогічне освіта, музично-педагогічні факультети, педагогічні інститути, підготовка учителів музики і співу, організація навчально-виховного процесу.

#### Summary

### **Training of Teachers of Music and Singing in the System of Pedagogical Education of the 60-s of XX century** **Cherkasov V.F.**

The article has analyzed and systematized the development of musical-pedagogical education in Ukraine in the 60-ies of XX century. It has summarized the experience of training of specialists with higher musical-pedagogical education at the faculties of Humanities, where the 1950's - 1960's graduates received diplomas of philologists, historians, geographers with additional qualification of a teacher of music and singing. It has also been grounded the establishment of the first musical-pedagogical faculties at educational institutions in different regions of Ukraine (Kyiv, Luhansk, Drohobych, Odesa, Zaporizhzhia). Having based on the analysis of the archival documents it has been revealed the main directions of the formation of teaching staff of specialized departments, organization of the educational process, creation of the art groups, participation of students in research work, teaching practice at secondary schools. It has been proved the importance of concert performance and musical educational work in the pedagogical formation of prospective teachers of music and singing. Their role in raising the level of musical and aesthetic education of children and youth in the 60's of last century has been proved.

**Keywords:** musical-pedagogical education, musical-pedagogical faculties of pedagogical institutes, educational institutions, training of teachers of music and singing, organization of the educational process.

УДК 681.816.2(075.8)

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### **Фортепіанна підготовка у вищих закладах мистецької освіти: сучасний стан та перспективи модернізації**

У статті узагальнено результати аналізу сучасного стану фортепіанної підготовки у вищих закладах мистецької освіти: обґрунтовано актуальність здійсненого дослідження, висвітлено специфіку фортепіанної підготовки майбутніх музикантів-педагогів, доведено соціальну та професійну значимість фортепіанного навчання.

Вивчення реалій сьогодення дозволило авторів визначити такі проблеми, як невідповідність між рівнем теоретичної розробки методичного забезпечення фортепіанного навчання та його реалізацією в практичній діяльності; втрата престижності фортепіанної підготовки; ігнорування проблемних методів навчання у фортепіанній практиці та недостатнє використання комп'ютерних технологій та електронних навчальних засобів.

До найважливіших напрямків модернізації фортепіанної підготовки віднесено формування цілісної системи універсальних знань, досвіду самостійної діяльності та особистої відповідальності майбутніх фахівців; впровадження культурологічних засад, акцентуація національного виховання, використання виховного потенціалу конкурсних змагань та музично-виконавської просвітницької діяльності.