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**БелінськаТ.В.** Історія розвитку та становлення музично-фольклористичної освіти в Україні кінця XIX – першої третини XX століття.

Пропонована проблема пов'язана в науковому аспекті з історією педагогіки – насамперед із простеженням та узагальненням початків і подальшого розвитку музично-фольклористичної освіти: зокрема розкрито питання теорії та практики викладання музично-фольклористичних дисциплін – музичного фольклору та музичної фольклористики у першій третині XX століття. У практичному плані аналітичні й теоретичні аспекти статті становлять матеріал, який може використовуватися у викладанні музичної педагогіки, музичного фольклору, культурології, служити джерелом до складання тематики курсових та дипломних досліджень студентів мистецьких факультетів.

*Ключові слова:* музично-фольклористична освіта, музично-фольклористичні дисципліни, етнологічні дисципліни, етносольфеджіо, музичний фольклор, народна музика, порівняльне музикознавство, українська усна словесність, музична фольклористика.

**Белинская Т.В.** История развития и становления музыкально-фольклористического образования в Украине конца XIX - первой трети XX века.

Предлагаемая проблема связана в научном аспекте с историей педагогики – прежде с прослеживанием и обобщением начала и дальнейшего развития музыкально-фольклористического образования: в частности раскрыты вопросы теории и практики преподавания музыкально-фольклористических дисциплин – музыкального фольклора и музыкальной фольклористики в первой трети XX века. В практическом плане аналитические и теоретические аспекты статьи составляют материал, который может использоваться в преподавании музыкальной педагогики, музыкального фольклора, культурологии, служить источником для составления тематики курсовых и дипломных исследований студентов факультетов искусств.

*Ключевые слова:* музыкально-фольклористическое образование, музыкально-фольклористические дисциплины, этнологические дисциплины, этносольфеджио, музыкальный фольклор, народная музыка, сравнительное музыковедение, украинская устная словесность, музыкальная фольклористика.

## **FORMATION AND HISTORY OF THE MUSIC AND FOLKLORE EDUCATION IN UKRAINE IN THE END OF THE XIX – THE FIRST THIRD OF THE XX CENTURIES**

**Belinska T. V.** The history of the folkloristic musical education development and formation in Ukraine in the end of the XIX – the first third of the XX centuries.

The proposed issue is related to the scientific aspect of the history of pedagogy, to deducing and generalization of the beginning and the further development of the folkloristic and music education: in particular it reveals the

theory and practice of teaching music and folkloristic disciplines – the folk music and the folklore music in the end of the XIX - the first third of the XX centuries. In practical terms, analytical and theoretical aspects of the article constitute a material that can be used in the teaching of music pedagogy, folk music, culture, as well as to be a source of course and diploma researches topics forming for students of art schools.

*Keywords:* the folkloristic and the musical education, the music and folklore discipline, the ethnological discipline, the ethno solfeggio, folk music, the comparative musicology, the Ukrainian oral literature, folklore music.

Today in Ukraine, the folk music is taught widely and educational institutions began to prepare folklore experts (teachers, heads of folklore groups, including children folklore groups, researchers). This significant and new work is provided due to curriculum, the whole complex of music and folkloristic and ethnological sciences, work programs, methodical materials. These educational and practical sides of folklore studies should be investigated specifically in the future.

The research of the indicated problematic has not got quantitatively significant literature and monographs. A short summary of methodological and didactic problematic at present stage of music and folkloristic items teaching is summarized in the A. Ivanytskiy's paper "Ukrainian musical folklore" [3, p. 11-18].

L. Kornii submits current understanding of folklore and its importance briefly, but covering historical perspectives: "In different historical periods folklore fed Ukrainian professional music, but its the most conscious usage by composers falls on the XIX - XX centuries" [7, p.3].

To the same extent, the above is related to the folk music significance for the folkloristic education development, which is connected to the current issues of the theory and practice of music and folkloristic disciplines teaching as well as to the history of pedagogy.

The aim and the objective set out in this article consists in the analysis of the historical ways of new areas of musical pedagogy forming – the teaching of music and folkloristic subjects.

The advanced figures of culture and science were aware of the need not only to collect and study folk music in the middle of the XIX century, but also advocated the inclusion of folklore in general and particularly special education. This process took place simultaneously in Ukraine and Russia, and methodologically and historically the way of folklore to auditorium chairs was common for the eastern Slavs. It began with understanding of the folk music importance for the national composer style development: “Meanwhile, a true Russian citizen should be wished to have new music introduced by special, beautiful and gifted Russians” [8, p. 89].

These Fedor Lvov’s words, the director of The Courtier chapel in St. Petersburg, were spoken in 1834 - two years before the premiere of “Ivan Susanin” by Mykhailo Hlinka in the article “About singing in Russia” [4].

In connection with the needs of the folk music studying in the middle of the XIX century, a famous composer and critic Alexander Serov wrote about the relevance of folk music studying; his words remain soundness in our time: "For the first time readers I will exhibit the dramatic examples of European scholars’ surprising ignorance, that concerns the Russian music and particularly Russian folk songs, it confirms “the novelty” of the subject for science, insistent need to talk about it for the Russians” [10, p.4]. It should be emphasized, that Alexander Serov’s “novelty” has not lost its relevance in our time. Especially, since it concerns problems of teaching of music and folkloristic subjects.

For the first time the question of the church and folk music entering in the conservatory course program was set by V. Odoyevskiy in his speech at the opening of the Moscow Conservatory in 1866: “In your conservatory there will be taught a science, which is, surprisingly, new for us: the history of church music in Russia... Hopefully, over time Moscow Conservatory will not stay without art-historical processing of our worldly folk tunes, scattered around a large area of Russia... The pupils of the Conservatory, receiving a complete musical education, will be important figures of musical art” [8, p. 91]. The “worldly” tunes V. Odoyevskiy understood as folk music.

But this idea was still far off. And its implementation began in early - the first third of the XX century: for the first in Ukraine - at music and drama school of Mykola Lysenko, then K. Kvitka in Kyiv educational institutions, and then by him also at the Moscow Conservatory since 1930.

All mentioned above concerns practical pedagogical aspects – teaching of music and folkloristic disciplines, curricula, programs, textbooks, teaching materials. The theoretical process meanwhile did not stop and advanced musicians prepared methodical and methodological framework for the introduction of folk music in the range of disciplines. Great leading (and therefore methodological) value is represented in the works of B. Asafieva “Language intonation” [1] and “Russian folk song and its place in the school music education” [2] (written in 1920). In the first work, the author emphasizes the importance of the nature of the language of music, recitative tone understanding: “... it is essential, that teaching students solfeggio indicates, that voice intonation and purely musical intonation are branches of one audio stream” [1, p. 7]. In another work B. Asafiev emphasizes that the basis of the study of folk music should not be processing with works of composers, where folk melodies are as themes, but natural ones (as it is used to say now, "authentic") samples of folk music. He wrote: “And for a professional musician, for an archaeologists, for a scientist-ethnologist and an anthropologist, for a researcher of the historical interaction between forms of life with art, the obligatory acquaintance with authentic samples of folk music and the true nature of its sound is important; song mastering is important for secondary school students in another respect: as an emotional language of this group of people (a village, a city, a community, a class), as a social phenomenon, a synthesis of feeling” [2, p. 217-218].

This truth really entered our musical pedagogy and teaching folk music only from the last quarter of the XX century. Therefore, this example shows what a long and difficult way the traditional musical culture has overcome until it became an equal component of music education. For a deeper understanding of the road passed by folk music on the way to academic audiences, we will add a few touches on the history of the issue.

The deployment of real search for folk music place in frames between a school and a conservatory falls not by chance on the Soviet times -1920-30 years (and beyond).

From 1920 in Ukraine and Russia, there were seen important changes in this area. The attitude to the values of popular culture strongly changed at that time. During the XIX century beliefs about the historical, artistic, pedagogical and educational value of folklore and the need for its teaching in schools matured in the circles of democratic public, though it did not occur. After the October revolution, Soviet authorities announced the creation of a new culture, which was based largely on accessibility, democratic forms and contents, and there a folklore basis was a valuable source.

Due to this policy (it was later framed in the slogan “art belongs to people” and the description of Soviet culture as “national in form and socialist in content”), there are folk ensembles (choirs, dance, folk-instrumental ensembles), and teaching of folklore begins. It should be emphasized, that this aspect of cultural policy was definitely positive.

The first theoretical music and folkloristic discipline teaching (course “Comparative Musicology” - the actual musical folklore) associated with the name of Klement Kvitka. He taught this discipline in Kiev Higher Institute of Music and Drama named after M. Lysenko, the Archaeological Institute, Kiev Conservatory since the beginning of 1920s [9]. These first attempts were enlightening on many sides. K. Kvitka, who was asked to determine the course content itself and develop its curriculum, had no teaching experience at that time. He gave complex topics that demanded from students large self preparation (there were no textbooks), they were objectively not ready for that. “However, - the K. Kvitka’s teaching activities researcher writes, - considering the very low level of student of early 1920s, Kvitka did not take into account” [9, p. 39]. Thus, the first attempt to teach folkloristic subjects had such didactic error as ignoring the principles of accessibility and visibility.

Now, from a distance of 95 years, it is easily seen that the correct way was to teach folk music first. And that was the basis of the whole complex of folkloristic subjects in modern teaching. This way K. Kvitka followed later, when he worked at the Moscow Conservatory. But, oddly enough, the discipline of “Folk music” began to be taught on the first courses of educational establishments between 1980-90 years (the awareness of importance of the discipline stretches in time in establishments of different types). So we can understand the difficulties encountered in his time by K. Kvitka, he had a mind of a big scientist who had no teaching experience or even didactic examples in teaching of music and folkloristic subjects.

His truly educational activities developed later, during the Moscow period [5]. He left numerous texts of lectures, lesson plans, teaching tips for teaching folk music of the USSR and other materials. There his work has laid the foundations of music and folklore teaching and education, which are still leading. In methodological standpoint K. Kvitka developed universal principles of folk music teaching and learning, they have supranational principles and may be carried out (and are reported) to study folk music in all former Soviet republics. They include the creation of active musical ethnography laboratory; scientific work, along with training; organization of folk expeditions; development of individual courses according to the specialization (separate for historical and theoretical faculty of the Conservatory, separately for instrumentalists, etc.); the examples of authentic folk music only usage for illustrations; saturation of lectures with audio material: acquisition of scientific library in the laboratory. His activity was aimed to create musical and folkloristic pedagogy.

In 1930, when K. Kvitka worked in Moscow, another Ukrainian ethnomusicologist Filaret Kolessa has wrote and published the first textbook on Ukrainian folklore “Ukrainian oral literature” [6]. This book still has not lost its importance, but firstly it is (such were the conditions of a customer - a publisher) devoted to consideration of the poetic texts content, their topics. The strong side of the book is their classification. Its main feature is the connection with ceremonies, events, situations; in other words, household function is the basis of consideration

and techniques of the folklore description. The book contains music notation app, but without any musicological analysis.

Thus, the historical phase of development of musical and folkloristic education in the end of the XIX – the first third of the XX centuries was defined with the teaching of certain materials from Ukrainian folk music in music educational establishments was implemented only in the introductory chapters to the history of music, later there was a process of gradual transformation of folklore as a separate subject with appropriate methodologies. Today, musical and folklore disciplines are provided with enough quality textbooks, but they are not structured in a proper way. Nevertheless, that is the topic of another conversation.

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