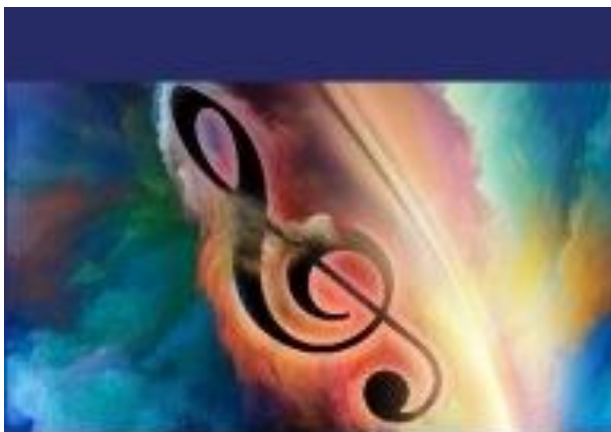


«Theoretical issues of Ukrainian culture and music art»  
Monograph edited by prof. Oleg Mihailychenko

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Oleh Mihailychenko (Ed.)

**Theoretical issues of  
Ukrainian culture and music  
art**



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**Theoretical issues of Ukrainian  
culture and musicArt**

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prof. Oleg Mikhailychenko*



**Теоретичні питання української  
культури та музичного мистецтва**

*Монографія за редакцією  
проф. Олега Михайличенка*

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The collective monograph of researchers and teachers examines the basics of theory and basic methods of cultural issues and musical art of Ukraine in various areas of training future professionals.

For musicians, students of music specialties.

У колективній монографії дослідників та викладачів розглядаються основи теорії та основних методів культурологічних питань та музичного мистецтва України по різних напрямкам підготовки майбутніх професіоналів.

Для музикантів, студентів музичних спеціальностей.

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**THE PHENOMENON OF THE SPIRITUAL POTENTIAL  
OF THE INDIVIDUAL IN THE VALUE DIMENSION OF THE  
ART OF MUSIC  
ФЕНОМЕН ДУХОВНОГО ПОТЕНЦІАЛУ ОСОБИСТОСТІ В  
ЦІННІСНОМУ ВИМІРІ МУЗИЧНОГО МИСТЕЦТВА**

Knowledge of any object, of course, and the spiritual potential of the individual in the field of music, involves the study of its structure, because only in this case will highlight the features of this spiritual formation, the prospects for its formation in future professionals. Structuring the spiritual potential of the individual in the field of music is a mutual problem of both psychological and pedagogical and musicological nature. In short, the structure of spiritual potential includes: a layer of spiritual and emotional experiences related to the perception of music, a layer of norms, values, attitudes that direct the spiritual activity of the individual to achieve the goal, becoming a motivating force for creativity, real behavior, to act; a layer of actions, activities and deeds in which spiritual essential forces are both actualized and developed.

These preliminary remarks are necessary in order to reject the prejudice against the interpretation of spiritual potential as a substance not reduced to structural connections. We assume that the spiritual potential of the individual in the field of musical art is a single whole, but in general there are components, relationships and interactions which are the essence of this spiritual formation.

Musical perception. In modern musicological, psychological and pedagogical science there is a generally accepted position on the fundamental role of perception for the formation of all types of musical activities and musical culture of the individual as a whole. In our opinion, in the development of skills and abilities of perception is the beginning of understanding the moral and aesthetic essence of musical creativity and thus the formation of moral and aesthetic experience of the individual, the practice of perception strong, subtle and deep feelings. In other words, the experience of musical perception forms the experience of experiencing feelings, the very ability to human emotional experience, and just the only

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way that only forms such an ability: their own practice of emotional experience in line with the extreme depth, strength and subtlety them, which the composer is capable of as a person and an artist. The personality, actively perceiving music, consequently changes in a certain way. Change consists in the development, the improvement of her feelings. Ultimately, they determine human behavior, because what is acquired through the perception of art, then realized in life (social) behavior.

Authors of numerous musicological works (B.Asafiev, L.Zaks, E. Nazaikinsky, O.Kostyuk, L.Mazel, V.Medushevsky, M.Starcheus, G. Tarasov, R.Telcharova, etc.) agree that musical perception is aimed at understanding its understanding of the meanings of musical art as art. "Musical perception organically belongs to the sphere of artistic and aesthetic experience of mankind. It is connected with such elements as aesthetic ideal and artistic image, aesthetic taste and artistic style, aesthetic feeling and artistic thinking. Mediated by spiritual life, aesthetic attitudes. to the world and the artistic development of man, it is the engine of his artistic, aesthetic, spiritual enrichment".<sup>1</sup>

At the level of the artistic process, the question of the adequacy of musical perception to a more complex whole - the principles of culture - is naturally raised: the level of culture of real perception is a measure of its adequacy.<sup>2</sup>

Most of the above-mentioned scientists, musicologists, psychologists point out that the depth and subtlety, emotionality of musical perception depends on the listening attitude, musical-auditory experience, musical abilities of the individual. Installation is a special mechanism that connects past experience with specific perceptual activities. A kind of strategy of musical perception is a heuristic setting, which is developed and consolidated in the artistic experience and acts as a mechanism of a specific creative process. The heuristic attitude "defines the structure of listening, which is actually the structure of individual re-intonation, or, referring to the metaphor of B. Asafiev," discovery of music". The listening attitude includes skills of listening to music, Nazaikisky emphasizes that any piece of music is perceived as the basis of the stock of life, and, in particular, music. This is a musical experience, which "is formed as a specific superstructure over the general life experience and as if absorbs many of its elements" and which

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<sup>1</sup> Костюк А.Г. О теории музыкального восприятия // Музыкальное восприятие как предмет комплексного исследования. К.: Муз. Украина, 1986. С.10-16.

<sup>2</sup> Медушевский В.В. О содержании понятия "адекватное восприятие // Восприятие музыки: Сб. статей / Ин-т эстет, воспитания при Центр, совете пед. об-ва РСФСР. Ред.-сост. В.Н.Максимов. М.: Музыка, 1980. С.141-155.

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"has a significant feature, one of a kind and quite special in comparison with other arts - a true living feeling".<sup>3</sup>

According to E. Anserme, "musical experience carries the "quintessence of language and image...". This experience serves as a support for understanding the moral meaning of the work, through the perception of musical style, form, intonation, etc., with him significantly The process of empathy (empathic response to what is heard) is also connected, which is a prerequisite for the formation of moral and aesthetic experience. At the same time, emotional perception is the most important prerequisite in this process, because it contains a pronounced ability to empathize, to empathize.<sup>4</sup>

Emotional perception interacts closely with the differentiated sense of intonation. The three constants of musical image formation singled out by OG Kostyuk - "emotional-aesthetic outline, auditory differentiation of sound flow and associative-visual activity" are, in our opinion, the main key points on which the experience of musical perception is formed. A capacious component of which is also a moral attitude, which is embodied in various feelings of joy, satisfaction, admiration, indignation, depression, compassion, peace, sadness, hatred.<sup>5</sup>

It is known that the most important condition for the moral and aesthetic impact of music on a person is the merging of emotional and intellectual aspects of perception. Understanding the logic of the structure of a musical work, its form, structure helps and emotional perception and depth of understanding the moral essence of musical images. Hence the need for the ability to perform analytical and synthetic operations in the process of perception to record in a musical work units of construction and their relationship, a means of expressing emotional experiences. With the help of intellectual ideas the orientation of the means of expression and composition to reveal the moral essence of the content of the work is comprehended. In such an analysis, both the outline of the themes and the emotional experiences are carried out from the standpoint of moral and aesthetic ideas.

The completeness of emotional experiences largely depends on the associative ideas, which are based on the universal experience of various forms of personality relationships. Associative ideas arise from the comparison of heard, realized and experienced from life experience and the experience of musical perception. The fuller the intellectual and emotional

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<sup>3</sup> Назайкинский Е.В. О психологии музыкального восприятия. М.: Музыка, 1972. 382с.С.47.

<sup>4</sup> Ансерме Э. Статьи о музыке и воспитании. М.: Сов. комп., 1986. 223 с. С.81.

<sup>5</sup> Костюк А.Г. О теории музыкального восприятия // Музыкальное восприятие как предмет комплексного исследования. К.: Муз. Украина, 1986. С.10-16.

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representations, the richer the associative connections that open the possibility to deeply comprehend the moral and aesthetic meaning of images. Therefore, in order to reveal the moral and aesthetic content of the work, it is necessary to be able to perceive all its details and then translate them into the sphere of associative ideas.

It is at the associative level that the mechanism of syntony, which is formed in the mind by the code means of the work, is active. There is a process of accumulation of moral energy, the transition of full-fledged musical perception from mental to moral and aesthetic act. It is known that LS Vygotsky developed the theory of delayed action of art, the essence of which lies in potential creativity, in prognostic action. Accumulated in the process of perception of moral and aesthetic energy is stored "in reserve", forms a stable basis - moral and aesthetic experience. This is due exclusively to the systematic and full-fledged perception, which involves a set of skills to listen, experience, analyze, comprehend and summarize musical material.

In modern music pedagogy (E. Abdulin, Y. Aliyev, V. Ostromensky, O. Rostovsky, O. Rudnytska, etc.) the idea of the influence of purposefully organized musical perception on the development of emotional sensitivity is carried out. creative independence, intellectual activity, the possibilities of experience of perception as a means of spiritual development of the subject are revealed. Thus, in the dissertation research of O.Ya. the thesaurus and the experience of the listeners could be actualized. It is necessary to include in the process of musical perception, the spiritual potential of the individual his creative forces".<sup>6</sup>

The author sees the main way of forming musical perception in enriching students with artistic and emotional experience, knowledge, skills and abilities that are important for the aesthetic comprehension of the content of musical works.

Considering musical perception as a specific type of generalized spiritual and practical activity, which is not limited to perceptual acts, but includes the level of emotional and semantic comprehension of the content of music in leading forms of communication with it, O. Rudnytska believes that the experience of perceptual-intellectual activity is determined the concept of the culture of musical perception and characterizes the main trend of music to the development of spirituality and professionalism of the future teacher.<sup>7</sup>

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<sup>6</sup> Ростовський О.Я. Педагогічні основи керування процесом музичного сприйняття школярів: Автореф. дис... д-ра. пед. наук. -Київ, 1993. 48с. С.22.

<sup>7</sup> Рудницька О.П. Формування музичного сприйняття в системі розвитку педагогічної культури майбутнього вчителя: Автореф. дис... д-ра. пед. наук.



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This point of view is of special interest for our study, because it fully reveals the essence of musical perception as one of the types of spiritual activity. The author rightly emphasizes that the whole process of perception is integrative. Under the condition of full-fledged perception of music, the emotional reaction to it is always combined with the analytical-synthetic activity of consciousness. Therefore, the process of experience as the only possible basis for communication with works of art permeates all stages of perception, reflecting the various dynamics of emotional reactions from direct sensory manifestations to higher emotions of aesthetic pleasure.

Hence the role of the sensory factor in the process of musical perception, namely musical emotions, "the essence of intelligent emotions" (L. Vygotsky), which carry great "intellectual potential", perform cognitive functions, resulting in understanding and internalization content of music by the recipient. And in this regard, we can not disagree with O. Rudnytska that it is the mode of action, which achieves the distinction, understanding and evaluation of intonation and image content of music, direct imagination, memory, strength representations of the student and constitute a guarantee of receptivity of music. But especially important, in our opinion, the researcher's conclusion that the level of emotional and semantic comprehension of the content of music can not be limited to perceptual act. This level is characterized by deep aesthetic generalizations and involves the conceptualization of knowledge of the perceived work. It is at this level that musical experiences - cathartic experiences, first of all, in their educational and "eudemonic functions" (L.Bochkarev) - act as spiritual and sensory experiences, as the highest forms of human sensuality, in the form of personal meaning, in which affective and intellectual processes are synthesized.

Psychologists (V. Vilyunas, F. Bassin, etc.) claim that the comparison of emotional and semantic formations is reflected in "significant experiences". These experiences arise in emotionally significant situations for the individual and appear in psychological forms of a wide range of emotions and feelings: joy, love, anxiety, grief, hatred, jealousy, envy, it is an experience of repentance and guilt, hope and despair, etc. . "Significant" experiences are characterized by affective tension and are always filled with explicit or implicit meaning. The approach to the problem of "significant" experiences connects affectivity (emotional and volitional processes) and experience (as internal activity and semantic formations) into a single whole. Thus, according to the notions discussed above, "significant", ie vital for the individual experiences are always affectively colored, have an emotional and

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volitional nature and take the form of various emotions and feelings.

In artistic creativity, reality appears in a different value-semantic context, because, experiencing life from within it, art gives birth to a new semantic integrity. Phenomenological analysis of artistic consciousness, conducted by E. Krupnik, shows that the value-semantic context of artistic consciousness organizes the process in which, on the one hand, the subject is immersed in the world of art, empathic empathy for the artistic reality created by the author, and on the other - "removal" from it, "alienation", as a result of which the work of art "relies" on the subject, appears to the recipient as a contemplative, complete world.<sup>8</sup>

Thus, the psychological nature of this process is the inseparable unity of alienation of the individual from himself and return to his world in communication with the work of art: alienation removes subjectivity, in overcoming it - objectivity, dialectical dynamics of the individual's attitude to art it manifests itself in a complete immersion in the world of the work of art and a return to one's own world, to oneself, to the world of one's self. Empathy and contemplation, according to the author, form the basis of artistic imagination.

It should be noted that in the contemplative attitude to the world, the "alienation effect" is self-deepening, but this immersion of man in his own subjectivity is really only the development of reflection on the hidden wealth of the collective human mind. In the act of self-contemplation, the act of involving the whole mankind in the total system of logical meanings is carried out. The majesty of man, his activity is manifested not only in action, but also in contemplation, in the ability to comprehend and correctly relate to the universe, to the world, to being. So, in any case, it is a question of going beyond individual boundaries and joining a wider supra-individual reality.<sup>9</sup>

Forms of this reality can be transcendence to the "other world", the world of social objectivity, connections and relationships between people.

Concentrated aesthetic contemplation in the process of perception of musical images, being an internal "surplus vision" (M. Bakhtin), is connected in our opinion with the operations of thinking and requires a rich, vivid imagination. It is worth noting that contemplation is often associated with "philosophical dreaminess", with philosophizing (to contemplate - means to think about eternal truths, the meaning of life). In our study, the

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<sup>8</sup> Крупник Е.П. Психологическое воздействие искусства на детей школьного возраста: Автореф. дис... д-ра психол. наук. М., 1990. 28 с.

<sup>9</sup> Кирилюк О.С. Трансцендування як сутнісна риса людини // Філософ. і соціол. думка. 1993. №2. С. 137.

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focus is on associativity, which acts as additional information that connects musical information with individual personality experience. The ability to aesthetic contemplation fills the form of a musical work with metaphorical content. The generalization of intonation becomes especially important in this process, because it is the "resulting intonation" that preserves the image and sound integrity of the work (V. Medushevsky). Thus, a high degree of integration of socio-cultural meanings at the level of intonation generalizations provides the output of musical consciousness on the associative subject connections, on the "coupling of images".

Empathic empathy in the process of musical perception is a necessary condition for ensuring a spiritual connection with the personality-subjective "I" of the composer, performer, with a common spiritual sphere "We" - the sphere of intersubjectivity. Spiritual and emotional experiences here acquire new, specific features, they surpass the purely subjective emotional and empathic response to music and become an affective-intellectual systemic unity.

From the point of view of the phenomenological approach to the analysis of music, the process of constituting the intersubjective "We" is possible only in the conditions of self-constitution of the musical "I". Intersubjectivity is therefore the guarantor of the true moral and aesthetic development of music, as it contains a tendency of self-conscious identification of the individual with both the musical whole and the historically enshrined human experience of aesthetic relations. At the same time, we note that without the recognition of socio-historical determinants of musical consciousness, the phenomenological construction of a musical object in the space of intersubjective reality, even in abstract-formal constructions of music, is almost impossible. The author proposes a method of dialectical phenomenology, which combines the thesis of the objective reality of the existence of a musical work with the thesis of its constitution by musical consciousness.

It is thought that the dialogic nature of consciousness, understanding the "other" as oneself, the ability to merge with him, live his experiences - all these empathic processes are associated with co-creation, which is largely inseparable from inspiration, because in the process of musical cognition satisfies hidden creative the need to create something new on the basis of experiences that arose under the influence of music, and as a result to enjoy the creative act. In reality, inspiration manifests itself in the positive redundancy and multi-layered images that appear before the music artist, and ways to embody them in a particular work (V. Razhnikov). It is in the "superfluous vision" that the transcendental dialogue takes place between the composer and those who comprehend the process of creation, which

unfolds in the sphere of inter-subjectivity.<sup>10</sup>

Thus, being conditioned by the value-semantic context of musical consciousness, the ability to spiritual and sensory experience characterizes the level of comprehension of the content of music, in which affective and intellectual processes are integrated into the systemic unity. Based on the experience of musical perception (a set of skills to distinguish, analyze, comprehend and summarize musical material), the ability to spiritual and emotional experiences is based on the primary emotional and empathic response to music, surpasses it in understanding the logic of logical logic. imagery provides "exit of the individual in the sphere of" intersubjectivity ", attracts him to the musical experience of mankind.

This is the essence of the affective processes of the spiritual potential of the individual in the field of musical art, which develop in the context of musical perception and at the highest level of understanding the content of music connect it to the spiritual universe of universal culture.

Regulatory basis. The importance of normativeness and purposefulness of the spiritual potential of the individual is extremely important. The formation of the normative-regulatory basis of spiritual potential depends on the extent to which the individual correlates his purposeful creative activity with the world of values and norms developed by society to regulate the development of various spheres of culture.

There is a point of view according to which the value dimension of the normative aspect of human existence determines the spiritual phenomenon of rule-making (M. Sheriff, K. Kretsfeld, E. Hollander, VD Plakhov, OV Stankevich, etc.). At the same time, the solution to the problem of rule-making is possible only through the analysis of the value-normative sphere, in which two types of values coexist: higher values and instrumental values, or, in other terms, meaningful life values and regulatory (norms, goals, methods of activity). ). Higher spiritual values - Truth, Goodness, Beauty - are integral regulators that exist at the level of fundamental choice. Like the symbol, higher values are an ordered phenomenon of the spiritual sphere, which has the form of a general principle of semantic construction. Determining the fundamental choice, higher spiritual values are the top of the hierarchical pyramid of the value-normative sphere of personality, determining its existence only in the personal experience of significance. Higher spiritual values attract a person to something that exceeds him, going beyond being. In this regard, they are fundamentally non-instrumental, fundamentally transcendent in nature.

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<sup>10</sup> Холопов Ю.Н. О формах постижения музыкального бытия // Вопр. философии, 1993. №4. С106-114. С.112.

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Sharing OV Stankevich's point of view on the differentiation of values in the context of rule-making, we emphasize that the main mechanism for regulating the rule-making process is the contradiction between higher and instrumental values. The norm, as a phenomenon of the spiritual sphere, has the possibility of autonomous existence, but its significance gives it a higher value. Instead, the higher value can be realized only through the norm that formalizes and, at the same time, limits it.

In the field of art, which is a priority area of rule-making, all types of values form a living organic synthesis. It should be noted that the subject of development in any art form are spiritual and value relations between man (society) and reality, but in a new, aesthetically transformed form. Revealing the specifics of the existence and manifestation of spiritual values in the art of music, L. Sachs notes that they exist only in a specific personality-psychological relationship of subjective and objective, in a situation of direct value-meaning contact of consciousness with the world. According to the author, the art of music is the intonation fabric of culture, intonation (intonation-sound) objectification and realization of its semantic tension and dynamics, its semantic essence and concrete semantic richness. "Intonation, tone, tone, taken in the broadest, Asafian sense - these phenomena are musical correlates of spiritual and value culture, and if F. Nietzsche spoke about the birth of tragedy in the spirit of music, we can talk about the birth of music in the spirit culture", - notes L. Sachs.<sup>11</sup>

The author connects the normativity of the spiritual-value context of music with the subject value-semantic plan of the cultural picture of the world. Thus, musical intonation is spiritual and valuable in its cultural origins and in its essence; it is normative-regulatory, because due to its spiritual-organizing, directing influence the movement of the image to the value meaningfulness of the world is carried out.

On this basis, there is a system of normative and regulatory mechanisms of the spiritual potential of the individual in the field of musical art. According to the tradition of many scientific disciplines, the mechanism is considered as a relatively stable system that regulates a process and directs its development in a certain way, given the structure of the mechanism.

Characterizing cognition as one of the important aspects of the normative-regulatory basis of the spiritual potential of the individual, it should be noted that it (cognition) is subject to rules, which express the requirements of objective laws, fixed known experience, forms of human activity.

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<sup>11</sup> Загс Л. Музыка в контекстах духовной культуры // Критика и музыкознание. Пб.: Музыка, 1987. С.46-68.

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In the pedagogical literature, the forms of realization of cognitive experience in the field of music have received quite a linguistic disclosure. Thus, characterizing the evaluative function of aesthetic relations, L. Koval identifies the normative component related to the life experience of the individual and the accumulated thesaurus in the field of art, the process of implementing the sociocode and individual, aesthetic and cognitive activities.<sup>12</sup>

O. Rudnytska's concept emphasizes the role of the active fund of musical knowledge - the thesaurus - in the functioning, in particular, of the general attitude to musical perception. At the same time, as O. Rostovsky rightly notes, the actualization of the thesaurus requires the inclusion in the process of musical perception of the spiritual potential of the individual, his creative forces.<sup>13</sup>

There is also the opinion that the artistic thesaurus determines the artistic erudition of the individual, which, being an integral formation, includes aesthetic, artistic-theoretical, art-historical, art-critical knowledge, knowledge of the means of expression, etc. From this point of view it is possible to reveal the significance of the artistic thesaurus for the deep intellectuality of cognition and evaluation of the artistic image and the conceptual formation of aesthetic ideas.

Our study emphasizes the need to accumulate a musical-aesthetic thesaurus, which includes: knowledge of the essence of aesthetic categories in the field of music (aesthetic categoral-conceptual fund); knowledge of the expressive possibilities of musical means in revealing the content of categories of aesthetics, knowledge of genres and types of musical art, knowledge of types of musical forms and compositional laws of a musical work, knowledge of national stylistic traditions in musical art; emotional and aesthetic fund formed by the experience of perceptual experience of musical texts and associative fund as a system of associative connections.

Of particular importance in the spiritual potential of the individual in the field of music is the specific context created in the process of forming aesthetic concepts and categories. The reflection of the most important stylistic, genre, formative features of musical language is carried out through mastering the aesthetic categoral-conceptual fund, which includes

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<sup>12</sup> Коваль Л.Г. Взаимодействие учителя и учащихся в процессе формирования эстетических отношений средствами музыкального искусства: Автореф. дис... д-ра. пед. наук. Киев, 1991. 48 с. С.19.

<sup>13</sup> Рудницька О.П. Формування музичного сприйняття в системі розвитку педагогічної культури майбутнього вчителя: Автореф. дис... д-ра. пед. наук. Київ, 1994. 42 с. С.22.

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knowledge as fundamental, fundamental categories (such, according to most aesthetic concepts, include sublime and low, beautiful and ugly, tragic and comic), and categorical concepts that are inevitably associated with the aesthetic analysis of musical works (artistic content, art form, artistic image, artistic style, artistic theme, artistic idea, composition, structure, rhythm, etc.). The interpenetration of the aesthetic and the moral is largely concentrated in the portrayal of the sublime and the low, the beautiful and the ugly, the tragic and the comic. But the full interaction of these two phenomena is possible only at the level of awareness of experiences. The result of awareness is the unity of experiences and knowledge about the essence of categories, objective and subjective factors of their formation, the expressive possibilities of musical means in revealing the aesthetic and moral meaning of categories. This knowledge, combined with experiences, is an important prerequisite for the cathartic influence of the categories of aesthetics reflected in the content of musical works, in addition, it is the basis for analytical and synthetic work as a necessary element of awareness.

The spiritual potential of the individual becomes more effective if the mastery of aesthetic concepts is creative, which is especially important in the process of aesthetic analysis of works. V. Sukhomlinsky noted that "there is one very important feature in the acquisition of knowledge: a person not only learns about something, but also proves something. By affirming the truth, he affirms himself".<sup>14</sup>

In the process of aesthetic analysis of a musical work, the categorical-conceptual fund acts as a condition for the self-organization of the aesthetic attitude to art and, first of all, creates the value-semantic foundation of the individual's interaction with art.

The regulation of the normative orientation of spiritual potential is largely related to the evaluation mechanism. In modern concepts devoted to the problems of aesthetics and theory of culture (V. Brozhyk, N. Krylova, V. Widhoff, etc.) aesthetic assessment is considered in the context of certain norms, attitudes, criteria of worldview, social and ideological position in general.

Defining evaluation as a process in which the subject is aware not only of the state of their needs and values, through which it meets these needs, that evaluation begins with a comparison and distinguishes three types: 1) evaluation through commensurate value subjectivity, which is equivalent to the subject of evaluation, 2) evaluation by means of a norm, which in the process of evaluation acts as an equivalent, 3) evaluation

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<sup>14</sup> Сухомлинский В.А. Избр. пед. соч: В 3-х т., М.: Педагогика, 1979. Т.1. С.279-292.

through the evaluating symbol. Normative evaluation is able to play the role of universal equivalent precisely because as a conceivable, ideal value and as an idea of such value, it has separated from the world of values and opposes it as a universal norm.

Thus, the evaluation process takes effect when it takes into account not only what is, but also what, in our opinion, should be, the expression of which is the norm, if the norm expresses the true interests of the evaluating subject, if, moreover, it corresponds to his real social role and the real possibilities of social practice, then the assessment will be true. Every evaluative judgment is based on the preconditions enshrined in the norm, in other words, it is a prerequisite of a special kind. Adequacy to the results of a practice motivated and regulated by a certain value judgment is what can confirm the truth of the norm that was the tool of this judgment, because only such results confirm that the evaluative judgment that served as a precondition was true. Aesthetic norms and ideals can act as a system of criteria on which moral and aesthetic evaluation is based. In this sense, according to N. Krylova, subjective assessment always arises on the necessary strict basis, it is not accidental and not arbitrary, and, the author emphasizes, in any kind of creative evaluation criterion is a parameter of regulation, search for a solution and value attitude to it, it operates in the operations of comparison and selection, in the construction and adjustment of creative search.<sup>15</sup>

Aesthetic criteria are associated with personality with the degree of achievement of beauty, harmony, perfection, expressiveness. In the field of art, the choice of criteria is strictly individual, its foundations are laid in the worldview, they are often determined by social and individual stereotypes of thinking. But the decisive role in building the criteria on a certain scale, according to which the individual evaluates the phenomena, belongs to the moral and aesthetic experience.

Aesthetic taste is a unique normative-regulatory mechanism of the spiritual potential of the individual, which in its condensed form can be the equivalent of moral and aesthetic experience. Researchers (V. Vidhof, N. Krylova, etc.) distinguish in aesthetic taste such features as the ability to reflect the harmonious (disharmonious) integrity of the world, taken in its diversity and contradictions, to make a harmonizing principle in the structure of activity and consciousness subject, to express the specifics of the aesthetic measure and to act as the norm of mental-spiritual-practical reality of aesthetic consciousness. The authors emphasize that aesthetic taste acts in a

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<sup>15</sup> Крылова Н.Б. Эстетический потенциал культуры. М.: Прометей, 1990. 146 с. С.56.



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condensed form as an aesthetic experience, in which integrated categorical-worldview-generic (universal) and emotional-individual (unique, single) components.

The evaluative-critical ability of aesthetic taste is one of the most important spiritual potentials, which allows not only to differentiate reality on the level of "likes - dislikes", but also to comprehend the truth. The truth of aesthetic taste is always problematic, because on the one hand, it is objective, because as a social phenomenon it is subject to the necessity of social laws, and, on the other - it is subjective, because it is an expression of individual attitude to the world. It is important in determining the truth of aesthetic taste to take into account how harmoniously reconciles the objective and subjective in taste, as well as to clarify the truth of its categorical and ideological foundations. "Aesthetic taste as a value," says Widhof, "is overflowing (comprehended) by the subject whenever there is a need to understand or make a meaningful constant in their work".

According to V. Vidhof, the projective-normative function of taste is revealed most vividly as a value-orientation basis. On the one hand, the author rightly notes, taste acts as a norm, and on the other hand, it is able not only to reflect on the effectiveness of its normativeness, but also to correct it by realizing its creative potential. The main task of aesthetic taste in the normative-creative relation - "to bring harmony in the structure of consciousness and activity of the subject, in the ability to approach reality from the standpoint of aesthetic measure and capture it to this extent; in adjusting their normative and ideal intentions towards the best expression of the essential forces of man, in helping them through the instantaneous (intuitive) implementation of this "work" to quickly navigate and adapt to complex, changing living conditions..."<sup>16</sup>

In this context, the aesthetic ideal finds its concrete expression, which is often called the dominant of aesthetic taste, because it harmonizes the reaction of taste, adjusting the assessment to a positive subjective experience of objectively significant aesthetic values. Taking into account the dialectical nature of the connection between aesthetic ideal and taste, G. Padalka believes that the dialogical nature of the relationship between aesthetic ideal and taste is also prominent in the system of their objective-subjective relationships. From this point of view, aesthetic tastes and aesthetic ideals are like two poles in a single system of aesthetic value

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<sup>16</sup> Видгоф В.М. Целостность эстетического сознания как предмет философского исследования: Дис. в форме науч. доклада... д-ра филос. наук. Екатеринбург. 1993. 53с. С.41.

orientations of the individual.<sup>17</sup>

Aesthetic music by its nature as a way of value orientation goes far beyond the aesthetic. This orientation can be carried out in almost all spheres of life of the individual. If we trace the role of the aesthetic ideal in this context, it turns out that regulatory functions make it possible to consider it both as a value-oriented factor and as a condition for the implementation of value orientations of the individual. The psychological basis of the value orientation of the individual in the field of music is a multifaceted structure of musical needs, the regulatory function of which is manifested in the relationship of perception of musical works with the individual in individualized ways of understanding the subject, in expectations and predictions of subjective deployment and enrichment of personal motives.

In the hierarchy of motives for personal activity, the highest level is occupied by the need for self-actualization - "work in order to do well what a person wants to do".<sup>18</sup>

Thus, as N. Krylov rightly points out, the aesthetic ideal, being a figurative program-prognostic generalization of perfect features of real phenomena and normative-ideal idea of people about these phenomena, depending on the situation, acts as a goal and target program of attitude, as its norm and the standard, as a criterion of evaluation and activity, as the content of a specific work of art.<sup>19</sup>

Such a wide range of functions of the ideal determines the diversity of forms of expression, reflection, experience, purpose and norm-setting, regulation of spiritual activity.

But, it should be emphasized that in contrast to the norm, which is also a "thought value", and in which what should be intertwined with what is, the ideal focuses primarily on what from the point of view of the subject is desirable as an expected, albeit distant, future. In this regard, the position of V. Vidhof on the dialectic of the transformation of norm into ideal and ideal into norm in the context of aesthetic projectiveness is very important.

The author emphasizes that the absolutization of the norm leads to a dogmatic, routine worldview, while the absolutization of the ideal results in either utopian, speculatively irrational, or eclectic, contradictory, broken in its entirety worldview. Aesthetic design, as a creative process, is able to

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<sup>17</sup> Падалка Г. М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін) / Г.М.Падалка. К: Освіта України, 2008. 274 с.

<sup>18</sup> Маслоу А. Самоактуалізація // Психологія личности: Тексти. М., 1970. С.12.

<sup>19</sup> Крылова Н.Б. Эстетический потенциал культуры. М.: Прометей, 1990. 146 с. С.60.

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produce the necessary norms and values for aesthetic activity, because it is in this process that the correction of goals, objectives, standards, ideals.<sup>20</sup>

Along with the reflexive normative-regulatory mechanisms of the spiritual potential of the individual, there is a deeper non-reflexive layer - the unconscious focus on spiritual activity associated with the structures of human worldview. One of such regulations is the worldview. According to scientists (V. Tabachkovsky, M. Bratko, E. Andros, etc.), ideals and worldviews play a guiding and organizing role in all spheres of life, determine the meaning of human life goals, vision of the prospects of their activities and more. Note in this regard that the worldview is a holistic, systematic and generalizing expression of spirituality in human life, integrating into a single whole the most essential ideas of spiritual existence (ideas of freedom, absolute, infinity, integrity, "catholicity", "omnipresence"), worldview regulates the manifestations of spiritual activity, determines the "configuration" of the spiritual world. It is the worldview that fundamentally directs the individual to the perception of the world as a whole and this focus is expressed not in the form of reflection, but in the form of worldview, as a kind of extreme degree of universality and, at the same time, personality of humanistic meaning.<sup>21</sup>

Based on the understanding of worldview as the most important psychological level of realization of regulatory functions of the world image, it is legitimate to consider the essence of this regulatory mechanism in the field of music on the basis of objective contextual relations "musical art-culture". "Musical art is an intonational image of the world, and the meaningfulness of music - its true nationality - is not just its inner" experience "and ability to infect emotions, but carried out in the form of musical experiences ... value meaningfulness of a world" - writes L.A. Sachs.<sup>22</sup>

Organically, the transition from the spiritual-value to the intonational-semantic associative evokes in the consciousness of the individual a generalized image of the world to which musical consciousness aspires as an object of development. This associative contextual mechanism carries out the completeness of the content of specific musical images, helping to comprehend the dynamic structure of its ideal "space", thus

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<sup>20</sup> Видгоф В.М. Целостность эстетического сознания как предмет философского исследования: Дис. в форме науч. доклада... д-ра филос. наук. Екатеринбург. 1993. 53с. С.35.

<sup>21</sup> Олексюк Л.М. Духовні почуття у світопереживанні особистості: Автореф. дис... канд. філос. наук. Київ, 1994. 25с.

<sup>22</sup> Загс Л. Музыка в контекстах духовной культуры // Критика и музыкознание. Пб.: Музыка, 1987. С.46-68.

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joining the spiritual ushversum of universal culture. Manifestation of the ability of the individual to experience the ultimate semantic landmarks of musical information, which carry intonation structures of the work through associative subject-semantic connections, which together represent the universality of worldview and is the essence of worldview in music. In this context, G.Zalesky's remarks about the lack of validity of attempts to identify the concepts of "attitude" and "belief" are fair.<sup>23</sup>

As a unit of worldview, belief serves as a standard that can serve in comparing conflicting motives. It is the conviction that "feels" and "evaluates" each of the competing motives in terms of their conformity to the content of the value it is intended to realize. The author emphasizes that attempts to explain the mechanism of choice of motives by revealing the role of value orientations are too general and not convincing, because they do not contain data on what specific mental formations and how they function as a standard.

Thus, beliefs, as a regulator, are conscious values, subjectively ready for implementation through their use in socially oriented activities, carried out with the help of special skills, techniques. Belief, like other semantic formations, is able to serve as a supra-situational moral and evaluative support, from the standpoint of which a person is aware of the results of their activities, checks how it embodies his personal values. The highest form of generalized motivational orientation is belief as a superstructure that implements the application of scientific knowledge and techniques as a personal way of social orientation. Instead, the worldview means the expression of the individual's attitude to the world in psychological and motivational terms, which is always more or less "seen" universal worldview content, which is a special refraction of spiritual essential forces.

Thus, the normative-regulatory mechanisms considered above - values, evaluations, tastes, ideals, value orientations, worldviews - provide purposeful, organized spiritual activity of the individual, in which the harmonious development and manifestation of spiritual essential forces is achieved. Spiritual activity, being the most essential property of spiritual potential, is that the individual directly and indirectly regulates, predicts, creates ideas and images and motivates himself and others to creative activity. the connection of the "Inner Self" with the energy of the Universe. Normative-regulatory mechanisms direct the spiritual activity of the individual to achieve the goal, balance its capabilities within the objectively

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<sup>23</sup> Залесский Г.Е. Психология мировоззрения и убеждений личности. М.: Изд-во Моск. ун-та, 1994. 144 с. С.32.

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existing norms, values, attitudes, goals and beliefs, becoming a motivating force for creativity, real behavior, action.

Subject determinism. Considering the spiritual potential as a set of possibilities of purposeful activity, which reflects the objectified spiritual essential forces and subjective spiritual abilities of the individual, we argue that activity is both a condition and purpose, and the very process of its actualization and development.

It should be noted that the question of the place of the concept of activity in modern psychology is a question of whether it should be a truly monistic theory, or become an empirical and eclectic systematization of factual material. The transformation of the concept of activity into a fundamental concept of all psychology does not mean its absolutization. The most important argument in favor of this is that this concept can be a theoretical tool only in the process of its concretization in the derivation of other psychological concepts (and, above all, the concepts of the ideal, communication, consciousness). Nevertheless, today in psychology and other related sciences, including pedagogy, the activity approach is very widespread. According to the scheme of activity analysis developed by S. Rubshstein and O. Leontiev, components (goals, motives, actions, operations, actions), subject de-determination of activity, formation of individual activity within and on the basis of collective activity are distinguished in personality activity. internalization).

At the same time, one cannot but agree with A. Brushlinsky, who notes that the theory of internalization means the transition from external to internal action, which fundamentally breaks the external and internal, and then purely externally correlates them. In fact, the original and always inseparable relationship between them is most essential not only for the activities of the subject, but also in general for human interaction with the outside world. Therefore, the activity can be properly understood only within this interaction and in relation to its other levels. In this regard, the method of categorical oppositions seems relevant, in the context of which the activity takes the form of oppositions (paired categories) in different systems of connections and relations and, accordingly, at different levels of human interaction with the world. It can be mental as a process or mental activity, communication and behavior, contemplation as a specific way of aesthetic or cognitive attitude to the world and so on. Knowing himself as an independent being, being in an active relationship with the world as a whole, the individual seeks the "sphere" of the fullest manifestation of its uniqueness and chooses certain forms and levels of being (being), which can

and should influence, transforming, developing, changing them.<sup>24</sup>

Thus, the problem of activity is one of the aspects of the problem of a person who interacts with the world, it covers the basic, but not the only level of such interaction. needs of activity. Experience is contained in the structures of activity (actions, operations, deeds), which act in a new "more psychological" quality, when they are studied in their procedural. So, for example, any intellectual operation or system of such operations is formed not by itself, but only in the course of thinking as a continuous living process. Only in this broader procedural context is it clarified which mental actions and operations should be formed, improved, used, developed.

Based on these general psychological provisions, it is advisable to consider the behavioral aspect of spiritual potential in the context of integrating different types of musical activities and behavior (the latter is divided into verbal behavior - judgment, and real behavior - action in its moral and aesthetic and artistic parameters).

Artistic activity in general is a special type of activity, the purpose and subject of which is the production of the actual creative and aesthetic as valuable. The process of movement of aesthetic information in artistic activity is associated with such concepts as "coexistence" and "dialogue", which characterize the creative process of interaction and interaction of three subjects of artistic activity - the author, performer and audience. M. Bakhtin, expresses himself as a hero, endows him with his consciousness, guides him along those routes and situations that can not really be realized at times. The hero absorbs all the experiences of the author, carries them in himself, acting in the form of a complete integrity, which embodied the results of moral and aesthetic knowledge.<sup>25</sup>

Both the author and the hero are partners in the dialogue: without them, without their dialogue, the influence of the work on the personality, communication of another with the work is impossible. M. Bakhtin believes that the interaction of the author with the hero becomes a way of multifaceted existence of souls, the existence of the hero and the author, acts as a coexistence, and the work of art is perceived as a dialogue of its participants, a living process of exchanging values. The author's artistic activity is to transform his dialogue with the hero in the artistic plan and "materialize" it with the help of specific techniques and means in the primary layer of the symbolic text of the work of art.

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<sup>24</sup> Маноха И.П. Профессиональный потенциал личности: опыт онтологического исследования: Автореф. дис... канд. псих. наук. К., 1993. 175 с. С.80.

<sup>25</sup> Бахтин М.М. Эстетическое наследие и современность: Межвуз, сб. науч. тр. Саранск. : Изд-во Морд, ун-та, 1992. 176 с.

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The artist's artistic activity is aimed at reviving the original basics of the author's text in a new symbolic version. Through interpretation (expression of his understanding of the author's text) and improvisation (manifestation of the free subjectivity of the performer through the subjective essence of the author's text), the performer acts as the author of an artistic image, addressing his creative activity to the public.

The student's artistic activity acts as co-creation, co-authorship and co-performance in the process of involving the performer in the work of art, penetrating through the perception of artistic and aesthetic information into the depths of the author's idea, creating his own version of the author's and performer's text. Thus, in artistic activity, three subjects interact and each of them is threefold in its "intra-volitional structure" (V.Vidhof). Hence the conclusion that artistic activity is possible at the level of the individual, social group, the whole nation. In this regard, musical activity has a number of specific features, among which, according to G. Tarasov, the dominant role of the subjective factor as a source of its (activity) existence is the most important.

The author rightly notes that musical activity as a process that occurs in a variety of manifestations is impossible without the original emotional and figurative design, which, in fact, determines the possibility of further deepening, "discovery" of new musical content, and determines after all, the very process of an individual's passionate "life judgment" about music.<sup>26</sup>

It should be noted that the subjective moment associated with the image-sensory, determines the very fact of the procedurality of musical activity. Thus, the dynamics of the interaction of the listener and the music depends on the volume and levels of involvement of the subjective sphere of the individual in the orbit of musical activity. As a result, musical activity by its mode of existence is individual, and this is the main function of the subjective plan, which emphasizes the priority of the individual in the formation and development of musical activity.

Thus, the defining role of the subjective plan in musical activity reveals the content of musical activity as individual: the individual is not just a participant, but its main source, determining, organizing force. The subject is not a millet person who "internally refracts" external musical influences (ie, the average instance of "internal" in interaction with the "external"), but the carrier of musical action, the internal cause of its existence as a process.

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<sup>26</sup> Тарасов. Г.С. К вопросу об интонационной природе музыкального слуха [Текст] / Г. С. Тарасов // Музыкальная психология и психотерапия : научно - методический журнал / гл. ред. В. И. Петрушин. 2010. N.6. С.81-86.

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At the same time, G. Tarasov notes that the art of music as a means of individual and non-individual, subjective and objective already fundamentally contains the potential of generalization. "On the one hand, it is an 'impersonal sound', on the other, it belongs to an individual and, finally, to the expression of other people's feelings," wrote G. Tarasov, mentioned earlier.

Thus, on the one hand, musical activity is determined by the function of the subjectively significant, and on the other hand, it is characterized by a subjective connection with the aesthetic other.

Supporting the point of view of G. Tarasov regarding the analysis of the essential characteristics of musical activity, we single out as the most important structural element of musical activity a subject with purposeful ability to musical activity, developed motivational sphere, which includes the need for musical activity. -emotional readiness of the subject to meet the art of music and a number of musical-auditory and general aesthetic abilities. Among other structural elements of musical activity, the author names the subject of musical activity as an objective component of the situation of musical and aesthetic attitude (various manifestations of social musical activity and the world of sounding music), means and product of musical activity.

Types of musical activity, forms of musical behavior are multifaceted: it is composition, performance, listening, cognition, evaluation, contemplation, imagination, memorization, thinking, reproduction of what is heard, associative musical activity, comprehension, etc. The triad "composer - performer - listener" in the pedagogical aspect realizes the real existence of music in the form of the triad "creation - performance - perception" (creation, artistic and figurative attitude to music - composition; creative attitude in the reproduction of a musical work - performer skills (skills and abilities to play instruments, choral and solo singing), creative contemplation (perception) of music.

An important role in the structure of the listening activity of the future specialist is played by musical-perceptual actions, which in a specific form in certain conditions are realized as operations, as a material for fixing moral and aesthetic experience. In the system of operations the multilayered activity of the listener is shown.

Musical-perceptual activity «is permeated with sensuality, vivid tone, attitude, emotionality of the person» - G. Tarasov writes.

The perceptual level of listening to music creates the effect of musical listening - a musical image that is formed as a result of differentiation and generalization of sounds that are listened to according to the main musical parameters. But in genetic terms, the whole nature of the



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indicative activity that leads to the musical image is determined by the "emotional effects of elementary musical influences." Conductors of emotional and expressive content of a musical work are music-oriented intonation processes, which reveal the emotional subtext of musical intonation, provide during the development of musical-auditory activities moral and aesthetic impact of musical perception. In turn, the emotional fullness of musical perception in combination with cognitive results provides a general level of significance of this activity for the spiritual potential of the future specialist. On the basis of musical-perceptual activity, certain actions and operations of musical perception (differentiation of sound flow, detection of emotional and aesthetic outline, search for a musical feature, etc.) are actually formed, which are regulated by many mechanisms: memory settings, "premonition" ", actualization of elements of past musical experience. The system of musical-perceptual operations and mechanisms is directly related to the system of properties of musical perception (adequacy, integrity, differentiation, constancy, systemicity, meaningfulness, variability, emotional and intellectual tension, etc.). Psychological and pedagogical approach to these properties sees in them an integral reflection of actions and operations that open the possibility in the features of musical-perceptual activity to highlight the ability to "listen" to intonation, providing insight into the moral and aesthetic essence of the work.

Musical-perceptual actions and operations in the process of listening to music go beyond direct perception, become more generalized and provide for the efficiency of "entering" the structure of the work based on the generalization of relations. Integral coverage of the work involves the use of a system of comparison and comparison on the principle of identity and contrast of analytical-synthetic operations, which reach the level of emotional and figurative generalizations and based on which the ability to analyze musical language from the standpoint of moral and aesthetic orientation.

In the process of co-creation, the synthesis of the emotional complex embodied by the composer and performer in the work in combination with the synthesis of the listener's emotional experience creates an listener image that is unthinkable outside the process of cognition, being the only possible norm of musical work. However, the most important way of knowing the music-process is comprehension, as a specific artistic way of transcendental contact between the composer and the one who comprehends, logically motivates the process of creation. "This operation of sound, music examples as ready-made wholes is already on the other side of rational,

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scientific, conceptual and logical thinking", - Yu. Kholopov writes.<sup>27</sup>

The point is that Yu. music, its functioning, primarily in the form of composition and performance, moreover - the growth and development of any art form is also associated with intuition, long-term inspired enlightenment, ecstasy, on the verge - nirvana and related with them concrete sensory-rational forms of expression of the comprehended ... Only all this is not arithmetically, but organically according to the system laws "taken together" (first of all auditory-visual sensory, meditative types of comprehension) and leads to Music". The author makes a semantic connection between the concepts of "meditation" and "mind", "thinking" and pays special attention to the most characteristic feature of meditation - the use of sensory and rational ways of knowing as a means, forms of expression.<sup>28</sup>

In the conditions of pedagogically organized process of listening (perception) of musical material unfolds as a system of actions focused, on the one hand, on enriching musical-auditory experience as ability to figurative, expressive listening of intonation, and on the other - on actualization of spiritual potential, which takes the form of behavior, acts as an act in its artistic and creative parameters.

It should be noted that, according to M. Bakhtin, any manifestation of human existence is by its nature an act: it is not only a practical act of action, but it, through it, and thoughts, feelings and words.<sup>29</sup>

"To act with thought", "to think with participation" - means to treat the object of thought with compassion, not holo-theoretically, but morally, therefore, any event of human life is an act, an act of moral action. A person is responsible for his action-life, which is connected with the ability to express himself and the ability to understand the "other." In the fusion of these skills there is mutual knowledge, interpenetration, the possibility of an act.

According to V. Rozhnikov, the structural and social unit of artistic activity is an artistic act, which results in dialogical preparation, as a responsibility to be in a concert performance in the status of an artist or musicologist, music representative, author, teacher.<sup>30</sup>

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<sup>27</sup> Холотов Ю.Н. О формах постижения музыкального бытия // *Вопр. философии*, 1993. №4. С.106-114.

<sup>28</sup> Урманцев Ю.А. О нормах постижения бытия // *Вопросы философии*. 1993. № 4. С.84-105. С.93.

<sup>29</sup> Бахтин М.М. Эстетическое наследие и современность: Межвуз, сб. науч. тр. Саранск. : Изд-во Морд. ун-та, 1992. 176. с

<sup>30</sup> Ражников В.Г. Еще раз попытаться понять личность // *Вопросы психологии*, 2003, №1. С.13.

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In our opinion, the creative self-realization of the future specialist and the manifestation of his spiritual potential in musical and creative activities covers a number of forms of artistic performance: from aesthetic analysis of musical works to compositional and improvisational improvisation and concert performance.

In the modern pedagogical literature there are many studies in which the authors justify the use of certain forms of analysis of the work of art (E. Kvyatkovsky, L. Koval, G. Labunska, L. Pechko, O. Rostovsky, Y. Rubina, O. Rudnytska etc.). But the development of the problem of aesthetic educational analysis of musical works is still far from complete. Two directions in the theory of aesthetic and artistic analysis are of special value for solving this problem. The first direction is related to the methodology of analysis of Bakhtin's works of art, which consists in establishing unity and achieving the plasticity of poetic (musical) philosophical and ethical series of thinking. According to M. Bakhtin, the uniqueness of aesthetic analysis lies in the intersection of true experience of art and its scientific consideration: "Simultaneity of artistic experience and scientific study."<sup>31</sup>

In the concrete aesthetic analysis of the work, according to MM Bakhtin, unexpected ways of interaction of aesthetic and art plans are born, there is a "train of musical images", which gives pleasure to the play of structures and forms. In the context of the second direction (Yu. Lotman, O. Volkova, etc.) preference is given to the definition of aesthetic features of the work on the basis of concepts - artistic integrity, content, form, rhythm, composition, etc.

We support the opinion of L. Pechko, according to which aesthetic analysis, as a microform of aesthetic activity, should be creative, reflecting the personal attitude, emotional and motivational manifestations, intellectual activity. Aesthetic analysis is a way of constantly turning consciousness, which evaluates to the sensory-semantic context. The focus of aesthetic analysis of a musical work - a differentiated approach to the aesthetic qualities of the work, the ability to comprehend its value and meaning, the ability to evaluate the aesthetic and artistic object in accordance with the basic objective aesthetic criteria of originality, art, mastery, as well as in accordance with the individual subjective impression, spiritual and sensory taste judgment, value-oriented views. Thus, the aesthetic analysis of a musical work involves a high degree of mobilization of emotional, intellectual and volitional capabilities of the individual music artist. Being one of the forms of verbal behavior of a future specialist, aesthetic analysis of a musical work makes it possible to interpret aesthetic thought not only

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<sup>31</sup> Todorov Tz. Mikhail Bakhtine le principe dialogique. Pans, 1981. P.92-100.

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with words, images, illustrations, but also with the illusion of words, charm of images, impossibility of transmission of illustrations. Consensus of musical and philosophical-aesthetic gives birth to the philosophy of "aesthetic coexistence", mobilizing and forming all the above spiritual essential forces, aesthetic educational analysis of a musical work is a means of creative self-realization, because the process of musical analysis and the result contain some additional artistic elements, which are supposed to be introduced into the analysis by the researcher himself. Thus, carrying out the aesthetic analysis of a musical work, the future specialist performs an artistic act-act, which objectifies his spiritual potential.

"Totalization" of the individual in the artistic act is observed in the forms of compositional and performing creative activities, especially in the interpretive version and improvisation. In a wide range of possible professional music performers (composers, music artists-scientists, critics, teachers, etc.) the figure of the music artist-performer occupies a special place. After all, the performer of a musical work is a figure of direct creative action, which he embodies in the "living" (the one that sounds at the moment) musical intonation. The process of interpreting musical material and its result - the interpretive version is based on creative "guessing" inherent in the work "program of action" and thinking within the broader stylistic, genre, formative "positions".<sup>32</sup>

Here in the foreground is the ability to feel the "intonation model" of a musical work, as a mechanism of musical interpretation, aimed at the quality of creation in understanding the intonation possibilities hidden in the author's project of the work. In essence, it is an "installation plan", which is an indivisible "bunch of meaning" and plays the role of a certain stimulus, a kind of resonant influence on a complex complex of consciousness - the subconscious. As a result, the process of interpretation becomes not just an activity of musical thinking aimed at revealing the expressive possibilities of the work, but a certain creative process, in which spiritual essential forces are actualized in order to create "deep" deep, multifaceted auditory image.

Simultaneous representations play a crucial role, the value of which is related to the possibility of mental coverage of the musical work as a whole. The premonition of the artistic integrity of a work being interpreted or performed is one of the most important factors for other types of compositional and performance activities, in particular, for performance improvisation, which is carried out on the basis of mental coverage of a musical work as creatively loosened intonation", this process is characterized

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<sup>32</sup> Москаленко В.Г. Творческий аспект музыкальной интерпретации (к проблемам анализа). Киев: Изд-во Киев. гос. коне, 1994. 157с. С31.

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by the operation of whole complexes of knowledge, experiences of ideas and associations (often unconscious), which are a source of spiritual energy, creative power, activity of the higher "I" (according to M. Chekhov). The power of the higher "I" is the spiritual potential of the individual, the power of his spirit, which, according to S. Frank, "is always supra-individual and it always establishes an invisible connection between people".<sup>33</sup>

Thus, the very process of creating music and its procedural-temporal unfolding and musical work - complementary forms. Therefore, improvisation as a "manifestation of the free subjectivity of the performer through the objective essence of the author's text" is a form of artistic act in which the spiritual potential of the individual is actualized on the basis of simultaneous ideas.

The improvisational nature of the above skills is that they are formed on the basis of experience of musical and creative activities, and are realized ("compressed") in a single action. Thus, the ability to improvise requires a high level of thinking culture, deep knowledge, professionalism. In its pursuit of harmony, beauty and perfection, creative improvisation acts as a form of realization of the spiritual potential of the future specialist.

The highest form of organic manifestation of spiritual potential in the musical and creative activity of the future specialist is the spiritual performance of a musical work. The main general psychological mechanism that provides a general mode of emotional cognition of the composer-performer-listener is the mechanism of emotional resonance, the essence of which is the emotional-intonational identification of emotional contamination with imaginary and perceived intonation images, so discovery, comprehension, production and the reproduction of artistic meaning and integrity is carried out primarily on the basis of emotional generalization, empathy in music.

Thus, in the system of the above types of musical activity and forms of artistic performance, the spiritual potential of the individual is both manifested and developed. This gives grounds to assert that, entering into active interaction with operational mechanisms in specific forms of musical behavior, the manifestations of the spiritual potential of the individual are filled with artistic meaning due to a specific creative attitude.

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<sup>33</sup> Франк С.Л. Духовные основы общества. М.: Республика, 1992. 511 с. С.204.

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**COGNITIVE CONSTRUCT OF RESEARCH METHODOLOGY IN  
MUSIC AND PEDAGOGICAL ART  
КОГНІТИВНИЙ КОНСТРУКТ МЕТОДОЛОГІЇ НАУКОВИХ  
ДОСЛІДЖЕНЬ У МУЗИЧНО-ПЕДАГОГІЧНОМУ МИСТЕЦТВІ**

In scientific and musical-educational environments, the method is not only a set of rules, techniques, methods, but also a system of norms of knowledge of the laws of musical art, certain requirements for solving creative tasks in specific types of musical and creative activities, achieving positive results interactive music and pedagogical technologies.

First of all, it should be emphasized that in the scientific environment there are different classifications of methods of scientific knowledge. Researchers divide methods into general scientific, actually pedagogical and special methods which are used at studying of laws of formation and development of certain branches of sciences. In addition to the above, they can be ascertaining and transformative, qualitative and quantitative, general and partial, substantive and formal.

In this situation, both general and special methods of scientific research are used in the music-educational environment. Structural elements of general scientific methods of pedagogical research are philosophical general scientific principles of knowledge of reality. According to the functional criterion A. Filipenko divides the general methods of scientific knowledge into the following groups: methods of empirical research; methods used at the empirical and theoretical levels of research; methods of theoretical research.<sup>34</sup>

Yu. Babansky offers his own classification of research methods according to the purpose of the study, sources of information accumulation, the logic of the study, the method of data processing and analysis, etc.<sup>35</sup>

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<sup>34</sup> Філіпенко А.С. Основи наукових досліджень. Конспект лекцій : Навчальний посібник. К. : Академвидав, 2005. 208 с. (Альма-матер)

<sup>35</sup> Бабанский Ю.К. Педагогический эксперимент / Ю.К. Бабанский // Введение в

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According to the purpose of the research, the scientist distinguishes the methods of theoretical research and methods of forecasting the means of improving practice. In conducting research, these methods are used in combination with the predominance of those or those at certain methods are used in combination with the predominance of those or those at certain stages of scientific research. According to the sources of information accumulation, research methods are divided into the study of theoretical sources and methods of studying reality. According to the logic of research, Yu. Babansky identifies methods related to the study of the state of research of the problem and methods of interpreting the content, results and conclusions of scientific research. Finally, according to the method of processing and analysis of research data distinguishes methods of qualitative and quantitative analysis of experimental results.

Each branch of science has its own unique research methods. According to different types of creative activity, there are many aspects of methods of scientific knowledge, which can be classified according to certain characteristics and types of musical and creative activities. Therefore, it is quite natural that the methods should be distinguished by spiritual (theoretical) and material (practical) activities. Methodology as a science of methods and construction of human activity can not be limited to the field of scientific knowledge, it must contain the field of practice. In the field of music-pedagogical education it is due to different areas of music-creative and music-performing activities, where practical skills are honed and improved on the basis of thorough theoretical knowledge of the laws and trends of music art. In this situation, it is appropriate to remember the integration and interaction of theoretical and practical components of a single process of creating a musical-artistic image or plot of a musical work.

According to their external and internal features, the methods of psychological and pedagogical research in the field of music education are characterized by objectivity, specificity, purposefulness, heuristics, expediency, consciousness, thoroughness, etc. They have a positive effect on the content and quality characteristics of experimental activities, and their use depends on the individual psychological and pedagogical training of the experimenter, his worldview and personal artistic and intellectual thinking.

It should be noted that according to external and internal features, methods of psychological and pedagogical research should be grouped by purpose, namely: collection of factual material, its theoretical interpretation, analysis of the content of pedagogical documentation and concert programs, pedagogical observation, directional transformation; otherwise – methods of

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diagnosis, modeling, explanation, forecasting, comparison, correction, abstraction and specification, statistical processing of material, etc.

Instead, the most common in the scientific music-educational environment, including psychological and pedagogical research, is the grouping of scientific research methods into empirical and theoretical.

Using a stable approach to the classification of research methods, we consider it appropriate to analyze empirical and theoretical methods, to show their relationship and implementation in the field of music education.

Methods of empirical level of research allow observation and study of patterns and trends in specific phenomena in the field of music education, allow to experimentally test the pedagogical conditions of mass artistic and aesthetic education of young people through music. With the help of empirical research methods, the experimenter is able to predict the professional and pedagogical development of music teachers and determine the development of music and pedagogical science in the context of modern European integration processes. In addition to the above, using empirical methods, the researcher can summarize, classify and describe the results of research and experiment on the theory and methodology of vocational education, theory and history of music pedagogy, teaching methods, as well as implement their results in the practice of theory and methodology of music education. further development of domestic and foreign educational concepts and creative programs.<sup>36</sup>

It should be noted that at the empirical level there is a process of accumulation of facts for further theoretical justification of the research concept. Empirical research helps to answer empirical questions, which are determined by the purpose of research on this issue of course, diploma or master's work of students of art faculties of pedagogical universities. The concept of scientific research is determined on the basis of a scientific assumption or research hypothesis. On the basis of a well-founded hypothesis of the research, specific means of achieving the set goal, ways of solving specific tasks of scientific research are predicted. In such a situation, a plan of experimental work is developed, which will help to test scientific assumptions and hypotheses, to confirm or refute the goal.

Empirical research methods allow us to accumulate, systematize and summarize the collected material, to record the changes associated with external and internal changes that occur during the formative stage of scientific research and proposed methods and experimental programs.

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<sup>36</sup> Михайличенко О. В. Основы музыкальной педагогики. Учебное пособие для студентов музыкальных специальностей. LAP Lambert Academic Publishing, 2014. 197 с.



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Among the methods of the empirical level of research should be mentioned methods, including: analysis of the content of pedagogical documentation and performance, music practice, experiment in implementing modern concepts and new programs for artistic and aesthetic education of youth, introduction of educational material or new musical works, innovative approaches to the interpretation of works of musical art. In addition, it is a method of pedagogical observation, interviews, questionnaires, ratings and self-assessment, pedagogical consultation, written and oral interviews, diagnosis of tests, pedagogical experiment, content analysis, generalization of pedagogical experience, expert evaluation, sociometry, testing.

The second group of methods (theoretical) is related to the experimental testing of new creative projects, solving integrated problems, abstraction in the characterization of musical and artistic image, the creation of improvisations in certain genres of musical art. These are analytical method, deductive, inductive, diachronic (periodization), modeling (physical, statistical (Monte Carlo method), mathematical), construction of idealized objects (idealization), comparison, abstraction and concretization, historical and logical interpretation of facts, monographic method, analysis and synthesis, quantitative and qualitative methods, classification, thought (imaginary) experiment, generalization of the processed material, system analysis, logical, chronological (historical).

Empirical and theoretical methods create a holistic unity of scientific knowledge, which contributes to a positive scientific search and conduct of scientific research. Each of the methods of scientific research, despite related features, uses specific tools.

In conducting research, the experimenter uses different types of methods of scientific knowledge. Depending on the stage of the study, it is advisable to use a set of methods that allow to obtain an objective result. With this approach, it is advisable to comply with the following requirements for the choice of research methods, namely: to use such research methods, which together would allow to obtain reliable data about the object of study; the proposed methods should reflect the dynamics of change that occurs as a result of developed and tested organizational and pedagogical conditions; to apply such methods that would stimulate the development of a pedagogical phenomenon, contribute to the formation of certain qualities of respondents; the selection of methods should be carried out taking into account the specifics of music-educational activities and professional-pedagogical training of music teachers.

In view of the above and given the lack of developed approaches to the interpretation of research methods in music education, it is considered

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appropriate to express their views on the interpretation of empirical and theoretical research methods in music education and identify their impact on research results.

Analysis of the content of pedagogical documentation allows the researcher to study, summarize and systematize archival documents, materials of cultural and educational activities, reports on participation in festivals, competitions and Olympiads of research subjects, programs of educational activities of artistic and aesthetic orientation. Depending on the purpose of the study, pedagogical documentation should be grouped as follows: documentation and results of activities containing information on the formation and development of music pedagogical education and professional training of future music teachers in educational institutions of different levels of accreditation; documentation and results of activities that certify the state and quality of the organization of the educational process of artistic and aesthetic education in secondary schools of I-II levels of accreditation and out-of-school art institutions, namely: children's and youth centers, music schools, art schools, centers aesthetic education.

The first group of documentation consists of training plans for specialists; educational programs; educational and methodical complexes in professional and psychological-pedagogical disciplines; minutes of meetings of scientific councils of faculties of art direction of pedagogical educational institutions; minutes of meetings of professional departments and methodical commissions; reports on educational and scientific activities of students by years of study; statistical data on academic concerts, tests and exams; programs of creative reports of teachers and students.

The second group of documentation includes curricula of different years in the disciplines of artistic and aesthetic orientation for secondary schools of I-II levels of accreditation, namely: «Singing», «Music and singing», «Music», «Musical art», «Art». In addition, training programs for art and aesthetic circles operating in the above educational institutions, such as: choirs, orchestras, vocal ensembles, vocal-instrumental and folk ensembles, instrumental ensembles, folk music ensembles, folk groups individual learning circles playing musical instruments. In addition, it is appropriate to emphasize the documentation that contains the results of clubs based on aesthetic centers, children's and youth centers and centers of aesthetic education, including: programs of clubs and artistic groups of various directions, annual reports on concert and educational activities, and also programs for teaching musical instruments to students of music schools and art schools, minutes of meetings of subject-methodical commissions, annual reports on music-educational activities of teachers and students of these schools.

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It is appropriate to emphasize that the above documentation is stored for the first ten years in the archives of educational institutions, and then transferred to the archives of district and regional subordination. It is worth emphasizing that it is not advisable to look in the archives for documentation on planning work in various areas of faculties, departments, subject-methodological commissions, etc. These materials do not reproduce the state of development of a team, the phenomenon, the dynamics of change and the effectiveness of the quality of performance.

The first and second groups of documentation also include resolutions and bills of public authorities, orders of relevant ministries and departments, as well as heads of educational institutions. These documents contain changes and present new developments that regulate the subsequent activities in the organization of the educational process, as well as the introduction of new concepts of artistic and aesthetic direction.

Particular attention should be paid to periodicals, namely: magazines and newspapers, the columns of which present information that can be used by researchers to substantiate certain provisions of this issue, forecasting new creative projects and reproducing historical experience of formation and development of educational processes in the studied regions.

Work on the content of pedagogical documentation is carried out in two approaches: chronological and mathematical. The chronological approach helps to investigate the origin, formation and development of processes and events in chronological order. This may be a generalization of the experience of training research and teaching staff in a particular specialty at one or more domestic or foreign universities. Data collection is carried out on the basis of selection, study and analysis of archival materials of the specified period in the archives of those regions where educational institutions are located. The researcher collects the necessary information and interprets it in accordance with the objectives of the study. Interpretation of such information is individual, depends on the level of scientific training and experience with archival materials as the researcher, and the quality of the content of the ordered archival materials. In parallel with the method of interpreting the content of pedagogical documentation, the researcher uses a number of other methods, including: comparison, modeling, expert evaluation and more. The mathematical approach helps the researcher to make quantitative measurements with the help of well-chosen means of mathematical calculation. For this purpose it is necessary to pick up an adequate technique of grouping and calculation of the data of tables, figures, graphic schemes.

Analysis of the content of the results of activities allows the researcher to mentally and practically divide the object of study or certain

parts of it into more detailed components. The analysis of the studied phenomenon uses a set of projective methods related to the study and interpretation of the results of students' or students' activities in various types of musical creativity. This can be an analysis of a melody created by a student on the text of a poem, an instrumental or vocal work written by students, an accompaniment to a school song, music for a theatrical performance, and so on. These creative tasks are analyzed by the researcher and allow to draw conclusions about the level of competence of students in creating various forms of musical work or to diagnose the level of development of musical and creative abilities of children in specific types of musical improvisation.

The method of analysis of the content of musical and creative activities and professional and pedagogical development of music teachers is a system of research procedures aimed at collecting, systematizing, analyzing and interpreting the results of pupils and students in specific music and pedagogical technologies. In the process of musical and creative activity, the attitude of the subject of research to the activity itself, different genres of musical art and music creation is revealed. In addition, the analysis helps to identify the level of formation of aesthetic and intellectual and artistic development of the individual, to predict the prospects for further scientific research.

Among the methods of empirical research, the method of analysis of performance performs an important function and can be collective or individual. In this situation, the experimenter should always take into account the age and level of development of children's musical abilities, try to create a creative atmosphere that stimulates emotional response to music, the desire to create according to the laws of beauty and change the world according to beauty.

Using various musical and pedagogical technologies, the researcher immerses himself in the sound of a choral work, analyzes the manner of performance, interpretation and interpretation of individual parts and even phrases, focuses on sound, diction, articulation, expressiveness, timbre, ensemble in choral parts and in the whole. A constructive approach to the analysis of the performance of a choral work allows the researcher to formulate answers to numerous questions, to find pedagogical conditions for creating a situation of success.

The results of students' and pupils' activities in individual forms of work are analyzed according to the same principle, which allows to systematize information on the level of musical and creative abilities, to draw conclusions about prospects and opportunities for further artistic and creative development of individual opportunities and aesthetic imagination

of modern youth.

The method of analysis of performance results is based on the fact that the results of the subjects of the educational process reveal their knowledge, skills and abilities in specific types of musical activities. This method is actively used by scientists at the theoretical and practical levels of the organization of research and experimental work. This approach ensures the reliability of the results of scientific research, the ability to design the effectiveness of further work, the introduction of new technologies and author's programs.

The method of analysis of performance results allows the researcher to establish the nature and causes of difficulties in mastering the skills of vocal and choral work, improvisation skills and the ability to perceive and analyze works of musical art. Analysis of the results of students of art faculties of pedagogical educational institutions allows to predict measures to improve the quality of study of professional disciplines, to introduce pedagogical conditions for psychological and pedagogical training of future music teachers, to develop a set of measures to correct all types of student learning practices.

The technology of introduction of the specified method helps the researcher to establish: dynamics of positive changes of development of domestic musical and pedagogical thought; patterns and trends in the development of a phenomenon in the theory and methodology of music education and music pedagogy; changes in the training of specialists in the field of music education for different types of educational institutions; in what conditions the educational process takes place; is the typical or accidental attitude of the subjects of research to musical works of different genres and forms; how the process of communication with works of musical art affects the mental and aesthetic education of young people.

Pedagogical observation is a method of scientific research used in the field of music education and is based on active, planned, systematic and purposeful perception of the object of study, patterns and trends in music education, the process of modernization of artistic and aesthetic education of youth. This is the registration of circumstances and facts of behavior perceived by the senses of the researcher, mechanical or electronic devices.

Pedagogical observation as a form of active sensory cognition includes: an observer who tries to obtain research data; object of observation, which is the basis of scientific research and affects the results of the experiment; means of observation by which the research hypothesis is realized.

In the scientific environment, pedagogical observation is distinguished from everyday life observation. This also applies to the field of

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music education, where the researcher defines the object, sets goals and formulates tasks, develops a plan for observation. The results of this work are recorded by the researcher in the diary of pedagogical observations. The obtained data are processed and formalized in the form of scientific research.

The object of pedagogical observation in the field of music education are educational institutions, the content of education, forms of work, music and pedagogical technologies, methods and techniques of teaching and education, etc.

The main requirements for the observation are: activity (not contemplation, but the search and fixation of the desired angle); purposefulness (when the observer's attention is fixed only on the object of research); planning (according to the approved scenario) and intentionality (following the approved plan or scenario); systematicity (management according to a certain system).

According to its purpose, observation can be field (in real conditions) and laboratory (in laboratory conditions), direct (in the process of activity) and indirect (as a result of activity), open (public) and hidden (in which the observer participates), structured according to the developed scheme) and unstructured (without a defined plan), human (observer – researcher) and mechanical (using electronic or mechanical devices).

The observer should focus on the main objects, facts and phenomena of the study, and not lose vigilance in observing the alleged secondary or indirect circumstances and reactions of the subjects of the study. Comprehensive observation in the process of research and experimental work will make it possible to collect reliable material, develop pedagogical conditions to improve the quality of the educational process and the formation of musical culture of the individual.

According to the forms of experimental work, observation can be classified into collective or mass and individual. The researcher can observe the group of performers or members of the choir of theatrical performance, analyze the repertoire, express impressions about the appropriateness of the conductor's interpretation of a musical work and the quality of performance. In this situation, a set of research methods is used, which together give an objective idea of the subject of research. Observing the musical and creative development of an individual student or students of different classes helps the experimenter to follow the dynamics of individual development of the research subject, make a plan for further work, predict the end result and offer guidelines on the research topic.

In the field of music education, researchers use the method of observation in accordance with the purpose and objectives of scientific research. This can be an observation of the work of the artistic team or the

quality of mastering the skills of playing musical instruments of a group of students, their participation in festivals, competitions and Olympiads. In addition, observation of the dynamics of the formation of performing skills of students in mastering pop or academic vocals, the formation of future music teachers of creativity, tolerance and mobility in the study of professional disciplines.

Pedagogical observation has an individual character, depends on the professional experience of the experimenter and is determined by the subjectivity of the interpretation of cultural and educational phenomena, facts and features of the organization of the educational process in educational institutions of different levels. For reliability and achievement of quality of supervision it is expedient: to compare results of supervision of the experimenter with results of supervision of teachers, heads of art collectives, teachers who constantly communicate with children and students; to conduct scattered observations, record them in the diary of the experimenter and make a comparative description; take into account the internal and external factors that affect the behavior of the subject of study, the effectiveness of its activities in specific types of musical creativity.

Abstraction (from the Latin – removal) – a method of scientific knowledge, which consists in the mental selection of essential stages, the most important features, relationships, aspects of the subject of study. The researcher's abstraction in the context of the creative process forms the ideal musical and artistic image to which the composer or performer aspires.

In the process of abstraction there is a separation in the mind of the subject of scientific research of specific phenomena and artistic images from real objects of knowledge (sound of musical works, perception of music of various forms and genres in combination with theatrical action and scenery). With the help of imagination and creative imagination, the researcher can create an artistic image that will correspond to his worldview. That is, the process of abstraction has an individual character, is a subjective process of cognition and influence on the object of study.

The following types of abstraction are distinguished in the scientific environment, such as:

- abstraction of identification, when the researcher's mind combines works of different composers belonging to the same genre. This may be the identification of the sound of different groups of instruments of the orchestra in the mind of the researcher;
- isolating abstraction, when in the process of improvisation or creation of music a new piece of music emerges, which is the result of fantasy and abstraction of a particular subject of the creative process;
- abstraction of constructivization, when on the basis of simplified

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real objects of scientific knowledge in the mind of the researcher or respondent a certain musical image is formed. This may be the author's potpourri of familiar hits of the twentieth century;

– abstraction of actual infinity allows the researcher to identify the level of giftedness in high school students who create different versions of improvisations based on creative imagination and abstraction from the original;

– the abstraction of potential feasibility makes it possible to make the transition from the real limits of creative possibilities to potential ones. This methodical method of scientific cognition is introduced by the researcher in the process of creating and interpreting the intonational and figurative content of a musical work.<sup>37</sup>

Of particular note is the abstraction in the process of collective musical activity using various musical and pedagogical technologies. In this situation, abstraction is appropriate as one person. It can be an orchestra or choir conductor who offers his own interpretation of a piece of music. His expression of will must be

supported by team members. Each member of the choir or orchestra must comply with the requirements of the conductor and follow his manner of interpretation. The result of the conductor's abstraction acts as a specific method of research, as an element of analysis and modeling based on a specific musical image.

Pedagogical experiment is a complex method of research that provides scientific, objective and evidential verification of the validity of the hypothesis substantiated at the beginning of the study. It allows to introduce and test innovations in teaching and education, as well as professional and pedagogical development of future music teachers, to identify the level of formation of certain qualities and competencies of the individual, to find adequate methods and means of influencing the subjects of musical creativity. In addition, to offer possible options for combining music and pedagogical technologies to achieve effective professional development of future teachers of music and artistic and aesthetic education of youth, as well as testing the pedagogical conditions aimed at achieving this goal.

The pedagogical experiment involves the direct intervention of the researcher in the educational process to study the logic of its existence, patterns of development and trends of improvement in accordance with the requirements of modernity and the development of civilizational processes.

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<sup>37</sup> Черкасов В.Ф. Основи наукових досліджень у музично-освітній галузі : [підручник] / Володимир Черкасов. Кіровоград : РВВ КДПУ ім. В. Винниченка, Харків : ФОП Озеров, 2017. 316 с.



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Conducting a pedagogical experiment requires a researcher of high methodological culture, developing a program for each of its stages (diagnostic, formative and analysis of the results), as well as substantiation of indicators, levels and criteria of the studied phenomenon.

In the scientific environment, pedagogical experiment is considered a comprehensive research method that allows the use of various empirical and theoretical methods, such as: comparison, testing, surveys, interviews, observation, pedagogical consultation, expert evaluation and more. The essence of the pedagogical experiment is aimed at creating pedagogical conditions that would positively affect the formation of professional and pedagogical skills of future music teachers or the development of musical and creative abilities of young people. Of course, the value of pedagogical experiment is enhanced by the fact that it allows to obtain objective empirical data, identify patterns and trends in reforming and modernizing music education, to create new experiences in conditions that characterize the content of education at this stage.

The effectiveness of the pedagogical experiment depends on the qualitative preliminary analysis of the object of study, conducting and processing the results of the ascertaining stage of the experimental study. With the help of a set of methods of scientific knowledge, the experimenter comes to conclusions that allow the search for pedagogical conditions through which a pedagogical phenomenon acquires new qualities and characteristics.

In music-pedagogical education, as well as in pedagogy in general, there are several types of experiment, among which the leading place is occupied by natural and laboratory experiments. Natural experiment is carried out in the real conditions of the educational process in accordance with the curriculum and program requirements for the study of certain disciplines. Under this approach, the researcher has no right to interfere and make drastic changes in the activities of the educational institution, as well as the work of the artistic team. The technology of natural experiment is that at the first stage the researcher's attention is focused on the object of research, study and generalization of the level of moral and volitional qualities, competencies, features of interactive methods in mastering the program repertoire. In the second stage, the experimenter makes intentional changes in the content of educational material, offers new forms and methods of work. In the third stage, after making such an adjustment, the experimenter again observes and studies the dynamics of changes in the activities of students or their behavior, draws conclusions about the effectiveness of the proposed system of measures. In the case of ineffective pedagogical influence, changes are made to the content of experimental

work.

Laboratory experiment or artificial experiment is conducted with a group of pupils or students who receive additional tasks, the essence of which is to change certain provisions or forms of work, the introduction of new techniques or musical works of other composers to form students' creative attitude to the future profession. After the experiment, the previous data are compared with the latest, a conclusion is made about the effectiveness or ineffectiveness of new changes.

In research, there are also ascertaining and formative experiments. Instead, when it comes to a single experiment, researchers divide it into three stages, namely: the ascertaining (or diagnostic) stage of the experiment, the formative stage of the experiment and the results of experimental work.

At the first stage of experimental work (ascertaining or diagnostic stage) the researcher studies the state of phenomena and facts of the pedagogical system, states the existence of causal relationships. He experimentally studies the state of implementation of certain content of programs for the formation of competencies of students; pedagogical system that will positively affect the self-determination of the future music teacher; a set of forms of work for the education of stage skills. The obtained data can be used for mathematical analysis or generalization of the results of students' activities in the study of certain professional disciplines. The analysis of such data allows the researcher to find the most effective forms of work and teaching methods to improve the quality of students' knowledge. These forms and methods of work are contained in the pedagogical conditions created for increase of efficiency of educational process.

The formative stage of experimental work in the context of scientific research occupies a significant place. At this stage, the researcher proves the impact of specific pedagogical conditions on achieving positive results and improving the efficiency of the educational process.

In preparing the formative stage of the experiment, the researcher develops a plan for the formative experiment, determines and justifies pedagogical conditions (which should be three or four), aimed at improving the quality and efficiency of the educational process, forming personal characteristics of future music teachers and improving artistic and aesthetic education young people.

One of the options for an interview is an interview – a research method that reveals the thoughts, views, facts from the life and behavior of the respondent, studies and summarizes his attitude to certain types of musical and creative activities, elements of musical language, composers of certain styles and epochs, musical works of various genres.

Interviewing as a method of obtaining the necessary information

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requires a certain readiness of the experimenter. These should be pre-formulated questions in a form and level of complexity that is understandable to the respondent. In the process of interviewing, the researcher should take care to eliminate the influence of «third parties» who can positively influence the psychological context of the interview and cause insincere responses of the respondent. The researcher should not interfere and try to influence the opinion of his interlocutor.

The nature of the interview can be standardized or non-standard. The standardized interview is based on answers to previously developed questions. Non-standard interviews are free. This can be a conversation with the respondent about key issues in the development of the music education industry, as well as clarifying general problems in the theory and methodology of music education.

The boundaries between interview types are blurred and depend on the purpose of the problem and the stage of the study. The degree of freedom of interviewees depends on the list and form of questions, the content level – on the information content and complexity of answers.

There are different types of interviews in the scientific community, namely: diagnostic, clinical, focused, panel, group, individual. Diagnostic interview is a way to get information from the respondent about the peculiarities of individual perception and reproduction of musical style and artistic image. In this situation, the researcher can «penetrate» into the inner world of the respondent, to identify his attitude to the facts and events that influenced the dynamics of musical action. A clinical interview not only provides the necessary information about the subject's attitude to a particular genre of musical art, but also allows you to influence the inner world of the respondent, help him understand and accept new music. A focused interview takes the form of a short conversation, the purpose of which is to obtain information about a specific problem, process, phenomenon, the respondent's reaction to certain changes that occur in the process of learning about the masterpieces of world music. A panel interview is characterized by multiple interviews of the same respondents on the same questions at certain intervals. A group interview is conducted with a specific group of respondents and is characterized by the ability to provoke a group discussion. An individual interview allows to identify the dynamics of personal innovations that provoke further creative development of musical abilities of the individual, as well as to predict the process of formation of performance abilities of pupils and students.

The conduct of any interview is influenced by the specific circumstances, conditions and place of the interview, the timeliness of the discussion of the research topic, the psychological state of the respondents.

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In addition, the duration of the interview and the benevolent attitude of the experimenter to the conclusions and perceptions of the respondents are of some importance.

Therefore, it is natural that the reliability and reliability of the information obtained depends on the personality of the researcher, his erudition, observation, discipline, moral and physical endurance, knowledge of the topic and technique of the interview.

The most common and effective method of collecting primary information is the questionnaire method. Questionnaire is a written survey of a significant number of respondents, collecting individual answers to the questions asked in the questionnaire. The questionnaire helps to obtain reliable data from respondents with the highest level of anonymity.

When conducting a survey, the researcher must comply with certain requirements that ensure the reliability of scientific knowledge, namely: the content of the questions must correspond to the topic and objectives of the study; questions should be short, clear, accessible to respondents; the questionnaire must be neatly designed; it is desirable to make it so that it is further suitable for computer processing.

The structure of the questionnaire should be clearly balanced. Questions should be broken down into semantic blocks, ensuring the consistency and logic of their placement. For example, a group of questions that make it possible to identify attitudes towards certain genres of musical art; a group of questions about the use of means of musical expression; a group of questions that help to design the teacher's future activities in accordance with the interests and needs of respondents.

According to the structure of the questionnaire, the questionnaires are classified into: open, semi-closed and closed. In open-ended questionnaires, open-ended questions allow the respondent to answer freely and to express himself / herself at his / her own discretion. Semi-closed questionnaires allow the respondent to choose the answer to the proposed set of answer options or supplement their answer option. Closed give a complete list of answer options, offering to choose one or more of them.

There are direct and indirect questions according to the form. Direct questions make it possible to obtain information directly from the respondent. Indirect questions are used when the respondent needs to get a critical opinion about a genre of musical art, the negative phenomena that led to the composer writing a piece of music.

There are several types of questionnaires, such as full-time and part-time, continuous and selective, open and anonymous. In-person questionnaire involves obtaining a questionnaire directly from the hands of the researcher. This is the most reliable type of questionnaire, guarantees

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honest completion of questionnaires, almost one hundred percent return. In such a situation, it is necessary to create a friendly atmosphere, to establish psychological contact with respondents. Correspondence questionnaire is to send questionnaires and receive answers by mail. It allows you to simultaneously conduct surveys in a large area with students from different educational institutions. In the case of a continuous questionnaire, all persons of a certain category fill in the forms, and in the case of a selective questionnaire, only a certain part of such persons. In an open questionnaire, respondents provide information about their identity (surname, name, patronymic, place of birth, place of residence, etc.). In an anonymous survey, the identity of the respondent remains unknown, which allows him to be more honest, which increases the representativeness of information about him.

To study the artistic and aesthetic ideas of young people in the field of music art, a sound questionnaire has become widespread, containing fragments of musical works, which are offered to respondents to identify their interests, tastes and preferences in various genres of world music. The experimenter should conduct a thorough preliminary work on the selection of fragments of musical works that will provide the material needed to confirm the hypothesis of the study. The instructive work of the researcher with the respondents plays a significant role in the introduction of the audio questionnaire.<sup>38</sup>

The researcher should determine the number of fragments of musical works, the duration of sound, group them by semantic blocks, focus on the quality of sound reproduction. The latter can be performed both with the help of sound reproduction equipment and performed on a musical instrument by an experimenter.

Despite the expediency of the questionnaire as a method of scientific knowledge, there may be difficulties in its preparation, conduct and processing of research materials. In this situation, keep in mind: it is advisable to acquaint respondents with the rules of filling out the questionnaire; the content of the questions should be interesting for children; the complexity of the questions should correspond to the age capabilities of students; the questionnaire should be formulated clearly and concretely; the substantive component of the questions should predict short answers.

Testing (translated from English – testing, verification) is considered a means of diagnosing the level of development of musical and creative abilities and intellectual and artistic development of personality. The

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<sup>38</sup> Олексюк О.М. Музична педагогіка: Навчальний посібник. К. : КНУКіМ, 2006. 188 с.

test is a system of tasks to determine the level of knowledge, skills, abilities and characteristics of the respondent, the reliability of which is tested, evaluated and standardized using special mathematical analysis.

The beginning of the development of modern testology of mass application of tests in practice is associated with the name of the French physician Binet, who co authored with Simon a metric scale of mental development, known as the «Binet-Simon test». Testing is an operational way to assess a certain number of respondents; provides an opportunity to obtain a quantitative assessment based on the quantification of qualitative personality parameters and the convenience of mathematical processing of results; promotes an objective assessment that is independent of the subjective attitudes of the researcher conducting the testing; ensures comparability of information of different respondents.

In the scientific environment, tests are classified according to various criteria: tests to study musical and creative abilities; level of intellectual and artistic development; level of knowledge acquisition, formation of skills and abilities; level of performing skills; professional and pedagogical formation; formation of pedagogical skills; mastering the program requirements for a particular discipline of the curriculum of higher education students, etc.

The content of the test and instructions for its implementation should be as clear and understandable as possible. The results of the test can not be assessed as absolute indicators of artistic and aesthetic education and professional and pedagogical development of future teachers of music. They are only indicators of the level of development of certain qualities at the time of research under specific conditions of learning and education of the individual.

To conduct testing in the field of music education should comply with certain requirements that allow the design of a positive result, namely: logically built set of test tasks; creating positive conditions for testing; strict formalization of all stages of testing; standardization of tasks and conditions of their implementation; development of a standardized system for evaluating the results obtained; qualitative mathematical processing of results with the use of modern computational methods.

The test consists of two parts, namely: stimulating material and instructions on registration and interpretation of the received answers. There are verbal and nonverbal tests according to the form of task presentation. Verbal tests are revealed in verbal form, non-verbal – in the form of visual and auditory images. There are individual and group tests, objective and subjective, according to the type of instructions and method of application.

Each test must meet the reliability criteria and cover the following

components: standard instructions that provide a clear idea of the structure and performance of tasks; scaling key, which will allow to realize the ratio of task points with scales of measured qualities; coding key, which will allow you to calculate how many points are credited for a particular answer; the key of interpretation of the received index which will help to carry out the qualitative analysis of the received results.

When conducting testing among both school youth and university students, the following techniques are used, such as: increasing the base sample to increase its representativeness; introduction of correction factors; introduction into practice of testing a non-verbal way of presenting the material.

In the modern music-educational environment test methods borrowed from social psychology and sociology are used. According to the purpose and tasks, as well as the specifics of the object of study, they are modified to take into account the specifics of musical activities and allow to identify the dynamics of change in the control and experimental groups of respondents.

One of the testing options is a survey, but it must meet the requirements of the tests. The survey contains a number of questions structured according to the logic of the researcher. Respondents' answers can contain positive and negative assessments. This can be an individual reaction to the perception of a musical image, intonation and image content of a musical work and the phenomenon of musical art.

In addition, the survey can act as an independent method of scientific knowledge, when you need to find out the level of awareness of the respondent of certain tasks, attitudes to different genres of music or the introduction of modern interactive methods of music learning, art) or when you need information about the interests, views, feelings, motives and behaviors of the individual. The most common types of surveys as a method of scientific research are interviews, questionnaires and sociometric research.

Research distinguishes between two types of surveys – written and oral, which is conducted in the form of interviews and questionnaires. Depending on the objectives of the study, one or another form of survey is proposed. The survey takes into account various factors of previous influence on the personal experience of respondents, the conditions of accumulation and awareness of the main provisions and concepts in the field of music education, prospects for further development of the national system of artistic and aesthetic education of youth.

It should be emphasized that the effectiveness of the survey largely depends on the psychological attitude to cooperate with the researcher and

the openness of the respondents. It is advisable to create an atmosphere of cooperation and mutual understanding, a friendly attitude to experimental research. The art of the survey method is that the experimenter must have a clear idea of what to ask, how to ask, how to ask questions, and how to be sure that the answers can be trusted.

The survey is considered a universal method that allows to obtain information about phenomena and processes that are not available for observation and which do not find the necessary disclosure in various documents. The object of information can be a variety of subjects of the educational process, both higher and secondary education. In addition, this applies to both artistic and aesthetic education of young people and professional and pedagogical training of future teachers of music in various fields of music and creative activities.

One of the methods of empirical research is the method of comparison, which is widely used in research at various levels. Comparison is a method of scientific cognition, the process of finding out the similarities or differences in the field of music education, finding common or common, inherent in two or more musical works, performers, interpreters of intonational and figurative content of a musical work. Comparison – as a mental procedure, is a process of evaluation, ordering and classification of the content of knowledge, mental convergence of real phenomena, facts, works of musical art.

In the scientific community, the types of comparisons are established using different criteria (method, number of units studied, orientation), but in reality it is difficult to determine some single measure of differentiation. The following types of comparisons are most often mentioned and discussed in the music-educational environment: «case-study», binary, regional, global and cross-temporal comparison.

Comparing musical phenomena, facts, concepts, musical works of different composers of the same genre, the researcher tries to find something in common or distinctive between them. The process of comparison is carried out through a priori forms of feelings, ideas about values, education of the researcher, his professional and life experience, construction of ideal species, with the help of musical expression, and so on.

Therefore, it is quite natural that in modern secondary schools in the lessons of music art from the first grade students are involved in the analysis of musical works of various genres. This is done by comparing the basic means of musical expression, namely: major with minor, loud sound with quiet. In addition, it can be the use of different registers and comparing them with the timbres of birds and animals, identifying and comparing the timbres of musical instruments, such as wind or violin. In the scientific environment,



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this is considered a qualitative comparison, which stimulates the development of timbre hearing of the child, forms the idea of the introduction of color in the interpretation of intonation and image content of musical works.

Comparing the sequence of alternation of strong and weak parts of a bar, students identify the size of a piece of music, determine which type of music the piece belongs to or which cat it is – a song, dance or march. Observing the students of the experimental and control classes, the researcher records the results in the diary of observations. As a result of the proposed pedagogical conditions, repeated observations are made, the results of the experiment are compared and the dynamics of qualitative and quantitative changes are revealed. Thus, in addition to qualitative comparison in the scientific environment, quantitative comparison is introduced. That is, the percentage of students in the class who have gained experience that has influenced the development of their creative abilities is determined. In addition to quantitative and qualitative comparisons, in the scientific environment there are comparisons of statistical and dynamic aspects of cognition.<sup>39</sup>

In research work, this method is used to compare control and experimental groups during the formative phase of the experiment and after the formative phase of the experiment. Therefore, depending on the purpose of the study, it is advisable to make comparisons both on small samples (from 20 to 40 pupils or students) and on large ones, which contain several parallel classes or academic groups of different educational institutions (from 100 to 1000 people).

However, it should not be forgotten that any assessment is a comparison with the ideal or optimal. In this situation, it is advisable for the researcher to compare not only with how it should be, but also with how it was before, which allows you to see the positive and negative changes, ie the dynamics of the process. Teaching a student to play a musical instrument, the teacher, developing his technical abilities and artistic tastes, always compares his play with the play of famous instrumentalists, ie with a highly professional performance of a musical work. But it is important to compare not only with how it should be, but also with how it was before, which allows you to see the positive and negative changes, ie the dynamics of the process. Of course, the teacher must take into account Dovyshev's instrumental training of the student, compare with what works and what

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<sup>39</sup> Михайличенко О.В. Основи загальної та музичної педогогіки: теорія та історія: Навчальний посібник. / Вид. друге. Доп. та перероблене. Суми: вид. «Козацький вал», 2009. 211 с.

complexity he performed while studying at a music school or music school. However, it should not be forgotten that the comparison process is differentiated. The teacher imposes some requirements on students who have a pre-school education, others on those who are beginning to master the skills of playing a musical instrument from the beginning.

It should be noted that the differentiation in the comparison can be of a general nature, ie to study a particular phenomenon on a global scale, as well as to be implemented in the microenvironment. An example of the latter is the comparison of two opposite musical images in one piece of music. Using the methods of contrast and comparison, the researcher can compare and justify his opinion, draw conclusions about the implementation of the proposed method and get the expected result.

Comparison as a mental procedure is very productive in the analysis of information about the work of a composer, the performing skills of artistic groups, individual performers, interpretation of intonation and image content of any musical work by various experts. The researcher should take into account different views on the subject of comparison, keep in mind the level of interest of a respondent.

The end result of any scientific research in the field of music education requires the experimenter to conduct an expert assessment. Thus, the method of expert evaluation is a procedure of evaluation of achievements in the field of music art and professional and pedagogical training of music art teachers based on the opinion of experts for further decision-making. This is a method of obtaining quantitative estimates for qualitative characteristics and properties.

There are two groups of expert evaluations, namely: individual evaluation and collective evaluation. The first is with the participation of individual experts, independent of each other. This may be the teacher's assessment of the student's creative achievements in mastering a particular musical instrument. The second reveals the views of a team of independent experts. Such expert assessment is introduced by the members of the jury at the competitive performance of students, at semester and state exams. Mathematical processing of the results of expert evaluation will allow the development of further measures aimed at improving the effectiveness of the studied phenomenon.

It is worth noting that recently the method of expert evaluation has become one of the main research methods in the field of music education. Using this method, the experimenter: first, receives primary information about the level of development of musical and creative abilities of children, the organization of the educational process of training music teachers of a certain educational level in a relatively short period of time; secondly, the

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method of expert evaluation in comparison with other methods of scientific research is more accessible to generalize information about the perception of musical works by children of different ages, study the use of musical expression in interpreting the intonational and figurative content of musical works; thirdly, this method is universal and is introduced to evaluate different samples, and can be used in various musical and pedagogical technologies to identify their impact on individual musical development and the formation of intellectual and artistic thinking; fourth, the method is focused on solving practical problems, the formation of competence of future teachers of music, aimed at teaching children in different art institutions; fifth, this method is successfully used in cases where there is no ability to obtain reliable results using other methods.

The method of expert evaluation should be used to determine the level of readiness of the future music teacher for teaching. For this purpose, an expert assessment of the quality of competence, expression of business and organizational skills is introduced. According to the sphere of activity, evaluation criteria are developed, including: the ability to organize and plan classroom and extracurricular work on artistic and aesthetic education of youth; professional competence (level of mastery of basic and additional musical instruments, the degree of assimilation and operation of music-theoretical material, theory and methods of music education, mastery of methods of organizing group activities, etc.); awareness of responsibility for the quality and end result of work; mobility and sociability in communication with colleagues, students and their parents; mastery of methods of organization and work with artistic groups of different directions; creativity, ability to introduce innovative learning technologies; respect for children, dedication to their work and desire to get a positive end result.

According to each of these criteria, a corresponding score is developed on a five-point scale (excellent – 5; good – 4; satisfactory – 3; unsatisfactory – 2; poor – 1). Evaluations by criteria have the dynamics of qualitative growth. For example, assessment according to the criterion of «mastery of methods of organization and work with artistic groups of different directions»: «1» – does not have a clear idea and desire about the organization and methods of working with artistic groups; «2» – poorly versed in the methodology of organization and work with artistic groups; «3» – has a desire to work with artistic groups, but does not have sufficient methods of organizing and working with artistic groups; «4» – well versed in the methods of organization and work with artistic groups; «5» – presents professional skills in the organization and work of artistic groups, participates in competitions and takes prizes.

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According to their importance in the general assessment of mastery of the methods of organization and work with artistic groups, certain qualities always have different weight, which is determined by experts. To identify the overall assessment of the quality of competence, the manifestation of business and organizational skills is a special assessment letter.

Expert assessment is a method of scientific knowledge and a means of further improving the educational process in the field of music education, and is divided into varieties that contain certain characteristics and qualities, including: the method of associations – the study of similar qualities with others objects; method of pair (binary) comparisons – based on the comparison of alternatives by an expert; method of preference vectors – expert analysis of a set of alternatives and selection of the most effective; method of focal objects – transfer of characteristics of selected analogues to the studied object; individual expert survey – takes place in the context of an interview or in the form of expert assessments; midpoint method – two alternatives are offered, one of which is less effective. The expert is asked to choose the third option, which is intermediate between the stated two alternatives.

There are certain requirements for the selection of experts who are able to adequately assess educational achievements, the quality of training and the level of development of musical and creative abilities, as well as professional and pedagogical training of music teachers. They must be highly qualified specialists with a certain degree and experience, creative and analytical thinking, able to solve problems and find the right solutions.

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**NATIONAL REVIVAL IN THE UKRAINIAN MUSICAL CULTURE  
OF 40-60 YEARS OF THE XX CENTURY  
НАЦІОНАЛЬНЕ ВІДРОДЖЕННЯ В УКРАЇНСЬКІЙ МУЗИЧНІЙ  
КУЛЬТУРІ 40-60 РОКІВ XX СТОЛІТТЯ**

The development of musical culture in the 1840's and 1860's was directly prepared by the processes of ethnic art in the first decades of the 19th century. They continue to be observed, intensifying, feeling the impact of the renewed socio-cultural situation of the second half of the XIX century,

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the growing democratization of society, the awakening of national consciousness, the Ukrainian populist movement and more. In terms of its content, this period is the next link in the preparation of national style on a folk basis, the practical refinement of its principles in the fields of musical folklore, professional music, genres of song-romance, symphonic, instrumental music, choral art, music and theater.

The professional musical art of the time is based on the focus on folklore sources and their citation use, stylization of works to folk song and dance atmosphere. Also, as in the previous period, it can be traced in the general coordination of the themes of the works, figurative singing, the conformity of stylistic devices to the worldview, the genre originality of the works. The scale of all subsystems of the system of musical culture is increasing: creativity is more diverse in genre and style, increasing the level of creative ideas and their implementation, the level of professionalism and the scale of authorship of composers, performers and listeners.

Operas of the first half of the XIX century. thematically and plot-wise related to the romantic worldview. It is reflected in the plot of works based on the glorification of the historical past, the symbolism of ancient folk mythology, personal experiences, mastering romantic aesthetics, the intensity of creative search for composers to match the music and plot, a variety of incarnations. According to T. Bulat, «one of the most important features of Ukrainian opera is that the musical language, image-thematic characteristics, features of drama were formed on the basis of folklore. Along with the use of authentic samples, opera composers created their own melodies that were close to folk song and romance sources, used instrumental and dance rhythmic intonations».<sup>40</sup>

Involvement of opera in the process of folklorization provided the genre with a transition to national style.

Opera works of the 40's and 60's of the XIX century. we consider in the activity of three composers: S. Gulak-Artemovsky, P. Sokalsky, M. Lysenko, whose life and creative destinies are quite different from each other.

S. Gulak-Artemovsky was born on February 4 (16), 1813 near Horodyshche, Cherkasy region, in the family of a priest. From childhood he was in the atmosphere of Ukrainian folk songs, he sang alone, demonstrating natural musicality and ability to sing. In 1824, the father, dreaming of his son's specialization in the spiritual field, took Semyon to Kyiv, where he was

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<sup>40</sup> Троїцька Т.С., Мартинюк Т.В. З Історії формування філософії українського національного відродження: Навчально-методичний посібник. Запоріжжя: ЗДУ, 2001. 136 с. С.93.

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enrolled as a student of theological school. E. Volkhovitinov ordered to transfer the boy to sing in the bishop's choir of St. Sophia Cathedral. The events of the following years - 1829, death of his father, mutation of the voice, due to which he was dismissed from the choir, 1930, expulsion from school - are corrected for the second time by E. Volkhovitinov, by order of which S. Gulak-Artemovsky was enrolled in the choir of the Kyiv vicar in the Mikhailovsky monastery. as part of the choir formed a baritone soloist group - on the one hand, and on the other - showed the need to continue their studies, develop intelligence and further develop musical abilities.

In 1835, at the request of St. Michael's Monastery, S. Gulak-Artemovsky was accepted as a private student of theological seminary. 1837 was a turning point: the outstanding Russian composer M. Glinka, who had just been appointed conductor of the Court Choir, selected boys for the group in Ukraine. During the service at the St. Michael's Monastery, he was surprised by the voice of S. Gulak-Artemovsky and invited him to go with him to St. Petersburg. According to the hypothesis of L. Kaufman, researcher of the life and work of the composer, M. Glinka immediately considered in the person of S. Gulak-Artemovsky not so much a choral performer as a soloist-vocalist, as evidenced by facts about the practical implementation of moving to St. Petersburg and some actions of M. Glinka about him.

M. Glinka himself began music lessons with S. Hulak-Artemovsky in the estate of G. Tarnovsky Kachanivka. He did not leave the care of him after moving to the capital in 1838 and petitioned through an acquaintance A. Zhadvovsky for the transition of S. Gulak-Artemovsky from the clergy to the secular. The petition was granted and the future composer, who, by the way, even lived in M. Glinka, could fully devote himself to classes. Gradually, MI Glinka attracted the writer N. Kukolnik to study with S. Gulak-Artemovsky in French and Italian. Contacts with him led to the acquaintance of S. Gulak-Artemovsky with N. Kukolnik's entourage M. Markevich, O. Senkovsky, V. Odoevsky, I. Aivazovsky, K. Bryullov, T. Shevchenko - outstanding representatives of history, literature, painting. In the spring of 1839 the first public performance of the singer took place and at the expense of the concert, financial support of P. Demidov, he received the opportunity to continue his education in Western Europe.

Once in Paris, the capital of European musical culture, S. Gulak-Artemovsky began taking classes with D. Alari, a former flutist at La Scala. Quite intensively he got acquainted with the opera performances of the capital's theater, gaining vocal and directing experience. In August 1839, Alari left for Florence with his students, and the Florentine Opera House, the best in Italy at that time, which featured famous voices, became the next

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school for S. Gulak-Artemovsky.

1841 was the year of the singer's professional ordeal, he received an invitation to baritone parts at the Florentine Opera and worked there for a season, performing three performances. In 1842 S. Gulak-Artemovsky returned to St. Petersburg and became a soloist of the Imperial Opera. After signing the contract, the singer was given several roles at once, and in June of the same year the newspaper *Severnaya Pchela* quite aptly noted the specifics of S. Gulak-Artemovsky's talent: «flexible, holes, a wonderful method ... and, most importantly, a deep feeling ... Mr. Artemovsky's voice is a loud and strong bass, which, by the way, takes high notes without tension, to tenor "salt". Their game is clear, and although they appeared on stage for the first time, they did not show too much shyness or clumsiness».<sup>41</sup>

The singer successfully worked on the performances of Donizetti ("Lucia di Lammermoor", "Belisarius"), Bellini ("Norma"), but the most important work of this period was the preparation of *Ruslan* in the opera "Ruslan and Lyudmila" by M. Glinka. In the premiere of the work, this role was performed by O. Petrov, a day later - the second performance of the opera - S. Gulak-Artemovsky, and comparing interpretations of the main image by singers, listeners and prominent Russian music critic O. Serov noted the naturalness of reincarnation, greater the effectiveness of the role of S. Gulak-Artemovsky. This role became not only a testament to the glorious sincere creative friendship of Russian and Ukrainian musicians, but also a milestone in the creative path of the singer and composer; she prepared him for further active performance.

In February 1843, the Italian tenor JB Rubini, one of the prominent representatives of the Italian virtuoso vocal school *bel canto*, came to St. Petersburg to perform. His concerts, participation in performances of the St. Petersburg Bolshoi Theater were sensationally perceived by the public and the press as a tribute to the unsurpassed tradition of vocals. A new wave of dominance of Italian opera in Russia is emerging. Rossini's *Othello* (*Othello* by J. Rubini, *Iago* by S. Gulak-Artemovsky), Bellini's *Puritans* (*Fort* by S. Gulak-Artemovsky) were the first performances in which S. Gulak-Artemovsky performed alongside the famous singer. by the way, constantly receiving positive reviews from the press. And in October of the same year the tour of the Italian opera in St. Petersburg with great participation began with the participation of two domestic singers - S. Gulak-Artemovsky and O. Petrov. They lasted until the beginning of 1844 and complemented the singer's stage experience with a large number of roles, mostly from the

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<sup>41</sup> Там само. С.95.

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Western European repertoire.

The period of 1844-1846 during the life of S. Gulak-Artemovsky was full of worries due to the precarious situation of the St. Petersburg troupe, the lack of stability of performances. The singer is gaining new experience of chamber performances with some opera numbers, romances and songs, Ukrainian folklore. In the autumn of 1846 the St. Petersburg troupe left for Moscow and became part of the Moscow Opera. The Moscow stage is also dominated by the Western European repertoire ("Belisarius" by Donizetti, "Wilhelm Tell" by Rossini, etc.), very rarely performed domestic works - "Ruslan and Lyudmila" by M. Glinka, "Wonderful Valley" by O. Verstovsky, "Esmeralda" by O. Dargomyzhsky (1847).

October 1848, extremely filled with performances of S. Gulak-Artemovsky in the theater, prepared the most important event in the life of the composer. On November 8 of the same year he married O. Voronina-Ivanova, a pianist and harpist. His creative life was marked by the singer's benefit on November 12, at which the opera "Carl the Brave" was a kind of protest of S. Gulak-Artemovsky against the exile of his friend T. Shevchenko. In the spring of 1849 the family of S. Gulak-Artemovsky left for St. Petersburg. But the return to the capital did not bring the composer a stable job, so he joined the Italian traveling troupe formed by A. Corbari, whose goal was to spread the Italian opera repertoire in the Russian provinces.

The troupe toured in Moscow, Kharkov, Voronezh. During the tour in Voronezh (August 1850) the troupe split into parts and almost disappeared, and S. Gulak-Artemovsky continued to perform. The local newspaper paid tribute to his resilience and talent; she wrote that «the singer ... nurtured by the storms of the north, deserves the surprise and unfree respect of his compatriots».<sup>42</sup>

S. Gulak-Artemovsky's performances were supplemented by lyrical and romantic miniatures, separate opera arias, and folk songs.

The new stage of S. Gulak-Artemovsky's life is connected with the "Young Troupe" formed on the initiative of the inspector of the repertoire of the St. Petersburg theater E. Semenov, focused on ancient comedies with music. The premiere of J. Knyazhnin's "Sbytenshchik" with the music of J. Bulan completely changed the stage image of the singer: he played the role of a janitor, played brightly, convincingly. The next role is Mykhailo Chuprun in I. Kotlyarevsky's Moskal-Charivnyk. S. Gulak-Artemovsky was in love with her, with great desire to recreate the atmosphere of the Ukrainian countryside. This role was performed by him 91 times. In 1858,

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<sup>42</sup> Там само. С.97.



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once again performed by Chuprun, the play was seen by T. Shevchenko, who had just returned from exile. "Magic Semyon" - this is how he noted in his "Diary" a new talent of a friend. The ability to transform S. Gulak-Artemovskiy into a natural Ukrainian folk character is fully reflected in the article by P. Kulish (1857), which was published in the Russian Herald magazine: «You see in front of you not a fool you laugh at. He is a simple-minded man in his position in life: in his simple life, in his limited sphere of action he did not see much, heard not much, he met very little among his fellow peasants treachery and treachery and lived to gray hair, measuring people by itself. He makes you laugh and at the same time you like him as a person. You would entrust your money, your security to this man, even though you die laughing at his motionless and at the same time some majestic movements».

The overemphasis of S. Gulak-Artemovskiy's activity towards realistic theater as an actor is consciously strengthened by the interest in the national characters of performances, the skill of their creation seems to coincide with the beginning of the artist's compositional work. It unfolds in the chamber sphere (the hypothesis of romances under which the composer did not put his name), the attraction to larger forms (vocal and choreographic divertissement "Ukrainian Wedding" for soloists, choir, symphony orchestra consisting of 7 numbers, "Steppe Picture life of gypsies ", 1851). The idea, the principles of grouping the musical material of the works were inspired by the musical series of performances by I. Kotlyarevskiy. It is also important that the basis of the "Ukrainian wedding" were folklore samples ("On the shore of the pond", "Oh for the grove, grove", "Oh do not go, Hrytsia", etc.), the desire to recreate the folk atmosphere by creating a bright domestic scene, stylization of traditions of folk polyphony, Ukrainian folk style, metrorhythmic orientation, general genre-humorous spirit of music. After the successful staging of the work in St. Petersburg, the positive reviews of the press, the composer quickly began work on the vaudeville comedy "Night before St. John's Day", which took place near the composer's birthplace.

The plot of the play corresponds to a common household scheme: the young landowner Borashko, the protagonist of the work, in love with the widow Sofia Petrovna, wants to marry her, but receives obstacles from other contenders - the boastful Mr. Smolinsky and lawyer Kosulin. The affair ends with the happy marriage of Borashko, which is preceded by humorous adventures on the eve of St. John's Day with the search for the heroes of fern flowers and the summons of Satan Samiel. The text of the work provided for the disguise of the heroes (Smolinsky in a cow's skin), mystery (a scene in the woods where Borashko is lured), saturation of the folk atmosphere (celebration of Sofia Petrovna's birthday in the second act with songs and

dances).

The vaudeville musical material consists of three numbers. The first issue of "Oh, the cuckoo flew", melodic connected with some humorous Ukrainian songs ("Grandpa conceived" in major) creates a solemn, festive, joyful atmosphere in the performance of singing, choir and orchestra. The second - "Mazurka" - a three-part orchestral number - compares the solemnity, the sophistication of the metrorhythm of the extreme sections with the tender song lyrics, solved by the polyphonic conduct of the trio theme. Borashko's verses, the last issue of the work, are intonationally based on the theme of the first "Oh, the little cuckoo flew", but figuratively transformed. Borashko, revealing the deception, ends the verses with a cheerful mood.

The end of the 50's of the XIX century. marked in the artistic life of the capital by the intensification of the struggle of the advanced circles of the creative intelligentsia for the strengthening of national trends in the development of art, increasing the role of the national repertoire, the position of domestic singers. S. Gulak-Artemovsky is an active participant in the artistic events of the time and a person who concentrated in his work these processes. His solo concerts are mainly based on domestic works (M. Glinka, F. Tolstoy, A. Dubyuk, K. Vilboa). In 1853, at the invitation of director A. Krayushkin, S. Gulak-Artemovsky composed music for the play "Shipwreck", improving his orchestral skills (sound in the introduction to the fisherman's song), in 1853 - 1854 he performed parts in the play O Lviv "Starosta Boris, or the Russian peasant and French marauders in 1812" (the role of the head of the partisan detachment Zarubayev), benefit P. Sokolov (second act "Ruslan and Lyudmila"), in 1857 took part in a concert of works by M. Glinka, dedicated to the death of the famous composer, after his own benefit in the same year managed to restore the resolution on the stage of "Ruslan and Lyudmila".

S. Gulak-Artemovsky's glorious friendship with M. Glinka, his memory was of great importance in the life and creative development of the artist and certainly determined the nature of his views, progressive attitude to national issues in the field of music style, its intonation full of folk songs, orientation own chamber and opera repertoire, cheering for the introduction of domestic repertoire in the capital's practice, where the European opera tradition prevailed for several decades. Equally important factors in the progressiveness of the composer's worldview include contacts influencing him with M. Stepanov (cartoonist), M. Starov (teacher), composers K. Vilboa, O. Dargomyzhsky, sculptor F. Tolstoy, literary critic M. Dobrolyubov, musician M. Vielhorsky, graphic artist L. Zhemchuzhnikov - to one degree or another supporters of democracy, revolutionaries -

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democrats. But S. Gulak-Artemovsky formulated his own views on improving the living conditions of the people in the ethical and aesthetic sphere rather than in the political sphere.

A special page of his life is his long-term friendship with Taras Shevchenko. During the exile of the poet S. Gulak-Artemovsky secretly, bypassing the prohibitions of the tsarist government, sent him money. In one of T. Shevchenko's letters we read the poet's perception of the composer's noble deeds: «You are the noblest of men, brother - my only friend Semyon! - who remembered me in distant captivity ... There are no such great souls in the world now ...».<sup>43</sup>

Since the release of Taras Shevchenko from exile in 1857, friends have seen each other a lot, communicated with and with great understanding of each other's creative habits, love of both artists in music, painting, Ukrainian folk songs. In 1860 a song by S. Hulak-Artemovsky "A sycamore tree stands above the water" dedicated to T. Shevchenko was published. After the poet's death in 1861, the singer and composer took part in a concert in memory of a friend.

1859-1861 are spent in performances on the stage of the theater, the appearance and publication of the song "I do not want to sleep", which sounded in the benefit of the singer, the beginning of work on the opera "Zaporozhets on the Danube." The opera was first performed in April 1861 on the stage of the Mari Theater with great success. All reviews noted the singing and talented performance of the role of Ivan Karas by S. Hulak-Artemovsky, and the most controversial issue in the press was the issue of national (Ukrainian!) Identity of music.

The culmination of the artist's compositional activity coincided with the beginning of the last period of S. Gulak-Artemovsky's life, tragically painted with the destruction of the vocal apparatus. Beginning in 1862, his performances in performances decreased significantly, he began to receive a pension, and in May 1864, due to ill health, his stage career in St. Petersburg ended completely. With the permission of the Grand Duke, he was included in the bass parts of the Moscow Theater, generally playing minor roles, he contributed to the production of "Cossacks on the Danube" in Moscow at the benefit of soloist E. Recht, but the opera was somewhat less successful than St. Petersburg. The rapid disappearance of the work from the Moscow grounds is explained by the oppression of Ukrainian culture and language. Before the publication of the notorious circular of the Minister of Internal Affairs P. Valuev ("there was no Ukrainian language, there is not and can not be"), there was an article by the editor of "Moscow Gazette" M. Katkov,

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<sup>43</sup> Там само. С.99.

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in which he claimed that there is no Ukrainian people, no Ukrainian language.

November 1865 was the time of the final dismissal of S. Gulak-Artemovsky from the position of singer of the imperial theaters and the end of his 25-year stage career. In the last years of his life he devoted his time to reading literature on medicine, natural sciences, was interested in and even engaged in hypnosis. From the summer of 1868 until his death, he and his family moved and lived in great modesty in the house of the Church of the Nativity in Moscow. He died in 1873 of a cold that turned into pneumonia.

Turning the pages of the life and work of S. Gulak-Artemovsky, we can see that his detachment from the Ukrainian cultural tradition was rather territorial. Even within the framework of his brilliant, but completely dependent on the often enslaved conditions of contracts, stage career, which took place outside Ukraine; general oppression of the tsarist policy of the Ukrainian language, culture, repertoire in theaters all his life the artist constantly maintained genetic worldviews with their national roots at the level of internal content of his life and work as well as maintained ties with the Ukrainian intelligentsia. That is, awareness of national problems was an important guiding component of his destiny. This fact explains the historical mission of the opera "Zaporozhets on the Danube", which intensified the process of formation of the Ukrainian national style on a folk basis. With its appearance, it not only supported the turn of art of the first half of the XIX century. to folk images, folk themes of romanticism, along with the maturation of realistic elements of life, but also strengthened it, became a kind of culmination of the academic (phase A) stage of national revival.

"Zaporozhets on the Danube" by S. Gulak-Artemovsky (1862) is a lyrical-comic opera that uniquely synthesizes the main features of I. Kotlyarevsky's performances and at the same time features of opera drama. In the process of formation of features of classical national opera, this genre variety, at that time, essentially evolutionary-experimental, clearly erases the trend of development of the opera genre as a whole. First of all, in comparison with the opera of the second half of the XVIII century, the thematic-plot element of the work is purely folk, with signs of romantic mystery in the reversal of the action. According to T. Bulat, "the power of opera is in its realistic depiction of the lives of ordinary people, in the patriotic theme that became the basis and filled the work with ideological meaning: personal feelings are inseparable from the sense of remoteness of the homeland".<sup>44</sup>

The plot idea of the work, suggested by M. Kostomarov, responded

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<sup>44</sup> Там само. С.101.

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to the composer's desire to indirectly highlight current issues, namely the ban on Ukrainian culture, referring to the events of antiquity, describing the theme of Ukrainian captivity. The action, which allegedly concentrates around the typically romantic theatrical scheme of love between Oksana and the Cossack Andrew, becomes developed in the camp of Cossack prisoners of war (Karas - Odarka; Andrew's rival - Prokop Teren) and Turkish captivity (Sultan, Imam, Ibrahim-Aliga, Selih) . The plot scheme itself was considered traditional, while the idealization of the image of the Turkish sultan, who gave the Cossacks freedom, was unconventional.

The opera consists of three acts; it uses conversational dialogues, alternating with finished opera numbers (aria, cavatina, duet).

The model of the composition with the fixation of the main features (characterization of the characters based on lyrical origins, the predominance of the genre of romance in the creation of images, alternation of musical numbers with conversational dialogues) was the Ukrainian opera of the early XIX century.

I. Kotlyarevsky. But the basis of drama is the musical factor, which indicates a change in the functions of text and music. Dialogues complement the musical characteristics of the characters, tense moments of stage action move the musical beginning. Improving S. Gulak-Artemovsky musical 'drama of the XIX century. was obvious, conscious at all levels of the work, from the idea to differentiate intonation types of characters and to fix each group of images its melodic-intonational sphere and ending with the general construction of the opera, the quality of all components of drama.

Among the features that determined the importance of the work as a stage in the formation of classical Ukrainian opera is the quality of musical material and the forms of its development, which Gulak-Artemovsky prevented. Researchers of the opera, despite all the discussions since its first performance on the definite effects on the intonation world of the work, agreed on the close connection "of her music with the inexhaustible richness of Ukrainian song and dance folklore".<sup>45</sup>

Confirmation of this in textbook cases of distribution of some numbers of opera as folk songs, specifically defined spherical intonation color of each of the groups of images (romance in Oksana and Andrew, Odarka, dance, humorous song in Odarka and Karas), citation of folklore samples "History the owl sat on the grave ", choirs " Oh there on the Danube ", " Oh because of the mountain the fog falls " ), generalized reproduction of the melodic movement of some songs" choir "Oh, get ready to work" - carol "God sees, the creator sees", song "I walk through the meadow, I lead the

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<sup>45</sup> Там само. С.102.

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horse", which is conducted with an orchestral undertone in Andrew's recitative "Between the stones on the Danube ..."). As we can see, the principles of folklorization of the musical factor of opera are significantly expanded in forms compared to the performances of the early XIX century.

More developed and more mature forms of development of musical material and the use of means of its dynamization. These include the important role of ensemble episodes with advanced polyphonic technique (quintet from Act III "In our unhappy fate"), recitatives, in which through concise formulaic constructions creates a vivid realistic portrait of the character (№ 21, Karas recitative, his remarks to the Imam), multi-episode construction of duets, where the episodes are logically and intonationally connected, or affectively opposed (duet of Oksana and Andrew "Black Cloud from the oak", duet of Odarka and Karas "Where did you come from", "I'm getting married to Turks") , color and background meaning of the choirs, the presence of contrast of intonation spheres of the Cossacks and the Turkish sultan.

A sign of mature opera, finally, we perceive the general romanticization of the work, which also tends to take the work forward compared to the samples of the early XIX century. The stylistic coloring of the latter (syncretism of directions) is decided in the direction of the synthesis of realistic and romantic features of the opera. Romantic features are manifested "in the plot plot, in the peculiarities of the embodiment of historical themes, in the poeticization of folk images (Oksana, Andrew), in relying on the vocabulary of the urban song-romance in their characteristics, use of folk-genre principle, L. Korniy). Thus, the features of the musical drama of S. Gulak-Artemovsky's opera "Zaporozhets on the Danube" recorded most of the features of the classical type of professional lyric opera of the XIX century, and the choice of plot and quality of musical material.

The life and creative path of P. Sokalsky - an outstanding Ukrainian composer, folklorist, public figure - are marked by brightness, fundamental dissimilarity to others. His path to the art of music was interesting. P. Sokalsky was born on September 14, 1832 in Kharkiv; The composer spent his childhood in the same city under the influence of his grandparents, a musician-conductor known in Kharkiv, Peter's mother and his two brothers Ivan and Nikolai, a calm and intelligent man. All three children of the family played musical instruments well and showed great musical abilities since childhood. At the age of five, Peter's mother dies and his independent life begins with his brothers. The German school, the Zimnicki boarding school - one of the best educational institutions in the city - was brilliantly completed by a gifted child at the age of 13. Waiting for the age at which it was possible to enter the university, the boy draws up an individual plan of self-

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education, which included reading, music, chemistry; reads classical literature, works on history and other sciences, listens to lectures on technical chemistry at the university since 1846, and since 1847 - on technology and agriculture. Such intensive scientific self-development is accompanied by constant communication with the brothers, conversations and music with the children of the boarding house, which was maintained by the father's second wife.

In 1848 P. Sokalsky became a student of Kharkiv University and in addition to science, immersed in an atmosphere of interest in folklore, theater (Kharkiv Theater with the famous play by M. Shchepkin, productions "Natalka Poltavka", "Moskal-Magician" by I. Kotlyarevsky, literary studies G. Kvitky-Osnovyanenko, etc.). It is known that at this time there was an important stage of musical education for him - classes with A. Barsytsky, the first attempts at composition (1845), participation as a flutist in the musical group Sacmeier. He himself learned to play the flute and together with his brothers was constantly engaged in chamber music.

Kharkiv University of P. Sokalsky's time was a major center of education, culture, science, where the Faculty of Philology, music disciplines, choreography, painting were taught by outstanding teachers of the time. Music classes were conducted by F. Schultz (piano, violin), under his direction symphonic concerts were held, thanks to the orientation of their programs, students could get acquainted with the works of world classics. D. Kachenovsky, a teacher of international law, connoisseur of art, and amateur, had a great influence on the young P. Sokalsky. It is all these contacts, the environment in which the future composer was formed, allowed him to determine for himself the aesthetic landmarks of this period of life, which he wrote in the "Diary" - Mozart, Beethoven, Mendelssohn, Chopin.

This same period became extremely important in the formation of P. Sokalsky's consciousness in the field of national issues. It was at this time that Kharkiv continued to preserve and develop the cultural traditions of G. Skovoroda and V. Karazin (increased interest in folklore, education, actualization of scientific views, struggle against scholasticism, treasury) in the activities of university professors, revival of publishing and literature. The development of the activities of A. Metlinsky (A. Mohyla) and his publication in 1854 of the collection "Folk South Ukrainian Songs" extensively promoted modern achievements of verbal and musical folklore and along with the works of O. Sklabovsky prepared the activities of O. Potebny (1835-1891) - an outstanding scientist-linguist, folklorist. Of great importance in the folklore orientation of P. Sokalsky was his older brother Ivan, who, studying at the Faculty of Philology, wrote a study "On the songs of Great and Little Russia." According to T. Karysheva, "the interest in folk

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art, which Peter Sokalsky showed throughout his life, was prepared by the environment in which the consciousness of the young man was formed." After graduating from university in 1852, P. Sokalsky left for Odessa - the destination of his brother Ivan's teacher - in search of work.

From August 1852, after arriving in Odessa, the search for work began. His request was granted in Ekaterinoslav and in November of the same year P. Sokalsky began working as a senior teacher of natural sciences. It was at this age that the future composer was especially inwardly open to knowledge (thirst for knowledge of the new) and this power was directed to the preparation for lectures. According to the memoirs of one of the students F. Savenko P. Sokalsky, communicating with students, maintained a musical atmosphere: he played, sang folk songs, talked about composers. Other teachers of the gymnasium, J. Grahov, I. Verebryusov, and O. Kryzhanovsky, who were organizers and members of music groups, were similar connoisseurs of music.

This year's diary entries, conducted by P. Sokalsky in Ekaterinoslav, show that he played a lot of music, performed his own works, Chopin's works, read Pushkin, Lermontov, Gogol, and reflected on the expressive means of music. In the summer he left for Odessa and got a job as a senior teacher at the gymnasium, but, not wanting to teach history, he returned to Kharkiv to work on a dissertation in chemistry.

The dissertation was completed over the next two years and purely scientific work coincided with the formation of a system of philosophical and aesthetic views of the scientist. It was then that he felt the dependence of science and art in his life, tried to outline the scientific methodology and function of art as the basis of his own worldview, realized the attraction to journalism and even wrote "Philosophical Letters" dedicated to others. The system of views formed in them demonstrates the extensive scientific and philosophical knowledge of P. Sokalsky and his orientation in domestic philosophy, for example, the ideas of Professor of Kharkiv University I. Shad, a follower of Leibniz, recommended for Goethe. P. Sokalsky's views testify to the influence of Shad's work "Natural Law", natural philosophers, Hegelianism. In March 1855, the dissertation for the degree of Master of Chemistry P. Sokalsky was defended. Immediately after that, he left for St. Petersburg, his long-held dream, but could not find work there and spent a short time in Moscow, working for the Moscow Gazette. The next step is to work as a tutor-governor in the Tver province, where he feels humiliated. Only in February 1856 did he become an official of the Department of Agriculture in St. Petersburg, but became an employee of the journal of the Ministry of Public Property; in August of the same year he was invited by the Consul General in New York, Notbeck, to America as personal secretary



and teacher of children.

P. Sokalsky's stay abroad lasted about two and a half years. During this time he entered a new type of life for him, about which he wrote several articles on the American economy, slavery, law, music life. Having a lot of free time, he became acquainted with American literature, translated Longfellow's *Songs of Haivat* into Russian and, most importantly, longed for his homeland. Pushkin's "Poltava"). The first work - the program - indicates a direct connection between the plan and national culture.

Fantasy music is pictorial; motor passages recreate the image of the steppe wind (the first chapter of the play), while the theme of the second chapter, based on a folk song, gives the impression of wailing. According to T. Karysheva, starting from this work, P. Sokalsky's conscious aesthetic concept of national-original music was erased.

Mazepa's opera was completed but not yet orchestrated in America, and he completed this work in Odessa, where he returned in 1858 due to his father's death as an assistant editor and columnist for the *Odessa Herald*. P. Sokalsky's further life took place in two directions - literary and musical activities of the artist.

The Odessa period gives an idea of the multifaceted activity of P. Sokalsky, a journalist who contributed to the development of the democracy movement through the ability to reflect in the feuilleton genre all modern problems of society. (.P.S., P.S., P.S.). The array of his speeches in the press - emotional, sharp - prepared the extensive cultural and educational activities of the artist, the idea of coordinating the artistic processes of the region where he lived.

Odesa in the XIX century. was an international port with a developed economic and cultural life (1809 - the opening of a permanent theater, which was dominated by Italian and French operas; publishing in foreign languages, dominance in foreign languages, etc.). Glinka's music, which began to be performed and promoted by Odessa musicians, was a symbol of national Slavic culture. P. Sokalsky for the next ten years led the movement of progressive figures for the revival of national music. Having the potential of a feuilletonist and music reviewer, he promoted the activities of conductor I. Buffier, composer I. Tedesco, composers G. Lishin, P. Nishchinsky, conductor I. Pribik, pianist Charnova. The works of clarinetist D. Urbanek, pianist I. Meyer, violinists M. Taborovsky, I. Kuzminsky, and composer Pashchenko were performed and intonationally connected with national folklore in Odessa. His active music-critical performances gave birth to the idea of creating a philharmonic society, where all the progressive musical forces would unite to perform domestic works. The society's concerts began in 1859, their programs consisted of works by Glinka,

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Verstovsky, Dargomyzhsky, and P. Sokalsky himself.

At the same time, the composer is actively working on romances (more than half of all works of the genre), about 20 works for piano (waltz, mazurka, polka), cantata by O. Pushkin "Banquet of Peter the Great", for which in 1861 he received a second O. Dargomyzhsky supported the work and its performance in his letter. In Odessa (1864) P. Sokalsky ran for director of the Choir of the Noble Assembly in The Society of Amateurs initiated the opening of a music school in September 1866 under the program of conservatories.

Among P. Sokalsky's publications in the 1960s was an article entitled "Little Russian Nationality Along with Polish Nationality," which was intended to cover the history of relations between Ukraine, Russia, and Poland in a European newspaper. (During his stay in St. Petersburg, he discussed the content of this work among M. Kostomarov's friends: Belozersky, the Lazarevsky brothers, Shcherbina, Danilevsky). Despotism, oppression, bureaucracy, centralization, administrative and judicial institutions - the outlines of the life of the South Russian people that prevented them from feeling independence - were the most condemned in this regard. The article did not fit into modern political doctrine and was published only in 1905. The appearance of the so-called "Ukrainian" works of the composer - romances "The girl fell in love with a young Cossack", "Trampled the path" (poems by T. Shevchenko) is quite understandable. symphonic program fantasy "On the meadows" ("Echoes of Ukraine"). According to T. Karysheva, «he was looking for stories related to the history, life and way of life of his native Ukraine. His attention ... attracted Gogol's novels "May Night" and "Taras Bulba". But only acquaintance with the works of Shevchenko, encounters with people close to the great Ukrainian poet, gave the composer the key to solving the problem of Ukrainian opera and became a powerful impetus to new searches».<sup>46</sup>

Thus, the libretto of his new opera "Fight in Ukraine" was supplemented with excerpts from T. Shevchenko's poems "Haidamaki", "Katerina", "Naymychka", some poems, lyrics and melodies of Ukrainian folk songs. Shevchenko's word also becomes an image - a symbol and a means of characterization of heroes (Horpyna, Bohdan Khmelnytsky). The idea of the opera was not fully realized, but some numbers were included in other operas of the composer. In fact, the development of the libretto "Struggle in Ukraine" fixed the artist's creative platform in the field of opera style and published the philosophical and aesthetic ideas of P. Sokalsky in the field of national.

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<sup>46</sup> Там само. С.108.

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In the 1960s, the composer continued to write romances based on poems by O. Pushkin, M. Lermontov, T. Shevchenko, O. Fet, O. Koltsov, O. Polezhaev, and others. In 1862, he began work on the opera *The May Night* for Gogol. The opera, completed in 1867, was unsuccessful, and for a time the composer returned to chemistry and agriculture, and in 1869 he was elected secretary of the Society of Agriculture of Southern Russia and editor of its *Notes*. In 1871 P. Sokalsky married O. Prokhorova and returned to music. The new opera "*The Siege of Dubno*" ("*Taras Bulba*") was completed in 1878. The works of the last decade are associated with the active reincarnation of folklore material by the composer.

In the 60's and 70's the composer worked on his collection of folk songs (published in the early XX century), which collected samples of Chernihiv, Odessa, Kyiv, Kharkiv, Volyn, Podolsk provinces of various genres. In the preface to the collection, the author expresses his theoretical and practical attitude to authentic folklore, sets out the principles of his own approach to the processing of folk songs. P. Sokalsky's work became a prominent folklore phenomenon of the late 60's.

The composer's piano works, created during his life, are mostly connected with the European chamber and instrumental tradition, but many of them have intonation, metrorhythmic, fricative features inherent in Ukrainian folklore ("*Little Russian Fantasy*", 1857, "*Ukrainian Nocturne*", 1859; "*On the banks of the Danube*", 1887, "*Reflections on the banks of the Dnieper*", 1886; », 1862, « *Piano Sketches* », 1885).

"*The Siege of Dubna*" - the composer's supreme creative achievement - is a historical opera that completes the pre-Lisa opera process and captures in a conscious way some of the principles of creating a monumental work. In general, the approach to folk drama is a reflection of the Kuchka platform, and against the Ukrainian background - this is the first attempt at a professional embodiment of the historical and heroic plot.

P. Sokalsky actively uses the folklore principle "Hey, don't be surprised, good people" in the basis of the choir "*There is protection for the Motherland*", a wide range of spherical intonations - epic Cossacks in Ostap's part, heroic in Andrew's aria, wailing, longing for Catherine in Arioso and the aria "*Who will close my eyes*", quoted quotations in the choral scenes of the first and second acts of the songs "*Oh, the dove cooked quiver*", "*Gryts came from the party*", "*Oh sound, mother, sound*", but compared to previous works in this The artistic idea of the work is an emphasis on the image of the people, so folklore is dissolved in a large number of folk scenes in the tradition of Mussorgsky. and does so at a fairly high professional level.

The piano of the opera in 4 acts was published in 1884, but the

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stage fate of the work did not develop. E. Napravnyk did not allow the opera to be staged in St. Petersburg, and in Kyiv, despite the requests of M. Starytsky and M. Lysenko, it was also not staged. Until his death - March 30, 1887 - P. Sokalsky worked on an abbreviated version of the "Siege of Dubno", but did not have time to complete this work.

Getting acquainted with the bright, eventful life of an outstanding writer, publicist, music critic, folklorist, composer P. Sokalsky, you are surprised by the great concentration of facts, searches, interests; the power of knowledge of this man, his influence on the development of national musical culture of the XIX century. Despite the fact that the composer's life did not always coincide with music (he argued two natures - a writer and a musician), he maintained this orientation with his remarkable social energy, with the help of literary talent - in the role of music commentator. Having a universal, versatile type of education, P. Sokalsky was able to realize himself as a scientist in the field of art history, collecting and publishing folklore. P. Sokalsky-theorist, who proved himself in the last period of his life, was formed in the 60's.

The problems of the articles of the 1980's are diverse: calls for students to study folk music, the history of church singing in Russia, the psychology of music perception, and others. In 1888, his study "Russian Folk Song of Great and Little Russia" was published in Kharkiv, which, according to the composer, «formulated his own theory of folk music on the basis of historical data and the latest advances in physiology, acoustics and psychology».<sup>47</sup>

The work considers folk song from the historical evolution of folklore, its melodic and rhythmic construction, in comparison with songs of other nations, the idea of the need to study songs in conservatories, ie the formation of professional musical folklore.

P. Sokalsky's opera Mazepa (1856-1858), 4 acts, is the first attempt by the composer to realize his creative vocation in great form. The libretto, written by the author, is based on the uneven display of characters. The central image of Mary was created through the relationship with Mazepa and Vognevik. The personal drama of the characters is presented externally, the development of emotional states of each of them is still missing, as well as there are no logical connections between the occurrence of some events. Conditional image of Kochubey in the opera, the static role of the choir. The work is not stylistically individualized, it is a mixture of traditions of Italian and Russian music. The Italian principle is dissolved in the construction of overtures, opera numbers, too schematic use of fioritures, tremolo, reduced

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<sup>47</sup> Там само. С.110.

septachords.

The fundamental historical theme in the work, solved through the moral criterion - the idea of duty to the Fatherland, developed by other composers, is the first attempt at a national plot. The arias of the opera are mostly intonationally related to the sphere of Russian romance, and Ukrainian folklore sources are presented singly (quoting the use of songs in the choir of writers from the first act, the choir of Cossacks from the first act). "May Night, or Drowned" by P. Sokalsky (1863 - 1876, 4 acts) - lyrical and comic domestic opera, which appeared immediately after the appearance of "Cossacks on the Danube." Having not become a repertory opera of the 19th century, it was nevertheless a milestone in its approach to classical opera, primarily due to the composer's attempt to create a national opera without conversational episodes, with end-to-end musical composition.

The author's invention of a new type of performance is based on the use of an exclusively song genre. The beginning of the song is connected with the fullness of the opera with various folklore samples (generalizations through genre) in such quantity that sometimes "their genre alienation is felt. Ukrainian romances woven into the fabric of opera sound like romances, not like opera arioso" (T. Bulat). The open orientation of the opera to the widespread song evokes other features of the work - the conquest of the romantic sphere of the plot of the work to the folk song sphere of music. For the operatic aesthetics of the time, this was an unconventional type of musical drama. The romantic beginning recedes into the background (Miss is an earthly creature), fiction is measured by earthly categories. The opera's search trends also include textual versatility. Gogol's text is supplemented by texts by Shevchenko, Glibov, folklore.

Compared to the opera "Mazepa", this work has the most open Ukrainian platform. All the characters - Head, Vinokur, Levko, Miss, mermaids are purely folk, even with some exaggeration in their characteristics.

The dramatic shortcomings of the opera are considered to be the uniformity of the construction of the action (mass finals), the exaggerated duration of the numbers, the predominant three-part arias. Promising discoveries in the style of the composer and the way of national opera include recitative searches (characterization of the image through linguistic intonation) and some functions of the choir used by P. Sokalsky.

The exceptional historical significance of Lysenko's life and work today is comprehensively substantiated by musicologists as a unique example of socio-political, musical-educational, performing, pedagogical, folkloristic activity, universal composer's professionalism, founder of the national musical style on a folk basis. . L. Korniy considers the focus of his

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diverse activities to awaken the national and social consciousness of the people, the development of not only music but also all branches of Ukrainian culture; on the organization of the advanced forces of the national movement; active participation in all public and cultural events of the Kyiv "Community", chairing the Council of Elders of the Kyiv Ukrainian Public Assembly ("Ukrainian Club"); organization of national holidays in memory of T. Shevchenko, I. Kotlyarevsky, M. Starytsky, I. Nechuy-Levytsky; organization of performance of Slavic music; Ukrainian National Theater, works of the Music and Drama School, etc.

M. Lysenko was born on March 10 (22), 1842 in the village of Irynky, Poltava region, into a noble family. His father, Vitaly Romanovich, was a military man, and his mother, Olga Yeremiyivna, was a graduate of the St. Petersburg Smolny Institute. The boy was brought up in an aristocratic spirit, in an atmosphere of music lessons with his mother, learning French, learning secular manners. At the same time, the composer's childhood was spent in the atmosphere of a folk song that sounded around, honored by the boy's family. It is known that the first recordings of folk songs ("Oh, no, Cossacks", "Otaman, our father", "A cloud rises from the estuary", etc.) by little Nicholas were made by his uncle. And in his "Autobiography" the artist mentioned the children's impressions of folk songs and folk rites: «The whole wedding ritual, which was so interesting to the child with its theatrical setting), was given into the hands of the future ethnographer. Summer will come, Kupala's day will come ... A fire will be lit, flowers will bloom in wildflowers with vigor of burning straw ... girls will jump ... with songs through the fire ... ».<sup>48</sup>

At the age of ten M. Lysenko was sent to study in a private boarding house M. Geduen, after which in 1855 M. Lysenko and his cousin M. Starytsky spent a lot of time together in the atmosphere of a peasant song that sounded in the meadows near the river Sula, on the shore of which stood the new house of the composer's family. In the study of L. Arkhimovich, M. Gordiychuk is of the opinion that "a special pleasure for children was the evening, when girls and boys gathered near the mill on Sula, and on quiet summer evenings, filled with fragrant aromas of steppe, mown hay, ripening fruit, majestic folk melody performed by the band or a tender touching song of a lonely girl. The boys listened to these songs with fascination. Mykola recorded the ones that impressed the soul the most, then sang or lost them to his grandmother Bulyubash. " The next stage of M. Lysenko's education was the second Kharkiv gymnasium, during which the young man's performing abilities were significantly developed under the guidance of the educated

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<sup>48</sup> Там само. С.112.

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pianist M. Dmitriev, his musical tastes were outlined (Beethoven, Mozart, Chopin, Schumann, Liszt). At the same time, M. Lysenko's concert performances at balls and evenings began, during which Lysenko's pianist's improvisational gift was revealed. The topics for the performances were not only Western European, but also Ukrainian folk dances.

In 1859 M. Lysenko and M. Starytsky entered Kharkiv University, a leading educational institution in Ukraine, where famous teachers M. Beketov, M. Ostrogradsky, O. Lyapunov, T. Osipovsky, I. Sreznevsky, V. Karazin work. During the training of the future composer, democratic processes intensify; It is known that since 1856 there was a secret circle of political type of anti-monarchical orientation, which included university students. The atmosphere of spreading the circle's ideas through leaflets and illegal publications of the banned press of the Russian and Ukrainian Social Democrats certainly had an impact on the young M. Lysenko. Lysenko's "popular" orientation was felt not only in political views, but also in music; his teachers M. Dmitriev, U. Vilchek (the best Kharkiv pianists, in which he took lessons) focused the development of his improvisational talent on the use of folk songs, among the performances of the Kharkiv theater young men liked the most Ukrainian - "The Courtship in Goncharivka", "Shelmenko is a batman", "Natalka-Poltavka". After graduating from the 1st year of the university in 1860, M. Starytsky and M. Lysenko moved to Kyiv with their parents and the young men became students of Kyiv University. This period of the future composer's life is extremely eventful and concentrates the types of activities and interests that will characterize the composer's future.

Students of Kyiv University in the 60's were the mainstay of the "Cyril and Methodius Brotherhood", among which the worldview of M. Lysenko was finally formed; the events of the revolution of 1848 were lively discussed by students and teachers of the institution; an amateur theater group with a focus on the works of Griboyedov, Ostrovsky, Pushkin, Gogol, Kotlyarevsky, Kvitka-Osnovyanenko emerged among students; students published a handwritten satirical magazine "Garbage Dump" with poems and caricatures of anti-political orientation. M. Lysenko directly took an active part in the initiatives of student youth of the university as an educator of progressive orientation. It was during his student years that it became a tradition for him to collect and record whole notebooks of folk songs (mostly during vacations), correspondence with people who sent him folklore - from this will be born in the future diverse folklore activities of the artist. In 1861 he "discovered" himself as a choral conductor, and the choir under his direction performed in concert for the benefit of low-income students. Finally, starting in 1862, M. Lysenko became the initiator of the annual

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commemoration of the anniversary of Taras Shevchenko. The first concert, composed of new works, was accompanied by a trip to the grave of Kobzar. In addition to such concerts, M. Lysenko was the organizer and participant of various charitable initiatives.

In 1864 M. Lysenko graduated from the Faculty of Physics and Mathematics of the University with mostly excellent results in disciplines. In 1865 he defended his dissertation and received the degree of Candidate of Natural Sciences.

In the following years M. Lysenko worked as a world mediator in Tarashchansky district in Kyiv region, during this work he was especially touched by the fate of the peasants and intensively collected folklore samples. While working on folklore, he consciously felt the need for further music education and began to dream of studying at the conservatory. The return to Kyiv in 1866 opened for Lysenko a new stage of contacts with B. Poznansky, M. Starytsky with his wife, G. Kosach, and M. Drahomanov's family. Friends spent a lot of time together, played music, helped M. Lysenko to work on his works.

On September 26, 1867, after a long meeting, M. Lysenko arrived in Leipzig and became a student of the best conservatory in Europe. Piano teachers were Mosheles (a friend of Beethoven), Reinecke, Wenzel. It was the last of them who had a great influence on M. Lysenko not only as a famous teacher with his own methods, but also as a highly educated progressive man, able to respect the Ukrainian folk songs played by him in the environment of active Germanic centrism in the field of culture. student, and direct the creative ideas of the latter.

During the Conservative years M. Lysenko actively performed as a pianist (in 1867 in Prague at a concert of Russian singer D. Agrenyov-Slovyansky M. Lysenko performed his own arrangements of Ukrainian folk songs "Hey, do not be surprised", "Maxim the Cossack Zaliznyak"). "Oh, don't lie down, periwinkle," Kozak ", " Rain "), showing a phenomenal memory for quick memorization of works and highly developed piano technique. In 1868, the first collection of folk songs for voice and piano was published, consisting of 40 samples, which proved that along with the talented performing personality in the person of M. Lysenko finally formed a composer's personality, closely linked to national roots. This was confirmed by the beginning of the composer's work in the conservation period on a series of music to T. Shevchenko's "Kobzar" (beginning - April 17, 1868), as well as developed ties and influence on the activities of Galician musicians of the 60's.

The Kyiv period of M. Lysenko's life (after his return from Leipzig in 1869) is filled with a special meaning of the young composer's infusion



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into the developed musical environment of contemporary Ukraine. He took an active part in the activities of the RMT branch (Russian Music Society) as a pianist-soloist (seasons 1865 - 1867) and ensemble player (1879-1882), a member of the board (1872-1873), with whom he soon broke off due to unwillingness to develop Ukrainian national culture. In the same years, he became a central figure, an outstanding passion, according to O. Kozarenko, of all musical and educational activities in Ukraine. He continued to work as a folklorist (1869 - the second issue of folk songs, which contained milky, domestic, historical; - contacts with the singer-kobzar Ostap Veresay and the essay, which later became the beginning of scientific folklore Cossack, milky and burlatsky, family, songs about grief and love, humorous, historical). The composer's work of the period is represented by the continuation of work on music for "Kobzar", operettas "Chernomorets" (1872, the text of J. Kukharenko's play "Black Sea Life in the Kuban", reworked by M. Starytsky), "Christmas Night" (1873, libretto by M. Starytsky based on M. Gogol's novel "Night Against Christmas"), staged at the initiative of a group of Kyiv figures led by Lysenko and Starytsky, and performers L. Drahomanova, V. Antonovich, O. Lysenko, S. Starytska; fragments of the opera "Marusya Boguslavka" with national historical themes (libretto by I. Nechuy-Levytsky, 1874).

In the autumn of 1874 M. Lysenko and his wife left for St. Petersburg and entered the St. Petersburg Conservatory in the orchestration class of M. Rimsky-Korsakov. Documents covering this period of the composer's life testify to the example of excellent professional and personal relations between the two artists, the commonality of their aesthetic views (and for Lysenko - focus on the creative principles of the "Mighty Bunch" personal acquaintances with Mussorgsky, Borodin, Balakirev, Kyukai, Kyu). It is also known that Lysenko influenced some moments of M. Rimsky-Korsakov's work on the opera "May Night" by M. Gogol in the field of awareness of the Russian composer in Ukrainian life, folklore, and fragments of "Ukrainian fantasy" for symphony orchestra. Thus, Ukrainian culture penetrated St. Petersburg in parallel with Lysenko's concerts, which promoted national works, performances in 1875 at the invitation of the kobzar Veresay at the Geographical Society, and others. organizations.

In 1876 M. Lysenko returned to Kyiv and engaged in rapid creative, pedagogical, performing, public activities as a mature artist.

The cultural situation in Ukraine in the 1970's and 1980's was known to be complicated by colonial oppression (the Ems Decree of 1876), repression by the tsarist government, and others. The development of the Ukrainian theater, to which M. Lysenko actively joined after returning from St. Petersburg, is considered to be an artistic opposition to these phenomena.

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He collaborated with the theater group of M. Starytsky (70's), took an active political and public participation in the initiative to revise the decree of 1876, which banned performances in Ukrainian, promotes the theatrical movement in other cities of Ukraine. Kyiv became a theatrical center: since 1882 M. Kropyvnytsky's "Actors' Society" has been performing exclusively with Ukrainian repertoire. a whole generation of outstanding Ukrainian actors (M. Zankovetskaya, M. Sadovska, M. Sadovsky, P. Saksagansky, I. Karpenko-Kary, M. Kropyvnytsky). M. Starytsky's troupe toured the cities of Ukraine. Lysenko's cooperation and interest in theatrical life explain the composer's active work in the 80's in the field of musical theater (graduation of the operetta "Chernomorets", staging of "Christmas Night" as an opera, "Drowned", the beginning of work on the historical drama "Taras Bulba", "Sappho"; 3 children's opera-tales, arranging music for "Natalka-Poltavka", dramas "Last Night", "Gypsy Aza "Staritsky," "Slave", "Titarivna "Kropyvnytsky). He is also active in other genres: the choir "Na Pru!" on the poem by M. Starytsky, who prepared the future "Eternal Revolutionary", a continuation of the music to "Kobzar", a cantata-poem "Beating the Thresholds", inspired by the composer's impressions of a trip to the Dnieper.

At the turn of the 90's - 900's the composer continues to work on theatrical opuses - extravaganza "Magic Dream" (1894, text by M. Starytsky), extravaganza "Witch" (1903, text of the Dnieper Seagull), completes many years of work on Taras Potatoes. It is in the opera "Taras Bulba" by M. Gogol formed a developed opera drama with a fixed role of arias, ensembles, mass scenes, orchestral episodes. The multifaceted embodiment of the images of Taras as a patriot, father, Nastya as Taras's wife and mother was considered his creative success during the composer's lifetime. The opera "Taras Bulba" is a bright national phenomenon in terms of themes, content, musical language associated with the diverse use of folklore (a method of quoting folk sources in choirs, dances and newly formed own type of expression based on deep stylistic reincarnation of folk intonations). The opera was staged in 1924 in Kharkiv.

The association and correspondence of the artists touched upon the problems of modern music, literature, theater, politics, and public life.

M. Lysenko's work of the 90's is the next stage in the development of the composer's style with further aggravation of political and civic themes (choir "Ivan Gus"; cantata "Rejoice, unpolished level" of 5 parts, based on poems by Taras Shevchenko); active involvement of the artist's energy in the choral movement, his professionalization. Lysenko-conductor was formed in choral travels with the team (only in 1893 - Chernihiv, Nizhyn, Poltava, Yelisavetgrad, Odesa and other trips); at the same time he had the opportunity to spiritually contribute to the future progress of choral work in

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contacts with P. Demutsky, K. Stetsenko, J. Yatsynevych. It is known that the programs of performances were based on the composer's own works on the texts of T. Shevchenko, his own arrangements of folk songs, works by P. Nishchinsky, M. Rimsky-Korsakov, O. Serov and others.

Active diverse activities of M. Lysenko in the late XIX - early XX centuries. replenished with developed influences on the younger generation of figures of Ukrainian culture of the time. Among them - M. Kotsyubynsky (circle "Literature" in the house of Lysenko), T. Rylsky, L. Ukrainka (Kyiv Literary and Artistic Society), F. Kolessa, P. Sokalsky, M. Leontovych.

In the autumn of 1904, the Lysenko Music and Drama School was opened, which provided students with a complete music and drama education focused on the conservatory level. The teaching staff (theorist G. Lubomyrsky, violin class - O. Vonsovska, singing class - O. Muravyova, O. Myshuga, drama department - M. Starystska) was selected by the artist himself. He also taught piano. The school brought up outstanding names of art - L. Revutsky, K. Stetsenko, B. Romanysky, M. Polyakin, V. Verkhovynets, M. Mykysha, A. Butsky, O. Koshyts. Later, after the death of MV Lysenko, the school was reorganized into the Higher Institute of Music and Drama. M. Lysenko.

Among the composers of this time are the cantata "In Eternal Memory of Kotlyarevsky", performed in the anniversary concert of 1898 and written by the composer at the unveiling of the monument to the writer in Poltava, works for piano (rhapsodies, the second chapters of which were based on folk themes kolomyjok, chabarashok, Cossacks), romances on the poems of G. Heine, A. Mickiewicz, M. Staritsky, I. Franko and others.

During the revolution of 1905-1907, Lysenko showed strong revolutionary-democratic views, supporting the prisoners with concerts (at the M. Solovtsov Theater); 183 Kyiv students who were given to soldiers for political speeches; hiding Jews from the Black Hundreds, etc. The compositions of this period confirm his mood ("The Eternal Revolutionary", "Hey, for our homeland", "Three Cops", which depicts the idea of a growing people's power).

The last years of the life of the outstanding Ukrainian composer were associated with a period of brutal reaction, an atmosphere of complete oppression of the Ukrainian nation and culture by the tsarist government. M. Lysenko responds to this situation with a sharp satire on the autocracy in the opera "Aeneid" (in 1910 it was staged by the troupe of M. Sadovsky); publication of the 6th and 7th collections of folk songs (songs about women's destiny, recruits, class inequality, the struggle of peasants with landlords); growing interest in spiritual music ("God is great, one", "Kant of Christ", etc.); romances, piano miniatures, one-act opera "Nocturne" (the

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world of fiction, far from real problems). Until the end of his life, the composer took an active part in the preparation of the anniversary of Taras Shevchenko, engaged in labor affairs. When his health deteriorated, doctors advised him to seek treatment abroad, after which he died suddenly on November 6, 1912, when he returned to Kyiv.

Fragments of the opera "Garkusha" (libretto by M. Starytsky based on the play of the same name by O. Storozhenko) were in 1864 the first result of cooperation between M. Lysenko and M. Starytsky. The idea of the opera was inspired by performances of the early XIX century, and therefore M. Lysenko composed Italian-type numbers and national, Ukrainian. The main character of the idea was the Cossack Ataman T. Garkush, a handsome, strong, talented borscht against the rich in the spirit of the national heroes of the epic: "... the mill holds back; he is capable of everything: he beats a flying bird from a pistol, plays the bandura perfectly, sings, composes poems; and still young, and one of his goats, which no girl or young woman casts an eye on, so enchants her." The librettist and composer tried to disappear the general romantic direction of the plot and began the work from the stage in the forest. The dynamics of Garkushi's image in the opera, which radically differed from the literary description through other characters, outlines the direction of the composer's search in this early work. These include a fairly bright focus on Ukrainian folklore (duet with the choir "My beautiful girl", etc.).

The name of another work by the early M. Lysenko - opera-satire on 2 paintings "Andriashiada" (libretto by M. Starytsky and M. Drahomanov) is quite unconventional, because inspired by the incident that happened to Mr. Andriashev - director of the Kiev gymnasium. We are talking about the calendar "Friend of the People", compiled by R. Andriashev and teachers I. Radkevich, I. Goroneskul, which was dominated by the idea of Russification of Ukraine, due to which obvious mistakes were made. M. Lysenko ridicules this type of servant and directs his efforts to composing numbers from popular numbers of operas and romances. Famous music (duet of Alfred and Violetta from "La Traviata", № 23 from "Ivan Susanin", etc.) becomes a means of comic parody and ridicule, because bypassing the content of these numbers, their motives sound funny scenes of the calendar. The idea of the idea - a complete mismatch of music and lyrics - was interesting and exacerbated by the side effects of "Gypsy", "cruel" romance. The opera was staged once in May 1928, and before that it was distributed in salons and everyday life as the first Ukrainian cinematographer.

In the choral art of the 1840s and 1860s, which is characterized by the intensification of the processes of the previous stage, new forms of

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performance appear, and a concert choral composition is formed in the main features. In the current trends, there is a marked preservation of the exclusive socio-political role of choral art in society, especially, according to L. Parkhomenko, in promoting the consolidation of democratic forces of society as a patriotic and educational tool in the field of schooling, communication channel with the broadest masses. The work of M. Verbytsky and I. Lavrovsky, which is currently in its heyday, is complemented by the personalities of the new generation of composers of the 60's and 70's: A. Vakhnyanin (1841-1908, composer, writer, teacher, public and political figure ); P. Bazhansky (1836-1920, composer, folklorist, musicologist); I. Bilykovsky (1846-1922, composer, teacher, public figure); V. Matyuk (1852-1912, composer, music theorist); O. Nyzhankivsky (1863-1919, composer, public figure); G. Topolnytsky (1869-1920, composer, public figure); D. Sichinsky (1865-1909, composer, conductor, public figure). Choral works of composers of the second half of the XIX century. continue the development of patriotic themes in various figurative spheres, the achievements of the "Przemyśl school" in mastering the intonation layer of ancient Galician patriotic songs, the introduction of the figurative world and linguistic basis of Shevchenko's texts, reflecting the search for authors of renewed style, poetic and musical layers.

Petro Ivanovych Nishchynsky, born on September 9 (21), 1832 in the village of Nemenko, Kyiv Province, in the family of a deacon and a peasant woman, was left without a father as a child. A mother with two young sons moved to Kyiv and in 1842 sent Peter to the Kyiv-Sophia Theological Parish School. Diligently and excellently studying in all disciplines, the guy still shows the greatest attraction to music; his voice was considered excellent, which was well listened to in the seminary, academic and metropolitan choirs in which the young man sang.

The atmosphere of folk culture and song accompanied P. Nishchynsky all his life; during his studies at the school he and his classmates sang chants, romances, folk songs in the evenings, during the holidays. In 1850, P. Nishchynsky graduated from the Kyiv Theological Seminary, where he was admitted after school, with excellent results in all disciplines, showing remarkable abilities in ancient and new languages.

In the same year, Archimandrite Anthony, hearing the wonderful voice of the young singer, invited him with him to Athens, to the Russian Embassy Church to improve the condition of its choir. The Greek period of P. Nishchynsky's life is extremely interesting for the study of Hellenic art, culture, language, participation in the restoration of Christian monuments, higher education in philology and theology, defense of a dissertation for a master's degree. But not agreeing to the insistence of Archimandrite

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Anthony to accept the priesthood, in 1857 P. Nishchinsky and his wife returned home.

St. Petersburg, where P. Nishchinsky taught Greek language and literature at the seminary for some time, did not suit him climatically, and after moving to Odessa, the composer began to struggle to improve his financial situation. In Odessa he worked as a teacher of Greek language and literature, Russian language and literature, literary critic and publicist, translator, teacher of singing.

In the second half of the 60's and 70's P. Nishchynsky met well-known public figures of Ukrainian culture P. Sokalsky, M. Kropyvnytsky. It was at this time that he was actively engaged in collecting and studying folk songs (the closest to him was the Ukrainian epic - songs dedicated to the struggle of the people against foreign oppressors), in his creative work shows his freedom-loving mood. These years include the performance of works: "Sophron the Cossack" about the march of the Zaporozhian army on the Turkish horde; processing "Baidi", "Oh, sound, mother, sound".

P. Nishchynsky's active public activity in Odesa on spreading national culture, acquaintance with M. Kropyvnytsky in folklore (M. Kropyvnytsky knew many folk songs and thoughts) and theatrical field, according to V. Dovzhenko, gave birth to the men's choir "Zakuvala and the Gray Cuckoo". M. Kropyvnytsky's "Slave" (1872) of patriotic sound. The Nishchynsky choir not only depicts the atmosphere of the freedom-loving Cossacks, but also uses the motives of real slave lamentations (second episode "Oh, prostitutes, prostitutes, and a violent wind").

In 1875, due to his difficult financial situation, P. Nishchinsky moved to Ananiev, where he taught singing, Greek, Russian in men's and women's high schools, performed at student evenings, city concerts with the choir organized by him. In Yelisavetgrad, near Ananyev, with the participation of P. Nishchynsky, M. Kropyvnytsky, M. Tobilevych and progressive youth, musical and theatrical evenings with performances of the Ukrainian repertoire are organized, folk music is played. The organized group also staged the play "Nazar Stodolya" with music by P. Nishchynsky, from the time of the premiere of which the period of creative maturity of the composer begins.

The Ukrainian Cossack Duma "Baida" (for 4 voices, piano and orchestra), dedicated to the legendary Cossack patriot, the idea of protecting the homeland from Turkish invasion, dates back to 1877. The composer stylizes the heroic atmosphere of the Cossacks through symbolic singing of kobzars. Literary research of this time culminates in the translation of Sophocles' Antigone from Greek into Ukrainian.

In the 80's the composer returned to Odessa - the musical and

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theatrical center of Ukraine, where the troupes of M. Kropyvnytsky, M. Starytsky, I. Karpenko-Kary, M. Sadovsky, P. Saksagansky performed. The composer takes an active part in the life of the city; He compiled a Russian-Ukrainian dictionary, published a Ukrainian translation of Homer's Odyssey in Lviv with the help of Ivan Franko, began translating the Ukrainian Iliad into Ukrainian, and completely translated into Greek The Word of Igor's Regiment. Pedagogical, journalistic and literary activities are complemented by the management of the choir, which organized a creative meeting with MV Lysenko (the most important event in the life of P. Nishchynsky, during which the composer's works were highly praised by the luminaries of Ukrainian music); creation of songs-romances ("Little Girl, Dove", "In the oak black hawk", "Advice") - lyrical compositions inspired by folk songs about girls and women, poetry by T. Shevchenko, arrangements for the choir of folk songs "Oh, sound, mother, sound", dedicated to the choir of the troupe of P. Saksagansky. The historical destiny of Ukraine in the uprisings, the struggle against foreigners became the idea of this last work of the composer, a model of mourning epic. P. Nishchynsky died on March 4, 1896.

P. Nishchynsky's work "Vechornitsa" was published, recording the historical fact of the play "Nazar Stodoli" in Yelisavetgrad by the luminaries of Ukrainian art: M. Kropyvnytsky, I. Tobilevych, M. Tobilevych, M. Tobilevych and others. It became an insert to the play, but later spread as a work of independent significance, consisting of several episodes. The song of the hostess "Dawn met the moon over the valley" based on T. Shevchenko's poems is performed in the tradition of folk lyric songs. The girls' choir "Good evening, panimatko" of light, graceful character is inspired by dancing folklore. The popular choir of young men "Winds are blowing", which symbolizes the image of heroic strength, intonation associated with Ukrainian song. "Quiet, quiet, the Danube carries water." The competition of male and female choirs according to the type of folk rites is set to the scene of a quarrel between girls and boys, in which the heroic choir "Zakuvala and the Gray Cuckoo" sounds, which resonates with the action of the play. The folk table song "Oh, who drinks, so pour, who does not drink, so do not give", creating an atmosphere of humor, changes the scene of divination. The song "Girl, fish, Katerino poppy flower" with an exquisite melodic and fricative basis is a preparation for the final dance scene of "Evening" with a cheerful argument of girls and boys.

The composition "Evening" is a work of mature professional choral art of the second half of the XIX century, a model of almost formed national style on a folk basis. This work with folk atmosphere, general idea, imbued with intonations of folk songs, stylization of rituals, principles of thematic

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development, stage and musical drama is an illustration of the process of national revival, developed ethnic specification of musical art. The introduction of the choir "Zakuvala and the Gray Cuckoo" directs the idea of the work to the political idea. Researchers of P. Nishchynsky's work see Vechernytsia as a stage in Ukrainian opera, the maturity of the theatrical process, and an outstanding phenomenon of Ukrainian democratic culture.

Considered in this section of the manual genre for ezil processes, biographies of composers illustrated the picture of slow but steady evolution of music culture to the national style on a folk basis, the full formation of a professional school of composition, which finally manifested itself later in the works of MV Lysenko and his contemporaries P. Sokalsky, M. Arkas, A. Vakhnyanin, V. Matyuk, I. Vorobkevych, M. Kalachevsky, D. Sichynsky.

Phenomena that were analyzed up to the work of the early M. Lysenko, recorded a general trend of time to the further development of the national idea in the spiritual heritage of Ukraine, the development of the process of national revival. The final manifestation of his third, political (according to M. Groh) phase is evidenced by M. Korniy's aesthetic and creative principles of M. Lysenko, which originate and are described in the analyzed early works: reception of aesthetic and creative principles of European romanticism, language and aesthetics of T. Shevchenko, Slavic national schools; general democratic principles of aesthetics and creativity; nationality and national identity as outstanding principles of creativity; the idea of the need for composers to study the life, way of life, character of the people and the defense of national interests.

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**HONORED ACADEMIC TRANSCARPATHIAN FOLK CHOIR IS A  
PHENOMENON OF UKRAINIAN NATIONAL CULTURE  
ЗАСЛУЖЕНИЙ АКАДЕМІЧНИЙ ЗАКАРПАТСЬКИЙ  
НАРОДНИЙ ХОР – ФЕНОМЕН УКРАЇНСЬКОЇ НАЦІОНАЛЬНОЇ  
КУЛЬТУРИ**

The spiritual life of Ukrainian society at the turn of the XX - XXI centuries is characterized by an extraordinary content of all its spheres. A valuable asset of our people in the field of spirituality is the national school of conducting and choir. The vast world of human existence, the enchanting



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beauty of nature, pictures of the historical past and present of the Ukrainian community have left a deep imprint in choral work. For many centuries and in the modern era, they have been and are important factors in the formation of the spiritual world of the individual.

The subject of our scientific research is the coverage of a unique artistic phenomenon, many years of creative activity of the Honored Academic Transcarpathian Folk Choir. Its history, as well as artistic achievements, were based on the talent and ascetic work of many generations of cultural figures. That is why historical, cultural and musicological ideas and approaches were decisive for us.

The founding of the regional philharmonic society, the house of folk art, the regional Ukrainian music and drama theater and other art institutions played a significant role in the formation of the musical culture of the Transcarpathian region in the second half of the twentieth century.

The artistic director of the Philharmonic at the initial stage of its activity was a prominent composer, pianist and music and social figure Desideri Zador. At one time he received a thorough education at the Prague Conservatory, and later studied at the Prague School of Higher Arts. Further diverse creative activity of the artist in Transcarpathia reflects the artistic aesthetics and pedagogical principles of his mentors - Professor Wilhelm Kurz, with whom he studied piano, and Vitezslav Novak, with whom he mastered the art of composition.

P. Miloslavsky, L. Volynsky, S. Khosroyev, V. Hoshovsky and other prominent personalities worked fruitfully in the city of Uzhhorod at that time. The ascetic work of these and other artists was an important source of professional music culture in the region. Despite a number of negative phenomena in the life of society, in the late 40's there is an increase in the level of musical culture. As Anna Dankanych notes in her scientific work "Musical art, which until now had only an elitist character, has become available to the general public. This fact also influenced the fact that the number of high-level specialists in the region has significantly increased; and this, in turn, contributed to the development of professional vocal art in the region".<sup>49</sup>

We note the fruitful cooperation of the regional philharmonic with the Uzhgorod Music School. The pedagogical staff of the educational institution saw its cultural and creative mission in supporting young singers

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<sup>49</sup> Данканич Ганна. Професійне вокальне мистецтво Закарпаття другої половини ХХ – початку ХХІ століття в аспекті міжкультурної комунікації. Дис. на здобуття наук. ступеня канд. мистецтвознавства. Спеціальність 17.00.03 – музичне мистецтво. Львів: 2019. 337 с.

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and musicians of the region. They constantly replenished the creative staff of the Philharmonic.

On September 25, 1945, a significant event in the history of musical culture of the region took place. The Transcarpathian Ensemble of Song and Dance was founded. In 1948 it was renamed the Transcarpathian Folk Choir. In 1959 he was awarded the title of Honored. This wonderful group was formed of the best amateur and professional singers and dancers. If we take into account the purely choral part of this group, the first part of it included mostly the most talented amateurs.

According to Doctor of Arts, Professor A. Mukha "The face of the Transcarpathian Honored Folk Choir, its image, different from other professional choirs, creates not loud, delicate, rounded singing, inherent in the team, rooted in authentic Transcarpathian performance, close to academic style, allows academic singing. choristers are equally successful in performing works of world classics and folk songs. "

The first artistic director and chief conductor M. Dobrodeev. Unfortunately, there is little information about this person. The choreographer V. Angarov and the concertmaster L. Markman carried out fruitful creative work in the ensemble. Instrumental accompaniment was provided by three musicians, accordion performers. The first concert of the Transcarpathian Song and Dance Ensemble, which took place on June 17, 1946 in the hall of the Drama Theater, became a bright event in the artistic life of the region. Contemporaries were amazed by the extraordinary coherence, the variety of timbre and dynamic colors and the wonderful performance of the then unknown to the general community of Transcarpathian song and dance folklore.

The decoration of the program was arrangements of Transcarpathian songs and dances, such as "Hey, on a high meadow", "Oh, here's the mountain", "Dubkany-skakuny", "Arkan", "Uvyvanets" and more. These works in the following years, entered the golden fund of the team. The performances of soloists vocalists M. Krechko, V. Petretsky, G. Bilak, dancers M. Kremnytska, K. Kerechany, M. Romadov were bright.

An important milestone in the history of the Transcarpathian Folk Choir was the period from 1946 to 1954, when its artistic director and chief conductor was a prominent choral conductor, composer and teacher Peter Petrovich Miloslavsky. At that time, Mikhail Mikhailovich Krechko carried out fruitful work as a choirmaster and artist. The first tours of the band, which took place in the largest cultural centers of Ukraine and in Kyiv, received a wide public response and high praise from music critics.

A unique page in the history of the choir was a creative collaboration with the outstanding singer Ivan Semenovich Kozlovsky. The

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joint performances of the choir and the singer in Mukachevo, Uzhgorod and Moscow during the choir's touring tours in 1948 were significant events. In the concert hall named after P. Tchaikovsky, the choir and singer brilliantly performed such works as "A Cossack went to war", "The wide Dnieper roars and groans", "Hey, on a high meadow", "Steppe, steppe around." The high performing skills of the choir, as well as its excellent soloists such as Theresa Bartfay, Ivan Opalenyk, Mykhailo Krechko were highly praised by Ivan Kozlovsky.

The positive dynamics of the growth of the choir's performing culture was evidenced by its participation in the Decade of Ukrainian Literature and Art, which took place in 1951 in Moscow. In the same year an orchestra was formed as part of the choir. It includes the following instruments: piccolo flute, flute, clarinet, violin, cymbals, double bass, accordion, tambourine. This contributed to a greater filling of the timbre-dynamic palette. In 1952-1954 the choir successfully toured in Moscow, St. Petersburg, Belarus, the Baltic cities, the Far East, and the Caucasus.

The basis for the formation of a unique performing style of the group was the sound embodiment of national and world choral classics. Petro Miloslavsky was one of the best interpreters of Mykola Leontovych's choral music.

Peter Miloslavsky's choral work became a valuable heritage of the region's musical culture. It is based on arrangements of folk songs. They were included in the golden fund of the Transcarpathian Folk Choir. These are real pearls of choral music: "Hey, on a high meadow", "Over the mountains, behind the mountain", "Girl, goodbye", "Oh, here is the mountain", "In the mountains of the Carpathians", "People say, say", "Among wild village ", "Do not forget the blue mountains "and others.

A number of arrangements and original works for the choir in the following years were created by such outstanding composers as Desiderius Zador and Istvan Marton. The choir's recordings on recordings, as well as radio funds, were also launched. On April 12, 1954, during the choir's rehearsal, Petro Miloslavsky died suddenly. For half a year the choir was led by Desiderius Zador.

A significant page in the history of the choir was the long-term work of Mikhail Krechko as artistic director and chief conductor of the choir. It lasted from the fall of 1954 to 1969 and culminated in high artistic achievements. The conductor's activity has a hereditary connection with the traditions of his teacher. At the same time, the art of the team is filled with new features.

The choir's performances in Kyiv, the cities of the Crimea, the Caucasus, and Central Asia received a wide public response. The repertoire

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of the ensemble in those years included more than forty choral and fifteen dance numbers. Such a wide repertoire palette allowed to update and change the program during the tour. A significant event was the celebration of the 100th anniversary of the birth of Ivan Franko, in 1956 in Kiev, where the choir performed a number of works. The choir's performances in Moscow in 1960 and 1969 during the Decade of Ukrainian Literature and Art were also bright. In 1964, the choir performed in the country's largest cultural centers on the occasion of the 150th anniversary of Taras Shevchenko's birth.

An outstanding phenomenon in the history of Ukrainian musical culture of the second half of the twentieth century was the long-term creative work of Mykhailo Mykhailovych Krechko as the artistic director of the Transcarpathian Folk Choir. The diverse artistic palette of this original group combines choral and solo singing, instrumental music performance, the art of dance and directing. Extensive humanitarian worldview, high musical education and multifaceted creative talent of the conductor allowed him to fully understand the phenomenon of artistic synthesis in the functioning of this group.

M. Krechko's artistic style in the field of choral arrangement is based on the following theoretical principles: deep disclosure of the figurative content of the song, comprehension and identification of original aesthetic features of the song, use of such a palette of musical means, which follows from genre and style features. The real gems of musical creativity are his arrangements of Ukrainian folk songs "I planted cherries", "Gaichi, son, gaychi", "Flying birds", "Flowing muddy water", "Teren blooms", "Ivan went to the meadow, mow". "When that mosquito was sown", "Ivanka, Ivanka, buy me a blush", "In the Carpathian Mountains" and others.

Mykhailo Krechko expanded the repertoire horizons of the artistic team. The concert programs included such works as "Music for the Evenings" by Peter Nischinsky, the famous choir from the opera "Taras Bulba" by Nikolai Lysenko, choirs from the opera "Ruslan and Lyudmila" by Mikhail Glinka, Polovtsian dances and the choir of villagers from the opera "Prince Igor" Alexander Borodin, a choir of peasants from the opera "The Bride Sold" by Berdzhik Smetana.

Performing interpretation of choral classics in the Transcarpathian Folk Choir since its inception reflected the principles of academic singing. There were different views on how to perform the song folklore of the region. M. Krechko's scientific investigations expanded the worldviews of contemporaries on the musical semantics of regional song folklore. They became the basis for the formation of the original performing style of the Transcarpathian Folk Choir. It combines the aesthetics of academic choral singing and the authentic Transcarpathian style of collective music making.

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According to Doctor of Arts, Professor Anton Mukha «It was under the direction of Mykhailo Krechko that a unique sound palette of the Transcarpathian Honored Folk Choir was created, with a silver tone, where even with a full, powerful sound, tension was never felt. One of the professional features of the choir was clear articulation. Individual interpretive skill was subject to the imagery of the work being performed».<sup>50</sup>

M. Krechko's Choral School, in some of its features, is related to the artistic aesthetics and pedagogical ideas of its teachers Eleonora Skrypchynska and Ivan Patorzhynsky. Among them: a thorough approach to the development of choral work; deep comprehension of literary and poetic source, musical stylistics and traditions of choral compositions; love for folk songs; awareness of the need to form a special creative atmosphere around; the focus of musical-performing and pedagogical activities on the constant creative search and improvement through the study of the experience of famous conductors and choirs.

Many years of creative, performing and scientific-pedagogical activity of Mykhailo Krechko contributed to the development of national musical culture. Her most important priority was the performance interpretation, scientific study and artistic elaboration of Ukrainian folk songs. This work was started in Transcarpathia and culminated in significant creative achievements. It is filled with new features in the years when M. Krechko headed the choir "Dumka".

Understanding of Ukrainian choral music is a defining feature of M. Krechko's music pedagogy. An important priority in his teaching of conducting at the initial stage was the study of choral miniatures, Ukrainian folk songs in artistic arrangements for the choir, as well as small opera stages. The systematic study of Ukrainian folk songs arranged by Mykola Leontovych was of exceptional value for mastering the art of conducting. The performer's interpretation of the considerable poetic text of all the verses involved a deep understanding of the content of each of them and the search for the best means of conducting reading. The vast world of human existence, which appears in these works, as well as embodied in them high spiritual moral values have become an important source of humanitarian and artistic worldview, as well as musical thinking of students.

The artist's educational activity is a shining example of the introduction of ethnopedagogical approach and the principle of learning. M. Krechko saw the educational mission of his work in the field of musical folklore in the fact that through the perception and performance of folk songs to expand students' worldviews about the national traditions of

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<sup>50</sup> Там само. С.120-121.

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academic choral singing. These traditions date back to the beginning of the XIX century, when in Transcarpathia arose polyphonic choral singing without accompaniment in a manner close to academic. This was confirmed by source studies conducted by Mykhailo Krechko on imagery, musical stylistics and interpretation of regional song folklore. These ideas contributed to the formation of a unique artistic palette of the Transcarpathian Folk Choir. He is characterized by a breadth of humanitarian worldview, depth of musical thinking, great talent of choral conductor, singer and composer, exceptional organizational skills and high pedagogical skills. It should also be noted that Mykhailo Krechko was distinguished by excellent human qualities and innate intelligence.

A bright page in the history of the Transcarpathian Folk Choir was the long-term creative work of the outstanding musician, Honored Artist of Ukraine Mykola Yakovlevich Popenko. He was a multifaceted personality - choral conductor, composer, teacher, public figure. All this reflected his innate talent and many years of tireless work.

Mykola Popenko was born on June 28, 1930 in the family of a communicator. He naturally had a keen musical ear and a good memory. Every year he became more and more interested in singing and playing musical instruments. On his own he mastered such musical instruments as accordion and cymbals. Note that he inherited a remarkable artistic flair from his parents. His mother had a good voice and sang well, and his father played various musical instruments. Unforgettable for their son were the years when he sang in the school choir, as well as danced in the amateur song and dance ensemble "Carpathians" Rakhiv Cardboard Factory.

An important milestone in Mykola Popenko's life was his studies at the Uzhhorod Music School, of which he became a student in 1953. His accordion teacher was Stepan Marton.

Mykola Popenko studied at the Lysenko Lviv State Conservatory to form a broad humanitarian worldview and bright creative individuality. He mastered the art of choral conducting in the class of Professor Yevhen Vakhnyak.

In 1964, Mykola Popenko's extremely fruitful creative activity as a conductor of the Transcarpathian Folk Choir began. He was invited to this position by the artistic director of the ensemble Mikhail Krechko. The successful collaboration of the artists lasted for five years. In 1969, Mikhail Krechko was appointed director - artistic director and chief conductor of the State Honored Academic Choir "Dumka". Since then, Mykola Popenko has been the artistic director and chief conductor of the Transcarpathian Folk Choir. Under his leadership there is a noticeable dynamics of growth of the performing skills of the team.

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Transcarpathian song and music folklore became the basis for the conductor to create a number of concert programs. The artistic style of the choir combines authentic singing traditions, the art of gifted singers, an original interpretation of the song folklore of the region in its ethnic diversity, the aesthetics of academic choral singing.

Mykola Popenko's extremely fruitful creative activity in the field of folklore became a valuable heritage of the musical culture of Transcarpathia in the second half of the XX-beginning of the XXI century. He collected and deciphered more than 700 folk songs. This work of art impresses not only with its volume, but also with the depth of ideas, images, genre and stylistic diversity embodied in these works. For Mykola Popenko, authentic folklore became the basis for the creation of numerous arrangements of songs that were included in the Golden Fund of the Transcarpathian Folk Choir. Among them are pearls of song creativity such as: "Ivankova's mother", "Oh, on the mountain a steep willow", "Red rose of three", "Behind the forest, behind the forest", "Burning pine", "Oh, I will not, your mother" and others.

Intonation-thematic material of Transcarpathian folk song and dance melodies became the basis for Mykola Popenko to create a number of vocal and choreographic compositions, such as "We are from Transcarpathia", "Hutsul patterns", "Hutsul patterns", "Mountains in the village", "Goya, junya, goya", "Silk ring". These and other compositions became important figurative constants in the holistic development of concert programs.

Mykola Popenko's multifaceted creative work with the Transcarpathian Folk Choir is marked by the development of the best traditions that were formed by his predecessors. At the same time, it acquired new features and focused on finding new layers of regional song and music folklore. During these years, the band performed successfully on tour in the former Soviet Union, with the participation of the choir held a series of concerts at the National Palace "Ukraine" in Kiev. An exceptional cultural event was the performance of the choir in the town of *Вивідник* (now Slovakia), where thirty thousand spectators had the opportunity to get acquainted with the art of the ensemble. This speech took place in 1975 with a live broadcast on Intervision. An unforgettable event for the residents of the regional center was the performance of the combined choir (over ten thousand singers) at the stadium "Avangard". In 1984, the choir performed at the International Festival of Peace and Friendship in Košice (now Košice, Slovakia). In 1979, the choir's soloists, Honored Artists of Ukraine Klara Labyk and Olena Polyak toured Canada.

The choir's concert performances were constantly broadcast on national and all-Union television. Three documentaries were made about the

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band's work. The basis for the further formation of the choir's performing culture was the expansion of its repertoire. The highlight of 1983 was the premiere of Desiderius Zador's cantata "Carpathians" for mixed choir, soloists and symphony orchestra. The highlight of the concert programs of the 1985 festival dedicated to J. Bach and G. Handel was the performance by the choir in the hall of the regional philharmonic of such works as "Choral" by J. Bach and "Hymn of Labor" by G. Handel. The central place in the concert programs was occupied by the works of Mykola Lysenko, Mykola Leontovych, Kyryl Stetsenko, Stanislav Lyudkevych, Yevhen Kozak, Anatoliy Kos Anatolsky and other composers. The performance of choral music by Mikhail Glinka, Petri Tchaikovsky, and Franz Schubert was also bright.

From 1986 to 1992 the artistic director and chief conductor of the Honored Transcarpathian Folk Choir was Orest Shcherbaty. At one time he received a thorough education at the Lysenko Lviv Conservatory. His collaboration was fruitful not only with the artistic team as a whole, but also with the heads of all its departments, especially with the chief choreographer Clara Balog. During these years there was an expansion of the geography of the band's touring trips. The choir's performances in Azerbaijan, North Ossetia, Kazakhstan and the Far East were successful. Outstanding events in the history of the group were performances at the International Festival in Košice (1988), the International Festival of Flowers in Hungary in Debrecen (1989), the International Festival in Croatia "Peter's Bell" (1990). There is a clear tendency to expand the repertoire of the choir. Her important priority was the choral performance of the Choral Shevchenko, as evidenced by the perfect interpretation of such large-scale works as parts of the cantata by Mykola Lysenko "Rejoice, unpolished level", cantata "I think in captivity" by Denis Sichinsky and cantata-poems by Levko Revutsky "Khustin". During these years, Istvan Marton's "Choral Suite of Christmas Carols and Christmas Carols" was performed. The interpretation of such a masterpiece of spiritual music as Maxim Berezovsky's choral concerto "Will not reject me in old age" was completed.

The further flourishing of the performing culture of the Transcarpathian Folk Choir is connected with the outstanding personality, Honored Worker of Culture of Ukraine Petro Sokach. In 1992-1997 he was the chief conductor and artistic director of the ensemble. At this time there is a noticeable tendency to comprehend the best examples of spiritual choral music, as well as the restoration of musical and choreographic compositions created in previous years. In the fall of 1992, the choir toured in Ivano-Frankivsk. The ensemble was awarded high prizes at the International Festival of Ukrainians and Ruthenians in Swidnik (1994), as well as the



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celebration of the Day of Ukraine in Prague (1996). The choir was a participant in the celebration of Independence Day in Kiev (1995).

Zenoviy Korinets was the chief conductor and artistic director of the Transcarpathian Folk Choir in 1998-2001. During these years, the high artistic level of the ensemble is traditionally maintained, the repertoire is updated, and the material and technical base of the ensemble is strengthened. The choir performs in the largest cultural centers of our country, as well as at the International Festival of Twin Cities in Darmstadt (Germany, 1998). Charity choir concerts took place in this country in the following years. The artistic group has repeatedly participated in the celebration of Ukraine's Independence Day in Kyiv, art reports of the region in Kyiv (1991, 2001). In 2000, the choir performed at a gala concert of the National Opera of Ukraine, on the occasion of the 55th anniversary of the reunification of Transcarpathia with Ukraine.

From 2001 to 2006 the main conductor and artistic director of the ensemble was the famous artist Mykhailo Vigula. Under his leadership, the band performed at the Transcarpathian Art Report in 2004 in Kyiv. The performances of the ensemble at the International Folklore Festival "Petrovsky House" in Croatia had a wide public resonance.

Its conductors and choirmasters, in particular Mykola Dankulinets, Emiliy Kobulei, Petro Rak, Mykhailo Oros, Ildika Tovt, Oleksandr Saks, and Yedvr Kopynets, played an important role in the history of the Transcarpathian Folk Choir.

In 2006 Natalia Yosypivna Petiy-Potapchuk became the artistic director of the Honored Academic Transcarpathian Folk Choir. This launched a new bright page in the history of the famous art group. NY Petiy-Potapchuk at the beginning of the XXI century became one of the best representatives of the national cultural elite. In her worldview, the depth of comprehension of modern realities of spiritual development of Ukrainian society is impressive. It becomes the methodological basis for the creative intentions of a prominent choral conductor and teacher.

New ideas are reflected in the expanded artistic palette of the team. It organically combines innovations and traditions of past years. Note that the original performance style of the team reflects primarily the regional artistic differences of the past and present.

N. Petiy-Potapchuk is deeply rooted in the musical culture of Transcarpathia. Her love for folk songs and instrumental music has been instilled in her since childhood. Everyone in her family sang. Her father, grandfather, grandmother and aunts had a particularly beautiful voice. The years when she sang in the choir of secondary school, music school and music school left an indelible mark on the conductor's memory. Over time,

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she was increasingly captivated by the unique beauty of choral music of her native land. N. Petiy-Potapchuk sees his life mission in serving the choral art of Transcarpathia.

N. Petiy-Potapchuk's extraordinary musical talent was fully revealed during her studies at the Uzhhorod Music School, where she mastered the art of choral conducting in the class of the famous teacher Pavel Pavlovich Mark.

An important milestone in her life was studying at the Lviv State Conservatory MV Lisenka. It was during these years that a broad humanitarian worldview and a bright creative individuality of the choral conductor and teacher took place.

The Lviv School of Conducting and Choir became a bright artistic and educational phenomenon of the 20th century. It had as its methodological basis the musical-performing aesthetics and pedagogical ideas of Academician Mykola Filaretovych Kolessa. This school received a comprehensive theoretical basis in a number of his scientific and methodological works.

N. Petiy-Potapchuk expressed a number of valuable opinions about the Lviv School of Conducting and Choral School in an extended interview given to the author of this scientific investigation. She noted that special attention in the learning process was paid to the aesthetics of conducting, accuracy of gestures, as well as their compliance with the figurative sphere and musical language of works. Performing interpretation of works of large form involved the study of not only the piano but also the orchestral score.

N. Petiy-Potapchuk expressed the opinion, however, that "In the repertoire lines, priority was given to national culture. Already during my studies at the Lviv Conservatory, I wanted to study my Transcarpathian culture even more, because it is very rich and has extremely ancient roots. I believe that it was the least studied and known in the modern world".

The unity of theory and practice, in her opinion, is the defining feature of this art school. Recalling her teachers, she noted that "sound theoretical knowledge, ideas and deep creative skills have always been harmonized in our lessons".<sup>51</sup>

NY Petiy-Potapchuk studied the art of choral conducting at the conservatory in the class of Igor Vasyliovych Zhuk, Honored Artist of Ukraine, artistic director of the Trembita choir. And she started in the class

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<sup>51</sup> Мартинюк Анатолій. Теорія і практика диригентсько-хорової школи в Україні ХХ – початку ХХІ століття. Дис. на здобуття наук. ступеня доктора пед. наук. Спеціальність 13.00.01 – загальна педагогіка та історія педагогіки. Переяслав: 2021. 850 с.

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of Valeria Makarova and received many wonderful lessons from the outstanding symphony conductor Yuri Lutsiv. Lectures and practical classes conducted by Yevhen Vakhnyak and the leader of the choir class Bohdan Zavoysky left a deep imprint in the memory of NY Petiy-Potapchuk.

Desideriy Yevhenovych Zador, an outstanding musician and the founder of the Transcarpathian School of Composers, had a great influence on the formation of N. Petiy-Potapchuk's creative individuality. During her years of study, she repeatedly communicated with Mykola Filaretovich Kolessa, which inspired her to deeply study the national artistic heritage, musical folklore, and constantly improve her performing skills. Unforgettable for her were the years when she talked to the outstanding conductor, teacher, longtime leader of the Transcarpathian Folk Choir Mykola Yakovlevich Popenko. Finally, Desiderius Zador, Mykola Kolessa and Mykola Popenko played a key role in shaping her worldview as a musician.

After graduating from the Lysenko Lviv State Conservatory, N. Petiy-Potapchuk began musical, performing and pedagogical activities in the Transcarpathian region. It took place at the Uzhhorod School of Culture and the Uzhhorod State Music School, and since 2000 at the branch of the Kyiv National University of Culture and Arts. In 2004, N. Petiy-Potapchuk received the academic title of associate professor. A wonderful musician and teacher, she worked fruitfully with such artistic groups as "Kراسiya", "Gloria", the choir of teachers, lecturers, song and dance ensemble "Uzhanska Dolyna".

N. Petiy-Potapchuk started her work in the Transcarpathian Folk Choir in difficult times, when there was a constant shortage of staff and the salaries of artists were low. It took a lot of effort to restore the team and raise its performance level. According to N. Petiy-Potapchuk, the profession of a conductor in the modern world is extremely wide. She turned out to be the multifaceted person who was able to lead such a complex artistic team. N. Petiy-Potapchuk is not only an excellent choral conductor, folklorist and teacher, but also a person with a strong organizational talent. It is these features that led to the positive dynamics of the team in the coming years.

In 2007, the Honored Academic Transcarpathian Folk Choir acquired a new status, it became a separate, it became a separate municipal cultural institution. Since then, the team has had the opportunity to solve their own creative and financial issues. Thus, the organizational principles of the choir changed. The artistic director, together with a large team of like-minded people, still manages to maintain a unique not only manner of singing, but also authenticity.

New features can be clearly traced in the development of the band's

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concert programs. In addition to traditional concerts, the latest concert forms are being introduced, where there is no clear line between the stage and the audience. There is a search for different synthetic forms, when singing and dancing are combined with rituals, various performances, with light, sand animation, etc. In recent years, a number of ceremonial acts have been created.

The choir's performance palette is becoming more diverse every year. This is evidenced by a perfect interpretation of works of various genres, not only folk music, but also masses, cantatas, oratorios and more. Thus, the creative range of the Transcarpathian folk choir is extremely wide, but the main thing for it remains singing a capella and folk songs.

Honored Artist of Ukraine Fedir Kopynets, conductor of the Honored Academic Transcarpathian Folk Choir is an outstanding representative of the musical culture of the region. At the beginning of his creative activity in the band he performed solo numbers and duets. Artistic director Mykola Popenko noticed the exceptional potential of the musician in him. The singer enjoyed arranging folk songs, conducting programs, and later acting as a conductor. An important direction of his creative work in the following years was the creation of a church choir in the Orthodox Cathedral, harmonization of church songs, teaching at the Uzhgorod Ukrainian Theological Academy named after Saints Cyril and Methodius, writing a scientific work "Church Singing in Transcarpathia".

Fedir Kopynets created a number of arrangements of Transcarpathian folk songs for the Honored Academic Transcarpathian Folk Choir. Among them are "Oh, dark nuchka", "Oh, on the mountain cherries", "Wreath of songs of the Borzhavska valley" and others.

Honored Artist of Ukraine Theresa Bartfay was an outstanding artist of the Transcarpathian Folk Choir. Her father brought her to work when her daughter was not yet sixteen. Wonderful voice, extraordinary musical and acting talent, extraordinary beauty, exceptional diligence and modesty were inherent in this Personality. This singer has reached the pinnacle of performing skills. Unforgettable for contemporaries was her performance together with Ivan Opalenyk of such works "People say they say", "My top", and together with Vera Baganych songs "Flowing muddy water". The singer's art was highly valued by the outstanding singer Ivan Kozlovsky. The choir's artistic director Mykhailo Krechko noted her voice, temperament and beauty, as well as her great sense of responsibility.

The outstanding singer Ivan Opalenyk was a unique personality. Professor Mykhailo Krechko expressed the opinion that Ivan Opalenyk is a legend, not a singer. This is the embodiment of the singing genius of the people. He surprised everyone. And in itself modest. His performance of the

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Transcarpathian folk song "Hey, under the dark forest", which was arranged by Mykhailo Krechko for soloist and choir, was distinguished by exceptional sound colors.

Boris Eremenko stood out in the wonderful inflorescence of artists. As Mykhailo Krechko noted, he was an extraordinary person. With great dignity and inspiration, the singer sang the song "Verkhovyno my mother" by Mikhail Mashkin. The imagery of this work and its musical drama in his performance were revealed extremely deeply.

Honored Artist of Ukraine Olena Polyak belongs to the constellation of outstanding artists of the Honored Academic Transcarpathian Folk Choir. Her wonderful singing, brilliant performance of vocal and choral works for many decades contributed to the flourishing of the artistic team. She worked fruitfully with such conductors as Mykhailo Krechko and Mykola Popenko. The future actress was born in 1935 in the village of Radvanka in Transcarpathia in a large family. Her father was a forester and her mother a housewife. Bright memories of them throughout her life inspired the singer to create perfect art.

Her childhood was spent in the village of Storozhnytsia. With great warmth she remembered the headmaster of the local school Andriy Minho, who led the student choir. As the singer said in an interview, the singer is her life.

Her first months of work in the Transcarpathian Folk Choir were not easy, as she was graduating from school and working on a collective farm at that time. Three months later, she already knew the repertoire of solo parts. The choir's tour in Poland received a wide public response. Already there she sang a solo with the choir "On the stream m washed", as well as the duet "People say they say" with Ivan Opalenik. Her name was announced in Polish as Gelenka Polyakova. The artist's performances were brilliant and caused a complete triumph of the audience.

The real gems in the singer's concert performances were such works as "People say they say", "Black glasses like thorns", "Ivanka, Ivanka", "Muddy water flows", "On the stream m washed", "Oh, black yasy black", "Among the village wild." Brilliant was the performance of Olena Polyak together with Klara Labyk of the work "Oh, the little girls played". The singer's art has received international recognition.

An outstanding representative of the musical culture of the region was the soloist of the Honored Academic Transcarpathian Folk Choir, Honored Artist of Ukraine Vira Baganych. She was born on April 5, 1937 in the town of Volovets, Transcarpathian region and was the eldest daughter in a large family. I sang a lot since childhood. At the age of sixteen she won the Transcarpathian regional competition of folk art. She was awarded the First

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Degree Diploma at the Republican Review-Competition of Amateur Art of Ukraine when she was twenty-three years old.

In 1963, the artistic director and chief conductor of the Transcarpathian Folk Choir Mykhailo Krechko invited Vira Baganych to join his ensemble, where she immediately became one of the leading soloists. The hallmarks of her work were the ballads "Under the club, under the green" and "Hey, a duck floats on the Tisza." The last ballad became an important symbol of Ukrainianness. In the new arrangement "Hey, a duck is swimming in the Tisza" in 2014, it became a folk requiem for the Heavenly Hundred. Vira Baganych found and preserved a ballad for contemporaries. The singer heard this folk song, which Hungarians sang when they went to earn money in foreign lands, from her mother.

Vira Baganych found rare samples of Transcarpathian song folklore and preserved them for posterity and future generations. The singer's alto timbre revealed the collisions of musical works. The tragedy and psychology of human existence were felt in her performance.

Among the bright constellation of artists of the Transcarpathian Folk Choir stands out the extraordinary figure of the outstanding singer, Honored Artist of Ukraine Nadezhda Mertsin-Bodnar. She was born on November 4, 1946 in the village of Oleshna in the Vynohradiv region. Her father, Vasyl Hryhorovych, was educated at the Teachers' Seminary in Uzhhorod. After graduation, he became a deacon and also worked as a secretary of the village council.

Already in early childhood, the girl showed interest in music. As she mentioned in an interview, "I had an unforgettable experience with a big black piano in the assembly hall, which seemed to invite me to the game".<sup>52</sup>

She sang with her parents and brother during church services. In 1956, her father became a priest and received a parish in the village of Verkhne Vodiane in the Rakhiv region. Living conditions in the mountain village were difficult, so in 1961 the family moved to Uzhgorod. From 1961 to 1965 Nadiya Mertsin studied at the Uzhhorod Evening Music School. Unforgettable for her were the lessons of solfeggio, music literature and choral class, which were conducted by Nadiya Grigorivna Zatina. At one time she was an artist of the Transcarpathian Folk Choir.

N. Mertsin-Bodnar was educated at the Uzhhorod State Music School named after D. Zador. She studied at the Choral Conducting

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<sup>52</sup> Данканич Ганна. Професійне вокальне мистецтво Закарпаття другої половини ХХ – початку ХХІ століття в аспекті міжкультурної комунікації. Дис. на здобуття наук. ступеня канд. мистецтвознавства. Спеціальність 17.00.03 – музичне мистецтво. Львів: 2019. 337 с. С.296.

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Department. Her conductor was J. Sulinchak, and she mastered the art of singing in the class of Valeria Aladorivna Gladan-Kish and Valentina Andriyivna Myachena. In 1969 she combined her studies with work in the Transcarpathian Folk Choir, where she was invited to the position of artist M. Krechko.

The meeting with Polina Antonovna Miloslavska, who was her creative mentor in solo singing, was of crucial importance in N. Mertsyn-Bodnar's life. This extraordinary personality was at the origins of the vocal department of the Uzhhorod State Music School. P. Miloslavska's vocal and pedagogical activity took place simultaneously in the music school, as well as in the Transcarpathian Folk Choir, where she was a vocal teacher. In her interview with G. Dankanych, N. Mertsyn-Bodnar expressed a number of valuable opinions about the vocal and methodological views of P. Miloslavska. In particular, she noted that «Polina Antonovna paid a lot of attention to the work of breathing. She improved her cannibal performance during the singing process and during the vocals of Italian masters. She was able to set up her students well for the stage performance. Working in the Transcarpathian Folk Choir as a vocal teacher, Polina Antonovna constantly took her young students to rehearsals of the team, where they had the opportunity to get acquainted with their favorite art at a professional level».<sup>53</sup>

N. Mertsyn-Bodnar's wonderful singing left an indelible mark on the memory of his contemporaries. She skillfully performed solo parts in such Transcarpathian folk songs as "It will rain", "But how can I not sing", a beautiful arrangement by M. Dankulinets "Once upon a time". The depth of the revelation of the figurative sphere and the variety of timbre-dynamic colors distinguished her solo performance in M. Popenko's "Play Trembita" and the Romanian folk song "I'll come out of the house for a walk." N. Mertsyn-Bodnar also performed the soprano part in M. Mashkin's trio "To you, shepherd" (G. Bokhorska and M. Ivantsiv sang together with her).

Memories of the outstanding singer are a valuable source for studying the history of the Transcarpathian folk choir. Her memory brings back to her contemporaries the extraordinary figures of artists who were distinguished not only by great talent, but also by devotion to the art of music. Such a bright personality was the wonderful singer Magdalena Andreevna Mikhailovich, the first performer of the solo part "Oh, on the beach" in the artistic treatment for the choir. The singer's performance of this work impressed with the depth and fullness of the sound, skillful breathing and continuous development of the methodological line. The cantilena art of

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<sup>53</sup> Там само. С.297.

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this singer was unique. Magdalena Mikhailovich belonged to the circle of outstanding artists whose influence on N. Mertsyn-Bodnar was especially significant in the years when her musical and performing activities were unfolding.

The personality of the Honored Artist of Ukraine Yana Sadvariya appears in the bright constellation of artists of the Honored Academic Transcarpathian Folk Choir. Her talent is multifaceted, she is a singer, composer, poet, teacher. As a soloist of the choir, she is one of the brightest performers of the Silver Land. With extraordinary inspiration, the singer performs a solo part with the choir and orchestra in the work "Oh, on the mountain well." The artistic director of the ensemble Natalia Petiy-Potapchuk expresses the opinion that Yana Sadvariya's performance is emotional, deep, full of great feelings and love. You listen to her and it seems like she's singing about you (from a TV interview).

Extremely meaningful are the songs, music and poems created by Yana Sadvariya. Songs such as "For You", "In the Palms of God", "Lullaby", "Don't Forget" and others are real pearls in her work.

Among the young generation of artists of the Honored Academic Transcarpathian Folk Choir stands out the extraordinary personality of the talented singer Myroslava Kopynets. Her solo concerts became notable events in the artistic life of the region. First of all, we note the masterful performance of ancient carols "The star walked the edge of the world", "Oh, walk, walk the moon in the sky." The basis for the creation of a diverse sound palette of these and other works is the instrumental accompaniment on cymbals in the bright performance of the Honored Worker of Culture of Ukraine Leontiy Lenart.

The singer's performance of the pearl of song "Oh, sheep graze on the beach" is distinguished by a deep understanding of the imagery and musical drama of the work. For the program of one theatrical action Myroslava Kopynets created a deep image of the outstanding singer Theresa Bartfay. The actress independently develops the direction of her concerts. She is also a talented journalist who has created a number of television programs about prominent cultural figures in the region.

A bright page in the history of the Transcarpathian Folk Choir was the long-term creative activity of the outstanding singer, Honored Artist of Ukraine Nadiya Horal. Her solo performance in the choral work "Winches", created by composer Mykola Popenko and poet Stepan Bilak, is full of unique sound colors. The decoration of the band's concert programs was also the performance of the singer's solo part in the Transcarpathian folk song "Oh, on the mountain cherries" - arrangement for mixed choir Fedor Kopynets. Brilliant is the performance by the duo of Honored Artists of



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Ukraine Nadiya Horal and Yana Sadvari, as well as the choir of the Transcarpathian folk song "Ivanka, Ivanka" - arrangement for mixed choir and soloists Mykola Popenko.

The great heritage of the Transcarpathian Folk Choir was the creative activity of the outstanding singer, People's Artist of Ukraine Klara Laslivna Labyk. She was born on January 22, 1944 in the city of Uzhgorod in a working class family. Since childhood, she had an uncontrollable craving for folk songs, which was loved by her parents and sister. The future singer was a constant participant in the amateur art of Radwanska School № 22, participated in creative reviews and competitions, where she always won prizes.

This passionate love for art prompted her after school to enroll in the Uzhgorod Music School in the department of choral conducting, where her teachers were I. Sobko, O. Levitska and other talented teachers. After graduating from music school, the singer in 1963 became an artist of the Honored Transcarpathian Folk Choir, artistic director and chief conductor of which at that time was a talented conductor and composer Mikhail Krechko. The artist paid much attention to the education of choristers of high vocal and stage culture, voice production, clear diction, the ability to figuratively convey the content of the work, persistently sought an organic combination of academic and folk styles of choral singing in the team. All this became a good school of vocal and choral skills for the young singer.

After Mykhailo Krechko, conductors Mykola Popenko and Zenovia Korinets, who also highly valued her original talent, successfully continued the same method and practice of creative work with the ensemble. Mykhailo Khodanych, Vira Baganych, Mykola Forish, Vasyl Mynovych, Viktor Danyo and others.

The soloist of the choir Klara Labyk first performed independently, and later - as a duet with the artist Anna Labanych, with whom she performed Transcarpathian folk songs "Silent Water", "Oh, a rose is planted in the garden" and others. For more than a quarter of a century, Klara Labyk sang in a duet with soloist Olena Polyak. Together with her, or independently, the singer performed in front of a wide variety of audiences - at businesses, in rural clubs, schools, vocational schools, colleges, universities, military units.

Clara Labik's repertoire of solo performances consisted mainly of popular Transcarpathian folk songs, although she also performed Hungarian, Slovak, Russian and Belarusian songs. As a duet with Olena Polyak, she often performed well-known and popular songs "Flowing muddy water", "Oh, light the moon", "Among the village wild", "Oh, do not be sad, girls", "Oh, a rose planted in the garden" , "Ivanka, Ivanka, on the other side of the

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bright", "I did not sleep that night", "Oh, the musicians played." Composers I. Marton, M. Popenko, P. Rak, V. Haiduk, V. Kobal, V. Popovych, V. Kalynych, V. Oleksyn, T. Myronovych and others wrote arrangements of folk songs and author's songs for her.

The highest achievements of the Ukrainian vocal school in Transcarpathia in the second half of the XX-early XXI centuries are associated with the name of the People's Artist of Ukraine Petro Matiya. During the years of his many years of creative work in the regional philharmonic, he repeatedly performed with the Transcarpathian Folk Choir as a soloist. On September 1, 2007, the singer began working as a soloist of the famous band. This work culminated in significant creative achievements.

Peter Matthias was formed as a singer at the D. Zador State Music School in Uzhhorod, of which he became a student in 1969. He mastered the art of solo singing in the class of Elena Levitskaya. Petro Matiy perfected his performing skills while studying at the Lysenko Lviv State Conservatory (1973-1977). He learned the art of solo singing in the class of Professor Ostap Yosypovych Darchuk.

A bright page in the history of musical culture of Transcarpathia was the long-term work of Peter Matthias as a soloist of the "Musical Lecture" of the regional philharmonic.

People's Artist of Ukraine Klara Balog was an outstanding figure of national choreographic art in Transcarpathia. She dedicated her whole life to the Transcarpathian Folk Choir. Her inspired creative work, first as an artist in a dance group, and then for many years as a choreographer (1952-1962, 1971-2011, then a consultant until 2018), culminated in high artistic achievements and represents an entire era in the history of the group.

Klara Fedorivna Balog was born on July 17, 1928 in the city of Uzhhorod in the family of shoemaker Fedor Kerechanyk. The art of dance captivated the girl in her early childhood. Her unbridled desire to understand the art of choreography has not gone unnoticed. He was noticed by teachers of the Uzhhorod choreographic studio. Children from wealthy families studied here. The same could not be said of Clara Balog's family, which had many children and no wealth. It was the exceptional artistic talent of the girl that allowed her to realize her dreams and get a thorough choreographic education.

The years when she studied at the teacher's gymnasium, on the basis of which the music-pedagogical school was established, left an indelible mark on Clara Balog's life. Clara Balog's artistic worldview and bright creative personality were formed in this well-known center of music and pedagogical education. The study of music, singing and dance, which occupied an important place in the educational process, contributed to the

expansion of the cultural horizons of students.

Desiderius Zador played a crucial role in Clara Balog's life. He inspired her to study folklore thoroughly. Under his tutelage, she also studied piano and conducting. Such extensive and diverse knowledge and skills allowed her to deeply understand and embody in her own creative work the idea of synthesis of different types of art.

At the Music and Pedagogical School, Clara Balog thoroughly studied the basics of classical and folk dance. This became the basis for the development in the following years of her extremely fruitful creative activity. It began in 1945 in the Transcarpathian Song and Dance Ensemble. Choreographer V. Angarov noticed Clara Balog's extraordinary talent and she became a soloist of the ensemble.

Clara Balog's personality is extremely multifaceted. Already in that early period of her creative activity she found herself not only as a talented artist. The subject of her further studies was the art of choreography. She has edited a number of articles, textbooks and monographs on a wide range of choreographic arts and directing. An important milestone in the biography of Clara Balog was her collaboration with the Kyiv Choreographic School, where for four years she taught folk dance as a teacher-director. During these years she also mastered the art of classical dance. Its connection with Transcarpathia has never been interrupted.

Clara Balog's unique talent as an artist and choreographer has been recognized not only in the Transcarpathian region, but also in a wider cultural area. She has performed a number of productions with the State Honored Academic Dance Ensemble of Ukraine named after Pavlo Virsky, the State Folk Choir named after Hryhoriy Veryovka. In 1963 she was a consultant at the Kyiv Opera and Ballet Theater in staging the ballet *Shadows of Forgotten Ancestors* by V. Kireiko (choreographer N. Skorulska).

An important vector of Clara Balog's creative activity throughout her life was the search for the best examples of folk choreography in different parts of Transcarpathia. These folklore studios culminated in the creation of more than forty author's productions. The real pearls of choreographic art were such productions as "Droboyka", "Silk braid", "Bubnarsky", "Bubnarsky", "Sipany", "Shepherds on the meadow", "Berezhnyanka", "Rakovetsky twisted", vocal and choreographic compositions "Silk braid", "Silk braid". "Welcome to Verkhovyna", "Yarotska Karichka" and others.

Clara Balog sees her cultural mission as a choreographer-director not only in finding folk dance, but also in preserving the character of its imagery, basic dance movements, original folklore color, musical and

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instrumental component, folk clothing. The choreographer's annotations to each dance, which she made before each new production, are extremely meaningful. Her valuable collection of dances "Rainbow" (1986) and "Dances of Transcarpathia" (1998, 2008) is a valuable source for studying her creative heritage.

In Clara Balog's productions, the folk basis of dance is preserved in the set of its best features. In these works, the unfolding of the plot line, a clear development of the beginning and end, the culmination, which forms a holistic artistic concept. In many of her productions, the artists reproduce seemingly simple and familiar movements. However, they are full of exceptional beauty, inner dynamics, nobility, sincerity, which forms a perfect picture of the stage action.

The work of the conductors of such talented musicians as Dyula Lehotsky, Tiberiy Bonislavsky, Stepan Marton, Tiberiv Veresh, Laslo Yanichko, Serhiy Fanin, Mykhailo Vigula, Serhiy Donets, Mykhailo Brovdi was extremely fruitful in different years. The first accompanist was Lyubov Markman.

The latest art projects carried out by the famous artistic group under the direction of the outstanding figure of musical culture Natalia Yosypivna Peti Potapchuk at the beginning of the new century testify to the rapid dynamics of growth of his artistic culture. We see further prospects of covering the history of the team and trends in its functioning in expanding the source base and deepening scientific studies.

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**PROFESSIONAL TRAINING OF FUTURE SPECIALISTS IN THE  
CONTEXT OF PARADIGMATIC RENEWAL OF ART EDUCATION  
ПРОФЕСІЙНА ПІДГОТОВКА МАЙБУТНІХ ФАХІВЦІВ У  
КОНТЕКСТІ ПАРАДИГМАЛЬНОГО ОНОВЛЕННЯ  
МИСТЕЦЬКОЇ ОСВІТИ**

Global economic, spiritual, socio-political changes taking place in society encourage paradigmatic renewal of the art education system, which

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should provide conditions for the development and realization of each individual, the priority of universal and national values, the formation of generations capable of lifelong learning, creation and development values of civil society.

It is likely that the training of specialists in artistic institutions of higher education is an organic part of society, reflects the level of its development, contradictions, problems. And for the effective performance of its social functions it is necessary to update it taking into account current world trends in its development, national needs, self-realization and creative self-development of the individual.

However, it should not be forgotten that at the beginning of the new millennium there were significant transformations related to the functioning of professional training in the field of culture and arts and the modernization of art education, it became one of the segments of socio-cultural relations. The close interaction of the labor market and the market of cultural and educational services remains an important factor in change and the emergence of new trends in the artistic space and in the formation of human capital, in the socio-cultural development of the country.

The concept of modern art education and professional training of future specialists in the field of culture and arts provides training of competent, qualified specialists at the level of world standards, socially and professionally aware, ready to participate in the cultural and artistic life of society. First of all, it concerns the training of specialists in the field of culture and arts, on the activities of which will depend the intellectual, cultural, spiritual and emotional development of young people, their adaptation to modern living conditions.

Professional training of future specialists in the field of culture and arts is the leading and educational and organizational reality of the current stage of development of society. logical interrelation of general scientific, fundamental and special disciplines with a single target guideline.

Professional training of specialists in the field of culture and arts involves obtaining a qualification in the relevant field of study or specialty – music, choreography, theater. First of all, it is a purposeful process of mastering professional knowledge, skills and abilities in order to gain the experience necessary to perform certain types of tasks in a specific artistic and creative context.

Studying the scientific literature proves that the concept of «training» has different interpretations. Thus, in the «Glossary of Fundamentals of Training of Scientific and Scientific-Pedagogical Personnel of Postgraduate Pedagogical Education» the concept of «vocational training» is interpreted as «a system of vocational training aimed at acquiring

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professional skills needed to perform certain work, accompanied by improving education. Knowledge». <sup>54</sup>

S. Honcharenko in the «Ukrainian Pedagogical Dictionary» interprets professional training as: «training in educational institutions of specialists of different levels of qualification for work in one of the branches of national economy, science, culture; an integral part of a unified system of public education; a set of knowledge, skills and abilities, the acquisition of which allows you to work as a specialist of higher, secondary qualification or a skilled worker». <sup>55</sup>

That is, professional training is a system of organizational artistic and pedagogical activities that provides the formation of professional capacity for artistic and creative activities, methodological competence and readiness to conduct artistic and cultural-educational programs.

O. Andrus notes that professional training of students is «an organizational and methodological process of forming students' professional competence, active life position, inner culture, ability to communicate productively with the outside world for professional, personal and social realization, learning and self-education throughout life». <sup>56</sup>

According to V. Bezlyudna, professional training of future teachers is a «system of organizational and pedagogical measures focused on personal development of students, the purpose and end result of which is the formation of students' readiness for future professional activities». <sup>57</sup>

Under the concept of «professional training of future teachers» M. Bubnov understands such training, which «has a dual meaning and should be considered as a process (learning) and as a result (readiness), determined by a set of requirements for a particular specialist». <sup>58</sup>

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<sup>54</sup> Термінологічний словник з основ підготовки наукових та науково-педагогічних кадрів післядипломної педагогічної освіти / авт. кол.: Є. Р. Чернишова, Н. В. Гузій, В. П. Ляхоцький [та ін.]; за наук. ред. Є. Р. Чернишової; Держ. вищ. навч. заклад «Ун-т менедж. освіти». К. : ДВНЗ «Університет менеджменту освіти», 2014. 230 с.

<sup>55</sup> Гончаренко С. (1997). Український педагогічний словник. Київ: Либідь, 376 с.

<sup>56</sup> Андрусь О. Сучасні аспекти професійної підготовки студентів в технічних університетах / О. Андрусь // Проблеми підготовки сучасного вчителя. 2011. № 4(2). С. 283–294.

<sup>57</sup> Безлюдна В. Професійна підготовка майбутніх учителів іноземних мов в системі вищої освіти / В. Безлюдна // Педагогічні науки: теорія, історія, інноваційні технології. 2016. № 4. С. 178–185.

<sup>58</sup> Бубнова М. Ю. Готовність майбутніх учителів математики до професійної діяльності / М. Ю. Бубнова // Дидактика математики: проблеми і дослідження:

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According to V. Kremen, in the era of globalization, the training of specialists in a particular field is influenced by European trends in educational policy, including the neoliberal concept of «income from education» and the concept of «social benefit». Thus, the concept of «income from education», according to the scientist, «should be replaced by the concept of «social benefit», which would reflect the indirect benefits of society from higher education by a particular person».<sup>59</sup>

Examining the professional training of specialists in the field of culture and arts, we consider it appropriate to define the essence of the definitions of «culture» and «art».

Culture is a set of material and spiritual values created by mankind throughout its history, a historically acquired set of rules within society for its preservation and harmonization. Culture is a complex system of life. The concept of culture combines science and education, various fields of art, morality, lifestyle and worldview. Culture is studied by a complex of humanities, primarily culturology, ethnography, cultural anthropology, sociology, psychology, history.

Depending on the forms of human activity, there are material and spiritual culture. Material culture is the transformation of natural materials and energy in accordance with human goals, the creation of an artificial environment. This also includes the necessary and sufficient set of technologies for the preservation and development of this environment. Material culture creates and sets the standard of living of society, forms the material needs of people and offers means to satisfy them.

Spiritual culture includes the products of human spiritual activity, which exist mainly in an ideal form: concepts, ideas, beliefs, feelings and experiences, accessible to the consciousness and understanding of all people. Spiritual culture

creates a special world of values, shapes and satisfies our intellectual and emotional needs. Spiritual culture is a product of social development, its main purpose is to produce consciousness. Due to the fixation in signs, symbols, organizational forms, computer technology, spiritual culture becomes relatively independent of its creator, man. It objectifies and highlights special areas of spiritual creativity. Spiritual and

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Міжнародний збірник наукових робіт. 2010. Вип. № 33. С. 17–20.

<sup>59</sup> Кремень В. Г. Компетентнісний принцип освіти: «навчитися жити разом» / В. Г. Кремень, В. М. Ткаченко // Розвиток сучасної освіти: освітологічні наголоси; за мат. І Всеукр. наук.-практ. конференції «Освітологія – науковий напрям інтегрованого пізнання освіти»; [авт. кол.: В. Г. Кремень, О. В. Сухомлинська, І. Д. Бех та ін.]. К. : КУ ім. Б. Гринченка, 2011. С. 4–32.

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spiritual-practical development of all reality is formalized in philosophy, art, various sciences. Spiritual and practical development of public life is carried out in politics, law, morality.

Art is a branch of human culture in which its generalized meanings are expressed through concrete images of the world. Art is divided into literature, fine arts, decorative and applied arts, performing arts, music and architecture. In a broad sense, art is called a perfect skill in a business, field, skill.

The definition and evaluation of art as a phenomenon has been and remains the subject of debate. Throughout its long history, the concept of art has narrowed its scope from a very broad but well-defined meaning, but its boundaries have blurred. The defining characteristic of art is that it uses signs of things, beings, phenomena of concrete reality, combined with certain generalized meanings. Art never copies reality completely, but only imitates it to a greater or lesser extent, instead adding purely human characteristics to what it depicts.

Fundamental to understanding the essence of the field of culture and arts is that they contribute to meeting the cultural needs of man. Man is and can be «the object of culture, because he is the only known being that has the initial motivation for self-realization».<sup>60</sup>

The peculiarity of the new quality of the world created by man – the world of culture – «is the transition to the design of the very existence of mankind, including its most common forms – space and time in which man himself exists and the world created by him».<sup>61</sup>

In other words, the creative potential of man and his ability to create a world of culture is only growing, but the establishment of new types of culture, new cultural forms is determined by the ideas, values and norms that are practiced and cultivated by man and society.

The terminological approaches identified at the World Conference on Cultural Policy in Mexico City in 1982 are essential for understanding the phenomenon of culture, traditions and beliefs. At the same time, this document recognizes the procedural aspect of culture as a person's ability to think, analyze themselves and their environment. «Through culture, man knows himself, realizes himself as an incomplete product of nature, critically reflects on his achievements, tirelessly seeks a new meaning of existence and

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<sup>60</sup> Зиммель Г. О сущности культуры. Избранное. Том 1. Философия культуры. Москва: Юрист. 1996. С. 475–482.

<sup>61</sup> Яковлев О. Сучасне сопію культури не проектування в національному часопросторі культури. Вісник Національної академії керівних кадрів культури і мистецтв, (2). 2018. С. 47–50.



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creates what reflects its essence» («Mexico Declaration on Cultural Policy», 1982). The definition of culture contained in the Law of Ukraine «On Culture» of December 14, 2010 № 2778-VI is somewhat narrower. In the «General Provisions» section, the concept of «culture» is defined as «a set of material and spiritual heritage of a human community (ethnic group, nation), accumulated, consolidated and enriched over a long period, passed from generation to generation, includes all arts, cultural heritage, cultural values, science, education and reflects the level of development of this community». <sup>62</sup>

At the same time, the field of culture and arts is the main area of purposeful, institutionally organized activities in the field of culture, it is here that the socio-cultural process is aimed at «progressing achievements in the arrangement of material and living conditions of people, improving the forms and methods of social self-government, the progress of science, techniques and technologies». <sup>63</sup>

The field of culture and arts plays a fundamental role in the production, reproduction, preservation and use of cultural heritage, as well as in providing a basis for solving educational and scientific problems, increasing the intellectual and creative potential of society.

The generalized material serves as a convincing argument for the interpretation of the concept of «field of culture and arts» as a socio-economic mechanism, the defining goal of which is the production, preservation, dissemination and use of cultural values (spiritual and material dimensions), cultural benefits and cultural heritage, which together constitute social value.

Today, the socio-cultural role of culture and the arts is associated with the interpretation of culture as a priority element of the concept of sustainable development: culture (its level) determines the attitude of people and society to the world – social and natural. The field of culture and arts serves as a kind of catalyst for improving the creative and aesthetic potential, and in fact creativity and its aesthetic content are valuable for professionals in the field of culture and arts as the foundation of their creative and professional growth. In addition, a properly organized and functionally active field of culture and arts is a factor of sustainable development, as well as a means of promoting the ideas of democracy, cultural democracy and the

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<sup>62</sup> Шетеля Н. І. Концептуально-педагогічні засади професійної підготовки майбутнього фахівця у галузі культури і мистецтв в умовах аксіорозвивального середовища. Ужгород: РІК-У. 2022. 320 с.

<sup>63</sup> Безклубенко С. Про поняття культура та культуру визначення понять. Культура і мистецтво у сучасному світі. Вип. 14. 2013. С. 6–13.

development of civil society.

The development of the field of culture and arts involves the organization of quality cultural and artistic education, ie training of specialists in such activities as the production and preservation of cultural values, the promotion of ideas and values of high culture. The value core must be present in the representative of the field of culture and arts, given his involvement in the task of ensuring cultural diversity and intercultural dialogue, as well as specific subjectivity in the space of creative processes. In general, all the changes in the field of culture and arts, dictated by the fact that the current cultural situation requires a new generation of professionals who think in a new way, ready to work in modern conditions, able to develop more effective approaches to life.<sup>64</sup>

Considering the peculiarities of the process of professional training of specialists in culture and arts, there is a need to consider the system of training of specialists in art specialties in higher education institutions in accordance with the mobile features of this process. Peculiarities of training specialists in art specialties are manifested in the established relationships with general cultural, socio-economic, socio-cultural, regulatory and legal factors of society, the artistic and professional characteristics of professional activity depending on the art and specifics of professional art, in which, in turn reflects the multilevel complexity of the complex system of functioning of art in society.

Analysis of modern theory and practice of professional training in art institutions of higher education provides grounds for determining the following features: an integrated approach to curriculum development; formation of a system of professionally significant knowledge, skills and qualities, forms of behavior, development of individual creative abilities necessary for professional activity; formation of a modern style of holistic artistic and creative thinking; readiness for professional self-development, continuing education and self-education in a particular field of arts; motivation of future specialists in the field of culture and arts to active creative activity, participation in artistic and creative projects and artistic and cultural-educational events; formation of social and professional position, development of professional abilities and personal qualities (independence, activity, creativity, mobility, communicativeness, etc.); formation of a positive personal image and motivation for methodological improvement; ensuring the readiness of future professionals to individually creative

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<sup>64</sup> Шетеля Н. І. Концептуально-педагогічні засади професійної підготовки майбутнього фахівця у галузі культури і мистецтв в умовах аксіорозвивального середовища. Ужгород: РІК-У, 2022. 320 с.

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performance of professional functions, to innovative activities; applied nature of training, ensuring unity, integration of its theoretical and practical components; introduction of dual education.

The effectiveness of professional training of future professionals in the field of culture and arts depends not only on the quality of knowledge, skills and abilities of students, but also on the need to independently acquire new knowledge and use it effectively in practice. To do this, as a tool for the formation of key and subject competencies, it is advisable to introduce interactive technologies for the organization of artistic and educational activities and innovative teaching methods (computer technology and «cloud» services, coaching technologies, workshops, participation in creative competitions, festivals, multimedia projects), new forms and methods that can be implemented in the traditional methods of organizing the cultural and educational process and concert and stage activities.

A survey was conducted to find out the attitude of future specialists in the field of culture and arts to the quality of professional training in art institutions of higher education.

Yes, to the questionnaire: «How do you assess the quality of educational services in art institutions of higher education for the training of specialists in the field of culture and arts?» 69,6% of respondents said «positive», 21,2% answered «satisfactory»; 9,2% of respondents indicated «unsatisfactory».

The next question of the questionnaire was to find out: «Do you need to master new interactive technologies and innovative teaching methods in the learning process?» 62,8% of respondents answered in the affirmative «yes, it is necessary, as it contributes to the modernization of the cultural and educational process and increase the effectiveness of professional training», did not answer 6,2% of respondents, 22,1% said that it is necessary because it will increase level of professional training, 8,9% believe that it is not necessary.

In our opinion, interactive technologies and innovative teaching methods are extremely valuable for this approach, which promotes the development of students' intellectual and creative abilities and aesthetic qualities as a personal education that can provide skills to manage their emotions and motivational and cognitive qualities. Against this background, the participation of students in artistic and cultural-educational activities has a positive effect on the professional development of future professionals in the field of culture and arts, stimulates the development of cognitive qualities.

It is advisable to take into account that the introduction of interactive technologies and innovative teaching methods in the cultural and

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educational process of art institutions of higher education will contribute to the professional development of the individual, the development of non-standard thinking. The introduction of interactive technologies and innovative teaching methods also aims to form in the future specialist such qualities that he needs as a person. Learning situations that arise in the process of implementing interactive technologies and innovative teaching methods give students the opportunity to master the means and experience of solving professional problems. Practice proves that the introduction of interactive technologies and innovative teaching methods increase students' interest in professional growth, learning about new trends and directions in the field of culture and arts.

The practice of development of the field of culture and arts, as well as the training of its specialists allowed to stratify a number of relevant tasks-problems, which are a kind of contradictions:

- despite the current relevance of professional training of competitive future professionals focused on systematic self-improvement, creative search, self-realization and self-development, the higher education system is characterized by narrowly functional approaches to training higher education in general and culture and arts in particular;

- against the background of the demand for established cultural and educational values, built on value-anthropological approaches and focused on the needs of a particular individual, remains the dominant pedagogical tradition, at the epicenter of which – abstract personality.

In addition, the training of future specialists in the field of culture and arts has such features as:

- development of creative potential, which involves an individual approach in a certain controversy with the need to implement the educational process within educational standards;

- the unique nature of certain specialties in the field of culture and arts, which to some extent dissonant with the needs of today's mass cultural industries;

- contradictions in the training of specialists in the field of culture and arts in the context of the problem of compliance with the changing and dynamic demands of the labor market for graduates of universities of culture and arts;

- the high cost of the process of training and improvement of creative professions against the background of low prospects for reimbursement of material costs in terms of market economic relations in the field of culture and art.

The above material gives grounds to state the urgency of rethinking the content of professional training of future specialists in the field of culture

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and arts in view of the modern vision of the phenomenon and the requirements for specialists in the field, updated today. The specificity of professional training of specialists in the field of culture and arts is due to the fact that such educational activities are a central element of cultural policy of the state. Culture and art – the spiritual basis of society, as well as the basis for the formation and creative realization of the individual. Fulfilling the task of quality, value-oriented professional training of future workers in the field of culture and arts requires understanding of the achievements not only of modern pedagogy in vocational education, but also scientific experience of axiology, culturology, philosophy, synthesizing the core of which is human issues. areas of socio-humanitarian knowledge.

Professional training of future specialists in the field of culture and arts is based on the gradual artistic and creative development. The first stage, when the student began professional training, but this training has not yet been completed. The second stage, when the student began the practical implementation of acquired knowledge, skills and abilities. He has the opportunity to apply the acquired theoretical knowledge, the opportunity to show artistic and creative abilities, to feel like an artist, teacher, leader of the artistic team, to improve their professionalism.

According to the concept of professional training of future specialists in the field of culture and arts, the development of professionalism is considered valuable, which provides a set of knowledge, skills and abilities that students acquire during the cultural and educational process. It should be noted that the professionalism of future specialists in the field of culture and arts is determined by the level of their competence, which for a specialist is one of the most important features.

According to scientific sources, the study of professional competence in pedagogy has a special place, as professional competence is a major component of professionalism, an important condition for the formation of future professionals in the field of culture and arts.

Professional competence is based on the principles of practical skills, personal qualities that determine the readiness of future professionals in the field of culture and arts to professional activities. Professional competence covers all areas of personality and is the goal sought by the specialist in his professional development.

The structure of professional competence of future specialists in the field of culture and arts includes the following components: motivational and cognitive (awareness of the importance of the goals of professional artistic and creative competence; implementation of cognitive, cultural, educational, developmental, educational, artistic aspects of learning); content-targeted (acquisition of the appropriate level of professionally significant, art,

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performing, stage, pedagogical, psychological and methodological knowledge, skills and abilities); activity-creative (mastering artistic and creative skills necessary and sufficient for the successful implementation of concert-stage, cultural-educational and performing activities); communicative-reflexive (formation of communicative qualities necessary for the successful implementation of concert-performing and stage activities, the formation of skills of self-analysis and self-evaluation of artistic and creative activities and the ability to self-improvement).

These components, in our opinion, most fully characterize the professional competence of future professionals in the field of culture and arts. Consider the features of each of them:

Motivational and cognitive component includes motives, goals, needs, values of actualization in professional competence, stimulates the creative expression of the individual to active participation in artistic and creative activities; implies the presence of interest in this category, which characterizes the need of future professionals in the field of culture and arts in knowledge, in mastering effective ways of forming professional competence. In addition, the motivational and cognitive component includes the ability of the performer or artist to extraversion and dominance. This ability allows you to increase the influence on other members of the team, as extroverts are able to withstand a large artistic and stage load; involves the need to make additional efforts to reduce the likelihood of failure, as well as mobilizes inner energy and emotional intelligence, perseverance, activity and ability to withstand the load during concert and stage performances.

The content-target component includes a system of professionally significant skills and abilities; mastering professional knowledge in the field of music, choreography and theater; mastering methodological knowledge in the field of humanities, worldviews and professional disciplines, universal methods of cognition and artistic and creative activities; introduction of integration links between disciplines of training and variable courses, which allow to form in future future specialists in the field of culture and arts a holistic view of artistic and creative activities in the field of certain arts, increasing the application of knowledge, their active use in collective intellectual and creative activity. The content-target component stimulates the increase of general erudition, awareness in various spheres of culture and arts, promotes intellectual and artistic improvement and spiritual enrichment of the individual.

The activity-creative component enables the realization of professional knowledge, skills and abilities in cultural-educational and artistic activities. It functions in the form of methods necessary for future professionals in the field of culture and arts to design their own artistic and

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concert activities, constructing the logic of reproduction of stage and artistic image and intonation-image content of a musical work, methods of independent and mobile conceptual solutions, generating ideas, creative thinking, which in general contributes to improving his self-education and professionalism and self-improvement.

The communicative-reflective component includes the ability to clearly and argumentatively present the concept of a stage action or musical work, persuade, analyze, convey emotional attitude to the artistic image, establish interpersonal relationships, choose the optimal style of communication in different business situations, organize and maintain dialogue. The communicative-reflective component also involves the inclusion in the communicative context of such skills as: the ability to organize rehearsal work on the preparation of a concert program or staging a theatrical performance; discussion of possible options for the interpretation of a musical or choreographic work and the concept of the performance; ability to use computer technology and «cloud» services for dialogic communication, discussion of the concept of a new play.

The communicative-reflexive component is manifested in the ability to consciously control the results of their activities and the level of their own development, personal achievements; formation of such qualities as creativity, initiative, focus on cooperation, co-creation, self-confidence, propensity for self-analysis, ability to anticipate, proactive, critical and innovative reflection and forecasting of results, as well as professionally significant knowledge, skills and abilities. The communicative-reflexive component is a regulator of personal achievements, professional growth, skill improvement, search for personal meanings in communication with people, motivation for self-knowledge, self-management, mobility, development of reflexive-communicative abilities and formation of individual style of artistic and creative activity.

These components and their indicators give grounds to state the urgency of rethinking the content of professional training of future specialists in the field of culture and arts in view of the current vision of modernization and requirements for specialists in the field, updated today. The specificity of professional training of specialists in the field of culture and arts is due to the fact that such educational activities are a central element of cultural policy of the state. Culture and art – the spiritual basis of society, as well as the basis for the formation and creative realization of the individual. Fulfilling the task of high-quality, value-oriented professional training of future workers in the field of culture and arts requires understanding of the achievements not only of modern art pedagogy in vocational education, but also scientific experience of axiology, culturology,

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philosophy, synthesizing the core areas of socio-humanitarian knowledge.

The proposed approaches to structuring the industry and the vision of its functional purpose allows the practical implementation of the main conceptual provisions in the activities of the Municipal Institution of Higher Education «Uzhgorod Institute of Culture and Arts» of the Transcarpathian Regional Council. Therefore, the system of professional training of specialists in the field of culture and arts, as an essential component of the industry, is aimed at implementing the most important cultural and educational tasks of the industry by forming the appropriate professional competencies of future professionals.

In this situation, professional training and the formation of professional competence is an important part of educational work in the education of the future choral conductor of the student choir of the above institution. The student choir of the Uzhhorod Institute of Culture and Arts works in the direction of folk art and preservation and dissemination of song traditions of Transcarpathian folk songs and the best examples of Ukrainian and foreign choral performance. Education of artistic taste, culture, acquaintance with the choral art of the region and different countries, the development of creative abilities of choral students – the main goal of the choir leader. Well-known choirmasters in Ukraine have been working with the ensemble since its foundation, including: R. Voitchuk, O. Porada, M. Zayats, Honored Workers of Culture of Ukraine V. Lykhachevsky, M. Popenko, N. Petiy-Potapchuk, P. Sokach, O. Novak.

Now the choir is led by an experienced and highly professional choirmaster Andriy Ivanovich Tazinger. The band's repertoire includes works of various genres, composers of different countries, eras and styles. During its existence, the leader managed to create a stable choir with up to 35 performers. Songs of Ukrainian and Transcarpathian composers, choral miniatures, arrangements of Ukrainian and Transcarpathian folk songs, choral compositions have always aroused great interest of the audience. Under the direction of A. Tazinger the choir became a Laureate and received a diploma of the II degree of the All-Ukrainian competition of vocal-choral and instrumental ensemble performance named after Yakov Stepov, Laureate of the First Prize of the IX International Competition-Festival of Children's, Youth and Youth Art «Transcarpathian edelweiss – 2014»,

in 2015 he took part in the VIII International Meeting of Choirs of Higher Education Institutions, organized by the Transcarpathian Hungarian Institute. F. Rakoczi II in the town of Beregovo.

The participation of future specialists in the field of culture and arts in artistic groups promotes the development of creative abilities, cultivates tolerance, sensitivity to the person, to the emerging personality. The high



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level of professional competence was presented by the members of the choir in 2011, when the student choir toured the Kingdom of the Netherlands and released the CD «Over the Uzh River», which was successfully distributed both in Ukraine and abroad. In addition, in 2015 the student choir won the first prize at the II All-Ukrainian Festival-Competition of Choral Singing and Instrumental Music «Galician Gems» in Lviv, took part in a charity event in Mukachevo, where he performed at St. Martin's Cathedral.

The participation of the choir in cultural and educational events, festivals and competitions stimulates the formation of professional competence associated with the dynamism of the individual (the ability to actively influence others); emotional stability (self-control, self-control, self-regulation); optimistic forecasting (prediction of personality development with a focus on the positive in it); creativity (ability to create, generate new ideas, avoid traditional schemes, prompt resolution of problem situations); influence (the ability to influence the mental and moral world of choristers in a certain direction); perceptual abilities (professional insight, vigilance, intuition, ability to perceive and understand another person, his psychological state by external signs; get closer to students, evoke trust, love and respect, penetrate deeply into their inner world, construct, design it). Evidence of this was the participation of the choir in the International Festival-Competition of Choral Performance «Voices of the Bright Country – 2016» Uzhgorod, where the team won the second prize. In addition, in 2016 the choir performed a solo program at Uzhgorod Castle and the Cathedral.

Thus, professional competence is a set of psychophysiological, mental and personal changes that occur in a person in the process of acquiring knowledge and during long-term activities, and provide a qualitatively new, higher level of solving complex professional problems. It is the ability to think and act professionally, which includes a set of professional qualities and personality traits that meet the requirements of artistic and creative activities.

The ability to think creatively and act professionally is presented by members of the Folk Dance Folk Ensemble «Colors of the Carpathians», led by O. Khyzhun, People's Artist of Ukraine M. Suslikov, Honored Worker of Culture of Ukraine I. Pastelyak. Today the team is headed by Honored Worker of Culture of Ukraine M. Shyutiv, teacher-tutor E. Babyak. Among the brightest and most significant achievements of the team were: participation in the International Competition «Bright Country», where the team won the Grand Prix, participation in the All-Ukrainian competition named after Myroslav Vantukh, where the team won the first prize. Also, the ensemble performed enchantingly at International festivals, including:

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International Festival Romolo Folk Fest 2019 in Santa Teresa de Riva Italy (Sicily); 53rd International Folklore Festival in Suza Italy; Rozhnov Glorious International Festival Rozhnov near Raduzhny Czech Republic. In addition, the Folk Ensemble of Folk Dance «Colors of the Carpathians» always takes an active part in the cultural and artistic life of the region, Ukraine and abroad.

The professional competence of future specialists in the field of culture and arts is the unity of theoretical and practical readiness to carry out artistic and creative activities. The main components of professional competence are: moral and ethical attitudes, the system of psychological and pedagogical knowledge, the system of knowledge in the field of a particular activity, general erudition, means of mental and practical action, professional and personal qualities. Thus, the professional competence of future specialists in the field of culture and arts is the integration of the appropriate level of professional knowledge, skills, abilities, personal qualities that are manifested as a result of artistic creativity.

Due to the fact that professional competence is an integrated phenomenon, it contains a number of key competencies that in some way affect the professional development of the specialist. Such key competencies include:

– subject competence, the content of which includes the possession of certain means of learning in the field of cultural and educational process. It is a set of skills needed to stimulate the activity of both individual members of the team and the team as a whole. It includes the ability to choose the right style and tone in communication, to control their attention, the pace of activity. Subject competence reveals the ability of the teacher in various manifestations of cultural and educational process, namely: cognitive-intellectual, diagnostic, design, organizational, prognostic, informational, stimulating, evaluative-controlling, analytical, psychological, communicative, reflective, creative, methodical, research, research others;

– psychological competence – is the ability to use psychological learning tools in the organization of interaction in cultural and educational activities. Psychological competence of future specialists in the field of culture and arts is the ability to understand the level of their own activities, their abilities, to know ways of professional self-improvement. He is a specialist with a special kind of worldview, able to construct prognostic models of behavior, able to accept and assimilate the requirements of the modern cultural and educational process, as well as reflect on the development of artistic and creative activities. He must have the methods of rapid diagnosis and tools to manage the mental development of their students, to develop and adjust certain aspects of the personality of

participants in the cultural, educational and artistic environment;

– cognitive-intellectual competence is a set of theoretical knowledge, practical skills, attitudes, experience, personal qualities that allow to carry out search, heuristic, artistic, creative, stage and performance activities, independently acquire new knowledge and master the skills of those or those arts, analyze their own activities and the activities of comrades, make decisions. This type of competence is common to all disciplines of the art-educational cycle, but within each of them has its own specifics. Cognitive-intellectual competence is an integral part of professional competence, and its formation is an important condition for successful artistic and creative activity;

– artistic and creative competence is the ability of an artist to productively organize the solution of artistic and creative problems in extraordinary ways, to act in a given situation in accordance with the intellectual, communicative, psychological competence of the performer or group of performers. Artistic and creative competence of the individual is born and developed within the team, to some extent provided by providing future professionals in the field of culture and arts with ample opportunities to realize their artistic abilities, personal example of the artist in a creative approach to solving problems, instructive communication style. teams;

– methodological competence – is the mastery of knowledge of methodological and theoretical foundations of methods of learning to play a musical instrument or mastering the method of stage performance skills, the ability to interpret the stage and artistic image. After all, a modern specialist must be able to find new methods and techniques, analyze, select, structure and adapt methodological materials, be proactive, able to cooperate, strive for continuous self-development and self-improvement. The components of methodological competence include knowledge of the theory and methodology of professional disciplines, the established system of didactic and methodological competencies, mastery of technology of cultural and educational process, didactic and creative abilities to solve various methodological tasks (both standard and problem), experience artistic and creative activities, including experience in solving specific methodological tasks, personal professional qualities of the specialist, namely: critical thinking, responsibility, interest, ability to self-improvement and self-development, love for the profession, etc .;

– communicative competence – that allows you to communicate with colleagues, comrades, share information, facts, ideas, views, emotions, communication through verbal and nonverbal means to convey and receive information, be understandable and communicate without restrictions. Communicative competence implies a level of interaction in the cultural and

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educational environment, which allows future professionals in the field of culture and arts within their abilities to actively participate in concert, artistic and cultural and educational activities, as well as life experience, erudition, scientific knowledge and etc.;

– moral and ethical competence – is the willingness, ability and need to live by the norms of moral behavior established by society and the educational environment. It is an indicator and at the same time the result of professional and personal readiness of future specialists in the field of culture and arts to work in institutions of culture and arts. Moral and ethical competence of the future specialist represents the main regulations of his actions, enshrined in habits, traditions, principles of life and professional activity, mental states, actions and deeds, provides a choice of conscious moral and aesthetic behavior according to professional norms. Moral and ethical competence according to the specifics of implementation belongs to the so-called supra-subject competencies, which have an integrated nature and combine a certain set of knowledge, skills and attitudes acquired by future specialists in culture and arts during the mastering of art education;

– information competence, is a set of competencies related to working with information in all its forms, which allow the effective use of information technology of various kinds in both traditional print and computer telecommunications, work with information in its various forms and representations both in everyday life and in professional activities that involve the possession of information technology, the ability to process different types of information. Among them are specially selected Internet resources, for example: Hotlist (list of sites with textual material on the topic under study), Multimedia Scrapbook (list of links to text sites, photos, audio files, video clips, graphics, etc.), Treasure Hunt (links on sites on the topic with questions on the content of the site), Subject Sampler (discussion and expression of students' opinions on discussion topics and issues), Web Quest (organization of project activities of applicants on any topic using Internet resources), etc.

In conclusion, it is safe to say that the training of future professionals in the field of culture and arts in the context of paradigmatic renewal of art education is an important condition for socio-cultural development of society. Vocational training is interpreted by us as a system of organizational artistic and pedagogical activities that provides the formation of professional capacity for artistic and creative activities, methodological competence and readiness to conduct artistic and cultural and educational programs. Professional training involves the formation of professional competence of future professionals in the field of culture and arts, which includes the following components: motivational-cognitive,

content-target, activity-creative, communicative-reflective. It is argued that professional competence is an integrated phenomenon that contains a number of key competencies that in some way affect the professional development of the specialist. Such key competencies include: subject, psychological, cognitive-intellectual, artistic, creative, methodological, communicative, moral-ethical and informational competence.

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### **PERSONALITIES OF THE UKRAINIAN VOCAL SCHOOL ПЕРСОНАЛІЇ УКРАЇНСЬКОЇ ВОКАЛЬНОЇ ШКОЛИ**

Vocal art is one of the highest achievements of the Ukrainian people in the field of spirituality. Songwriting is a unique artistic phenomenon, which is deeply imprinted in the vast world of human existence, the unique beauty of nature, pictures of the historical past and the realities of modern development of Ukrainian society.

Vocal art in Ukraine reflects the highest human ideals - love of neighbor, justice and mercy. The evolution of vocal art in Ukraine, which spanned many centuries, culminated in the emergence of a modern national music and performance singing school. The cultural mission of the vocal school is to comprehend and affirm the highest aesthetic and ethical values and ideals. The vocal school in our country is characterized by distinctive national characteristics and reflects the deep essence of the Ukrainian mentality.

Among the bright constellation of the founders of the Ukrainian vocal school of the first half of the twentieth century, the outstanding figure of the outstanding singer and teacher Professor Olena Oleksandrivna Muravyova stands out. Scientific studies on the understanding of her vocal aesthetics and pedagogical views are of great value for the development of the national model of modern art education and its integration into the European and world cultural space.

Olena Muravyova's many years of work in the field of musical performance and pedagogy have been the subject of scientific study for decades. Its important aspects are covered in scientific works (T. Mikhailova, B. Gnid, V. Antonyuk, E. Akritova); monographs and textbooks on the history of vocal art and pedagogy (O. Shulyar, O. Stakhevych); thorough publications (Olena Muravyova. Memoirs. Materials) (compiler GI Filipenko); fundamental scientific works "Academy of the Musical Elite of

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Ukraine: History and Present: To the 90th anniversary of the nat. music acad. Of Ukraine named after P.I. Tchaikovsky. Author: AP Lashchenko and others, "National Music Academy of Ukraine. P.I. Tchaikovsky is 100 years old. " Author: V. Rozhok.

An important vector of the functioning of this art school is the comprehension and performance interpretation of vocal music of different styles and genres. Performing experience is considered as an important component in the system of professional competencies of a music teacher.

In scientific research, we strive to understand the pedagogical principles of the vocal school of Elena Muravyova in view of the formation of artistic worldview and bright creative personality of students. The subject of our consideration is also the universalism of the vocal school, the content of its professional profile and signs of national identity.

An urgent problem of scientific discourse is the elucidation of methodological principles for the formation of artistic worldview and musical culture of the student as a leading constant of vocal pedagogy of Elena Muravyova. The culture of performing interpretation, in our opinion, is the leading idea that reveals the identity of this art school.

Olena Oleksandrivna Muravyova was born in 1867 in the city of Kharkiv. Her childhood and adolescence are connected with this city. When the girl was two years old, her father died. A single mother raised her four children. In Kharkiv, Olena Muravyova entered a gymnasium, but failed to complete her studies due to financial difficulties. The girl's exceptional musical flair was revealed in early childhood. Her passion for music was so great that at the age of seven she mostly studied the violin on her own. Singing also became part of her interests.

In 1886-1888 Elena Muravyova studied at the Moscow Conservatory, where she mastered the art of solo singing in the class of Professor O. Alexandrova-Kochetova. She also took singing lessons from Professor E. Pavlovska and Professor Legrand.

Elena Muravyova's musical and performing activity as a soloist at the Bolshoi Theater in Moscow was fruitful. Her collaboration with the theater covered the years 1890-1901. Olena Muravyova was characterized by great natural talent, depth of comprehension and musical drama of works, exceptional beauty of sound and variety of timbre-dynamic colors of singing, high vocal and stage skills. She performed a perfect interpretation of such opera parts as: Lyudmila, Goreslava ("Ruslan and Lyudmila", "Life for the Tsar" by M. Glinka), Natasha ("Mermaid" by O. Dargomyzhsky), Tamara ("Demon" by A. Rubinstein. ), Yaroslavna ("Prince Igor" by O. Borodin), Snow Maiden ("Snow Maiden" by M. Rimsky-Korsakov), Tatiana ("Eugene Onegin" by P. Tchaikovsky), Gilda ("Rigoletto" by G. Verdi),

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Margarita, Valois, Inessa ("Huguenots", "African" by J. Meyerbeer), Margarita ("Faust" by S. Gounod).

Olena Muravyova's collaboration with Mykola Lysenko became a bright page in the history of Ukrainian musical culture. In 1906, at the invitation of the composer, she began teaching at the School of Music and Drama, which he founded. It was here that she laid the methodological foundations of the music and performance school established in the following decades.

Under the direction of the outstanding composer, concerts were constantly held, which became notable events in the cultural life of the city. Performances by Olena Muravyova and students of her class became a real decoration of these concerts. Mykola Lysenko played the piano part with them. An indelible imprint in the memory of contemporaries left a wonderful interpretation of the pearls of folk song, as well as vocal music by Mykola Lysenko, Kirill Stetsenko, Yakov Stepov. It reflected the deep meaningful essence and figurative sphere of the works, the beauty and diversity of the musical language and the original national color.

Elena Muravyova was an outstanding figure not only in music but also in theater. In this context, her extremely fruitful collaboration with the Ukrainian Music and Drama Theater of Mykola Starytsky stands out. In addition to purely dramatic performances, a number of operas were staged in this theater, such as Mascagni's "Village Honor", Monyushka's "Pebbles", Smetana's "Sold Bride", Arkas's "Katerina", D. Sichinsky's "Roksolana" and others. Actors and singers who performed opera parts constantly received advice from Elena Muravyova. She shared with them her knowledge and experience in the process of developing opera parts.

Olena Petlyash studied singing under the direction of Olena Muravyova. Prominent dramatic actor Ivan Maryanenko also took singing lessons there. He naturally had a loud voice of extremely beautiful timbre. Under the direction of Elena Muravyova, he improved his voice. An important direction of these lessons was the meaningful and expressive reproduction of the word in the process of performing musical works, as well as reading poetry and prose; achieving greater volume and a variety of timbre-dynamic colors in all parts of the range. Thorough not only acting, but also vocal training helped Ivan Maryanenko to create a multifaceted image of Bohdan Khmelnytsky in the play of the same name by Mykhailo Starytsky. This role is characterized by various contrasting emotional and psychological states.

Olena Muravyova's vocal school is based on a number of its provisions on the coordinated functioning of all parts of the vocal apparatus, as well as their harmonious development. The formation of the best singing

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standards of sound, according to the teacher, depends on how harmoniously functions the vocal apparatus as a whole and its individual components.

Music pedagogy was a real vocation of Professor Elena Muravyova, she could accurately and comprehensively assess the nature of not only vocal but also artistic talent of the singer, determine the dynamics of his voice and the main priorities of the original creative personality.

Extensive artistic and pedagogical experience, as well as remarkable artistic intuition allowed Elena Muravyova to find a special approach to each student. The selection and systematization of vocal techniques and exercises in the lessons were such that reflected the peculiarities of the sound of a voice, as well as imagery, genre and stylistic features of the vocal music studied. Olena Muravyova's musical-performing aesthetics and vocal pedagogy are distinguished by their distinctive features.

An important aspect of the vocal pedagogy of Professor Elena Muravyova was the practice of different types of singing breath. The process of breathing in singing, in her opinion, should occur naturally and without stress. Elena Muravyova studied with students all kinds of singing breath, but preferred the bone-abdominal type. According to Elena Muravyova, it makes no sense to fix the student's attention on some type of breathing, it is more important to comprehend it almost in close connection with the phonation process.<sup>65</sup>

The development of the student's vocal apparatus in the class of Professor Elena Muravyova took place consistently. It was based on one of the important principles of general and musical pedagogy, namely the assimilation of educational material from simple to complex. In the work of the vocal class, another pedagogical principle was clearly traced, namely the individual approach to each individual. It covered many aspects, such as the student's artistic worldview, musical thinking, memory, and so on. The professor's study of the student's psychophysical personality created the basis for extracting the content of the educational process.

Olena Muravyova's School of Music and Performing Arts reflected the achievements of scientific thought in the field of vocal art, as well as many years of experience as an outstanding artist and teacher. She had a purely individual approach to each student, in which the creative potential of the individual was revealed in all its facets.

The study of the art of singing in the class of Elena Muravyova was based on a perfect performance show, which was carried out by the teacher in each lesson. For many generations of students, this has become a great example of how it is necessary to perform a sound, phrase, the whole work.

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<sup>65</sup> Олена Муравйова. Спогади. Матеріали. Київ: 1984. 200 с.



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Elena Muravyova had an amazing ability to show how a certain type of voice should sound, given its range, timbre color in different registers. Due to the wide range of its range, it could reproduce the features of the sound of both the lowest and highest voices. Her performance for female voices, given the natural data, was immeasurable given the reproduction of a wide range of elements of vocal sonority and holistic performance interpretation. Elena Muravyova's sound, characterized by coloratura sopranos, stood out with its unique colors. At the same time, she worked well with male voices. Elena Muravyova's high vocal and pedagogical culture has revealed itself in many ways in the preparation of a whole galaxy of outstanding figures of musical culture, including Ivan Kozlovsky, Ivan Maryanenko, Dometiy Yevtushenko, Vyacheslav Merzlyakov and others.

The formation of musical and auditory representations and vocal skills of students was filled with new features when Elena Muravyova simultaneously worked on a lesson with several voices of the same type. These or those exercises or fragments of musical works were performed by different students, which created the basis for a deeper understanding of the creative process, the basic principles of performing interpretation of works, identifying constant genre and stylistic features of vocal music and more. This organization of classes allowed for a comparative analysis of the performance of vocal music by different students, deepened the perception of a wide range of phonation phenomena.

Elena Muravyova had an extraordinary ability to comprehend and later develop the individuality of each of her students. A man of great talent and deep knowledge, she inspired her students in their creative pursuits on the path to mastering the art of singing.

Comprehensive comprehension and a subtle sense of the vast world of artistic images, genres and stylistic features of vocal music has always been a source of vivid interpretation of Elena Muravyova. It differed in individual features of each student and provided for the creation of a diverse timbre-dynamic palette of sound.

A certain piece of music often became the material for singing. It was intended for some type of voice and provided a comprehensive display of imagery and musical drama of vocal composition. In the memoirs of the outstanding singer and teacher Natalia Zakharchenko it is noted that one of such works for her was the song "Like the Spirit of Laura". The performance of this complex vocal composition was for the singer a testament to how her voice sounds. At this time there was also a test of the mechanism of functioning of the singing breath, there was a sense of the further course of the musical-performing process. This work was especially close to the singer's worldview, she constantly performed it in the opera house in order

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to tune in to the performance that was to take place.<sup>66</sup>

There were some differences in Olena Muravyova's work with beginning students. She closely monitored how the student performed scales, vocal exercises, individual works and their fragments. It lasted one or two lessons, sometimes for a longer period of time. There was a repetition of individual sounds and phrases. The meaning of such repetitions was to reveal the natural timbre of the singer and his individual features on some, for example, ghostly sound, emotionally reproducible phrase or other musical construction. Such observations became the basis for determining further priorities of work with students. The professor tried to keep the best version of the natural sound of the voice on the whole range.

Vocal exercises in the lessons involved a different sequence of vowels, with the gradual addition of consonant sounds. The study of works involved the processing of each phrase. After a holistic performance vision of the work was built, the sound was further improved. The material for it was often not the beginning, but the middle, and even the final sections of the musical composition.

Valuable provisions for the development of the vocal education system in Ukraine are set out in an article by Elena Muravyova, which was published after the First All-Union Competition of Performers in Moscow in May 1933. Elena Muravyova worked in the jury of this competition. The high performing skills of two of her pupils, Oleksandra Byshevska and Zoya Gaidai, were awarded the title of laureate of the competition. The stated thoughts were based on the author's many years of experience in the field of vocal pedagogy, as well as the impressions of the art forum. The article emphasizes that the mission of the vocal school is broader than the student's mastery of all the variety of sound colors of the voice. "Good sound must be combined with vocal expression, with the artistic treatment of each phrase, care for clarity, expressiveness and purity of each intonation. Every vocalist must spiritually paint with his voice what is presented in the musical content of the work being performed".<sup>67</sup>

Elena Muravyova's School of Music and Performing Arts receives further theoretical substantiation in her report, which was delivered in 1937 at the All-Union Vocal Conference in Moscow. The article outlines the important priorities of the vocal class, such as the development of the student's ability to deeply analyze the singing process and gain the necessary experience to solve a wide range of creative tasks. We emphasize the urgency of such issues in the field of vocal art. Its defining feature is that,

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<sup>66</sup> Там само.

<sup>67</sup> Олена Муравйова. Спогади. Матеріали. Київ: 1984. 200 с. С.128.

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unlike the musician-instrumentalist, the singer is called to create his own instrument and constantly improve it under the guidance of a solo singing teacher. It is extremely difficult to comprehend the art of singing. That is why the role of the teacher in the system of vocal education is exceptional. Important priorities of his activity are: defining the basic principles for the formation of the singer's voice and his creative personality in general, establishing a close relationship in the teaching of the whole cycle of musical and performing disciplines and industrial practice.

O. Muravyova's vocal pedagogy was characterized by a consistent approach to the development of the student's vocal apparatus. It was based on a comprehensive study of the psychophysical personality of the student. "The whole sum of a strict system, selection of repertoire, vocal exercises - from elementary to the most complex - should result in the formation of a singing musical-instrumental tone, lively, clean, expressive, devoid of impurities, to a beautiful timbre; natural, colorful, flexible voice, able to reproduce a variety of shades".<sup>68</sup>

According to Olena Muravyova, the ability to perform sound cultivation is an integral feature of the singer's performing culture. Mastering this technique took place after the student has learned to maintain a tone of equal strength. Correct sound production, as the teacher emphasized, involves the development of the main and thoracic resonators, as well as the establishment of interaction between them.

The aesthetics of the Italian vocal school has left a deep imprint in the creative activity of the outstanding Ukrainian singer and teacher Oleksandr Pylypovych Myshuga (stage name - Filippi-Myshuga). Oleksandr Myshuga was born on June 7 (20), 1853 in the village of Novyi Vytktiv, Radekhiv County, Lviv Region. He was one of the five children of a poor shoemaker. Alexander's mother died when he was less than three years old. My father loved Ukrainian folk songs and often sang them, especially carols and Christmas carols. Those sad melodies captivated his son's soul, they remained for him the sweetest and most precious for life.

In 1868, on St. George's Day, Alexander visited Lviv with his father. During the church service in St. George's Cathedral, the boy began to sing along to the choir and attracted the attention of the regent Nikita Hetman. The extraordinary beauty of the boy's voice captivated him and with the consent of his father, he arranged for him to the deacon's bursa. Here Alexander mastered music and became a soloist-soprano of the choir. The desire for a more thorough education encourages him to leave the scholarship and enter the gymnasium, and later - the seminary. After

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<sup>68</sup> Там само. С.141.

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successfully completing the teacher's seminary, Alexander works as a teacher at the parish school of St. Anne. At this time, as in the period of study, his life was extremely miserable. More than once he was in a state of despair. A number of circumstances motivate him to quit his job as a teacher. He was completely overwhelmed by the dream of becoming an opera singer.

Alexander Myshuga mastered the art of singing under the guidance of Professor Valery Vysotsky. Educational studies began in the years when the young man was still a student at the Teachers' Seminary. Professor Valery Vysotsky belonged to the circle of outstanding vocal teachers in Western Ukraine. At one time he studied singing in Italy under the guidance of the famous singer and vocal teacher Francesco Lamperti. The aesthetics and traditions of the Italian vocal school determine the future educational priorities of music pedagogy of Valery Vysotsky in the educational space of Lviv. Apart from Oleksandr Myshuga, such famous singers as Solomiya Krushelnyska, Adam Didur, Józef Mank, Czesław Zaremba and others left his class.

On September 14, 1880, Oleksandr Myshuga made his first appearance on the professional stage. In this concert, the singer successfully performed excerpts from the opera "The Scary House" by Stanislav Monyushko. A notable event in the cultural life of the city of Lviv was a concert in the Great Hall of the People's House, which took place on March 2, 1881 on the occasion of the 20th anniversary of the death of Taras Shevchenko. The highlight of this concert was the first performance of Oleksandr Myshuga's solo song "Our Destiny" by Natalia Vakhnyanin based on the poet's poems.

After graduating from the Lviv Conservatory, Oleksandr Myshuga left for Italy to further improve his performing skills. He mastered the art of singing at the Milan Conservatory in the class of Professor M. Giovanni. The years of study in Italy (1881-1883) became an important source for the formation of a broad humanitarian worldview and a bright creative personality of Alexander Mishuga. Music and singing, to which he devoted seven or eight hours of daily work, captivated his whole being. He also studies works on art, aesthetics, literature, etc. The subject of his constant interests are anatomy, physiology, psychology, pedagogy. This was a period in his life when he thoroughly studied foreign languages, namely Italian, German, English, French, Polish, Russian and others. All this contributed to the expansion of the cultural horizons of the singer, and in the future was reflected in his extremely fruitful pedagogical work.

Professor Giovanni was not only an outstanding vocal teacher, but also a man who treated his student like a father. The focus of each lesson

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was the staging of the vocal apparatus, mastering a wide range of timbre and dynamic colors, achieving the flexibility of singing, performing interpretation of vocal music of different styles and genres. Alexander Myshuga sang in the church for some time in order to overcome his financial difficulties. His performance at the Easter concert in Nice was a success. A striking milestone in the creative biography of Alexander Myshuga was his first performance on the Italian stage, namely at the Forlì Theater in the opera "Martha" by Flotow. This performance received a great resonance in the music environment, as well as high praise from critics. The singer's art is widely recognized in other cities in Italy, namely in Milan, Nice, Turin, Florence and others.

In the theatrical season of 1883-1884, Oleksandr Myshuga worked under contract at the Lviv Theater. Well-known art critic Mykhailo Holovashchenko is of the opinion that the singer from the very first performances in Lviv proved to be a brilliant representative of the unsurpassed Italian school *bel canto*, the features of which he managed to combine with purely Ukrainian sincerity. In his art, contemporaries were struck by the perfection of singing, clear diction, expressive phrasing, smooth melodic line, remarkable acting skills. He was called a real poet of song.

In 1884, Oleksandr Myshuga became a soloist at the Bolshoi Theater in Warsaw. The singer's voice allowed him to successfully perform parts of lyrical and dramatic tenor. Alexander Myshuga created perfect vocal and stage images of Yontek in the opera "Pebbles" and Stefan in the opera "Scary Yard", Stanislav Monyushko, Janek in the opera of the same name by Vladislav Zhelensky. A prominent musicologist, Professor Józef Rice, noted that "Mishuga was an ideal performer of tenor parts in Moniuszko's operas. Anyone who has not heard Yontek's aria "Between the Mountains, the Wind Howls" in his interpretation or Stefan's aria "My Dear Mother" cannot imagine anything more impressive, more sensual, more touching. It was a heartfelt singing that brought tears to the listeners' sweetness of voice and depth of feelings...».<sup>69</sup>

Outlining Oleksandr Myshuga's performance style, Polish music critics noted his excellent Italian vocal school, true *bel canto*, accuracy and beauty of musical phrase, stage appeal, all gathered in one person formed a real artistic bouquet of the singer.

In February 1885, Alexander Myshuga toured the Vienna Opera House. Here he performed Edgar in the opera "Lucia di Lammermoor", Fernando in the opera "Favorite" by G. Donizetti, the Duke in the opera

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<sup>69</sup> Олександр Мишуга. Спогади. Матеріали. Листи. Київ: 1971. 610 с. С.10-11.

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"Rigoletto" by G. Verdi. In response to Oleksandr Myshuga's performances in Vienna, the eminent musicologist Kward Hanslik noted his wonderful voice, full of mostly pure tenor sound, refined artistic taste and touching singing.

Alexander Myshuga's speeches in Prague in 1887 had a wide public resonance. The newspaper "Narodni Lety" gives the following assessment of the artist: "His voice is natural, his intonation is pure, the combination of the thoracic register with the main voice is easy. The singer has the best properties of belcanto. The singing, in which the artist put all his warmth, feelings and soul, impresses with its strength and clear expressiveness. "

The period from 1885 to 1905 was extremely fruitful in the creative biography of the artist. His performances on leading opera stages always become extraordinary artistic events. An indelible imprint in the memory of contemporaries was left by the singer's perfect interpretation of the most complex parts of lyrical and dramatic tenor, such as: Fernando in the opera "Favorite" by G. Donizetti; Alfred, Radames in the operas "La Traviata", "Aida" by G. Verdi; Canio in the opera "Clowns" by R. Leoncavallo; Cavaradossi in G. Puccini's opera Tosca; Turrida in the opera "Village Honor" by P. Mascagni; Faust, Romeo in the operas "Faust", "Romeo and Juliet" by S. Gounod; Lensky, Herman in the operas "Eugene Onegin", "The Queen of Spades" by P. Tchaikovsky and others.

Due to difficult circumstances of his personal life, namely the tragic death in 1890 of a man close to Oleksandr Myshuga, the Polish actress Maria Wisnowska, the artist stopped his work at the Warsaw Opera House. Since then, he has not linked his creative activity with a single theater, but has toured in various European cities. Since 1895 he has repeatedly performed in Kyiv, which captivated him with its beauty. Unforgettable for the outstanding Ukrainian choral conductor and composer Oleksandr Koshyts was the day when he listened to Oleksandr Myshuga in the part of Faust in the opera of the same name by S. Gounod. Describing in his memoirs the final scene from this opera, the artist notes: the pain of thirst, the cry after which the whole world must fall unconscious!<sup>70</sup>

Alexander Mishuga repeatedly sang in St. Petersburg. Music critics certainly note the high performing culture of the singer and his perfect interpretation of such parts as: Eugene Onegin in the opera of the same name by Tchaikovsky; Yonteka in the opera "Pebbles" by Moniuszko; Raoul in J. Meberber's opera The Huguenots; Faust in Leoncavallo's Clowns; Elezar in the opera "Daughter of the Cardinal" by F. Galevi and others.

An outstanding event in the history of music in Western Ukraine

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<sup>70</sup> Там само. С.16-24.

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was the opening of the Lviv Opera House on October 4, 1900. On the occasion of this celebration, the theater staged the opera "Janek" by V. Zhelensky from the life of the Carpathian leaders. The composer wrote the main part in this opera especially for Oleksandr Myshuga. The opera was a triumphant success. Alexander Myshuga created the perfect vocal and stage image of Janek. The Bronka part was performed by J. Korolevych, and the Marinka part was performed by G. Zboinska-Rushkovska. During the theatrical season of 1900-1901, Mishuga performed eleven parts.

A memorable event in the cultural life of Lviv was the performances of Alexander Myshuga and Solomiya Krushelnyska in the opera "Zaporozhets over the Danube" by S. Gulak-Artemovsky. This opera was performed on the stage of the Skarbek Theater. After the duet of Andrew and Oksana, the applause in the hall seemed to have no end.

Alexander Myshuga's pedagogical activity became a great heritage of Ukrainian and European musical culture of the end of the XIX-beginning of the XX century. His exceptional pedagogical skills attracted the attention of Professor Valery Vysotsky, who instructed the singer to conduct lessons with beginners. In the years when he was the prime minister of the Lviv and then the Warsaw Opera, the artist also combined performing and pedagogical activities.

Oleksandr Myshuga's pedagogical work at the Mykola Lysenko Music and Drama School in Kyiv has been extremely fruitful since 1906. His vocal pedagogy was distinguished by distinctive features. He put the teaching of singing on a scientific basis. In vocal lessons, students not only sang, but also gained the necessary knowledge about the structure of the vocal apparatus. Various drawings, graphs and charts were used for this purpose.

The professor focused on the formation of the correct emission of voice in the most favorable register for the singer. An important vector of Alexander Myshuga's vocal pedagogy was the achievement of freedom of sound, its flexibility, endurance, strength and beauty. The material for this was various vocal exercises.

Alexander Mishuga substantiated the concept of vocal-correct tone and musical-vocal hearing. The methodological basis of the artist's vocal school was the provision of singing as an extended language. The study of the art of singing involves, in his opinion, the achievement of expressive pronunciation of vowels, then their combination with consonants, reproduction of syllables, and then singing and sentences. Clear diction and expressive phrasing, as noted below. They make singing spiritual.

In his diary, he wrote that in singing it is necessary to constantly think about matter (ie voice), the form of its presentation and the images and

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ideas that we seek to embody in the performance. Oleksandr Myshuga was distinguished by his amazing ability to achieve the best sound of his voice with each student, to find a natural timbre unique to them. Perception and assimilation of purely theoretical positions took place with the help of illustrative material. It has been constantly emphasized that this or that interpretation is based on the understanding of the content, style and form of musical works.

Alexander Myshuga's pedagogical activity began in Warsaw from 1911, where he worked at the Chopin Higher Institute of Music as a professor of solo singing. Oleksandr Myshuga's vocal school is represented by such famous singers as: Mykhailo Mykysha, Maria Donets-Tesseir, Sofiya Myrovych, Yanina Korolevych-Vaidova, Yevhenia Strassem, Wanda Rashkovska, Irena Strokovska-Fariashevska, Yanina Tisseraselya-Paryazaly Arndit and many others.

Alexander Mishuga's deteriorating health in 1914 prompted him to go to Italy for treatment. Here he was caught in the First World War. At first he suffered financial difficulties, as all his savings in the banks of Warsaw were lost. After some improvement in his health, Oleksandr Myshuga began his teaching practice, first in Rome and later in Milan and the resort town of Ramioli. Here he met Maya and Olof Chinbert, who offered him a move to Sweden. Approximately at the end of 1919 he was already in Stockholm, where he settled in the country of the Chinberts, not far from the city. Here he opened his singing school.

In early 1922, the singer's health deteriorated significantly. The Chinberts went with him to a resort area near the German city of Freiburg. They hoped to improve the singer's health. However, a serious, incurable disease - stomach cancer was the cause of death of the singer, which occurred on March 9, 1922. In accordance with his will, he was reburied on September 29 of that year in Galicia, in his native Vytkov.

Ukrainian writer Bohdan Lepkyi expressed his impressions of Oleksandr Myshuha's performances in Lviv: that so much took the man by the heart and spoke directly to the soul. Already in his very voice lay some incomparable, unique beauty in the world".<sup>71</sup>

Stanislav Lyudkevych expresses a number of valuable opinions about the artist in his scientific research "Alexander Myshuga as an artist and singing teacher." He refers to him as a rare circle of those Ukrainian singers of Galicia who added high artistic culture to their exceptional vocal data and singing talent. In addition to Oleksandr Myshuha, they were Modest Mentsynsky and Solomiya Krushelnytska. It is believed that of all three,

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<sup>71</sup> Олександр Мишуга. Спогади. Матеріали. Листи. Київ: 1971. 610 с. С.85.



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Oleksandr Myshuga was most connected with his native land. His popularity in his small homeland had no analogues. In 1900, Stanislav Lyudkevych listened to the singer in Monyushka's opera "The Terrible Yard", which was staged at the Lviv City Theater. As noted further in the singer's voice was still that velvety, fresh tenor and ease of modulation and its interpretation that incomparable lyricism specific to him and the truth of expression and sophistication, that is, all the features of the artist, which he so influenced vulnerable hearts.

During his youth, Oleksandr Myshuha listened to the outstanding Ukrainian poet Maksym Rylsky at a concert in Kyiv. In his memoirs about the artist, written in 1963, he noted: "I have the impression that Mishuga's singing is an example of impeccable, complete mastery of his voice, combined with the depth of artistic thought and feeling".<sup>72</sup>

One of the greatest achievements of Ukrainian and world musical culture of the end of the XIX-first half of the XX century was the extremely fruitful performance and pedagogical activity of the outstanding singer Solomiya Amvorosiivna Krushelnytska. The figure of an outstanding artist, her humanistic worldview and creative pursuits are most fully understood in the context of the leading trends in society of that time and a wide range of links with the traditions of Ukrainian and European culture.

It should be noted that the family of Solomiya Krushelnytska is unusual. The great-grandparents of the singer on the line of Father Ambrose's father come from Podillya, and on the part of Theodora Savchynska's mother they present one of the ancient branches of the Ukrainian nobility from Volyn. The well-known historian Ihor Kolyada in his monograph "Solomiya Krushelnytska" expresses the opinion that the Krushelnytskys belong to the circle of ancient and famous families of the Coat of Arms of the Sas. The most prominent representatives of the cultural, religious and political elite of Ukraine belong to the families of the Sasov coat of arms, among them - Kyrylo Terletsky, Ivan Vyshensky, Petro Konashevych-Sagaydachny, Maksym Berezovsky, Andrei Sheptytsky, Yuriy Fedkovych, Ivan Franko, Andriy Tchaikovsky, Olena Kobyllyanska and others. The roots of the Krushelnytsky family date back to the end of the 19th century, when it was granted noble privileges. Solomiya Krushelnytska's family environment includes composer and musicologist Bohdana Filts, singer, pianist and teacher Odarka Bandrivska, pianist and teacher Olga Shukhevych, artist Yaroslava Muzyka, composer, conductor, musicologist Myroslav Skoryk. Such a famous constellation of outstanding personalities contributed to the development of Ukrainian society in a wide

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<sup>72</sup> Там само. С.10.

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range of historical, spiritual and cultural areas. The ideas of national artistic progress, which were inherent in these outstanding personalities of culture, became the basis for the unique talent and unique creative individuality of Solomiya Krushelnytska.

Solomiya Amvrosiivna Krushelnytska was born on September 23, 1872 in the village of Bilyavyntsi, now Buchach district, Ternopil region. When the future singer was six years old, her father, Father Ambrose, received a parish in the village of Bila near Ternopil. He was an extraordinary person. At one time he graduated from the gymnasium in Buchach at the monastery of the Basilian Fathers, and later the Lviv Theological Seminary (1872). His close friends at the seminary were later well-known figures of musical culture in the Ternopil region - conductors Joseph Vitoshinsky and Eugene Kupchinsky. At the seminary, Ambrose Krushelnytsky acquired the basics of musical knowledge and mastered practical conducting skills. He had an exceptional musical flair and played the violin and piano. All his children, namely six daughters and two sons, were musically gifted. Their father was their first teacher of singing and general literacy. He formed a choir from members of his family and close friends. With its participants he studied Podolsk folk songs, as well as romances of Galician composers, works by F. Schubert, F. Mendelssohn, D. Bortnyansky and others. Solomiya had a viola as a child. Under her father's guidance, she mastered the art of singing and music. Igor Kolyada notes that it was Father Solomiya who thanked her for the realization of her dream. Were it not for his true paternal love, her fate would not have been so successful: she would not have received a higher musical education, she would not have become an opera singer, whose talent and voice were not admired on different continents. The singer's father passed away on December 31, 1902. The following year, 1903, the large family moved to Lviv.

Solomiya Krushelnytska's mother was the daughter of the Galician poet and folklorist Hryhoriy Onufriyovych Savchynsky and his wife Hanna. Everyone who knew the mother of the famous singer, noted that she was extremely beautiful. As Igor Kolyada writes in his monograph, her whole figure at rest took on the character of poetic elegia. She was also characterized by great energy and diligence. She understood poetry well, played the piano, and was distinguished by her extraordinary vocal talents and masterful performance of folk songs. The mother instilled in her children such an important trait as diligence.

Solomiya began to play the piano at the age of six. Her first mentor was her father, and later her governess, Madame Bauer, a Romanian under whose guidance all the children studied the piano. At the age of ten,

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Solomiya starred in Ivan Kotlyarevsky's play *Natalka-Poltavka*, staged by the Bila Theater Amateur Theater. Ivan Franko and his friend Karl Bandriwski were present at the premiere of this play. Ivan Franko noted that the girl has a wonderful noble voice and innate talent for singing.

Solomiya Krushelnytska's extraordinary musical talent was further developed during the years when she studied at the Ternopil Gymnasium. She received a comprehensive humanitarian and musical education here. She studied the art of singing and playing the piano under the direction of Eugenia Barvinska, the mother of the future outstanding composer Vasyl Barvinsky. She was an excellent pianist and choral conductor. Her ascetic creative work contributed to the development of musical culture in Galicia. With her talented student, she studied Mykola Lysenko's solo songs, chamber works by Ukrainian composers and the best examples of folk song heritage. One of the defining cultural traditions in Galicia was the holding of various artistic events related to the life and work of Taras Shevchenko. Solomiya Krushelnytska successfully performed at one of such concerts. She was twelve years old at the time. This speech did not go unnoticed and received the general approval of compatriots. Her exceptional artistic flair is fully revealed in the choral concerts of the Polish society "Lute", Ternopil "Boyana", amateur performances of the society "Russian Conversation". She vividly performed solo songs by Mykola Lysenko and Nestor Nyzhankivsky, and clearly read literary works by Taras Shevchenko, Ivan Franko, and others.

Solomiya Krushelnytska received a thorough musical education at the Lviv Conservatory (1891-1893). She mastered the art of singing in the class of Professor Valery Vysotsky, and piano in the class of Professor Vladislav Vshelyachynsky. She graduated with a silver medal and honors. A unique entry was made in her diploma; which reflects the hopes of her teachers for the future creative activity of the pupil: "She has all the data to be the decoration of even the primary stage... endowed with her nature, bequeath to her artistic world the best future".<sup>73</sup>

On April 15, 1893, Solomiya Krushelnytska's first performance took place on the stage of the Lviv Opera House. She performed the role of Leonora in the opera "Favorite" by G. Donizetti. The outstanding Ukrainian singer Oleksandr Myshuga, with whom Solomiya Krushelnytska established friendly relations, also performed in this performance.

In 1893-1894 Solomiya Krushelnytska continued to master the art of singing in Italy in Milan under the direction of Professor Fausta Crespi.

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<sup>73</sup> Лисенко І. М. Співаки України. Енциклопедичне видання. Київ: Знання, 2012. 639 с.

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She also attended classes in stage skills and facial expressions with Professor Conti. After some time she began to perform in concerts held by the music and drama school "L'Armonia". During her studies, Solomiya Krushelnytska's voice developed from mezzo-soprano to lyrical-dramatic soprano.

In April 1894, the singer received an invitation to tour the Lviv Opera House. The vocal and stage embodiment of such parts as: Aida, Leonora, Amelia ("Aida", "Troubadour", "Masquerade Ball" by G. Verdi) was bright; Pebbles, Anna ("Pebbles", "The Enchanted Castle" by S. Moniuszko); Rachel ("The Jew" by F. Galevi); Ines, Valentina ("African", "Huguenots" by J. Meyerbeer); Margarita ("Faust" by S. Gounod). In the autumn of 1894 the singer continued her studies in Italy. In January 1895, she toured again in Lviv, where she performed Manon in Puccini's Manon Lescaut.

In Vienna in 1895 Solomiya Krushelnytska studied Wagner's repertoire under the direction of Professor Gensbacher. Her first performance in the role of Elsa in R. Wagner's opera Lohengrin took place in Krakow.

In 1896 Solomiya Krushelnytska toured at the Odessa Opera House. As part of the Italian troupe, her first performances took place in such parts as: Desdemona ("Othello" by G. Verdi); Elizabeth (R. Wagner's Tannhäuser); The Mona Lisa (A. Ponchielli's "Mona Lisa").

During 1898-1902 Solomiya Krushelnytska performed on the stage of the Bolshoi Theater in Warsaw. She sang in opera productions with such outstanding artists as Caruso, Armondi, Battistini, Tetrzlini and others.

A striking phenomenon in the history of European music and performing arts in the first quarter of the twentieth century was the creation of Solomiya Krushelnytska's perfect vocal and stage image of Butterfly in G. Puccini's opera Chio-Chio-San. The literary source of this opera was the play "Madame Butterfly" by David Belasco. The libretto of the opera was written by Luigi Illic and Jacoz. In the first edition, the opera consisted of a prologue and two. The opera premiered on February 17, 1904 at the La Scala Theater. The main part was performed by the famous singer Rosina Storkio. The imagery and musical drama of the opera were not received by the public and music critics.

The composer made a number of adjustments to the opera's score. Solomiya Krushelnytska was invited to perform the main part. She liked opera music. In his monograph, Igor Kolyada emphasizes that the image of the little Japanese woman was capacious: from boundless joy, happiness - to hellish mental anguish and death. All this was played with amazing music, where Japanese stylistic elements were combined with a typically Italian

way of expressing them.

The second premiere of G. Puccini's renewed opera *Chio-Chio-San* took place on May 28, 1904, in the town of Brescia, near Milan. According to Igor Kolyada, the brilliant staging of the play at the Grande Theater was probably more appropriate and in tune with the wind opera than the previous one at La Scala. This performance, like the first, took place under the direction of the famous conductor Cleofonte Campanini. Igor Kolyada in his monograph describes in detail the course of the play. Pinkerton's romance, performed by the famous singer Zonatella, is distinguished by extraordinary melodic beauty and variety of timbre-dynamic colors. The choir, which deepens the musical drama of the opera, plays an important role in the development of the stage action. The performance of the duo "Wonderful Night" was bright, the finale of which was repeated at the request of the audience. The complete triumph of the Butterfly romance "You hear that the coveted day will come" is celebrated, which the singer performed once again. The same can be said about other fragments of the opera, such as the letter reading scene and the duet of Suzuki and Butterfly. The orchestra also repeats the first part of the intermezzo, which completes this wonderful action. The success of the first two was crowned by the third act.

Note that Puccini's opera is widely recognized. Well-known Italian musicologist Rinaldo Cortopassi in his book "Butterfly's Return to the Native Nest of Torre del Lago" claims that Solomiya Krushelnytska impressed everyone with her power of drama and brilliant acting talent, she was a real triumphant of the play. According to the scientist, this artist, generously endowed with intellect, culture and will, sought not just a role, but its disclosure, not personification, but the formation of dramatic and poetic figures with her special ingenious and sharp mind based on humanity. a sense of proportion, unmistakable instinct, thanks to which each stage and musical type bore the imprint of perfect style.

A bright page in the history of musical culture of the twentieth century was the fruitful collaboration of Solomiya Krushelnytska with the outstanding conductor Arturo Toscanini. The conductor considered the singer's voice an unsurpassed musical instrument. He was sonorous, inflammatory and singing. A notable event at the La Scala Theater was the staging of A. Catalani's opera *Lorelei*, starring Solomiya Krushelnytska. For the first time in Italy in the same theater, she performed a perfect performance interpretation of the main part in the opera "Salosha" by R. Strauss. Solomiya Krushelnytska's last performances on the stage of this famous theater took place in February-April 1915, when she played the role of Phaedra in the premiere of I. Pizzetti's opera of the same name. Beginning in 1923, the singer devoted herself to purely concert activities.

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She had a deep and subtle interpretation of the works of Monteverdi, Gluck, Mozart, Schubert, Schumann, Brahms, Ravel. Solomiya Krushelnyska entered the history of music as a brilliant performer of Ukrainian folk songs, as well as works of such our compatriots as: Mykola Lysenko, Stanislav Lyudkevych, Denys Sichynsky.

One of the top achievements of the Ukrainian vocal school of the second half of the twentieth century was the creative activity of the outstanding opera singer, People's Artist of Ukraine Gisela Albertovna Tsygola. The unique beauty of the singer's voice, the variety of timbre and dynamic colors, bright artistic talent, the depth of comprehension of imagery and artistic style of the works were revealed in many ways in the interpretation of Italian opera classics. In 1976, in Tokyo, Gisela Tsygola received the official title of "Best Chio-Chio-san in the world" and a number of the highest awards in the competition "Madame Butterfly".

Gisela Tsygola was born on September 27, 1944 in the village of Ghat, Berehiv district, Transcarpathia. She received her musical education in 1961-1963 at the Uzhhorod Music School, where she studied at the vocal department. She mastered the art of singing in the class of the outstanding teacher Andriy Zador. Already in her student years, Gisela Tsygola was distinguished by her extraordinary musical talent and brilliant memory. This allowed her to master a large number of opera parts in the original language in a short period of time. It was during these years that the student became acquainted with the opera "Chio-Chio-san" by G. Puccini. She studied almost all the solo numbers of this party, which in the future brought her worldwide recognition.

An important milestone in the biography of Gisela Tsygola was her studies in 1963-1969 at the vocal faculty of the Kharkiv Institute of Arts named after I.P. Kotlyarevsky. She learned the art of solo singing in the class of an outstanding teacher, Professor Tamara Yakivna Veske.

Gisela Tsygola's brilliant performances multiplied the achievements of the Kharkiv Vocal School. In 1967 the singer became a laureate of the All-Union Competition of Chamber Performers, and in 1968 a laureate of the International Competition named after M.I. Glinka. After graduating, she became a soloist at the Kyiv Opera House. Already the first performances at the Kyiv Opera House with the participation of Gisela Tsygola caused a great public response. Anna Dankanych is of the opinion that "Her voice, which reached almost three octaves, enchanted with its extremely expressive, unique timbre and volume".<sup>74</sup>

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<sup>74</sup> Данканич Ганна. Професійне вокальне мистецтво Закарпаття другої половини XX – початку XXI століття в аспекті міжкультурної комунікації. Дис.

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In her first theatrical season, the singer prepared four leading roles - Mimi from the opera "Bohemia" by G. Puccini, Chio-Chio-san - from the opera of the same name by the same composer, Desdemona from the opera "Othello" by G. Verdi, Tatiana from the opera "Eugene" Onegin "by P. Tchaikovsky.

Chio-Chio-san's party was crucial in the creative biography of Gisela Tsybola. She entered the program of her state exam at the Kharkiv Institute of Arts named after I.P. Kotlyarevsky. The singer's debut at the Kyiv Opera House took place in this party. In 1976, the artist brilliantly performed this part at the Madame Butterfly International Competition, where she received the title of laureate and a number of other awards. Twenty singers from different countries took part in this competition. Well-known Japanese musician and member of the jury Keisuke Simonova expressed his opinion about the Ukrainian singer: She was also distinguished by her ability to stay on stage, bright artistry and attractiveness".<sup>75</sup>

As Gisela Tsybol later noted, Chio-Chio-san's party was the most difficult in her creative biography. This image is full of exceptional drama and emotional tension. Controlling the singing actions of this composer's operas is extremely important for every artist. The image of Mimi from the opera "Bohemia" was also extremely close to Gisela Tsybola's worldview.

A bright page in the history of Ukrainian musical culture was the extremely fruitful collaboration of Gisela Tsybola with the outstanding conductor Stefan Turchak. A significant event in the history of the Kyiv Opera House was the performance of Verdi's Requiem. The implementation of this large-scale project was also carried out with the participation of the Dumka Chapel. Gisela Tsybola performed the soprano part in this work. The drama inherent in this work in the reflection of human existence was conveyed by the performers with extraordinary force. A brilliant interpretation of the work under the direction of Stefan Turczak was performed at the Strasbourg Cathedral during the International Music Festival.

Gisela Tsybola's creative output is forty-six opera parts. An important priority of her musical performance was the interpretation of Italian opera classics. According to Anna Dankanych, the gallery of images

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на здобуття наук. ступеня канд. мистецтвознавства. Спеціальність 17.00.03 – музичне мистецтво. Львів: 2019. 337 с.

<sup>75</sup> Данканич Ганна. Професійне вокальне мистецтво Закарпаття другої половини ХХ – початку ХХІ століття в аспекті міжкультурної комунікації. Дис. на здобуття наук. ступеня канд. мистецтвознавства. Спеціальність 17.00.03 – музичне мистецтво. Львів: 2019. 337 с. С.155.

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created by the singer is strikingly multifaceted - they are so different, so different in vocals, psychological and historical aspects.

Further in the scientific work is a complete list of these parties. We will name only those that cover Italian opera music. In the works of the singer - participation in the operas "Madame Butterfly", "Bohemia", "Longing", "Manon Lescaut", "Gianni Schicchi", "Sister Angelica", "Sister Angelica", "Turadont" by G. Puccini (according to the parties - Chio-Chiosan , Mimi, Floria, Lauretta, Angelica, Liu); Othello, Aida, Don Carlos, Masquerade Ball, Troubadour (Desdemona, Aida, Elizabeth Valois, Amelia, Leonora); "Spiders" by R. Leoncavallo (Nedda).

Gisela Tsipola has repeatedly expressed her opinion. That the opera should reflect above all the imagery of musical drama and the spiritual essence of the work. The actress voiced opera parts in the film "Return of the Butterfly" directed by Oleg Fialko about the famous Ukrainian singer Solomiya Krushelnyska. For both of these singers, Puccini's music became the dominant feature of their creative biography.

An important fruitful achievement of the Ukrainian vocal school of the second half of the XX - beginning of the XXI centuries was the extremely fruitful musical and performing activity of the outstanding singer Anatoliy Borysovykh Solovyanenko. Italian opera music was especially close to the artist's worldview. The singer's first performance at the Kyiv Opera House took place in G. Verdi's Rigoletto on November 22, 1963. In it he performed the role of Duke. The images of other leading characters in this opera were created by prominent artists Elizabeth Chavdar - Gilda and Nikolai Vorvulev Rigoletto. The first performance of this opera at the Kyiv Opera House took place in 1933. It was performed at that time by conductor M. Radievsky and director V. Manzy. The play of 1963 in some of its features reflected the traditions of the first productions.

The first performance in Anatoliy Solovyanenko's life is covered in detail in his thorough work by Alla Tereshchenko, Doctor of Arts.<sup>76</sup>

In Rigoletto, after the overture is played, the Duke's part actually begins the stage action. Describing the audience's impressions, the scientist notes: "She heard Solovyanenko's voice, and the singer's beautiful expressive voice won her heart".<sup>77</sup>

The quintessence of the image created by the artist is a ballad. After it sounded, applause erupted in the hall. This technique encouraged, overcame the excitement and achieved greater expressiveness in the

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<sup>76</sup> Терещенко А.К. Анатолий Солов'яненко. Творчий шлях. Київ: Либідь, 2009. 352 с.

<sup>77</sup> Там само. С.124-125.



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reproduction of the stage drawing and the performance of all the director's institutions.

Elizaveta Chavdar expressed her impressions of Anatoliy Solovyanenko's first speech in her memoirs. She noted that his voice sounded beautiful, flexible, expressive. Already at that time it was clear to everyone that a talented artist capable of enriching Ukrainian opera came to the theater. We fell in love with Anatoly the Modest, reticent, demanding of himself, tolerant of the faults of others. The high culture of performance and sincerity of behavior on stage, as noted below, have become integral features of his personality.

Anatoliy Solovyanenko's greatest achievements in understanding the musical heritage of Verdi are related to the performer's interpretation of Alfred's part in the opera *La Traviata*. This opera was first staged at the Kyiv Opera House in 1933 under the direction of conductor Kurt Adler. In 1945 it was restored by a production group with the participation of such prominent artists as conductor Samuel Stolerman and director Dmytro Smolych. The 1966 production was, in fact, the premiere of the opera. The play was prepared by conductor Ivan Gamkalo, director Iryna Molostova, and artist Fedir Nirod.

In the musical drama of this opera the leading place belongs to the disclosure of the complex inner world of the representatives of the society of that time. Anatoliy Solovyanenko studied various interpretations of this party in depth. Professor Alla Tereshchenko expresses his opinion on the difference between his performance.<sup>78</sup>

Exceptional dramatic tension is observed in the finale of the second act, when blinded by jealousy, Alfred insults Violetti. The scene with the dying Violetta in the finale of the opera in this production rises to the heights of great human tragedy. A significant event in the history of musical culture was the performance of the opera "*La Traviata*" by G. Verdi at the International Festival in Wiesbaden (Germany). The main parts in this performance were performed by Yevhenia Miroshnychenko and Anatoliy Solovyanenko.

Anatoliy Solovyanenko's opera "*Troubadour*" by Verdi was extremely close to his creative personality. The singer's first performance in this opera took place in 1968. In 1963, the opera premiered under the direction of conductor V. Tolba. The production of the opera this time took place under the direction of conductor L. Venediktov. The romantic source of the opera was the romantic drama by Antonio Garcia Gutierrez. At the heart of her storyline were events that unfolded in Spain in the XV century.

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<sup>78</sup> Там само. С.133-137.

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The complex and multifaceted image of the poet-troubadour Manrico was extremely close to the artist's worldview. According to Anatoliy Solovyanenko, this hero is distinguished by such traits as: courage, honesty, nobility, devotion to love and duty.

The musical style of this opera, which is dominated by extensive melodic lines, allowed the singer to most fully reproduce the lyrical and romantic aspect of the image of Manrico. Some pages of the opera are filled with heroic intonations and tragic motives. This becomes the basis for the artist in creating a perfect and comprehensive performance interpretation of the role.

One of Anatoliy Solovyanenko's greatest creative ups and downs was the accomplished performing interpretation of Edgar's part in Gaetano Donizetti's opera Lucia di Lammermoor. In 1962, the premiere of this opera took place in the theater, directed by O. Ryabov and director I. Molostov. An extraordinary event at that time was the performance in the title role of Yevhenia Miroshnychenko. Anatoly Solovyanenko first performed in this opera in 1966 after returning from an internship at La Scala Theater in Milan. The outstanding singer Elizaveta Chavdar, who performed the main part in this performance, inspired the young singer to the sounds of her individual reading of the role.

Adjacent performances in this play by Anatoliy Solovyanenko and Yevhenia Miroshnychenko left an indelible mark on the memory of contemporaries. As Professor Alla Tereshchenko notes, «In their characters, they emphasized soft lyricism, spirituality, and noble dignity. But even in the brightest love episodes of the opera, the listener did not have a premonition of the fatal doom of this love, the hidden anxiety - the enlightener of the future tragedy».<sup>79</sup>

An important milestone in the biography of Anatoly Solovyanenko was the performance of Rudolf in the opera "Bohemia" by G. Puccini. The first production of this opera took place in 1958. It was prepared under the direction of conductor J. Karasyk and director I. Molostova. In the process of restoring this opera in 1969, Anatoliy Solovyanenko and Gizella Tsyypola became the leading performers. The libretto of this opera is based on Henri Murger's documentary novel "Scenes from the Life of Bohemia". The poet Rudolf in some of his features reflects the personality of Murge himself. An important source for understanding this part was the piano from the funds of the theater library, which provided instructions on the vocal and stage embodiment of the character. The melody of the opera is full of extraordinary beauty and expressiveness. She became for the singer a

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<sup>79</sup> Там само. С.138-150.

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starting point in the meaningful image. In his interpretation, Rudolf is a romantic who lives in a world of poetic dreams and ideas. This was evidenced by the premiere of the opera, which took place on November 30, 1969 under the direction of conductor O. Ryabov.

Anatoly Solovyanenko's interpretation clearly shows the evolution of Rudolf's image. This character appears with the greatest fullness in the love scene from the first act. In it, the poet in an expanded aria-self-portrait tells the main character about himself. The musical style of this aria reflects the best traditions of Italian bel canto. It is based on a sprawling melodic line, blooming with a number of melisms. The performance of this aria by Anatoliy Solovyanenko was of extraordinary psychological depth, it impressed contemporaries with the beauty of singing and expressiveness. The artist's artistic palette in the process of further development of the stage action is filled with new timbre-dynamic colors. His voice will be dominated by sad-mournful or intensely dramatic intonations. This is due to the fact that his character is increasingly aware of the tragedy and hopelessness of his love.

Anatoliy Solovyanenko's perfect interpretation of Mario Cavaradossi's part in Puccini's opera *Tosca* left an indelible mark on the memory of his contemporaries. This role was prepared by him for a performance at the Mykola Lysenko Kharkiv Opera and Ballet Theater. At one time he worked on this part under the direction of Maestro Barr in Milan. The opera recreates the tragic love story of artist Mario Cavaradossi and singer Flora Tosca. In addition to the tragic plot line, the heroic aspect of revealing the image is also noticeable in Anatoliy Solovyanenko's performance interpretation.

The premiere of Pietro Mascagni's opera "Village Honor" was an extraordinary event in the history of the Kyiv Opera and Ballet Theater. The first production of this opera took place in the theater in 1927 under the direction of conductor O. Orlov. In 1957, this work was prepared by such famous artists as conductor O. Klimov, director R. Varpakhovsky, artist O. Akhvladiani. The premiere performance in 1973 was performed under the artistic direction of conductor I. Gamkal and director V. Begma. The performers of the main parts were A. Solovyanenko - Turidda, L. Egorova - Santutsa.

Our brief analysis of the creative activity of prominent personalities of the Ukrainian vocal school of the twentieth century allows us to say that the performance aesthetics and pedagogical ideas of these and other representatives are a valuable heritage not only national but also world music culture.

Complementing the methodological field and the latest sources for

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studying the phenomenon of Ukrainian music and performance vocal school, revealing its national identity and regional differences, highlighting contextual links with other spheres of spiritual life and artistic educational processes in Europe and the world is recognized by us as an important vector studies.

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**DEVELOPMENT OF MUSIC SCHOOLING IN THE UKRAINIAN  
TERRITORIES OF THE RUSSIAN EMPIRE IN THE SECOND  
HALF OF THE XIX CENTURY**

**РОЗВИТОК МУЗИЧНОГО ШКІЛЬНИЦТВА НА  
УКРАЇНСЬКИХ ТЕРИТОРІЯХ РОСІЙСЬКОЇ ІМПЕРІЇ ДРУГОЇ  
ПОЛОВИНИ XIX ст.**

Problems of music education and upbringing in educational institutions in the Ukrainian territories of the Russian Empire of this period have already been obtained in the research of K. Shamayeva.<sup>80</sup>

Modern art science has fundamental achievements in covering the life and work of outstanding classical composers of the period under study, where the question of the development of music education and upbringing would find its place. These include well-known works on the life and work of MV Lysenko (Archimovich L., Gordiychuk M.), PA Kozytsky (M. Gordiychuk), KG Stetsenko (Lisetsky S., Parkhomenko L.), M. Leontovych (M. Gordiychuk), J. Stepov (Bulat T.), S.Lyudkevych (S. Pavlyshyn) and others. This creates the preconditions for focusing on the purely pedagogical aspect of the work of masters. In addition, recently the attention of researchers is increasingly drawn to the study of the formation and development of music education in Ukraine in special educational forms of education, namely - educational institutions. A separate area of research is the musical and pedagogical activities of composers and performers.

Thus, in addition to the already mentioned work of K. Shamayeva,

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<sup>80</sup> Шамаева К.И. Музыкальное образование на Украине в первой половине XIX века: Монография. К., 1992. 178 с.

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for example, the dissertation of T.Grishchenko is devoted to the problem of formation and development of musical and aesthetic education in gymnasiums of Ukraine (XIX - early XX centuries).<sup>81</sup>

The dissertation research of the last period includes the dissertation Roman N., devoted to musical and pedagogical activity of Gnat Khotkevich, where the author considers his creative heritage from the point of view of its influence on formation of musical culture of youth, the organization of pedagogical activity of the musician forgotten in Soviet times.<sup>82</sup>

Trends and features of the development of music education in Western Ukraine in the second half of XIX - early XX century, revealed in the dissertation of Freit I. "Problems of music education of schoolchildren in the activities of Western Ukrainian composers" (second half of XIX - early XX century and the XX century) J. "Development of musical and pedagogical thought in Galicia" (end of the XIX - first half of the XX century).<sup>83</sup>

Special attention in Freit I. work is paid to pedagogical educational activity and theoretical heritage of Western Ukrainian composers of the second half of the XIX - beginning of the XX century. The same problem is investigated in the dissertation Ovcharuk O. "Development of musical and pedagogical thought in Ukraine in the early twentieth century" (1905-1920).<sup>84</sup>

A separate field of research in recent years is dissertation work on conceptual and theoretical problems of music education, which are covered in the scientific and pedagogical heritage of outstanding teachers, musicians of the past. Rzayev's dissertation is devoted to a holistic analysis of

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<sup>81</sup> Грищенко Т.А. Становлення і розвиток музично-естетичного виховання в гімназіях України (XIX поч. XX ст.): Автореф. дис. ... канд. педагог. наук: 13.00.01 / Ін-т педагогіки АПН України. К., 1998. 16 с.

<sup>82</sup> Роман Н.М. Формування музичної культури молоді в творчій і педагогічній діяльності Г.Хоткевича на Слобожанщині: Автореф. Дис... канд.пед.наук: 13.00.01 / Харківський держ.пед.ун-т ім.Г.С.Сковороди. Х., 2000. 20 с.

<sup>83</sup> Проців Л.Й. Розвиток музично-естетичної думки в Галичині (кінець XIX - 1 перша половина XX ст.): Автореф. Дис.... канд.пед.наук: 13.00.01 / Інститут педагогіки АПН України. Київ, 2000. 20 с.; Фрейт І.В. Проблеми музичного виховання школярів у діяльності західноукраїнських композиторів (друга половина XIX - початок XX сторіччя): Автореф. дис...канд.пед.наук: 13.00.01 / Прикарпатський ун-т ім.В.Стефаніка. Івано-Франківськ, 1998. С.19.

<sup>84</sup> Овчарук О.В. "Розвиток музично-педагогічної думки в Україні на початку XX століття (1905-1920 рр.): Автореф. дис...канд.пед. наук: 13.00.02 / Національн. пед. ун-т ім.М.Драгоманова. Київ, 2001. 21 с.

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Myropolsky's views.<sup>85</sup>

The dissertation of Kalutska N. is devoted to the analysis of artistic and pedagogical activity of Koshytsya O., where his work with the choir of the Kyiv Theological Academy (1898-1908), the student choir of the Kyiv University (1908-1918), the Ukrainian Republican Chapel is analyzed. - (1922) and the Ukrainian National Choir (1922-1927).<sup>86</sup>

An important achievement in the development of domestic musicology was the study of Kiyanovska L.O. "Stylistic evolution of Galician musical culture of the XIX - XIX centuries", which widely examines the history of musical culture of the region in all the diversity of international - Ukrainian, Polish, German, Czech and others. - connections and influences. The study of Zilberman Yu. And Smilyanska Yu. "Kyiv Symphony by Volodymyr Horowitz" in chronological order reveals in detail the history of the origin and development of the Kyiv Music School at the IRMT from 1868 to 1913. The most important feature of this work is that it combines historical events with the fate of people who were involved in the creation of one of the oldest and most famous music institutions in Ukraine.<sup>87</sup>

As you know, in the second half of the XIX century. There are noticeable changes in the field of music education in secondary schools, due to the democratization of art, education, the struggle of progressive cultural figures to liberate the creative forces of the people. In gymnasiums, boarding schools, institutes of noble girls, in higher women's courses, students were given the opportunity to acquire knowledge of musical literacy, to master the play of various instruments. At the same time, for the children of poor peasants and workers, not only music education but also general education remained an unattainable dream. Thanks to the efforts of some democratically-minded musicians-teachers and composers (K. Stetsenko, M. Leontovych, O. Koshyts, F. Popadych), who worked in villages and small towns, children's school choirs emerged, and the desire to learn music was gradually aroused. . But only in 1897, under the pressure of progressive activists seeking a full education, the Ministry of Education issued a circular

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<sup>85</sup> Рзав Шовгі-Раміз-огли. Проблеми естетичного виховання у педагогічній спадщині С.І.Миропольського: Автореф. дис...канд.пед. наук: 13.00.01 / Харківськ. держ.пед.ун-т ім.Г.С.Сковороди. X., 1998. 17 с.

<sup>86</sup> Калуцка Н.Б. Мистецька діяльність Олександра Кошиця в контексті музики ХХ сторіччя: Автореф. дис...канд. мистецтвознавства: 17.00.03 / Інститут мистецтвознавства, фольклористики та етнології ім. М.Т.Рильського НАН України. Київ, 2001. 21 с.

<sup>87</sup> Зильберман Ю., Смилянская Ю. Киевская симфония Владимира Горовица. К.: Міжн. благод. фонд конкурсу Володимира Горовиця, 2001. 412 с.

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recommending that all educational institutions organize student literary and musical evenings. They became one of the forms through which students were encouraged to study literature and art. The movement for music education spread in large centers of Ukraine - Kiev, Kharkiv, Odessa, and in some cities of Chernihiv, Poltava, Podolsk and other provinces.<sup>88</sup>

However, only in educational institutions headed by musically gifted people, a combination of general education disciplines with music and singing lessons was observed. Thus, much attention was paid to the musical and aesthetic education of children in the 1st Kyiv Men's Gymnasium, the director of which was V. Peter - a famous philologist, a talented violinist, a regular participant in chamber evenings of the Kyiv Literary Society, Ukrainian Literary and Artistic M. Lysenko. In addition to playing the piano, Peter introduced to the curriculum lessons in almost all string, wood, and brass instruments.

In the gymnasium there was a large choir and orchestra, which consisted of 8 first and 6 second violins, violas - 2, cellos - 4, double bass - 4, flute - 2, clarinets - 2, French horn - 4, trumpets - 2, trombones - 3, drums - 3. In addition to students in the orchestra played and teachers. Thanks to the efforts of I. Peter (son of the director, a pupil of the St. Petersburg Conservatory), who was the leader of the student orchestra, and the teacher of choral singing M. Kowalski, the programs of the groups were meaningful and interesting.

The program of musical classes in the 1st Kyiv Men's Gymnasium included secular singing, playing wind instruments, and balalaika. Double bassist F. Voyachek conducted the student orchestra. P. Kozych was a singing teacher and leader of the student choir from 1892 to 1919. Lysenko's works included Ukrainian folk songs and works by Russian composers on Ukrainian themes, and the teacher tried to support the sprouts of love for Ukrainian music, which was struggling to make its way under the oppression of the tsar.

However, not all secondary schools were provided with highly qualified teachers of music disciplines. A particularly difficult situation remained where people with a low professional level sometimes taught. Despite the difficulties associated with the lack of music teachers, progressive circles tried to support the students' desire for music. Much attention, for example, was paid to music education in Cherkasy Women's, Chernihiv Men's, Kamyanets-Podilsky Gymnasiums and Secondary Eighth-Grade Technical School, Kremenets Commercial School. In the latter, in

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<sup>88</sup> Апраксина О.А. Музыкальное воспитание в русской общеобразовательной школе. М.; Л., 1948. 123 с.

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1912-1914, the Ukrainian composer M. Verykivsky received his primary musical education. He studied cello with the conductor of the symphony orchestra F. Kohoushek, played the piano in the class of V. Puhalsky's student A. Safonova, led the choir and orchestra of folk instruments.

In the city of Starodub, Chernihiv province, on the initiative of a former professor of the St. Petersburg Conservatory O. Rubets, a music school, an amateur group, a choir (60 people) were organized, which consisted of students, officials, teachers, teachers, and students.<sup>89</sup>

In 1908-1909 the outstanding Ukrainian composer K. Stetsenko taught singing at the Bila Tserkva Women's Gymnasium. His pedagogical views were largely formed under the influence of M. Lysenko and K. Ushinsky. choral singing in secondary schools of Poltava.

Much attention was paid to music education at the Zlatopol Men's Gymnasium, the director of which was M. Lyatoshynsky - the father of the future famous composer Lyatoshynsky B. Students of Zhytomyr and Poltava Gymnasiums, O., Zavadsky M. and others). Leontovych M.'s work in the Chukchi two-grade rural school, where he taught singing and arithmetic, was extremely significant in the early 900's. Thanks to Leontovych's inexhaustible enthusiasm, energy and pedagogical abilities, the student orchestra organized by him was soon able to give open concerts for the inhabitants of the surrounding villages. Folk songs arranged by the composer, works by Strauss J., Glinka M., Zavadsky M. The amateur group not only became an active propagandist of musical culture, but also served as a creative laboratory for the talented Ukrainian composer.

The wide scope of musical art at the beginning of the XX century, the growing attraction of the most democratic segments of the population stimulated the rise of music education, which was paid attention not only in high schools, grammar schools, but also institutes, universities, universities, college, college. For example, a large choir (160 people) existed at the Kyiv Commercial Institute, led by the artist of the Imperial Theaters, professor of the Kiev Conservatory Tsvetkov VO The repertoire included quite complex works: Shevchenko, choir of guslars from the opera "Snow Maiden" by Rimsky-Korsakov and others.

An honorable place in the educational process of musical and aesthetic education was occupied by the College of Paul Galagan, where in addition to singing and playing various instruments, a course in the history of music was taught. Since 1902, O. Khymychenko, a teacher at the RMT Music School, has been singing and music. At a high professional level,

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<sup>89</sup> Васюта О.П. Музичне життя на Чернігівщині у XVIII XIX ст.: Історико-культурологічне дослідження. Чернігів, 1992. С.127.



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music disciplines, especially piano, were taught at the Kyiv Institute of Noble Girls, where the best musicians worked. In the period from 1862 to 1902, the piano and choral singing classes were conducted by Zarembo W., as well as Chechott W. and Blumenfeld F. From 1881 to 1906. M. Lysenko, who combined the positions of senior teacher and inspector of music, systematically played the piano. At his initiative, the theory and history of music were introduced. He illustrated his lectures (on piano) with samples of classical music and works by modern authors.

According to numerous researchers, since the second half of XIX, especially in the early XX century. Such forms of self-education as folk houses, folk universities and folk schools became widespread. The tendency to democratize art was first of all manifested in the emergence of a wide network of music and choral and music and drama groups, string orchestras, music societies, associations, which conducted extensive music and educational work among the masses.

The activity of the Literacy Society in Kharkiv, of which Hrystya Alchevska and Hnat Khotkevych were members, became very important. They made a lot of efforts to expand the audience. Especially significant was the contribution to the musical education of Slatin I. who promoted this art by holding concerts at the Kharkiv Literacy Society, the People's House. Along with lectures on various disciplines, literary and musical evenings were organized with the participation of well-known music experts.<sup>90</sup>

The courses of singing and choral singing, organized by the Kharkiv Literacy Society in the summer period of 1916 and 1917, became widely known among the democratic strata. Their organizers aimed to spread knowledge of notation, teaching choral singing, as well as acquaintance with the best works of secular and church music available to amateur choirs. The courses were attended by literate, singing people: men not younger than 18 years old, women - 15. The prospectus especially emphasized the desired admission to the courses of permanent residents of the village, as well as teachers of public schools. Enrolled persons received financial assistance. The leader O. Gorodtsov taught notation, methods of teaching singing, choral spiritual and secular singing, history of music, choral literature, conducted practical classes on regency; P. Kravtsov gave lectures on voice production; V. Stupnytsky taught the history of Sloboda Ukrainian folk songs and the theory of music, led the choir class; D. Artyukhov led the theory of music, harmony, solfeggio, violin playing; M.

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<sup>90</sup> Слатін Ілля Ілліч (1845-1931) диригент, педагог. У 1871 р. заснував у Харкові відділення ІРМТ з музичними класами, які з 1883 р. були реорганізовані в музичне училище.

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Khodakovska-Danilevska - playing the piano and harmonium. Classes on the courses included the study of music theory and the basics of harmony in the scope of schools, methods of teaching singing by notes and by ear, acquaintance with secular and spiritual music literature.

Public performance of carols and Christmas carols of Kharkiv province, "Vechornits" of Nishchynsky and 18 choral works of various authors testified to fruitful and productive work of students. At the end, an exam was held under the supervision of Professor S. Bogatyrev, which confirmed the good knowledge of those who completed the courses.<sup>91</sup>

Back in 1896, professor of medicine and music and public figure P. Kravtsov founded a music group, the main purpose of which was to spread musical knowledge in the work environment. It lasted 15 years. The group received considerable help from the Russian composer V. Rebikov.

The importance of the Enlightenment was demonstrated by the Congress on the Organization of Appropriate Entertainment of the Kharkiv Province (1915), which, in particular, emphasized the tasks of people's homes, designed to promote extracurricular artistic and physical education of adults and adolescents. His resolutions stated that the musical education of the population should develop in two directions: through schools, societies and folk singing classes. The training of leaders was to be carried out by special courses for teachers and leaders of music education. At the congress, a proposal was made to use folk songs as a basis for education. In order to preserve folklore sources, it was proposed to organize singing societies, which were responsible for collecting and processing folk songs.

The study of folklore riches for the formation of man's worldview, his spiritual culture and moral convictions became especially relevant during the revolutionary events of 1917. K. Stetsenko's report "Ukrainian Song in the Folk School", delivered on April 25, 1917 at the Congress of Teachers of Folk Schools of Yampil County in Podillia, proved to be timely. The speaker defended the importance of Ukrainian folklore as an important factor in awakening the child's artistic sense, emphasizing the need to study samples of folk music. Considering singing to be one of the most accessible forms of art, the composer claimed that he was called to become a powerful tool for the aesthetic and moral upbringing of children.

In the second half of the XIX century. The need for musical education of the people as one of the effective means of aesthetic education

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<sup>91</sup> Богатирьов Семен Семенович (1890-1960). З 1917 р. викладач, з 1935 р. по 1941 р. професор по класу композиції Харківської консерваторії. Вважається засновником Харківської композиторської школи. У 1943-1960 рр. у різні роки професор, зав. кафедрою, декан, заст. директора Московської консерваторії.

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on a state scale was recognized as the leading cultural figures. Teachers of secondary schools also thought about expanding the volume and improving the teaching of singing, as evidenced by the large number of publications published in the late XIX, early XX centuries. works on music education. Music and singing were considered optional subjects in many educational institutions at the time.<sup>92</sup>

From the middle of the XIX century. the issue of music education is discussed at the state level. Thus, according to documents in the funds of the Central State Historical Archive (CDIA) of Ukraine, a number of circulars and resolutions declared the introduction of the discipline of "choral singing" in the educational process of folk schools. These are, in particular, the decision from the minutes of the Congress of Inspectors of Folk Schools of Chernihiv Province of June 3, 1886 "On Compulsory Teaching of Church Singing to Teachers of Folk Schools", Correspondence of the leadership of the Kyiv educational district with the directors of folk schools about the organization of singing lessons and the creation of choirs.<sup>93</sup>

In closed institutions, as, for example, in women's institutes and boarding schools, the teaching of music was dictated by the need to prepare from among the financially insolvent pupils of governesses, teachers of music and foreign languages. As already noted, the musical level of musical education at the Kyiv Institute of Noble Girls was high. In different years K. Vanka, V. Kaulfus, I. Vytvytsky, V. Zarembo, Czech pianist, composer and conductor A. Panocini, pianist M. Zavadsky, musician, critic and composer V. Chechott, S. Blumenfeld taught here. M. Tutkovsky and others. It has already been said that from 1876 to 1902 M. Lysenko taught piano here.

In other secondary schools - grammar schools, colleges, primary schools - the musical-educational process did not become systematic, depended on the leadership or teacher of the subject, often regulated by the needs of worship, events in school life, the city. No pompous holiday was complete without a local student choir. Since the 60s of the XIX century. various forms of extracurricular education appear and develop: public libraries, committees and societies of writing, charitable institutions and Sunday schools are created. The first Sunday school was opened in Kyiv in

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<sup>92</sup> "О музыкальном образовании народа в России и Западной Европе" С. Миропольского (Спб., 1882, 2-е вид.); "Краткий очерк современного состояния музыкального образования в России" К. Вебера (М., 1885); "В ожидании реформ. Мысли о музыкальном образовании" В. Гутора (Спб., 1891), "Значение музыки и пения в деле воспитания и в жизни человека" С. Булгакова (Приложение к циркуляру по Киевскому учебному округу за 1901 год, К., 1901).

<sup>93</sup> ЦДІА України, ф.707, оп.296, спр.54, л.24-25, 66.

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1859, and in Katerynoslav and Kharkiv in 1860. In Kharkiv there was a free music school for "children of all classes", organized by K. Vilboa.

In the organization of Sunday school as a special extracurricular form of education, in the development of methods of classes with illiterate adults, a prominent place belongs to the progressive educator Alchevskaya H. Having founded a Sunday school in Kharkov, one of the first in tsarist Russia. Alchevskaya's energetic educational activity was highly noted at the World's Fair in Paris (1889). Then she was elected vice-president of the International League of Education.<sup>94</sup>

The school had 500-700 students at a time, with whom 80 teachers worked for free. The contingent of students consisted of maids, seamstresses, workers of industrial enterprises. Although music lessons included primarily participation in relevant musical evenings, school holidays, and jubilee celebrations, their role was significant.<sup>95</sup>

Local branches of the Imperial Russian Music Society (IRMT) tried to create conditions for children of wealthy families to receive professional music education in established music schools. This is evidenced by the curriculum and programs of subjects of the Kyiv Music School IRMT, which focused on music schools in other cities of Ukraine. For example, here are excerpts from the original curricula of general education disciplines (scientific classes) and the department of playing orchestral instruments, approved by "His Imperial Highness Chairman of the Imperial Russian Music Society on November 20, 1884." and allowed by censorship to be published in Kyiv on February 9, 1885<sup>96</sup>

Along with the activities of local branches of the IRMT at the end of the XIX century. the work of private educational institutions is intensified: schools, classes, courses. The first private school in Kyiv, organized by K. von Feist in 1881, was called vocal-instrumental. But even earlier, according to the documents of the CDIA of Ukraine, in 1867 at the request of the director of the Kiev branch of the Russian Music Society in Kiev opened a music school, which taught basic music theory, counterpoint and the doctrine of harmony, solo and choral singing, piano, solfeggio and compatible play<sup>97</sup>

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<sup>94</sup> Алчевський І. Спогади. Матеріали. Листування. К. 1980. С.4.

<sup>95</sup> Алчевская Х.Д. Полувековой юбилей (1862-1912). М. 1912. С.19.

<sup>96</sup> ДА м.Киева, Ф.ХУП, У-91.

<sup>97</sup> ЦДА України, ф.442, оп.46, спр.471, л.1-17.

**В. Учебный планъ.**

По отдѣлу игры на оркестровыхъ инструментахъ (предм. спец.).

Предметъ спеціальный.					Предметы обязательные.	
7-ой годъ.	6-ой годъ.	5-ый годъ.	4-ый годъ.	3-ий годъ.	2-ой годъ.	1-ый годъ.
Высшій классъ (3-хъ летний).	Висшій классъ (3-хъ летний).	Средній классъ (2-хъ годич.)	Средній классъ (2-хъ годич.)	Нижній классъ (2-хъ годич.)		
2 урока въ недѣлю по 2 часа на 5 учащихся.	2 урока въ недѣлю по 2 часа на 5 учащихся.	3 урока въ недѣлю по 2 часа на 5 учащихся.	3 урока въ недѣлю по 2 часа на 5 учащихся.	3 урока въ недѣлю по 3 часа на 5 учащихся.	3 урока въ недѣлю по 3 часа на 4 учащихся.	
Исторія музыки (1 лѣтъ въ недѣлю по 1 часу).	Исторія музыки (1 лѣтъ въ недѣлю по 1 часу).	Исторія музыки (1 лѣтъ въ недѣлю по 1 часу).	Гармонія (2-хъ годич. курсъ) 2 урока въ недѣлю по 2 часа.	Законъ музыки 2 урока въ недѣлю по 1 часу.	Законъ музыки 2 урока въ недѣлю по 1 часу.	
Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	
Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Составленія и инструментальная партія. 2 урока въ недѣлю по 2 часа.	Хоровое пѣніе 2 раза въ недѣлю по 2 часа.				
Игра на альтѣ и piccolo.						
Высшей степени.	Переводъ по спеціальному предмету. Общій классъ въ пѣсняхъ и поэмѣ. Базисъ 4 <sup>й</sup> л.					Переводъ по спеціальному предмету. Общій классъ въ пѣсняхъ и поэмѣ. Базисъ 4 <sup>й</sup> л.

An interesting phenomenon was the opening in 1889 in Kyiv of a music school and an orchestra of folk instruments at the Kyiv main workshops of the local railway station, led by engineer V. Pitte and master I. Kravchuk. In the case which is in CDIA of Ukraine, there is their request "... to arrange on Solomyanka music school for training of masters".<sup>98</sup>

Characteristically, these leaders were not music professionals, but their musical training allowed them to run the school. After the opening of the Kyiv Music School at the IRMT branch, Khudyakova Z.'s preparatory courses began to function here.<sup>99</sup>

In 1889, a private music singing school was opened by the Kyiv noblewoman Poteshnina E.<sup>100</sup>

<sup>98</sup> ЦДІА України, ф. 442, оп.534, спр.255, л.1-8.

<sup>99</sup> ЦДІА України, ф.442, оп.540, спр.44, л.9.

<sup>100</sup> ЦДІА України, ф.442, оп.552, спр.30, л.1-10.

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In 1889, an elementary music school began to operate in the Lybid district of Kyiv, as evidenced by the case, which is in the CDIA of Ukraine, and in 1892, a nobleman Sendzikovsky Yu. Opened a music school in Uman.<sup>101</sup>

A special piano school in Kharkiv, headed by a talented pianist, a student of F. Liszt Bensch AF, gained some recognition. Music education in Zhytomyr had certain traditions. Here in 1871 an elementary music school was opened, in 1885 - the music school of P. Greenberg, and in the 90's a music school was popular, headed by a talented and experienced pianist S. Ruzhitsky. Similar private institutions appeared in other cities of Ukraine during this period. Thus, a music school of OM Talnowski, a graduate of the Warsaw Conservatory, was opened in Elizavetgrad; in 1899 the G. Neuhaus school began to operate here. In Odessa, the courses of Lagler K., Helm R., classes of Russell D., Fidelman M., Rahmil G. were widely known.

Such private music institutions generally served as preparatory courses prior to entering music schools. However, in some of them the level of teaching was not inferior to the school level. The preparatory courses of Khudyakova Z., the music school of Lesnevych-Nosova M. and the music schools of Tutkovsky M. and Blumenfeld S. in Kyiv were indicative.

It should be noted that Blumenfeld Stanislav Mikhailovich (1850-1897) - pianist, teacher. Older brother of the famous pianist, composer Felix Mikhailovich Blumenfeld, who from 1918 to 1922 was director of the Lysenko Institute of Music and Drama and professor of the Kiev Conservatory. There was another brother in the Blumenfeld family - Sigismund Mikhailovich (1852-1920) - pianist, composer. From 1918 to 1920 he was the overseer of the Glinka Museum at the Petrograd Conservatory.<sup>102</sup>

Studying at the Blumenfeld S. school provided an opportunity to obtain not only general musical education, but also vocal and stage education. In 1894, the first classes of dramatic art in Ukraine were opened here. Pupils of their vocal department were Koshyts O.

A holistic system of music education, a high professional level of teaching music disciplines, a well-trained student choir allowed this private institution to become one of the most influential and active in the second half of the XIX century.

If the school of Blumenfeld S. was practically oriented to the program of music schools, the institution of M. Tutkovsky in its activity

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<sup>101</sup> ЦДІА України, ф.442, оп.622, спр.180, л.1-4.

<sup>102</sup> Музыкальная энциклопедия в шести томах // Гл. редактор Ю.В.Келдыш. М.: «Советская энциклопедия», 1973. Т.1. С.494-495.

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approached the level of requirements of the conservatory. This was due to the highly qualified team of teachers, which included the best teachers and musicians of Kyiv. During its existence, the Tutkovsky School M. brought up a number of famous musicians, including pianist S. Rumshinsky, singers N. Pтыsyn, Donets M., Druzyakina S., Yansa M., Zakrevska M., Budnevych M., Azerska E.

Singing and music, as is well known, occupied a prominent place in many theological educational institutions (parish schools, diocesan schools, seminaries, theological academies). Music education in them was often the basis for further development of professionalism. Students mastered playing various instruments, studied theory, harmony, and partly - the history of music. Pupils did not stand aside from artistic life, which was very important for provincial, not very generous cities. Many prominent Ukrainian composers and figures (M. Leontovych, O. Koshyts, K. Stetsenko, P. Kozыtsky, P. Tychyna, etc.) received initial musical training in theological schools.

Primary and secondary spiritual education was most accessible to democratic sections of the population. Church singing and the basics of choral conducting, solfeggio, were studied in secondary schools. Much attention was paid to the study of folk songs and patriotic hymns, learning moving games with singing. The repertoire of school and seminary choirs has undergone great changes, which sometimes included arrangements of Ukrainian folk songs. Under the influence of advanced ideas and increasing attention to folk art, students willingly recorded samples of musical folklore. Some of them were given the right to lead the seminary choir. Practical study of choral sound, timbre colors, mastering the expressive possibilities of the human voice - all this played an important role in shaping future composers.

The seminarians responded to the revolutionary events of 1905 by participating in the strikes of Kyiv students. P. Kozыtskyi wrote about the mood prevailing among the youth at that time.<sup>103</sup>

Compulsory church singing was not the only form of musical education for seminarians. The program included learning to play strings, wind instruments, piano and harmonium. In 1912 a string quartet was organized in the Kyiv seminary, in which P. Kozыtsky took part. Acquaintance with the best examples of world music literature, study of the specifics of sound and technical capabilities of the chamber ensemble agreed in the next creative work of the composer.

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<sup>103</sup> Козицький П. К.Г.Стеценко: Біографічний нарис // Музика. 1929. №2. С.3.

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Much attention was paid to the study of music (mostly church) at the Sumy Theological Seminary. Musical disciplines were taught by qualified regents - P. Karpov, I. Ivanytsky, V. Poselsky. Some of them also read music-theoretical disciplines in secular educational institutions. Music education also occupied a prominent place in women's religious institutions. Many graduates became school and home teachers upon successful completion of an additional pedagogical course. The main task of the pupils was "to meet the needs of parish schools in teachers with sufficient training in the ability to form a choir and lead it."<sup>104</sup>

Classes were held according to the program of church singing for psalmists and teachers of parish schools. The program, in addition to church singing, included the study of music theory, the basics of harmony, and the reading of choral scores. From the 6th grade, the method of teaching singing with parallel practical classes in an exemplary school was studied, where the choir consisted of high school students under the guidance of the most experienced student. In the additional 7th grade, the students conducted practical classes at will and after graduation received the right to teach in theological and secular educational institutions.

One of the forms of raising education and knowledge for teachers of parish schools and colleges were short-term pedagogical courses. Until 1903, such courses were organized in the Kyiv diocese, later - for teachers of each county separately. For singing lessons, the students were divided into junior and senior groups. Classes were held according to the program of church singing, issued by the school council at the Synod. The program had theoretical, practical, historical and methodological sections. After the end of the classes the students took the final exam.

Despite the limited musical training, students of theological schools acquired certain aesthetic knowledge and practical skills. They organized literary and musical evenings, the programs of which, in addition to musical works, sometimes included essays on history and literature, and even performances by kobzars.

The most interesting, meaningful and diverse was the artistic life in those spiritual institutions, the administration of which was aware of the importance for aesthetic education of centuries-old heritage of folk and professional music and did not object to their study and public performance. Musical and literary evenings were traditional for many women's theological schools. They were especially interesting in the Poltava Diocesan Women's School, where much attention was paid to thematic and anniversary concerts,

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<sup>104</sup> Киевские епархиальные ведомости. 1905. №3. С.185-186.



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the program of which often consisted of works by Lysenko, Tchaikovsky, Rimsky-Korsakov.

The Kyiv Theological Academy had rich traditions in the system of music education. A choir was formed here, led by musically gifted conductors, mostly students.<sup>105</sup>

A significant page in the history of the choir is connected with the name of O. Koshyts, who for the first time attracted the attention of the whole choir. The sound of the band attracted not only with its coherence and high quality of sound, but also with its highly artistic interpretation. O. Koshytsia was instructed to select boys from the Kyiv choirs, who were later enrolled in theological schools. As a rule, they complemented the choir of adult academics. There was a separate program for children, which, in addition to spiritual ones, included secular works and Ukrainian folk songs, carols, and Christmas carols.

The Academic Choir has done much to promote A. Wedel's music. His concerts were performed at a high artistic level. The choir took an active part in the cultural and artistic life of the city, performing in various charity concerts and RMT concerts.

During the period of management of the academic choir P. Kozytsky acted as a successor of O. Koshyts' traditions in the performing manner and selection of the repertoire. Along with the established spiritual repertoire, P. Kozytsky gave the leading place to church musical works by M. Rimsky-Korsakov, P. Tchaikovsky, P. Demutsky, O. Koshyts, and M. Lysenko. Preference was still given to the works of A. Wedel and D. Bortniansky.

A separate direction in the development of music education was the process of music schooling in the Ukrainian Western lands of the Russian Empire.

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<sup>105</sup> Козицький П. Спів і музика в Київській академії за 300 років її існування. К., 1971. С.97-101.

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**PROFESSIONAL TRAINING OF FUTURE PRIMARY SCHOOL  
TEACHERS FOR THE FORMATION OF PUPILS' LOGICAL  
SKILLS BY MEANS OF MEDIA TECHNOLOGIES  
ПРОФЕСІЙНА ПІДГОТОВКА МАЙБУТНІХ УЧИТЕЛІВ  
ПОЧАТКОВОЇ ШКОЛИ ДО ФОРМУВАННЯ ЛОГІЧНИХ УМІНЬ  
УЧНІВ ЗАСОБАМИ МЕДІА ТЕХНОЛОГІЙ**

The radical changes taking place in modern society require appropriate changes in all spheres of life, including education. This leads to increased requirements for the content and quality of pupils' education in general secondary education, and accordingly to the training of future teachers in higher education.

The solution to this problem, obviously, should be based on improving the effectiveness of fundamental training of future teachers, filling it with new content, expanding pupils' knowledge, forming a willingness to teach integrated subjects offered to modern schools, including "Logic", in the study of which opportunities open up for the formation of the junior student's ability to analyze the phenomena of the surrounding reality, to gain persuasiveness in statements, reasoning, to defend and prove their own point of view.

The current state of training of future teachers in higher education

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institutions, leading approaches to its modernization are covered in the works of O. Abdulina, B. Andrievskyi, V. Bondar, S. Honcharenko, H. Kobernik, O. Komar, A. Kolomiets, V. Kremin, V. Kuzya, D. Pashchenko, S. Sysoieva, S. Sovhira, M. Fitsula and others.

Scholars argue that the new content of training should include fundamental general philosophical, cultural, psychological, pedagogical and special knowledge, innovative style of pedagogical thinking, willingness to make creative decisions, the need for continuous self-education, skills and practical pedagogical skills that will soon allow teachers to learn and to diagnose the level of formation of key competencies of pupils, to organize their joint work, to form socially valuable qualities of personality.

Scientists-teachers (N. Bibik, L. Vashchenko, L. Zankov, O. Ovcharuk, V. Palamarchuk, L. Parashchenko, O. Pometun, O. Savchenko, M. Skatkin, O. Khalabuzar, Y. Rashkevich and others) theoretically substantiated and experimentally proved that the school does not provide graduates with the necessary level of logical literacy. The passive attitude of teachers to such an important aspect of education leads to the fact that graduates of general secondary education have insufficiently developed logical thinking, not formed logical skills. The problem remains relevant in adult life, so it is necessary to form logical skills of pupils in primary school.

The urgency of this problem is confirmed by a number of contradictions between:

- social need for the formation of a logical thinking personality and the traditional model of training future teachers, focused mainly on the "knowledge paradigm";
- introduction of integration of primary school courses, in particular the subject "Logic" and the lack of teachers the necessary theoretical and methodological training for its teaching;
- the need to improve the training of future primary school teachers to form pupils' logical skills and the lack of scientifically sound content, educational and methodological support of the educational process in higher education institutions.

The Government Portal has published an order of the Cabinet of Ministers of Ukraine on the priority action plan for 2022.

The Cabinet of Ministers has approved an action plan to implement the National Strategy for Building a Safe and Healthy Educational Environment in the New Ukrainian School for 2022.

"In the context of education reform, it is necessary to create a safe and healthy educational environment to ensure children's rights to education and provide them with quality educational services. The action plan for

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2022 identifies the activities needed to achieve these goals", said Minister of Education and Science Serhiy Shkarlet.

The plan identifies a set of measures necessary for the implementation in 2022 of the National Strategy for Building a Safe and Healthy Educational Environment in the New Ukrainian School, approved by the Decree of the President of Ukraine on May 25, 2020.

The events will promote the creation of safe, comfortable and healthy conditions for education in general secondary education institutions, the acquisition by pupils of the competencies necessary for a safe and healthy lifestyle:

- ensuring the health component of education;
- the complexity of the development of physical culture and increased physical activity;
- building a healthy eating system, forming a culture of nutrition and proper eating habits;
- proper medical care for pupils and employees of educational institutions;
- effective psychological support of the educational process;
- security, accessibility and inclusiveness of the educational environment;
- intersectoral cooperation and involvement of social institutions.

Among the tasks set by the Ministry of Education and Science for 2022 are to expand children's access to quality education, update the content of general secondary and vocational education. This will allow pupils to develop the necessary competencies for life. Among the priorities - ensuring the financial autonomy of higher education institutions to conduct their activities and improve legislation in the field of science and technology.

The plan includes initiatives of the President of Ukraine on: providing children with quality education; development of the network of the senior profile school; simplification of conditions and procedures for licensing activities in the field of higher education; increasing the attractiveness of the system of vocational (technical) education; ensuring close links between vocational (technical), higher education and labor market needs; introduction of a single state qualification exam for certain specialties in order to increase the level of preparation of masters for professions with a high degree of social responsibility; creation of effective research and innovation infrastructures to ensure scientists' access to modern equipment; ensuring integration into the European and world research space and fulfillment of Ukraine's international obligations in the field of scientific and technical cooperation, etc.

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Other normative legal acts provide for: creation of conditions for the introduction of senior specialized school and the implementation of the individual educational trajectory of pupils; ensuring the availability of out-of-school education in accordance with the interests of pupils; preparation of standards of professional education, higher education according to the competence approach and expansion of opportunities for dual education; introduction of electronic licensing of activities in the field of higher education; expanding the application of the formula for the distribution of state budget expenditures on higher education between higher education institutions; determination of the basic bases of formation and realization of priority directions of scientific, scientific-technical and innovative activity in Ukraine for the medium-term period; improving the mechanisms and tools for implementing the right of participants in the educational process and researchers to academic mobility; improving the remuneration mechanisms of researchers.

All these plans require changes in all areas of human activity. It is important today not only to have solid knowledge, but also to be able to operate with it, to be ready to change and adapt to new needs of the labor market, to manage information, to act actively, to make quick decisions, to learn throughout life. Practice has shown that modern education, which is characterized by a large flow of information, can no longer function successfully in traditionally preserved forms. The new school and educational system requires updated approaches to the organization and optimization of the educational process.

This requires updating the system of training future teachers, in particular the training of future primary school teachers to form logical skills in pupils. After all, the intellectual development of children contributes to the opportunities and qualities of learning new knowledge. Mastering the techniques of mental operations helps to perceive a variety of information, develops imagination, facilitates communication, exercises, practical work, problem solving, improves independent work with the book in class and when doing homework. Poorly developed memory, lack of ability to analyze, compare, highlight the main things that prevent a child from fully perceiving and understanding the learning material. Therefore, the task of modern teachers is to develop pupils' logical thinking, which will contribute to the formation of their logical skills. Logical thinking is not innate, so it can and should be developed.<sup>106</sup>

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<sup>106</sup> Комар О. А. Підготовка майбутніх учителів початкової школи до застосування інтерактивних технологій. Теоретико-методичні аспекти : монографія. Умань : РВЦ «Софія», 2008. 332 с.

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The study of a scientific problem requires a theoretical analysis of previous research. Consideration of scientific papers on the problem of training future primary school teachers, allows us to identify several groups of studies in which scientists to some extent reveal and substantiate the leading ideas and trends in future teacher training and the formation of pupils' logical skills.

The first group includes works that study general issues of professional training of future teachers: professional development of the teacher's personality (V. Honcharov, E. Ilyin], I. Isayev, O. Kobernik, O. Komar, etc.); substantiation of theoretical principles of professional training (N. Klokar, V. Koval, A. Kolomiets, etc.); intensification of educational and cognitive activities of future teachers (G. Kobernyk, T. Nesterenko, V. Slastionin, etc.), etc.

Research in recent decades has revealed various aspects of future teacher training: the content and means of such training (A. Aleksyuk, Y. Babanskyi, T. Zorochkina, A. Kolomiets), G. Kobernyk, I. Osadchenko, O. Savchenko, etc.); theoretical and methodological bases of preparation of future specialists for different directions of pedagogical activity (O. Budnyk, T. Harachuk, V. Honcharov, M. Yevtukh, S. Litvinenko, E. Lodatko, etc.).

A separate group in the psychological and pedagogical literature consists of studies of general problems of teacher personality formation (V. Baranovska, M. Yevtukh, E. Klimov, V. Kovalchuk, S. Martynenko, N. Smith, etc.). They are supplemented by studies by O. Matvienko, V. Perminov, S. Sysoyev, and others, which concern partial questions of the development of the work of future specialists; N. Menchynska, Y. Muzyka, N. Shmakova and others. - intellectual development of personality in the process of professional training.

Of great interest to us are works on the professional training of future primary school teachers, in particular N. Bibik, A. Bogush, M. Vashulenko, S. Vlasenko, J. Gayevets, T. Garachuk, N. Gluzman, T. Gritchenko, P. Gusak, B. Druz, V. Zavinai, V. Ilman, N. Istomina, T. Zorochkina, A. Kolomiets, G. Kobernyk, V. Kovalchuk, M. Leshchenkova, E. Lodatka, T. Mamontova, O. Otych, I. Palshkova, L. Petukhova, O. Savchenko, S. Skvortsova, L. Stoylova, K. Tambovska, G. Tarasenko, L. Khomych, L. Khoruzha and others.

In the aspect of our research it is necessary to single out scientific works, in particular T. Garachuk, which reveals the preparation of future primary school teachers to work with mathematically able pupils; S. Dubyahy - to pedagogical improvisation; O. Matvienko - creative educational activity; O. Mytnyk - formation of the culture of thinking of a

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junior schoolchild; Yu. Musicians - to the formation of logical thinking of junior high school pupils; T. Nesterenko - to the formation of key competencies in junior high school pupils and more. These studies are aimed at finding effective pedagogical conditions for the process of training future primary school teachers.

It is expedient to single out a group of scientific works devoted to the technological aspect of training future primary school teachers (I. Dychkivska, O. Komar, I. Osadchenko, etc.).

In particular, I. Osadchenko researched the technology of situational learning in the training of future primary school teachers. She substantiated and developed the technology of situational learning, clarified its theoretical and methodological principles, essence and components; singled out and characterized the didactic unit of situational learning technology - pedagogical situation, its essence, types and features; identified and characterized the content, structure and main types of situational tasks and cases; the set of adequate technologies, methods, forms and means of formation of future teachers of primary school readiness to solve pedagogical situations is substantiated.<sup>107</sup>

O. Komar considered the system of training future primary school teachers to use interactive technology as an interaction of motivational-value, informational and operational-communicative components, substantiated the system of training future primary school teachers to use interactive technology, revealed pedagogical conditions, including: reorientation of educational the content of psychological and pedagogical disciplines of free economic education for the preparation of future teachers for the use of interactive learning technology; providing special training for freelance teachers to conduct interactive classes in the disciplines of the psychological and pedagogical cycle and guidance of pedagogical practice of pupils; mandatory use of interactive learning technology and its elements in the study of psychological and pedagogical disciplines; creating a special emotional and positive environment during training to increase the innovative potential of future teachers, in particular their mastery of interactive technology; maintaining an atmosphere of cooperation in the educational process of the higher education institution both during classes and in joint extracurricular activities of pupils and teachers.

O. Komar proved that mastering of interactive technology and its application in professional activity is carried out through enrichment of the

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<sup>107</sup> Осадченко І. Технологія ситуаційного навчання у підготовці майбутніх учителів початкової школи : автореф. дис. на здобуття наук. ступеня д-ра пед. наук : 13.00.09. Київ, 2013. 39 с. С.4.

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personality of the future teacher with professionally significant qualities and properties which are formed in HEI.<sup>108</sup>

Thus, modern domestic researchers raise the issues of professional training of future primary school teachers and offer different approaches to its implementation. This is evidence of, on the one hand, significant scientific interest in this problem, and on the other - its lack of development in more local and specific dimensions, in particular in the format of various types of pedagogical activities of teachers working with younger pupils.

A separate group consists of studies of the peculiarities of the process of training primary school teachers in the context of the formation of logical thinking, logical culture of pupils. These are, in particular, dissertations of O. Mytnyk and Y. Muzyka.

O. Mytnyk in his research considered the theoretical and methodological foundations of preparing future teachers to form a culture of thinking of junior high school pupils, developed a concept of professional training of future teachers to form a culture of thinking of junior high school pupils in the unity of three concepts: methodological, theoretical and technological. system of professional training of future teachers for the formation of the culture of thinking of junior high school pupils, characterized the technology of forming the culture of thinking of junior high school pupils as organizational and methodological tools of the educational process in primary school.<sup>109</sup>

We are interested in the results of the scientific research of Yu. Muzyka, who studied the specifics of pedagogical activities of primary school teachers, aimed at forming the logical thinking of younger pupils.

According to the researcher, the effectiveness of preparing pupils for the development of logical thinking of primary school pupils is determined by their ability to perceive the process of forming logical thinking of primary school pupils as a holistic pedagogical system, the specifics of its structural components and their relationships (goal; subject; object; ways; means; result), awareness of the features of the functional mechanism of each of the subsystems of the process of forming logical thinking of primary school pupils (educational activities of pupils and professional and pedagogical activities of teachers in its organization in terms of forming logical thinking in them), awareness of subjective and

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<sup>108</sup> Комар О. А. Підготовка майбутніх учителів початкової школи до застосування інтерактивних технологій. Теоретико-методичні аспекти : монографія. Умань : РВЦ «Софія», 2008. 332 с.

<sup>109</sup> Митник О. Я. Формування культури мислення молодшого школяра : теорія і практика : монографія. Тернопіль : Мандрівець, 2009. 368 с. С.7-8.



effective factors to increase the efficiency of the process of forming logical thinking of junior high school pupils; identifying contradictions in the process of forming logical thinking of primary school pupils, transforming the content of informational, cognitive, exploratory or non-standard problems in the structure of educational or developmental tasks with logical load, predicting algorithms of probable mental actions and reactions of pupils to pedagogical influences on pedagogical influences. ; algorithmization of the strategy and tactics of teacher behavior and its coordination with the actions of pupils on the formation of logical thinking in them; bringing educational and developmental tasks for the formation of logical thinking to pupils, indicating the order and methods of their most constructive solution; motivating the active position and positive attitude of pupils to perform the functions of their educational and cognitive activities with a logical load; ensuring the appropriate use of different types of educational and developmental activities of pupils to develop their logical thinking, etc.<sup>110</sup>

The analysis of scientific works of these researchers gives grounds to assert that in pedagogical and psychological literature the development of pupils' logical skills is often identified with the development of learning skills, in particular with the formation of intellectual, research, cognitive, gnostic skills in younger pupils, and the development of logical thinking thinking (A. Kuznetsova, O. Mytnyk, Y. Muzyka, etc.).<sup>111</sup>

Many scientists are working on the problem of forming logical knowledge and skills in different age categories of pupils, including primary, primary and secondary school pupils (O. Kozyreva, I. Nikolskaya, S. Sysoieva, V. Slastionin, O. Fedorenko, etc.).

Thus, both domestic and foreign scientific sources show increased interest in the training of future teachers. Many researchers are looking for ways to improve it, in particular, study the problems of intellectual development of pupils and the formation of a logical thinking personality, effective forms and methods. Over the last decade, the study of pedagogical conditions for the formation of future primary school teachers' readiness for

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<sup>110</sup> Музика Ю. О. Підготовка майбутніх учителів до формування логічного мислення молодших школярів: дис. ... канд. пед. наук : 13.00.04. Одеса, 2009. 267 с.

<sup>111</sup> Кузнецова А. Г. Личностный подход в процессе воспитания эстетической культуры на стадии младшего школьного детства. Актуальные проблемы личностно-ориентированного образования: психолого-педагогические и технологические аспекты : материалы межрегион. науч.-практ. конф., 21 апр. 2004 г. Шадринск, 2004. С. 24–25.

various types of pedagogical activities has intensified. However, scientists do not pay enough attention to such a pressing issue as the preparation of future teachers for the formation of logical skills in younger pupils.

Let's analyze the concept of logical skills in the scientific literature. A detailed analysis of the psychological and pedagogical literature shows a broader definition of "skills". It is understood as: mastered methods of activity (O. Abdulina, V. Punsy, etc.); conscious mastery of any methods of professional activity (Yu. Babansky, V. Krutetsky, P. Podkasisty, etc.); ability or readiness to effectively perform actions in accordance with the set goal (A. Bobrova, I. Kairova, A. Usova, etc.); successful performance of certain activities in new conditions (N. Zaporozhets, K. Platonov, Y. Samarin, etc.); logical system of actions related to each other and aimed at fulfilling the set tasks (P. Halperin, E. Milleryan, etc.); creative approach in professional activity (V. Slastyonin, L. Spirin, etc.).

O. Hryhorenko, O. Pavlyk, P. Stefanenko claim that skills (as a means to achieve results in the initial activity) are a component of the threefold structure of "knowledge - skills - skills". It should be noted that this relationship is quite controversial in modern psychological science. In particular, G. Dzida notes that knowledge and skills are closely related, as they are part of the personality structure.<sup>112</sup>

K. Platonov believes that only a harmonious combination of knowledge, skills and abilities forms the experience of the individual. This opinion is defended by O. Oliynyk, who also identifies three main positions: the first - is characterized by a consistent transition of knowledge into skills, and then skills ("knowledge → skills → skills"), where skill means a certain course of action and skill is considered automated. skill.<sup>113</sup>

Another position of psychologists is characterized by the separation of skills and abilities into two different systems, which are formed and developed according to different psychological laws. There is a third opinion, which treats skills as a system of accumulated knowledge and skills.<sup>114</sup>

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<sup>112</sup> Дзида Г. А. Развитие у учащихся познавательных умений в процессе решения учебных задач (на материале обучения естественно-математическим дисциплинам) : дис. ... д-ра пед. наук : 13.00.01. Челябинск, 2001. 296 с. С.28.

<sup>113</sup> Олійник О. Професійна підготовка майбутніх учителів початкової школи до формування конструктивних умінь молодших школярів : дис. ... канд. пед. наук : 13.00.04. Київ, 2017. 272 с. С.89.

<sup>114</sup> Гальперин П. Я., Эльконин Д. Б. К анализу теории Ж. Пиаже о развитии детского мышления [Послесловие к книге Ж. Флейвелла «Генетическая психология Ж. Пиаже» (пер. с англ.)]. Москва : Просвещение, 1967. 623 с. С.27.

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According to P. Skvortsov, the acquisition of new knowledge by a person leads to the flexibility of the system of skills and abilities. If there is no such stimulating reason, then a qualitative transition of the system of skills to a new complex skill will not happen, and the system itself will only be a template.<sup>115</sup>

Thus, in the psychological and pedagogical literature there is no unambiguous opinion about the essence of the concept of "skills", as well as the relationship of knowledge, skills and abilities. We support the opinion of those researchers who consider skills as the ability of an individual with the help of acquired knowledge to act successfully in familiar and changed conditions.

The problem of classification of skills is raised in many pedagogical and psychological studies. After all, a huge number of skills is due to the existence of many activities. All types of skills have both common features (what is needed for any type of activity: the ability to be attentive, plan and control activities, etc.) and distinctive, due to the content of a particular activity.<sup>116</sup>

Researchers divide general learning skills into four groups: organizational, general cognitive, general speech, control and evaluation.

The first group includes the skills of scientific organization of labor (the ability to prepare for the perception of the material, work at the right pace, apply the rules of educational work, create the necessary conditions for work, etc.).

The second group includes the ability to think: to think clearly and consistently with interrelated judgments; reproduce information with elements of logical processing of the material (highlighting the main ideas, establishing a connection between known and new material, etc.); communicate while performing group and group learning tasks.

The third group is information skills: the ability to determine the main thing; independently draw a conclusion from the teacher's explanation; find the still unknown, new, ask questions; use comparisons by analogy as a means of establishing new features and qualities; use the techniques of meaningful memorization (plan, comparison, key words).

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<sup>115</sup> Скворцов П. М. Развитие исследовательских умений у учащихся 7–8 классов во внеклассной работе по биологии в полевых условиях : дис. ... канд. пед. наук. 13.00.02. Москва, 1999. 182 с.

<sup>116</sup> Словник-довідник з педагогіки і психології вищої школи / уклад. Н. Є. Герасимова, Н. В. Касярум, В. М. Король, О. П. Савченко. Черкаси : Видавництво ЧНУ ім. Б. Хмельницького, 2010. 212 с.

The fourth group includes the ability to: assess the quality of educational work; carry out cross-checks; to control the sequence of work according to the independently made plan; determine which judgments are always wrong; express evaluative judgments.<sup>117</sup>

In our opinion, determining the place of logical skills in the overall structure is impossible without clarifying their content. Since one of the leading categories of our study is the concept of "logical skills", it is worth giving a generalized definition.

In our opinion, logical skills are the ability of a person on the basis of knowledge of logic to make generalizations, classify, analyze the processes and phenomena of reality; establish cause-and-effect relationships, compare objects, name the main features and identify characteristics, reveal the meaning of the concept, compare, explain the facts and use the laws of logic in everyday life.

One of the key categories of our study is the concept of "logical skills of primary school pupils." Primary school pupils or junior high school pupils are children aged 6/7 to 10/11 who study in grades 1-4. This age completes the stage of childhood. By mastering a new type of activity - learning, younger pupils still devote a lot of time and energy to the game. In these activities, their relationships with peers and adults are developed, personal life and mental development, new formations are formed, thanks to which children reach a new level of knowledge of the world and open new opportunities and perspectives. Under the logical skills of primary school pupils, we understand the ability of primary school pupils to organize their mental activity, ie to analyze, compare, highlight the main things in the surrounding reality (nature, life, play); to give the correct definitions of the concepts which are considered in elementary school, to distinguish their kinds, to allocate essential and insignificant signs; to build simple and complex judgments, to determine their truth and falsity; build the right inferences and reasoning; when solving problems, create a chain of actions that will lead to the expected result.

The peculiarity of logical skills, according to D. Ivanov, is that the student must not only analyze, synthesize, compare, abstract, summarize, but also reason, draw conclusions, establish cause-and-effect relationships between facts, processes, phenomena, reconciling them with the laws of logic. Therefore, the process of forming logical skills involves following certain successive stages. This is due to the level of general training of

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<sup>117</sup> Гишка Н. Формування загальнонавчальних умінь та навичок в учнів початкових класів. Теорія і методика навчання. Серія: Педагогіка. 2009. № 1. С. 66–74.

children, the complexity of the educational material, and the peculiarities of thinking of children of the appropriate age group.<sup>118</sup>

In our opinion, the formation of logical skills of primary school pupils is a purposeful and systematically implemented pedagogical process of mastering logical skills by younger pupils, the result of which is their ability to analyze, compare, highlight the main concepts, perform logical operations on them, build judgments, conclusions. and establish their truth.

The media environment plays an important role in the formation of logical skills of primary school pupils, which involves the use of media technologies in traditional education, changing the structure and organization of the educational process, forming new methodological and didactic foundations, developing new pedagogical innovative learning technologies. The use of media technologies to form the logical skills of primary school pupils, enriching their cognitive sphere can expand the teacher's capabilities, create a basis for activating children, which in turn allows pupils to express themselves, more creative creativity, allows teachers to constantly interact with children, prove information at the level available to them, increase the efficiency of perception of information due to the clarity of the material, make interactive relationships, simultaneously use different types of information (textual, audiovisual, graphic, etc.). The basis of the use of media technologies are the ideas of S. Papert on the self-development of children in a certain social environment that forms the intellect.

The main task of the primary school is the use of media technologies during the educational process. The use of media technology in primary school lessons helps to make the lesson effective, to provide conditions in which all pupils will be involved in learning, self-learning, self-expression, cooperation, change from standard to critical thinking, ability to analyze, express and defend their ideas. Accordingly, the introduction of the latest information technologies and media technologies in lessons is becoming one of the most pressing issues in the methodology of teaching the subject.

Most importantly, preparing for a lesson using media technology helps to establish interdisciplinary connections that are important not only for one discipline but also for other subjects. In addition, in order to prepare for such a lesson, children learn to speak in front of other pupils, to express their opinion briefly and to summarize the opinions of others. During such

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<sup>118</sup> Иванов Д. В. Формирование логических умений у младших школьников с задержкой психического развития с помощью комплекса логических упражнений : дис. ... канд. психол. наук : 19.00.07. Самара, 2005. 214 с.

training, they acquire interpersonal skills and the ability to use modern technologies, which they will definitely use in future learning and everyday life.

Lessons with the use of media technologies require a lot of training from teachers. Teachers should be able to use different programs: graphics, flash animations, network editors, programs for creating presentations, programs for processing audio and video, and so on. This allows you to submit information in the form of videos, presentations, web pages containing various videos.

Having determined the content of concepts related to the topic of our study, it is also necessary to consider the concept of "training" - purposeful activities to form professionally important character traits, pedagogical abilities and a set of professional and pedagogical knowledge of future teachers.

We believe that the preparation of future primary school teachers for professional activities is a purposeful process of mastering a set of key competencies, development of pedagogical skills and the formation of pedagogical skills for further professional activity as a teacher.

The essence of preparing future teachers for the formation of logical skills of pupils is that the former must be motivated to this type of activity, understand the importance of the formation of logical skills in pupils and their impact on success in their further education. Such training of pupils is aimed at improving the content of professional training of future teachers, and knowledge, skills and abilities necessary for the formation of logical skills in primary school pupils, become the personal property of each for the next pedagogical activity.

Thus, the preparation of future teachers for the formation of logical skills of primary school pupils is a pedagogical process that involves the acquisition of future knowledge of logic and methods of forming logical skills in primary school pupils, practical experience to operate and apply basic logical laws to solve different types of logical problems, skills of teaching the subject "Logic" in primary school, which are necessary for the formation of logical skills of primary school pupils. We consider such training to be a necessary and necessary element of the professional and pedagogical development of future primary school teachers.

The problem of readiness for professional and pedagogical activity is the subject of scientific research of scientists in the field of pedagogy (A. Aleksyuk, Y. Babansky, O. Budnyk, V. Vlasova, Y. Muzyka, V. Slastyonin, etc.) and psychology (M. Dyachenko, I. Zimnyaya, T. Zinchenko, M. Levitov, A. Petrovsky, etc.). Teachers focus on identifying the factors, conditions and means of its formation; and psychologists to establish the

nature of the connections and relationships between readiness and performance.

Based on the study of psychological and pedagogical literature, we found that in research on the problem of readiness, we can identify several leading ideas for understanding readiness as:

- guidelines for pedagogical activities (K. Marbe, O. Kulpe, D. Uznadze);
- qualitative indicator of individual resilience to external and internal influences and self-regulation in teaching (W. Thomas and F. Znanetsky, G. Allport, D. Katz, M. Smith, etc.);
- motivational-volitional and intellectual potential of the individual in relation to a particular type of pedagogical activity (A. Ganyushkin, M. Dyachenko, L. Kandybovich, M. Levitov, etc.).

In addition, scientific sources distinguish two main approaches to determining the essence of readiness: functional and personal, which, in our opinion, are in some way consistent with the previously identified leading ideas.

Thus, supporters of the functional approach (N. Levitov, L. Nersesyan, D. Uznadze, etc.) believe that readiness includes awareness of the tasks, determining the optimal course of action and assessing their own capabilities to overcome difficulties in a given situation. [8, 34].<sup>119</sup>

Followers of the personal approach (M. Diachenko, L. Kandybovych, V. Slastionin, E. Shiiyanov, etc.) readily understand the ability of the individual to professional activity, including a positive attitude to it, work experience, as well as knowledge, skills, abilities, necessary for the organization of their work and self-development.<sup>120</sup>

It is worth noting that since the 70s of XX century the problem of readiness is developing in connection with the research of pedagogical activity (K. Durai-Novakova, L. Kondrashova, V. Molyako, O. Moroz, V. Slastyonin, etc.).

In the context of our study, it is appropriate to analyze the definitions of the category "readiness" in more detail. In Dahl's explanatory dictionary, the concept of "readiness" is interpreted as "state or property of the finished".<sup>121</sup>

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<sup>119</sup> Гончаренко С. У. Український педагогічний енциклопедичний словник. [2-ге вид., доп. і виправ.]. Рівне : Волинські обереги, 2011. 552 с.

<sup>120</sup> Дьяченко М., Кандыбович Л. Психология высшей школы : учеб. пособ. [2-е изд.]. Минск : БГУ, 1981. 383 с.

<sup>121</sup> Даль В. И. Толковый словарь живого великорусского языка : в 4-х т. Москва : Терра, 1995. Т. 1. 800 с.

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In the "Encyclopedia of Education" readiness for activity is defined as a state of mobilization of psychological and psychophysiological systems of man, which ensure the implementation of certain activities.<sup>122</sup>

The "Psychological Interpretive Dictionary" identifies several structural components of readiness for action:

a) motivational - a system of motivational qualities for a particular activity (motives for cognition, achievement, self-realization, etc.);

b) operational - possession of a certain set of methods of action, knowledge, skills and abilities, as well as the opportunity to gain new experience within a certain activity;

c) socio-psychological - the level of maturity of the communicative sphere of the individual, the ability to carry out collectively distributed activities, maintain relationships in the team, avoid destructive conflicts, etc.;

d) psychophysiological - the readiness of body systems to act in this direction

Each state of readiness for activity is characterized by a combination of different factors that determine different levels, aspects of readiness. Depending on the content of the activity and the conditions of its implementation, one of the above aspects may be the leading one.<sup>123</sup>

The notion of readiness for professional activity is ambiguously considered in the dictionary of psychological and pedagogical terms, which states that it is a mental state, pre-start activation of a person, which includes awareness of their goals, assessment of existing conditions, determining the most likely courses of action; forecasting of motivational, volitional, intellectual efforts, probability of achievement of result, mobilization of forces, self-suggestion in achievement of the purposes.

According to the pedagogical dictionary edited by S. Honcharenko, the professional readiness of a future teacher is an active state of his personality, which provides rapid adaptation, effective updating and use in the process of practical work acquired knowledge, skills and abilities: these personal innovations act as specific, integrative qualities.<sup>124</sup>

Thus, according to dictionaries, the content of professional readiness is the unity of aspirations to actively, creatively and independently

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<sup>122</sup> Енциклопедія освіти / Акад. пед. наук України; гол. ред. В. Г. Кремень. Київ : Юрінком Інтер, 2008. 1040 с.

<sup>123</sup> Психологічний тлумачний словник : близько 2500 термінів / В. Б. Шапар. Харків : Прапор, 2004. 640 с. С.189.

<sup>124</sup> Гончаренко С. У. Український педагогічний енциклопедичний словник. [2-ге вид., доп. і виправ.]. Рівне : Волинські обереги, 2011. 552 с.



perform professional tasks; responsible attitude to one's own pedagogical activity and setting up for full use of qualities, knowledge, skills and abilities acquired in pedagogical institutions of higher education, at the beginning of practical work as a teacher. Readiness for pedagogical activity is widely considered by scholars (M. Dyachenko and L. Kandybovych) to be interpreted as a person's readiness for life practice in general, for easy mastering of new activity skills, for creative self-realization, for application of acquired knowledge and skills from one field to another, to self-improvement in constantly changing conditions, to adequate self-esteem and narrow meaning (set of personality traits of a teacher, which adequately reflects the structure of his pedagogical activity as a crucial condition for rapid adaptation of higher education to specific conditions of pedagogical work as an opportunity for further professional improve.<sup>125</sup>

According to V. Baranovsky, the readiness of a teacher for professional activity is a set of personal, psychological and professional characteristics, which involves professional suitability, scientific, theoretical and practical training.<sup>126</sup>

We are impressed by the definition of the content aspect of the concept of I. Mozul, who calls the readiness of the future primary school teacher to organize and implement the pedagogical process in school the ability of future teachers to reveal their potential, harmonize relations of pedagogical subjects and desire to use them in professional activities. The researcher understands the professional readiness of pupils for pedagogical activities as activity in preparation for the work of a teacher.

In the process of activity, the individual is involved in the system of objective relations that shape his behavior, encourage the development of certain qualities. It is in the activity that the whole system of human communication, their interaction, exchange of experience, acquisition of knowledge, cooperation of efforts that stimulate personal activity, awaken in them enthusiasm, the social nature of which has an educational impact on man, stimulates his personal development and self-improvement. Activity is a condition that shapes the personality. Professional readiness for pedagogical activity is characterized by high-quality knowledge and skills, desire to actively solve professional problems; optimal level of emotional

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<sup>125</sup> Дьяченко М., Кандыбович Л. Психология высшей школы : учеб. пособ. [2-е изд.]. Минск : БГУ, 1981. 383 с. С.66.

<sup>126</sup> Барановська В. Критерії сформованості інформатичних компетентностей майбутніх вчителів початкових класів. Молодь і ринок. 2015. № 8 (127). С. 74–79.

arousal, the ability to freely control their actions, feelings, thoughts, behavior.<sup>127</sup>

Having studied and analyzed the scientific literature, we found that there is no consensus of researchers on the content of the concept of "readiness for teaching", and adhere to the position of those researchers who consider the readiness of future teachers to teach as a set of personal, psychological and professional competencies time of professional training, and the ability to use them in practical experience.

In psychological and pedagogical research there are different approaches of scientists to determine the structure of readiness of future primary school teachers for professional activities:

- motivational-value, cognitive, operational-activity (T. Gritchenko);
- motivational, cognitive, procedural (N. Klokar);
- motivational-value, cognitive, operational (O. Komar);
- motivational-value, cognitive-procedural, technological-design (L. Koval);
- motivational, cognitive, emotional and volitional, as well as a set of knowledge, skills and abilities, personal qualities of the future teacher (S. Maksymenko);
- motivational-value, semantic-gnostic, procedural, reflexive-evaluative (M. Prokofiev), etc.

Thus, almost every author identifies such components as motivational, cognitive and activity.

The structure can be specified by certain criteria, indicators and levels to determine the readiness of future teachers for teaching, and in the context of our study - to form logical skills in younger pupils.

To substantiate the criteria and indicators of readiness, we turn to the interpretation of these concepts in encyclopedic and special literature.

In the Dictionary of Foreign Words, the term "criterion" is defined as the basis for evaluating, defining, or classifying something; measure. The criterion expresses the most common essential feature on which the assessment of the phenomenon, and includes a set of indicators that reveal a certain level of a phenomenon.<sup>128</sup>

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<sup>127</sup> Мозуль І. Проблема готовності майбутніх учителів до професійної діяльності в умовах модернізації змісту початкової освіти. Науковий вісник МНУ імені В. О. Сухомлинського. Педагогічні науки. 2016. № 1(52). С. 238–242.

<sup>128</sup> Словник педагогічних і психологічних термінів / за ред. Кузьмінського Л. І. Черкаси : Вид-во ЧНУ ім Б. Хмельницького, 2002. 267 с. С.342.

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In the "Great Encyclopedic Dictionary" the concept of "criterion" is interpreted as a sign on the basis of which the evaluation, definition or classification of something, the measure of judgments, evaluation.<sup>129</sup>

Similar definitions are given in the works of O. Savchenko and T. Baibar, who consider criteria as real, well-chosen features, quantities that act as "measures" of the objects of evaluation, and in the works of I. Isayev, who argues that criteria are features on the basis of which the assessment, judgment.<sup>130</sup>

The definitions of Yu. Turanov and V. Uruskyi are also close, interpreting the criterion as a measure of evaluation of these parameters, which are characterized by certain indicators.

The most concise definition of the criterion is offered by L. Bilousov, who denotes an ideal sample, a standard that determines the highest, most perfect level of functioning of a particular system. Therefore, in comparison with it, it is possible to establish the degree of conformity and approximation of the real, existing level of the studied phenomenon to the standard. The criterion is presented as a set of features that distinguish one level from another. The researcher believes that the feature used as a criterion can be expressed qualitatively or quantitatively.<sup>131</sup>

We are impressed by the definition of Yu. Babansky, who calls the criterion an objective feature by which to assess the degree of development of the phenomenon under study or to classify the pedagogical factors and processes being studied.<sup>132</sup>

Indicators express the degree of manifestation and qualitative and quantitative formation of a certain criterion. In the "Great Explanatory Dictionary of the Modern Ukrainian Language" the concept of "indicator" is interpreted as evidence, proof, a sign of something. Therefore, the criterion can be interpreted as an indicator of the effectiveness of any process. Therefore, the degree of formation of the indicator can be determined by

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<sup>129</sup> Великий тлумачний словник сучасної української мови (з дод. і допов.) / уклад. і голов. ред. В. Т. Бусел. Київ; Ірпінь : Перун, 2005. 1728 с. С.248.

<sup>130</sup> Исаев И. Ф. Проблема критериев профессионально-педагогический культуры преподавателя. Тезисы докладов Межвуз. науч.-практ. конф., 28–30 сент. 1993 г. Курск, 1993. С. 90–92.

<sup>131</sup> Білоусова Л. І., Кисельова О. Б. Технологія формування у майбутніх педагогів компетентності самоосвіти з використанням потенціалу інформаційно-навчального середовища. Інформаційні технології в освіті. Херсон : Вид-во ХДУ, 2009. Вип. 3. С. 11–19.

<sup>132</sup> Бабанский Ю. и др. Педагогика / под ред. Ю. К. Бабанского. Москва : Просвещение, 1988. 478 с.

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fixing its criteria at different levels. For example, researcher I. Mozul notes that each criterion is revealed through a system of indicators that characterize it. This opinion is supported by A. Semenov, who believes that the indicator is a phenomenon or event that indicates the dynamics of a particular process.<sup>133</sup>

According to G. Ivanova, the value of the indicator together with the criterion is a means of measuring or approving an alternative to the most optimal solution of practical problems in existing or given specific conditions. The separation of specific indicators is due to the need for meaningful in-depth analysis of the phenomenon of activity.

Thus, the criterion is understood as a feature on the basis of which the assessment, definition and classification of qualities, as well as knowledge, skills and abilities of future teachers, necessary for the formation of pupils' logical skills.<sup>134</sup>

For the first time the concept of "criteria of pedagogical activity" was discovered by V. Bezpalk and N. Kuzmina through the ideas of general theory of systems and software training. In particular, the design, constructive, organizational, communicative, gnostic criteria selected by N. Kuzmina have a general functional nature and are used by scientists in the study of various areas of pedagogical activity.

In the scientific work of A. Kovalenko the criteria of acmeological position of future teachers in professional training are specified with the corresponding indicators: motivational-value; cognitive; activity; personality-reflexive.

According to the motivational criterion, V. Baranovska evaluates the attitude of the future primary school teacher to mastering new information and communication technologies of teaching, readiness to use them in their further professional activity; determines the level of acquired knowledge, skills and abilities for the use of information and communication technologies as a means of educational activities of teachers (taking into account the peculiarities of the development of primary school children and the organization of the educational process in primary school); the reflexive-evaluation criterion reveals the ability of the future teacher to self-analyze the information training acquired.

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<sup>133</sup> Семенова А. В. Парадигмальне моделювання у професійній підготовці майбутніх учителів : монографія. Одеса : Юридична література, 2009. 504 с.

<sup>134</sup> Иванов Д. В. Формирование логических умений у младших школьников с задержкой психического развития с помощью комплекса логических упражнений : дис. ... канд. психол. наук : 19.00.07. Самара, 2005. 214 с.

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Studying the readiness of future primary school teachers to use interactive technologies in teaching junior high school pupils, O. Komar singled out the following criteria: motivational and value (formation of motivation to provide a differentiated approach to junior high school education, development of humanistic orientation, , semantic-gnostic (possession of systematic knowledge about the differentiation of learning, development of professional and pedagogical consciousness, thinking, theoretical knowledge acquired by pupils), procedural (integrative skills acquired by pupils in the process of theoretical and practical training in mastering the content of psychological, pedagogical and professional disciplines, independent activity in the period of pedagogical practices).<sup>135</sup>

We used a level approach to determine the effectiveness of preparing future teachers for the formation of logical skills of primary school pupils. In pedagogical research it is widely used (O. Abdullina, O. Komar, N. Kuzmina, V. Slastenin, L. Spirin and others). We consider the level of quantitative and qualitative measure of all signs of readiness of future teachers to form logical skills in junior high school pupils, ie the degree of their compliance with the standard or the expression of basic properties and qualities.

Taking into account the research of predecessors, we singled out the following criteria for the readiness of future primary school teachers to form logical skills of primary school pupils: motivational, cognitive and activity, described indicators and levels. Consider them more fully.

Motivational (psychological readiness of future primary school teachers to form logical skills of primary school pupils) is a set of external or internal motives for pedagogical activities; inclination, formation of value orientations and interest in work as a primary school teacher, professional orientation on the formation of pupils' logical skills.

Cognitive - theoretical awareness of future primary school teachers with the problem of forming logical skills of primary school pupils, which is formed by acquired knowledge of academic disciplines (pedagogy, psychology, mathematics, logic, teaching methods of education "mathematics").

Activity - practical readiness of future primary school teachers to form logical skills of primary school pupils, which consists in the existing system of pedagogical skills and abilities to generalize and apply knowledge of the above disciplines in solving logical exercises and tasks in forming

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<sup>135</sup> Комар О. А. Підготовка майбутніх учителів початкової школи до застосування інтерактивних технологій. Теоретико-методичні аспекти : монографія. Умань : РВЦ «Софія», 2008. 332 с. С.78.

logical skills in primary school pupils, satisfaction index pupils' professional activities.

Motivational criterion of readiness of future primary school teachers to form logical skills of junior schoolchildren determines the development of professional orientation of future teachers, stimulates the acquisition of the necessary knowledge, skills and abilities; directly affects the formation of his reflexive and creative abilities.

The sphere of "motivation" includes a set of certain institutions of personality: motives, needs, interests, aspirations, goals, inclinations, motivational guidelines, ideals. Motivation is a theoretical concept used to explain initiation, direction, intensity, perseverance, purposeful behavior. Its leading concept is "motive", which, according to S. Rubinstein, is any action aimed at a specific goal. More or less adequately perceived motivation is the motive. Instead, as I. Nikulin notes, motives are not only stimuli of activity, but also become characteristic properties for the individual.<sup>136</sup>

Thus, the motive is the motivating cause of human actions; it is a concept to explain why a person does what he does. It is generally accepted that the success of an activity depends on the availability and nature of the motives for that activity. Any activity gives higher quality results if the individual has strong motives that cause a desire to develop, self-improvement, overcoming difficulties. The motivation for the student is the desire to learn to achieve not only educational goals but also for professional growth.<sup>137</sup>

The semantic organization of the process of readiness for the formation of logical skills of junior schoolchildren according to the motivational criterion can be determined by the axiological component of readiness. This criterion contains the following professional and pedagogical values: positive attitude to teaching, individual needs, interests and inclinations of pupils to form pupils' logical skills, high personal interest, the need to improve their training; professional ethics, etc. They are needed by people as a means of satisfying their own needs, interests,

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<sup>136</sup> Никулин И. Н. Подготовка будущего учителя к физкультурно-рекреативной деятельности с учащимися общеобразовательной школы : дис. ... канд. пед. наук : 13.00.08. Белгород, 2000. 212 с. С.64.

<sup>137</sup> Ящук О. М. Сучасні підходи в процесі підготовки майбутніх учителів до формування логічних умінь молодших школярів на уроках математики. Підготовка вчителя до використання інноваційних педагогічних технологій у початковій школі : монографія / за ред. Г. І. Коберник. Умань : ВПЦ «Візаві», 2017. С. 85–101.

motives, as norms or ideals. These values are closely linked to logic, as they are intertwined with its areas of activity, including logical skills. Thus, the formation of logical skills of primary school pupils can be defined as one of the ways to realize the professional and pedagogical values of future primary school teachers.

Motivation of the readiness of future teachers to form logical skills in primary school pupils implies the presence of such motives that would be conscious, effective, would reflect their own interest in such training; value orientations of future teachers; vocation to pedagogical work, in particular to the formation of logical skills in primary school pupils.

Thus, the above system of motives, value orientations, vocation (inclination) to pedagogical activity is the basis of the motivational criterion of readiness of future primary school teachers to form logical skills of junior pupils.

Indicators of the motivational criterion of readiness of future primary school teachers to form logical skills of pupils are: a set of external or internal motives for teaching; vocation (inclination), the formation of value orientations and interest in working as a primary school teacher, professional focus on the formation of pupils' logical skills.

Internal motivation (VM) - the individual seeks to act himself. If a person seeks to satisfy other external needs in relation to the content of the activity itself (motives of social prestige, salary, etc.), it is an external motivation. Among the external motives can be distinguished positive (more effective and more desirable from all points of view) and negative.

The internal motives (VM) include the desire to enjoy the process of forming pupils' logical skills and the results of their work with pupils during practice in primary school; the possibility of creative and intellectual self-realization in pedagogical activities aimed at the formation of logical skills of pupils; to external positive motives (ZPM) - working conditions, wages; social prestige and respect for others; career opportunities; to external negative motives (ZNM) - the desire to avoid criticism from management, colleagues and parents of pupils; possible failures of such activities.

The results of a survey conducted according to the method of K. Zamfir (modified by A. Rean), identified the motivational complex of personality, which is a type of relationship of three types of motivation: VM, ZPM and ZNM. The best, optimal, motivational complexes include the following two types of combination: VM> ZPM> ZNM and VM = ZPM> ZNM. The worst motivational complex is the type: ZNM> ZPM> VM.

Between these complexes there are intermediate, with different efficiency, motivational complexes. When interpreting the results it is

necessary to take into account the type of motivational complex and the extent to which it exceeds the other in severity.

Taking into account such indicators, there are four levels of readiness according to the motivational criterion. High level - internal motives of pedagogical activity prevail; propensity and interest in pedagogical activities, in particular in the formation of logical skills of pupils. Sufficient - internal motives for pedagogical activity prevail over external (positive and negative) motives, but there is an indicator of external negative motives; pupils are inclined to pedagogical activity, but only partially - to the formation of logical skills of pupils. The average level is characterized by almost uniform influence of internal, external positive and external negative motives to pedagogical activity; there is a tendency to pedagogical activity, weak - to the formation of logical skills of pupils. Elementary level - external negative motives of pedagogical activity prevail; partial inclination to pedagogical activity.

Forming a cognitive criterion, we enrich the future primary school teacher with knowledge that reveals the idea of logical skills as an important means of realization of personality in modern conditions, their content, ways of use in human life. Thus, the semantic basis of the cognitive criterion of readiness of future primary school teachers to form the logical skills of primary school pupils include professional knowledge of psychological, pedagogical, methodological and mathematical disciplines, knowledge of logic.

Knowledge of psychological and pedagogical disciplines determines the level of professional and pedagogical training of future primary school teachers, which determines the success in organizing and conducting lessons in primary school, including logic lessons aimed at developing logical skills in younger pupils.

Methodical knowledge provides the organization and conduct of logic lessons in primary school, the optimal use of logical exercises and tasks based on age-specific development of primary school children, allow teachers to solve practical problems with methodological tools, ensure the effectiveness of the learning process, be ready for self-education and self improvement.

Mathematics helps to reveal the figurative meaning of concepts, to use figurative thinking, in solving the problem to operate not with the objects themselves, but with their images. In the study of mathematics develops flexibility and mobility of imagination, ie the ability to imagine objects in different spatial positions, mentally changing their relative position. Of particular importance for the development of logical skills are



knowledge of the algorithm for solving problems of different types, equations of different complexity.

Knowledge of logic allows future primary school teachers to apply a variety of techniques in solving logical problems, including the subject of "Logic", which is a variable component of primary school curricula.

Cognitive criterion of readiness of future primary school teachers to form logical skills of pupils indicates the level of pupils' awareness of the theory and methods of logical skills, ie the quantity and quality of knowledge in pedagogy, psychology, mathematics, logic and methods of teaching "mathematics" and intellectual development of respondents.

Indicators of the cognitive criterion of readiness of future teachers to form the logical skills of primary school pupils are the level of knowledge necessary for the formation of logical skills of primary school pupils and intellectual development of pupils.

We have identified four levels of readiness for the cognitive criterion: high, sufficient, average, elementary. High level - in general, well versed in knowledge of pedagogy, psychology, logic, mathematics and methods of its teaching, necessary for the formation of logical skills, confidently use this knowledge in practice, clearly express their views. Sufficient level - in general, well versed in knowledge of pedagogy, psychology, logic, mathematics and methods of its teaching, necessary for the formation of logical skills, but have difficulty applying them in practice, convincingly and reasonably express their views. Average level - partly have knowledge of pedagogy, psychology, logic, mathematics and methods of teaching it, necessary for the formation of logical skills, but only partially apply this knowledge in practice, mostly not confidently express their opinion. For the elementary level, it is typical that respondents have poor knowledge of pedagogy, psychology, logic, mathematics and teaching methods, which are necessary for the formation of logical skills, do not know how to apply this knowledge in practice, not confidently and only with the help of teachers .

Readiness according to the activity criterion provides practical training of future teachers for the formation of logical skills in primary school pupils, which reproduces the system of professional skills to ensure effective performance of professional and pedagogical activities by future teachers.

In the conceptual field of our study, we consider it necessary to consider the interpretation of the category "activity". According to dictionaries, work, actions of people in any field, the application of their work to something means "activity".

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Successful professional activity of future primary school teachers depends on the degree of formation of professional and pedagogical skills.

Theoretical research and practical activities in higher education have allowed us to identify the most important pedagogical skills of future primary school teachers: professional-pedagogical, didactic, cognitive, academic, organizational, communicative, constructive, gnostic, research, reflective, logical.

We are aware that the above list of pedagogical skills does not claim to be a comprehensive disclosure of the professional activities of primary school teachers to the formation of logical skills of primary school pupils.

The activity criterion is characterized by the formed system of pedagogical skills necessary for successful pedagogical activity aimed at forming logical skills of junior schoolchildren, including substantiation of the choice of the way of solving the problem, construction of inferences; satisfaction with professional training in the higher education institution.

Among the main indicators that reflect the formation of activity criteria, we have identified a system of pedagogical skills to summarize and apply knowledge of psychology, pedagogy, mathematics and methods of its teaching, logic in solving logical exercises and problems in practice during the formation of junior high school pupils logical skills, index of student satisfaction with professional activities.

Accordingly, the levels of readiness for the specified type of pedagogical activity are determined: high, sufficient, average, elementary. High level - well-formed all kinds of necessary skills, independently and consciously determine the truth or falsity of judgments, identify significant and insignificant features of concepts, build inferences, creative approach to solving logical problems, maintaining consistency and logic of their implementation; summarize and substantiate the results obtained. Sufficient level - pupils have difficulty applying skills in practice: independently determine the truth or falsity of judgments, identify significant and insignificant features of concepts, build inferences, solve logical problems with the teacher's prompt, the sequence of their chaotic and not always logical, generalize and generalize the results obtained with the help of a teacher. Average level - pupils superficially possess the necessary skills, in practice they apply them only by example: with the help of the teacher and the model determine the truth or falsity of judgments, highlight significant and insignificant features of concepts, build inferences; the sequence of solving problems is chaotic and illogical, there are difficulties in generalizing and justifying the results. Elementary level - the formation of

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skills is minimal, pupils do not use them in practice, all actions are performed with great difficulty, can not summarize and justify the results.

Applying a level approach and taking into account the set of these criteria, we determined the levels of readiness of future teachers to form the logical skills of primary school pupils: high, sufficient, average and elementary. A summary of these readiness levels is given in table 1.

Thus, the readiness of future primary school teachers to form pupils' logical skills involves the formation of appropriate criteria: motivational, cognitive, activity. The levels of formation of these criteria (high, sufficient, average, elementary) were identified using appropriate indicators and evaluation methods.

**Table 1**

Characteristics of the levels of readiness of future teachers to form logical skills in primary school pupils

Level	Indicator
High	Dominated by VM; propensity and interest in pedagogical activities, in particular in the formation of pupils' logical skills. Pupils fully possess knowledge of professional disciplines necessary for the formation of logical skills, confidently use this knowledge in practice: clearly express their opinions, independently determine the truth or falsity of judgments, identify significant and insignificant features of concepts, build inferences, creative solutions logical tasks.
Sufficient	VM of pedagogical activity prevails over ZPM and ZNM, but there is an indicator of ZNM; pupils are inclined to pedagogical activity, but only partially - to the formation of logical skills of pupils; generally have good knowledge of professional disciplines, but have difficulty applying in practice in the formation of logical skills: not convincingly but convincingly express their opinion, independently determine the truth or falsity of judgments, identify significant and insignificant features of concepts, build inferences.

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Average	They are characterized by almost uniform influence of VM, ZPM and ZNM; there is a tendency to pedagogical activity, but weak - to the formation of logical skills of pupils. Pupils are well versed in the knowledge of professional disciplines necessary for the formation of logical skills; but only partially apply this knowledge in practice: for the most part they do not express their opinion confidently, with the help of the teacher and independently determine the truth or falsity of judgments, highlight significant and insignificant features of concepts, build inferences.
Elementary	Dominated by ZNM pedagogical activities; partial inclination to pedagogical activity; pupils have weak knowledge of professional disciplines that are necessary for the formation of logical skills, they do not know how to apply this knowledge in practice: unsure and only with the help of the teacher express their opinion, determine the truth or falsity of judgments, highlight significant and insignificant features inferences.

Based on the analysis of scientific sources, it was found that the researchers laid the methodological basis and revealed the general theoretical issues of training future primary school teachers; the problems of intellectual development of the personality, formation of its critical thinking and culture of thinking of the junior schoolboy are covered; issues of development of mathematical culture of primary school teachers and work with mathematically capable pupils; the general problems of formation of the teacher's personality, etc. are substantiated. However, the research focuses on the development of creative abilities of the individual, logical thinking, the formation of key competencies and more. Researchers did not pay attention to the problem of forming logical skills in pupils, including younger pupils.

Based on the analysis of scientific sources, the essence of key research concepts is clarified. Under the logical skills of primary school pupils we understand the ability of primary school pupils to organize their mental activity, ie to analyze, compare, highlight the main things in the surrounding reality (nature, life, play); to give the correct definitions of the

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concepts which are considered in elementary school, to distinguish their kinds, to allocate essential and insignificant signs; to build simple and complex judgments, to determine their truth and falsity; build the right inferences and reasoning; when solving problems, create a chain of actions that will lead to the expected result.

We consider the formation of logical skills of primary school pupils as a purposeful and systematically implemented pedagogical process of mastering logical skills by younger pupils, the result of which is their ability to analyze, compare, highlight the main definition of concepts, perform logical operations on them, build judgments, inferences and establish their truths.

We understand the preparation of future teachers for the formation of logical skills of primary school pupils as a pedagogical process that involves future knowledge of logic and methods of forming logical skills in pupils, practical experience to operate and apply basic logical laws in solving different types of logical problems, teaching skills subject "Logic" in primary school, which are necessary for the formation of logical skills of primary school pupils.

We consider the readiness of future teachers to form logical skills of junior pupils in the University as the formation of criteria: motivational (a set of interrelated motives of the future teacher to work in his relationship, interests in teaching as the formation of target orientations for professional activity formation of pupils' logical skills), cognitive (theoretical awareness of future primary school teachers with the problem of forming logical skills of primary school pupils, which is characterized by the quantity and quality of acquired knowledge from a range of disciplines (pedagogy, psychology, mathematics, logic, teaching methods), which have significant potential for preparing pupils for the formation of logical skills), activity (formed a system of pedagogical skills and abilities that should be used by future teachers in solving logical exercises and tasks in professional activities).

The levels of formation of these criteria (high, sufficient, average, elementary) were determined using appropriate indicators.

Criteria and indicators of readiness of pupils majoring in "Primary Education" to form pupils' logical skills are determined: motivational (complex of external or internal motives of pedagogical activity; inclination, formation of value orientations and interest in future work of primary school teachers, professional orientation on formation of pupils' logical skills), cognitive (level of knowledge in pedagogy, psychology, logic, mathematics and methods of its teaching), activity (formation of a system of pedagogical skills and abilities to generalize and apply knowledge of

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pedagogy, psychology, logic, mathematics and methods of its teaching in solving logical exercises and tasks in practical activities during the formation of logical skills in younger pupils, the index of satisfaction with professional activities of pupils). Based on certain criteria and indicators, the levels of pupils 'readiness to form pupils' logical skills are characterized: high, sufficient, average and elementary.

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**SOCIOCULTURAL INTERACTION IN THE EUROPEAN UNION:  
DEVELOPMENT TRENDS  
СОЦІОКУЛЬТУРНА ВЗАЄМОДІЯ В ЄВРОПЕЙСЬКОМУ  
СОЮЗІ: ТЕНДЕНЦІЇ РОЗВИТКУ**

At the end of his life, one of the fathers of European integration, Jean Monnet, emphasized that if he were given the opportunity to start this process anew, he would start it from the socio-cultural component of the unity of European nations. This would clear the way for a common home - a united Europe - based on the mental unity of its peoples. Cultural memory, according to J. Osman, is a culture-specific form of transmission and actualization of knowledge, memories, which legitimize the existing social order. Cultural memory is artificially formed. In order to create, store, broadcast, social institutions and rituals are created. Cultural memory determines the identity of a social group.<sup>138</sup>

Historically, national culture has supported national statehood. However, at the same time, Europe has a supranational component of

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<sup>138</sup> Ассман Я. Культурная память. Письмо, память о прошлом и политическая идентичность в культурах древности. М. 2004. С.34.

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historical processes. For example, in the sixteenth and eighteenth centuries, four sociocultural revolutions took place in Western Europe: the Reformation as a religious revolution changed the perception of God and his interaction with man (the world was desecrated as well as the state and power); then there was the scientific revolution, which created a new idea of the world and man and stimulated the emergence of the world of machines as a prerequisite for the industrial revolution; All these radical evolutionary changes led to political (bourgeois) revolutions that transformed the organization of society - production, life, social structure. A new civilization of the modern West emerged. Other powerful civilizations tried to protect themselves from colonial expansion by modernization, ie adaptation to Western knowledge, technology, cultural and military processes. It will be recalled that in antiquity the opposition between "center" and "periphery" was first formulated, where the center included the semantics of the dominant subject, and the periphery was identified with the secondary, secondary. Sometimes the periphery as a kind of "Other" had to be tamed or pushed to the margins of civilization, such as the Cyclops Polyphemus in the ancient Greek era.

From the second half of the twentieth century. it is the dialogue of European cultures that forms the socio-economic and political preconditions for the development of the modern European Union. The European Union was formed as a unique conglomerate of democratic sovereigns. This is not a federation or a collective security agreement. But not a classical nation-state and most importantly not an empire with a metropolis in the center. This is an experimental form of integration based on peace as the norm, not war.

Culture is also seen as the quintessence of all human activities, customs, beliefs, ie all material and spiritual things created by people. The historical definition of culture emphasizes the important role of socio-historical heritage, the corresponding tradition. The normative approach to culture identifies a specific way of life of the individual, determined by his socio-cultural environment. Cultural values of certain social groups preserve and reproduce social institutions that form the genetic code of culture.

In general, culture is also understood as the behavior that a person has learned during all stages of their socialization. Culture is also the organization of various phenomena through the use of certain symbols.<sup>139</sup>

Thus, culture is inseparable from man as a social being. Therefore, there can be no society without a certain culture, and no culture without a society.

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<sup>139</sup> детальніше див. Крєбер А., Клакхон К. Культура. Обзор концепций и определений. М. 1964.

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The change of socio-cultural boundaries is connected first of all with the transformation of the corresponding archetypes, ie a kind of coded temporal-spatial model of a certain social organism. It is clear that history must spend a lot of time on this extremely difficult process.

In general, the project of European integration was formed and developed in the relatively socio-cultural environment of Western Europe in a clear division into the liberal West and the communist East.

On January 1, 1995, as a result of the accession to the European Union of Austria, Sweden and Finland, modern Europe was born - 15. The new EU stretches from the Arctic Circle to the Peloponnese, from French Brest to Brest Belarusian. Its territory is 3.2 million square meters. km. (approximately two-thirds of the United States), a population of 366.9 million, and a gross domestic product in early 1996 of 6 trillion 210 billion 100 million US dollars. None of the new integration groups in the world can match the EU in terms of the level of development and maturity of the union. The model of the European Union is becoming an attractive example for the whole world.

By the middle of the twentieth century, the intellectual projects of European unification were ahead of the integration capabilities of the states of the Old Continent. Only two world wars and the Third World War, which was essentially the Cold War, stimulated the process of unification of European states with the aim of self-preservation and even a certain denial of Spengler's pessimistic forecast about the coming "twilight of Europe". However, we understand European integration as a living creative process of civilizational self-improvement of the continent, taking into account the extremely closely interconnected political, socio-economic, legal and spiritual-cultural factors.

Going deeper into the past, one can find at least two spiritual sources of modern European culture: the classical ancient tradition and the spiritual Judeo-Christian tradition. The Western world lives by a tense dialectical combination of these two poles, its dynamism, from the point of view of political scientist I. Vasylenko, is explained by this constructive conflict.

The political values of the Roman Empire decisively influenced the formation of the political culture of the West. The Roman Empire provided communications for the spread of Christianity. The Roman Catholic tradition contributed to the formation of a single legal and political Western European space. Protestant culture has made active secular activities a religious duty of the believer. The development of a democratic political culture was sanctioned by a culture of religious participation. At the same time, the position that religion is a private right opens the way to revolutionary



Marxism.<sup>140</sup>

In this way, in a certain way, the spiritual and religious crisis that modern European man is experiencing is deepening. The development of a developed consumer society materializes spiritual needs, there is a kind of hedonistic atheism. The development of this trend has accelerated due to the global onslaught of values of Western civilization. As a result, the socio-cultural gap between different civilizations is increasing dramatically.

Political aspects of European integration, in contrast to economic ones, where there is always a specific material interest that stimulates the rapid search for compromise solutions, are more related to the functioning of national state mechanisms, the concept of sovereignty, national identification, coordination of different political elites. Two hypothetical models of the European Union's development have now crystallized. One is related to the formation of a confederate union of nation-states, the other to the formation of a federal United States of Europe. The third way, which is a certain combination of these two directions, has not yet been formed as a clear political project.

The national currency has always been an important factor in socio-cultural identification. The symbol of the formation of a new homogeneous space is the common currency Euro. The preservation of stable socio-cultural barriers is evidenced by the rather complex process of designing this currency. Initially, it was proposed to place images of the fathers of a united Europe on banknotes and to make room for national symbols. But in the end, these ideas were not accepted, as such an approach could consolidate the dominant position of the leading member states of the European Union, and negatively affect the feelings of small nations. After a heated debate, a variant of a kind of socio-cultural compromise was chosen. It was decided to depict the logos of architectural styles of Western Europe on Euro banknotes, representing not specific buildings, but individual details typical of European architectural styles of different eras: classicism, romanticism, baroque, rococo, modern.

Thus, the socio-cultural vector of European integration remains the least advanced for purely objective reasons related to the peculiarities of national historical development. The North-South sociocultural polar axis is preserved in the modern European Union. That is, the Scandinavian countries, which were not directly influenced by ancient culture, unlike, for example, Italians, Spaniards, Greeks, to some extent French and Germans, are quite different in their mentality from the Mediterranean countries, which in turn differ significantly in this criterion. from the British. It is no

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<sup>140</sup> Василенко И.А. Политическая глобалистика. М. 2000. С.149.

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coincidence that the formation of the so-called European regions, which are in fact an emanation of deep socio-cultural borders at the level of local territorial associations, is an important direction of the European integration process.

In South-Eastern Europe, the Balkans stand out as a traditional crossroads of socio-cultural influences of different civilizations - Europe and the Middle East. As a result, in the conditions of transitional historical periods, centers of tension are formed here, which explode for a long time redistribute zones of influence between different peoples, countries and civilizations.

Socio-cultural boundaries establish a demarcation line between certain civilizational organisms, countries and regions, as well as different individual identities.

As a rule, historically, socio-cultural boundaries do not always coincide with political boundaries, which are a reflection of the development of trends other than spirituality and culture. Socio-cultural demarcation lines coincide more with geopolitical boundaries. The political borders of states change much more often than geopolitical and sociocultural boundaries.

For example, 2001 marked the fortieth anniversary of the construction of the Berlin Wall, which became a symbol of the Cold War and at the same time the political and socio-cultural border between the communist East and the liberal West. It seemed that the fall of the Berlin Wall on November 9, 1989, would inevitably accelerate the process of uniting at least the German people. But 11 years after German reunification, significant mental differentiation between East and West Germans persists.<sup>141</sup>

This situation was contrary to the titanic efforts of the entire German society to finally create a homogeneous mental space, which was broken by political borders only forty years (1949-1989). It may be necessary to change at least three generations in order to achieve this goal, in order to finally more or less stably form the relevant values.

The modern European Union is becoming more and more homogeneous from a purely political point of view. However, there are still significant socio-cultural boundaries between Anglo-Saxon and Romanesque Europe, between Northern Protestant Catholic and Southern predominantly Catholic Europe. There are socio-cultural areas of cross-civilizational contacts, such as the Balkans. The term Balkans was introduced in 1808 by

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<sup>141</sup> Oskar Gabriel, Hans Rattinger. Wirklich ein Volk? Die politische Orientierungen von Ost und Westdeutschen im Vergleich. Opladen. 2000. P.711.

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the Berlin geographer A. Zuine.<sup>142</sup>

The idea of a united and independent Balkans dates back to the 19th century. But it is difficult to implement, because the region is a complex mosaic of eastern, western, Mediterranean influences, different nations and cultures. The slogan "Balkans for the Balkan peoples" has not been implemented, not least due to the principle of "one nation - one state". However, the Balkan region has been permanently pursuing a strategy of catching up, lagging behind the leading Western European states in terms of both the level of consolidation of nation-states and the level of technological development.

The basis of Western culture is modern man-made civilization, which is characterized by trends towards globalization. This phenomenon in general has adopted the characteristic of European civilization tradition of organizational and technical transformation of the world in favor of man. This is manifested in modern genetic engineering, which can become part of dehumanized social engineering.

Modern information technologies are radically changing traditional ideas about the socio-cultural boundaries of civilizations. However, stress zones in Ulster, the Basque Country, and Corsica are forming on sociocultural fractures.

For thirty years, Britain has been working hard to appease Ulster. In 1998, the Assembly of Northern Ireland was established. But the formation of a new culture of tolerance between the Catholic majority and the Protestant minority in the province has not yet taken place, as evidenced by the difficulties in disarming the Irish Republican Army.

After the fall of the Franco autocratic regime, the problem of democratically ensuring the national self-identification of one of the most ancient peoples of modern Europe, the Basques, has been a constant feature of the Spanish state.

Napoleon Bonaparte's homeland, Corsica, continues to pose significant political problems for Paris, insisting on a very broad autonomy that no French territory has.

Thus, we see that despite some tangible changes in the process of European political integration, the phenomenon of local regional self-identity remains quite stable, fueled by existing socio-cultural stereotypes.

Thus, the process of globalization has a significant impact primarily on political borders in Europe, but for a decisive impact on socio-cultural boundaries, this trend will take a long time. Ultimately, socio-cultural globalization will become a real historical fact only when it eliminates

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<sup>142</sup> Hans Hartl. Der «einige» und «unabhängige» Balkan. München, 1977. P.10.

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external and internal socio-cultural borders in Europe.

So, first of all, let's look at the external socio-cultural borders of a Europe that is trying to become united.

The European Union has accepted new members four times since the 1970s. For the first time in 1973 with the accession of Great Britain (where the Anglican Church is the leader), Denmark (most Danes are Lutherans), Ireland (mostly Catholic), the second time in 1981 with the accession of Orthodox Greece, the third in 1986, when the EU became predominantly Catholic Spain and Portugal, finally, for the fourth time in 1995, Catholic Austria became a member of the EU, and Protestant Sweden and Finland. Thus, from a religious point of view, the modern EU is a union of Catholic and Orthodox peoples, with the exception of Orthodox Greece. Violation of the ethno-religious homogeneity of the European Union may occur as a result of another enlargement.

At the turn of the 21st century, the enlargement process is stimulated, on the one hand, by the great desire of candidate countries to return to the motherland of European civilization and, on the other, by the objective interest of old EU members in expanding influence, gaining new markets and ending European unification. .

The question of defining the geopolitical boundaries of the new united Europe is still under discussion. Recognizing Muslim Turkey as a candidate for accession, the EU will hypothetically stop at the socio-cultural border of Syria, Iraq and Iran. However, enlargement to the Middle East, in Huntington's terminology, may provoke a clash of civilizations within the structure of the European Union itself.

Many analysts are worried about the prospect that Europe will have new neighbors who are politically unstable, ethnically polarized and economically backward. Thus, objectively, instead of the Iron Curtain during the Cold War, a velvet curtain may appear, which will fix the new socio-cultural borders in Europe. Political statements about open doors for new members of the European Union and the North Atlantic Alliance may remain purely rhetorical.

During the 1990s, two groups of candidate countries identified themselves. The first of them, the so-called Luxembourg in March 1998, consisting of Poland, Hungary, the Czech Republic, the former Yugoslav Republic of Slovenia (the sociocultural influence of the German-speaking world has always been felt everywhere), the former Soviet Republic of Estonia (predominantly Lutheran) and the Middle Lutheran and the political boundary divided between the Greeks and the Turks). The second so-called Helsinki group of entrants was named in December 1999 as part of the Baltic republics of Latvia and Lithuania (mostly Catholic), Slovakia, Malta

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(Catholic countries) and the Orthodox Romania and Bulgaria.

Thus, we see that Catholic Croatia (at least for now), Orthodox Serbia (until the change of its socio-cultural code and its adaptation to Western European values), a cocktail of Croat Catholics, Orthodox Serbs and Bosnian Bosniaks and Muslims are outside the EU's enlargement plans, as well as predominantly Orthodox Macedonia. Until the final appeasement of the Balkans, it is rather reckless to talk about their European integration perspective.

At the turn of the XXI century. The key issue for the future of a united Europe is the development of the ecumenical religious movement and the formation of religious tolerance. Overcoming old and new socio-cultural borders depends on the European mental integration of the peoples who will join the single European family in the near future.

National minorities form, first of all, internal socio-cultural barriers for each civilization system in general, and individual countries in particular. Immigrants are essentially an inoculation on a new civilizational organism of the mental tradition of another civilization.

In the near future, all European politicians will have to reckon with an objective demographic reality as the ethnic European population ages, the total population shrinks, and the need to maintain development and global influence will require adaptation to the growing Asian, African and Latin American civilizations.

At the turn of the 21st century, the European Union may find itself in the position of the Western Roman Empire at the beginning of the Christian era, when at the gates of a rich highly developed civilization stood barbarian tribes ready to integrate into this structure and give it a new quality.

In general, in the context of globalization, which is manifested in the current economic, political, cultural and informational transformations, as well as deep social transformations in the world, the attitude to national minorities becomes an indicator of a state's ability to adapt to imperative immigration of non-European peoples. The ability to socio-culturally integrate immigrants into European values is becoming a matter of the European Union's competitiveness in the nascent global civilization system. However, although they do not go to someone else's monastery with their statute, it is not yet clear whether motivated non-European immigrants are enough to finally lose their socio-cultural identity.

While the rights of national minorities in general (with a few exceptions) (Gypsies, Basques, Corsicans, etc.) are sufficiently protected by the European legal system, the treatment of immigrants, according to daily press reports, is quite confrontational. The reasons for this are primarily in

the conflict of socio-cultural values.

In general, immigrants can be divided into several categories: representatives of the former socialist camp of Eastern Europe, people from the former colonies of European metropolises, and socio-cultural aliens who experience the strongest manifestations of xenophobia. The most hostile attitude is towards Muslims, who are perceived mainly as terrorists and Islamic fanatics.

As the Muslim world seeks to adapt to current trends in economic and political globalization, including by inadequately responding to the degrading beliefs of modern mass culture (in the form of drugs, rock music, fashion, or new inventions of humanitarian intervention), there will be further escalation. between traditional Christian and Muslim civilizations.

Therefore, there is an urgent need to establish a dialogue of cultures, because today's immigrants will inevitably become national minorities tomorrow. Thus, the socio-cultural integration of these two categories of people into the titular nation, but with the preservation of self-identification of all ethnic groups becomes a real challenge, the effectiveness of which depends on the prospect of peaceful coexistence or clash of civilizations with all the negative consequences for a new global system.<sup>143</sup>

In the first half of the new millennium, the problem of cultural self-identification of the European Union in general must be solved. Specific forms of this process are still under design. Europe can also count on the realization of its ambitious plans to achieve a new level of homogeneity in the European economic, social and socio-cultural space only if the interests of all its member states are taken into account and their cultural needs are adequately addressed. No less important is the task of overcoming both internal and external socio-cultural boundaries, or at least creating reliable systems of communication between different peoples.

The problem of forming new cultural and political myths that should unite the European Union deserves special attention. Political myths are formed later than religious or artistic myths. After all, the emergence of political myths requires the existence of social differentiation and political structures interested in the emergence of this kind of myth. Historicism is the belief in the ability to understand the present based on the past using the historical-causal method. There can be no single version of history. But nations are created by historians. The question of the truth of the doctrine of nationalism cannot be solved by science, because it belongs to ideology. The use of nationalism is a matter of political practice. The main function of

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<sup>143</sup> Василенко И.А. Диалог цивилизаций: социокультурные проблемы политического партнёрства. М. 1999.

ideology is collective mobilization. The content of nationalist ideology is determined by the functions it performs, the peculiarities of the socio-historical situation, the specifics of political forces that act in this situation on behalf of the "nation". The nation is first and foremost a political union. Most modern nations are polyethnic.

In Western Europe, dynastic states grew into national ones. The political (civic model) of the nation spread here. In Central and Eastern Europe, where the borders of states for a long time did not coincide with cultural borders, the cultural and ethnic model of the nation was established. Also in the German case, the nation could not until 1870 be identified with a single state. A nation is an instance of sovereignty. Mass national mobilization is a phenomenon of the twentieth century.<sup>144</sup>

In Eastern Europe, nations are reacting aggressively to their own lag in modernization. In the mass consciousness, as well as in the consciousness of political elites, the idea of the ethnic basis of statehood is widespread. National consciousness is formed only under conditions of intensive social communication, which is impossible without efficient transport and communication systems.

Addressing myths in politics is common to all states. This is due to the universal socio-political and economic conditions, which do not allow to quickly solve complex problems at the expense of real means. This motivates the political class with the help of myths to influence the mass consciousness of the people and thus distract them at least for a while from the ripe and complex contradictions.

G. Almond and S. Verba, for example, drew attention to the influence of myths on politics. In particular, examining civic political culture, they noted that the individual's relationship with the government is not purely rational, as it is due to the government's "belief" in the democratic myth of the competence of the majority of citizens. However, this myth has important consequences, because the belief in the potential influence of the "average citizen" indicates the real behavioral potential.<sup>145</sup>

Replacing some myths with others is a natural phenomenon for periods of revolutionary change, because political goals in these circumstances change rapidly and require ensuring public faith in a particular idea and its appropriate support from society. The higher the level of development of a society, the more complex its myths become, the more difficult their verification becomes. Myths are becoming more and more

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<sup>144</sup> Хобсбаум Э. Век капитала. М. 1999. 241 с.

<sup>145</sup> Алмонд Г., Верба С. Гражданская культура и стабильная демократия // Антология мировой политической мысли. М. Т.2. С.600.

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relevant and specific, which meets the challenges of the times. For example, the myths of "wise government policy" and possible "quick changes for the better" are constantly used not only in election rhetoric, but as an effective argument for legitimizing power.

Political myths are characterized by uncritical, emotional perception of the world, a combination of reality and imagination, the acceptance of the myth of faith without prior verification and analysis of its content. I will note that political myths do not appear by chance, but are often created by political technologists and myth-makers consciously and purposefully. The basis of political myths is created by collective dreams and hopes realized and cultivated by politicians. In fact, political myths combine synthesizing opposite characteristics: rational calculation and fanatical faith, which often allows politicians to free themselves from moral brakes. In our opinion, any political myths cannot be destroyed by purely rational arguments, so they can be called not quite scientific knowledge. One political myth can be defeated only by the same powerful other myth, which is spread by even more systematic propaganda.<sup>146</sup>

Political myths are, at best, half-truths. These myths are designed to justify certain developments, to provide a direct link with political reality. Political myths should ideally protect the development of events favorable to the government, to ensure people's confidence in no alternative to the political course.

There is reason to believe that political myths are inconsistent. On the one hand, they have a special stability due to the correspondence of the myth to the current state of mass consciousness. It is logical to assume that the political myth is created and maintained by the mass consciousness, while the mass consciousness is based on the myth. The survival of political myths in a toxic information environment is due to the desire of political actors to find meaning in their own political life through myth. Stability of life-creating myths is inherent in stable political systems. At the same time, political myths are quite dynamic. They can disappear and self-actualize depending on the respective needs of politicians - customers of myths and the electorate - consumers of these myths.

Political myths are more easily absorbed by the societies of countries in crisis, and different strata of society do not have a sufficient level of political culture. In such favorable situations for myth-making, even contradictory and unbelievable myths are assimilated by the mass consciousness. But political myths are also assimilated by developed

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<sup>146</sup> Почепцов Г. Дезинформация. Харьков. 2020. С.44.



societies, as evidenced by the popularity of "populists" even in countries with stable democratic political regimes. This poses a strategic challenge for the European Union to neutralize socio-cultural trends skeptical of European integration.

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**GENERAL CULTURAL TRAINING OF STUDENTS OF  
UKRAINIAN HIGHER EDUCATION  
ЗАГАЛЬНОКУЛЬТУРНА ПІДГОТОВКА СТУДЕНТІВ  
УКРАЇНСЬКОЇ ВИЩОЇ ШКОЛИ**

The cultural revival of higher pedagogical school, the need to solve complex social, economic and spiritual and moral problems encourage a new look at the existing system of higher education, its ability to function in market relations, to preserve and enhance the intellectual and cultural potential of society.

At the heart of these transformations should be changes, especially in education, the main principle of which is to train a specialist who can improve their professional qualities, reproduce and expand their life experience, transform the material conditions of society, its culture, accumulate and create new values . Therefore, education involves raising the level of culture of the individual, his spiritual and moral enrichment. Through the education system, each young generation must constantly move to higher levels of culture, correlating with basic universal eternal values.

Analysis of pedagogical, historical and philosophical literature shows that the importance of the task of forming a harmoniously developed personality is recognized by all researchers. In this regard, education in the system of higher pedagogical school should be built so as to stimulate self-education and self-education, as well as develop the student's cultural needs, values, interests in culture, focus his abilities on creative activities. "Any restructuring of society is always associated with the restructuring of the school. We need new people, strength - they must be prepared by the school".<sup>147</sup>

Written in the second half of the XX century, these words of L.

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<sup>147</sup> Василенко В.О. Цінність і оцінка. К. Наукова думка, 1964. 160 с. С.29.

Bogdanov have not lost their relevance today.

The history of the higher pedagogical school proves that the main meaning of the achievements of great creators, scientists, scientists and educators, inventors of the past and present is that there was and is an eternal struggle for creative personality, for its training, where an important role plays cultural education. History proves that cultural education has always had incomparable prestige.

Analyzing the historical development of the higher pedagogical school, it should be noted that the modern specialist noticeably feels the lack of the pedagogical culture that we have lost. In this regard, scientists today face the global problem of raising the prestige of the pedagogical intelligentsia, the development of its creative free thoughts. They set themselves the task of improving the training of students in both professional and cultural aspects. The main content of such training is to reveal the relationship between professional and basic cultures of the future specialist, because the new socio-economic conditions of society are beginning to make significant demands on the creative, free-thinking personality.

Among the areas that lead to the assimilation of spiritual and moral values and the formation of business attitudes to their future activities, there are two main ones. The first direction is when the future teacher independently develops his spiritual needs, seeks ways of spiritual enrichment as a basis for creative growth, comprehensive mastery of the profession. The second is the creation of a system and conditions of purposeful cultural and value education through the process of education in higher pedagogical school.

Modern general cultural training involves saturation of the spiritual, moral, cultural and aesthetic content of both educational and extracurricular activities of students. The importance of the general culture of a modern pupil of a pedagogical school is that during the period of study in a higher educational institution he must receive the necessary general cultural knowledge, which will be basic in his future creative activity.

Thus, the analysis of culturological and psychological-pedagogical literature allows to allocate the following basic components of the general culture of students of pedagogical high school:

- system of knowledge and interests of the individual, providing cultural outlook and forms the erudition of the future specialist;
- a system of beliefs, which is formed on the basis of interests, cultural preferences and values;
- a system of skills that is formed in the process of analysis and evaluation of works of art, cultural phenomena of life, humanistic aspects of

their future activities.

Based on this, the general culture of future history teachers we mean the degree of their education, intelligence, morality, spirituality and mastery of the system of knowledge, interests, skills, beliefs and abilities necessary to organize the educational process at school at the appropriate high level.

When modeling the process of forming the general culture of the future specialist, it should be borne in mind that the abandonment of the traditional dogmatic system of higher pedagogical education necessitates the transition from vocational training to broad general and basic education.

It is necessary to change the emphasis in the preparation of high school graduates. He must be not only a specialist in the subject, but above all a man of culture. Modern general cultural training should include various types of art, history, philosophy, literature, music, and so on. Considering the task of forming general culture in higher pedagogical school, there is a need to change its role and place in the new conditions of education and develop new approaches to training based on spiritual and moral values, its most important prerequisite may be disciplines with cultural orientation. It is she who arms with spiritual and moral immunity against rudeness, cynicism and immorality.

World experience shows that the development of culture, economic dynamism, personal self-realization are carried out with great success in those social institutions that spend more on education and in which the prestige of their professions is quite high and stable. According to V. Leontiev, the crisis of education "in our country is due to the fact that we are either retreating to the pre-industrial era, or remain in an underdeveloped, raw material-producing industrial society".<sup>148</sup>

After the disappearance of the "most read country in the world", the manifestations of the education crisis are striking: the trend of cynical and outright devaluation of knowledge and university diplomas is growing, intellectual work and its results continue to be socially vulnerable. At best, she is interested in getting a diploma, but not knowledge, because neither society, nor production, nor interpersonal communication today requires knowledge in general. "from the style of post-Soviet life, provoking the fabric of culture to" spread "and" grow old ", which is clearly manifested in the national catastrophe, the" outflow of intelligence and talent".<sup>149</sup>

Next, we can assume that education as a cultural phenomenon will

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<sup>148</sup> Лихачев Д.С. Воспитательные аспекты обучения. М. Просвещение, 1982. 191 с. С.5.

<sup>149</sup> Василенко В.О. Цінність і оцінка. К. Наукова думка, 1964. 160 с. С.11.

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change in the environment that has already formed as a result of changes in science and philosophy: from "classics" through "non-classics" to "postclassics". Therefore, there is no particular need to justify the need for "diversity of education systems" as a way out of the crisis. The principle of pluralism and the new understanding of integrity as a relationship of diversity, characteristic of post-classical thinking, not only offer but also "set" such a vector of educational development as a holistic cultural phenomenon that seeks to preserve its traditional place in culture.<sup>150</sup>

According to V. Leontieva, one can try to identify the essence of the status of education as such if one treats education as a phenomenon of cultural creativity, ie considers it in the context of cultural processes. Therefore, today many researchers in the field of cultural studies are faced with the question: where exactly to concentrate their review material, which categories and theoretical positions require special attention. The main thing, in our opinion, is to connect the development of training courses with topics related to the interaction of culture and society, culture and citizenship, religious culture. No less important is the ethnocultural cycle, which examines the interaction of universal and national, the connection of elite, spiritual and folk cultures.

Recently, the prevailing opinion is that elite culture seems to oppress the formation of folk culture. However, from the point of view of Academician D. Likhachev, one should not be afraid of the existence of an elite culture in the country. Elitism is dangerous only when it is based on "protectionism", "parental merit" themselves by rank or position. But an elite culture of talent and educated people must exist in a normal cultural society".<sup>151</sup>

The phenomenon of spiritual culture is more unconventional and ambiguous. Its uniqueness and significance implies the involvement of modern youth in the forgotten spiritual traditions, which traces the formation of values, ideas of humanism, where a high culture of human feelings was nurtured.

And, finally, folk culture: it was, is and will be a solid foundation on which world and national culture is based. The wisdom of relations, ethics and aesthetics of society, rich folklore, household etiquette and rituals - all these essential manifestations require careful study and research by culturologists.

The discipline of "culturology" is in demand today, and therefore it

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<sup>150</sup> Лихачев Д.С. Воспитательные аспекты обучения. М.: Просвещение, 1982. 191 с.

<sup>151</sup> Василенко В.О. Цінність і оцінка. К. Наукова думка, 1964. 160 с. С.7.

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remains only not to compromise it in the eyes of students. It is necessary to set the main task in the approach to this science: to equip it with meaningful lessons, methodological clarity and reproduction of didactic materials, audio, video kits, to provide computer support for the content of courses. M. Zlobin notes that in different fields of social knowledge and scientific disciplines "there are specific cultural areas that explore different aspects of cultural life ..."<sup>152</sup>

But further development of research thought in this area is possible only on the basis of a general theoretical concept, which serves as an integrative methodological basis that combines all the various aspects of the study of culture into a holistic system. Therefore, it is necessary to study the subject and methods of culturology.

Today, culturology as a single discipline is in its infancy and is formed on the basis of such sciences as anthropology, sociology, psychology and pedagogy. As the analysis of the scientific literature shows, culturology is not a discipline with a single attitude and subject. There are two groups of attitudes and values: one focused on intercultural understanding and communication, a holistic description of culture, a comparative analysis of culture, and the other - the truth, the theoretical description of culture. As already mentioned, different sciences are engaged in the study of culture, and they themselves realize different value relations (ie, different ideals of knowledge). In this regard, the analysis of culturological research makes it possible to identify several aspects of the culturological method in terms of its knowledge:

1) the researcher as a result of studying the problem must not only identify and construct facts for culturological explanation, but also theoretically comprehend them;

2) comparison of the analyzed culture and its phenomena with other cultures.

In this aspect, the researcher-culturologist can get the first characteristics and description of the culture of interest in comparing different cultures and their phenomena. This comparison will allow the culturologist to turn to philosophy, logic, sociology, linguistics, psychology, systems approach, history;

3) this aspect of the culturological method is that the researcher-culturologist must be able to describe and define the main cultural structures, those that determine the features and characteristics of all other structures and systems in culture, its basic principles, ensure its stability and viability;

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<sup>152</sup> Злобин Н.С. Культура и общественный прогресс. М.: Просвещение, 1980. 303 с. С.10.

4) the next aspect of the culturological method in terms of its knowledge rises to the humanities, which combine trends and features of culture, as having an external contradiction in relation to the main cultural process. Indeed, in culture we often observe contradictory processes, without these processes the development and prosperity of culture is impossible.

Thus, studying the cultural discipline in this perspective, the teacher can make this subject interesting, exciting, creative. After all, an important feature here is the interest of students and teachers in trying to understand the mystery of culture and its evolution. It is no coincidence that Max Scheler in one of his works, analyzing the forms of knowledge and education, argues that "educated" is not a person who knows "much" about the world or can legally anticipate and manage processes, but one who has mastered personal structure, a set of ideal moving schemes of observation, thinking, interpretation, evaluation of the world, communication with him, schemes that precede any random experience, uniformly rework it and include in the integrity of the personal "world".

Thus, the functions of the process of general culture in higher pedagogical educational institution are that they should promote:

1) development of general cultural interests of students and opportunities to emotionally perceive the world around them;

2) mastering the models of cultural and moral operations or actions in relation to artistic and aesthetic objects and the transfer of knowledge, value orientations of traditional and current nature;

3) activation of creative attitude to the surrounding reality, to oneself, to value-based activities.

The most important thing for the development of personality culture is to maintain continuity and consistency in the formation of the knowledge system.

The reorganization of the education system carried out today at the higher pedagogical school is interested in educating the general culture of students in order to stimulate the development of intelligent qualities of the future specialist. Therefore, purposeful general culture can be a factor in a systematic approach to teacher training. The culture of the personality formed in its process defines properties of independence and creative initiative of the expert, that is lays down bases of his professional skill.

The study of the experience of general culture of students in higher pedagogical educational institutions shows that each discipline taught, including non-humanities, has its own approach to educating students' attitudes to culture. Therefore, the process of general culture is understood as a set of forms, means and methods of education that develops personal

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culture of the future specialist, on axiological basis determines its quality and cultural intensity, which leads to overcoming formalities in the educational process.

In modern conditions of development of higher pedagogical school it is possible to bring up the teacher of the intellectual only on condition of creation of the special cultural environment of training and education that is connected with spiritual and moral, cultural and aesthetic saturation of the maintenance of all pedagogical process. This allows you to define the following tasks:

- first, the general culture contributes to the emotional polyphony of the future specialist, and therefore makes him more open, activates the intellectual side of his work;
- secondly, general culture is the leading structure of the spirituality of the individual, characterized by the value orientation of thoughts, desires and nobility;
- thirdly, the general culture facilitates the mastering by the student of the system of knowledge of the chosen profession, thanks to it the knowledge of logic of any business is accessible.

The Chinese thinker Confucius argued that the government needed bread, weapons and the people's trust in the ruler. In his opinion, everything can be abandoned, except the trust of the people, which cannot be achieved without humanitarian knowledge. In this regard, the formation (based on general culture) of an intelligent specialist involves the following:

- orientation of teaching the humanities on a comprehensive analysis of modern social problems in the context of world culture;
- formation of methodological culture of future specialists, new creative thinking;
- interaction of the subjects of the pedagogical process, which includes the cooperation of teachers and students, the creation of such an environment of relations in higher education, which would promote the development of future professionals qualities of an intelligent personality;
- unity of professional and general culture of students on the basis of development of their independence, in mastering of spiritual and moral values, creation of conditions for realization by future experts of the intellectual and spiritual potential in the future activity.

The work of the higher pedagogical school in overcoming spiritual regress largely depends on its purposefulness and continuity throughout the student's period of study.

The most important condition for the success of the educational process can be the search activities of teachers and students, aimed at developing scientific and pedagogical thinking of the future teacher and

ways of its formation, creating creative rivalry between students.

Thus, the system of higher pedagogical education should be aimed at reproducing students' holistic picture of the cultural process, which determines the specifics of their consciousness and activities. The criterion for the effectiveness of education of future teachers is their general and professional culture.

Humanities must intersect with professional, constantly improving and being filled with creative content, artistic and aesthetic interest of the future teacher-specialist.

External cultural influence on students will not be successful if the educational information, which consists of general cultural concepts, definitions, illustrations, is not perceived by those who study. The depth, duration and educational effectiveness of perception depend on the presence of students' artistic interest, the need to communicate with works of art, with the teacher as a carrier and source of knowledge on the history and theory of world and national culture.

To improve the general culture it is very important to improve the constant work of students, which helps to identify the ability to communicate with culture, reveals the scope of their artistic interests and cultural manifestations. It should be noted that the cultural formation of students necessarily implies the presence of an independent search for sources of cultural knowledge, confirmation of their assessments in the works and works of scientists and cultural figures. Higher pedagogical education prepares the future teacher to perform culturally and professionally differentiated functions. The structure and functions of future pedagogical activity determine the main directions of the general culture of students in the process of teaching various disciplines.

The content of the general culture of students in a higher pedagogical institution primarily reflects the process of progressive changes in the personality of the future teacher. This process is possible only if the system and structural flexibility in building the general culture of the pedagogical process in the pedagogical institution.

It should be borne in mind that:

1) training, education and self-education should be based on the personal interests of the student, his individual interests, abilities to reproduce the general culture;

2) the student's vision of the prospects of self-training, self-education and self-education, which develops the ability to self-reproduction in culture, aimed at awareness and purposeful transformation of educational activities, in which knowledge gained by students become the basis of their future professional skills;



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3) the integrity of the pedagogical process contributes to the integration of knowledge, skills, aspirations and interests of students into a single whole and serves not only as a guide, but also as a determining qualitative criterion for the effectiveness of the learning process;

4) the dominant approach to the formation of general culture of students of higher pedagogical educational institution should be a personal approach, where each person is offered the right to choose their own judgment, research activities aimed at forming scientific thinking and cultural qualities of the future specialist;

5) the formation of the culture of the future specialist is impossible without the creation of a new pedagogical environment, which involves a community of teachers and students as like-minded cultural and educational process. Speaking about the task of forming a general culture in higher pedagogical school, it is necessary to take into account the fact that unconscious processes are taking place in the culture itself. There is a need to rethink its place in the new conditions of educational development and to develop new targeted programs of general culture of students and the development of interests in both general culture and professional.

Organizing the process of forming the general culture of students, it is necessary to educate the future history teacher independence of thinking, teach him not just to learn culture, but, above all, to navigate it, selecting necessary for their future professional activities, and help to produce their individual model of culture.

Cognitive activity of students should not be limited to the sphere of professional interests. With the introduction of a wide range of humanities disciplines in the curriculum of higher education institutions in Ukraine, a rapid process of immersion in culture takes place during the student years. Students are inclined to a discussion style of mastering general cultural knowledge. This is very important to consider when organizing classes in the humanities. The activity of general cultural needs depends on the education of culture, the involvement of students in various cultural phenomena, and it is necessary to take into account their social background, starting level of general culture, professional orientation, age, previous life experience. These features, inherent in the student, have a huge impact on the nature of their communication with works of culture and art, promote intensive exchange of views and assessments of cultural values. This, of course, creates a favorable attitude of students to culture as a means of "completing" their spiritual world and determining their own place in life.

General culture is the basis for the assessment of life phenomena, the foundation of further socialization of the individual and affects the types of social activity, determines the priority areas of energy, knowledge.

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Meeting with the phenomena of cultural life is a creative process. A sufficient level of general culture is a reliable guarantee of the correct evaluation of works of literature, music, and painting. The greater the understanding of culture gives the opportunity to learn about reality, the stronger it affects the development of communicative potential of young people. And communication is traditionally considered by students as one of the highest values and needs.

Thus, the components of the general culture of the individual are:

- 1) the system of knowledge, which provides knowledge of the history of cultural processes of world and national plan, the concept and knowledge of the theory of art, music, theater, painting;
- 2) the ability to emotional and value assessments of life;
- 3) the presence of its own artistic model of the world;
- 4) a system of skills that determine the ability to cultural and creative activities.

Thus, for a serious spiritual transformation of a modern student requires active action both on the part of higher education and on the part of teachers themselves. After all, the future cultural wealth of the teacher must work today. In thinking about this, it is worth thinking about what kind of culture a future specialist can create if he is given unlimited opportunities, and what place he will occupy in it. This is why it is so necessary today to develop programs of cultural education, which should be designed for the near and long term, national programs, as well as programs of integrated cultural strategy of our society, which will cover and take into account historical, national and cultural traditions of people living in different regions.

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**FORMATION OF COMMUNICATIVE COMPETENCIES OF THE  
COMPOSER-ORGANIZER IN THE PROCESS OF CULTURAL  
EVENTS  
ФОРМУВАННЯ КОМУНІКАТИВНИХ КОМПЕТЕНТНОСТЕЙ  
КОМПОЗИТОРА-ОРГАНІЗАТОРА У ПРОЦЕСІ КУЛЬТУРНО-  
МАСОВИХ ЗАХОДІВ**

Social, political and economic changes taking place in Ukraine significantly affect the process of modernization of professional music and

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creative activities. Systematization of research on artistic and organizational means of the head of the mass event provides culturological and art direction of the relevant theoretical and methodological provisions in the field of musical art of the XXI century, influencing the creative activity of the composer-organizer in cultural events.

The communication processes taking place in the field of art are insufficiently studied and substantiated, despite the fact that in the organization and holding of cultural events there is some practical experience. Therefore, the process of formation of communicative competencies in the organization of cultural events is relevant and creates the conditions for research.

Analysis of scientific research shows different views of scientists on the problem of competence.

Exploring the problem of competence development, O. Bodnar gives the author's definition of this concept: professional competence is a basic characteristic of the specialist; it includes both semantic (knowledge) and procedural (skills) components and has the main essential features, namely: mobility of knowledge, flexibility of professional methods and creativity of thinking.<sup>153</sup>

M. Lashkul considers competence as "an integral personal education, which is expressed in readiness for performance" in theoretical and practical fields. Theoretical readiness involves mastering a set of knowledge on the theory, history and aesthetics of music, the possibility of their constant accumulation and renewal, and practical readiness requires mastering the arsenal of professional performing qualities, skills and abilities.<sup>154</sup>

Thus, the concept of "competence" contains the characteristic characteristics of the individual, knowledge and skills necessary for his professional activity. From the point of view of research of the problem of competence we can conclude that communication competence is a set of theoretical knowledge, practical skills, personality qualities, professional experience, which allows to carry out creative activity.

In modern conditions, the musical component of cultural events is confirmed in the definition of new ideas for concert performances by novice artists, as well as performers of domestic show business. We emphasize that

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<sup>153</sup> Боднар О. М. Вокально-педагогічна компетентність майбутнього вчителя: філософсько-педагогічний аспект / Науковий вісник Мукачівського державного університету. Мукачєво: Карпатська вежа, 2016. №20 (15). С. 130-135.

<sup>154</sup> Лашкул М. Исполнительская компетентность педагога–музыканта / Вестник ТГУ. В. 10 (66) . 2008. С. 243 – 249.

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the author-organizer is responsible for the texts, for advertising in the artistic performance of the show - "an individual whose creative work created the work".<sup>155</sup>

However, in the context of national historical traditions of creative syncretism, the author-organizer in the context of cultural events often combines a set of professions of creative specialization, namely:

- as a performer;
- as a leader-organizer of creative performances;
- as a manager-organizer (author who uses certain requirements for the organization of cultural events).

These requirements have no deep meaning, but are antinomic and formally unfulfilled. The purpose of the project of cultural events is distraction from real activities, rest, relaxation, temporary exclusion from life. In this regard, the analogy to ritual and ceremonial art is a part of life itself, but the musical and artistic components in it are as far removed from direct life analogies. Therefore, practical experience in organizing mass events charitably promotes work in cultural and mass events.

Thus, in the 1960s a new direction of national musical culture spread - author's or bard's song (performance of own poems to music, in which moral and spiritual, preaching poems were the main artistic element of the musical work).

The author's song is a genre with relevant, progressive, philosophical content, musical accompaniment, which belongs to a musical instrument - guitar, which combines a wealth of associative historical meanings and belongs to the lute group as a Polish-Ukrainian kobza bandura. A striking example of the performance of a bard song is the creative activity of Volodymyr Vysotsky. Author's musical works in V. Vysotsky's interpretation are determined by the intellectualism of the text and the traditional system structure of simple melodies in instrumental accompaniment.<sup>156</sup>

At the present stage, the domestic genre of author's song is associated with the direction of the so-called "sung poetry". Examples of this phenomenon are composers and performers such as: E. Drach (accompanied by kobza), O. Bogomolets (accompanied by guitar), M. Burmaki (vocals), as well as popular cultural events, namely: the festival "Destiny" (Chernivtsi), student song festival (Rivne) and others. However, the intellectualism and

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<sup>155</sup> Кольбер Ф. Маркетинг у сфері культури та мистецтв. Львів: Кальварія, 2004. 240 с.

<sup>156</sup> Історія української культури / ред. І. Крип'якевича. Київ: Либідь, 2003. 656 с.

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historical depth of the lyrics are far from the classics of the 1960s. Thus, a number of festivals in the "circle" genre are a similar example of cultural and mass events of author's song in Serbia.<sup>157</sup>

It should be emphasized that the audience in the process of performing author's songs and their analogues in the West meets the needs of the audience and provides non-profit marketing. Thanks to flexible and dialogical interaction with the public audience in Ukraine, the genre of author's song is directed in the direction of the commercial action industry.

Cultural events in a market economy involve the development of an intangible basis in the field of spirituality of the person in need of the consumer (the consumer is considered as a listener, and viewers and viewers and participants in shows in which entertainment is organically linked to conscious content). Of course, the feature of any cultural initiative is altruism, so in the historical aspect of axiological issues, national tradition involves material self-restraint and creative asceticism.

In modern conditions, the domestic sphere of mass culture depends on the structural policy of numerous mini-concert agencies of a private nature. This has its privileges, which create a chance for beginners, however, incompetent participants need to be brought to a high level of creative-personal and organizational-presentational nature.

The planning of financial issues in the field of regional mass spectacles is small and begins in the budgetary local cultural administrations. Experience shows that only specific targeted government programs can ensure the adjustment of financial issues in the field of culture and control the balance between the industry of commercial and politically engaged areas.

It is proved that modern Ukrainian culture is inextricably linked with the historical traditions of our country. O. Muravska claims that art, which originated on an ethnic-national basis, remains nationally built and with the help of aesthetic means "contributes not only to the spiritual enrichment of man, but also self-identification of the ethnic group, increasing its self-awareness and self-organization".<sup>158</sup>

In this regard, traditional musical examples of mass national songs can be described as musical works that have become "hyper-hits" of

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<sup>157</sup> Швед М. Тенденції розвитку міжнародних фестивалів сучасної музики в Україні на новому етапі (1990–2005 рр.): автореф. дис. на здобуття наук. ступеня кандидата мистецтвознавства: 17.00.01 – «Теорія та історія культури». Львів: 2005. 14 с.

<sup>158</sup> Муравська О. Нариси з історії зарубіжної музичної культури. Одеса: Друкарський дім, 2010. Вип.1. 214 с.

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Ukrainian cultural experience and have not lost the semantic basis at the musical-verbal level of artistic communication, namely: P. Mayboroda "Song of the Towel" (1958), O. Bilash "Two Colors" (1968), I. Poklad "Magic Violin" (1970s). These musical compositions have played an important role in the cultural life of the Ukrainian people in the last century and are relevant today. They belong to the significant national women's lyrical musical works, which are based on genre-textural features of madrigal song (first-person text is organically combined with the ability to perform 2-3 voices). It will be recalled that in the 21st century the madrigal genre has taken an honorable place in professional music, ie the traditional form of Ukrainian lyric song, which was used in the era of Marusya Churai, is being updated at the world level. Thus, the formation of the musical component in terms of cultural events involves aesthetic and semantic features of the national direction, which are historically composed of traditional creative activities.

The ideological orientation of mass events in provincial cities, towns, villages allows to increase the cultural, aesthetic, educational and educational level. In this regard, experienced organizers of cultural events, solving professional issues, pay special attention to historical information that is embedded in the program requirements. These questions help to identify many elements that are coordinated, namely: the mistakes of past years, the experience of various organizers, which help to form organizational and managerial skills of the number of people. Analysis of the answers to these questions helps to ensure the quality of the organization of a particular event. We will remind that we consider questions as stages of process of preparation of cultural and mass action which help the organizer to carry out development of concepts, planning, step-by-step realization of the plan. A large number of show business professionals confirm the need for careful, detailed preparation of events on which the success of a particular cultural event depends.

At the stage of approving the idea of a cultural event, the organizer uses certain requirements, namely: anticipation, intuition, temperament, originality, novelty, planning (business plan, etc.). The anticipation of the organizer of the project suggests the popularity of cultural events in the future, because the audience does not allow patterns, repetitions and is able to distinguish bright talent from simple commercial intervention. Therefore, the show industry differs from ordinary business not only by material interest, but also by the desire to show the consumer something new, original, what the audience dreams of seeing in reality, in fantasies.

Thus, the priority tasks of the organizer of the cultural project include:

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1. To determine the ideological and semantic content of the cultural event;
2. Outline the principles and functions of the organizational process of cultural events;
3. Define a system of innovative forms and methods used in the organizational process of cultural events;
4. Define the public audience taking into account age (youth, adults, audiences of different ages) or gender (men, women, mixed audience);
5. Introduce organizational and methodological foundations of the contract, planning;
6. Motivate and control the cultural event;
7. Introduce musical and conversational stylistics of the material;
8. Use innovative principles of worldview. This task involves the possibilities of combinatorics of the mind, which exist in musicians, because individual musical skills, skills distinguish the organizers-managers of cultural events.

Knowing the tastes and needs, the psychology of the audience, the organizers select the appropriate performers. Appearance, pleasant tone of voice, unusual image - all these are integral elements of the future performer.

Analysis of scientific materials on the issue and our research

process of this phenomenon show that the existing process uses the artistic principle of biography, the image of the future "star". Fictional stories about artists are created, ie to create a "star" image, artists take a pseudonym. In show business, it is important that the artist is remembered and loved, and this requires a resounding name that creates the semantics of the pseudonym.<sup>159</sup>

Thus, in choosing the nickname of the future star of Ukrainian pop music use certain principles, namely:

- the principle of reading from the right to the left;
- the principle of cultural and ethnic sources of artistic biography;

In these family-name "werewolves" the content of stage festivity is introduced, which has been introduced into everyday life - by one application of the person of the speaker and is marked by the musical-combinatorial basis of such a process as avoiding the "vital probability" of what is happening. The organizer-leader provides a ratio of artificiality and authentic vitality in the process of creative activity, using "super-vital signs", including in the names of participants.

The organizer-leader uses a creative approach to the development of

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<sup>159</sup> Губерський Л. Культура. Ідеологія. Особистість: Методолого-світогляд. Аналіз. Київ: Знання України, 2005. 580 с.

a certain cultural event, which is associated with the birth of a new idea. In the context of cultural events, this means the ability to turn an idea into something interesting, exciting and meaningful show, both for participants and for the public. In order to introduce an innovative idea into the content of a cultural event, the project organizer provides a combination of tradition and modernity. A successful organizer of artistic communication needs creative efforts to improve the old concept with new facets, it can become a solid foundation of innovative approach and its material guarantor. After all, the success of a musician's career in this process involves a set of innovative approaches in the field of modern show business.

Thus, preparation for the organization of a certain cultural event involves:

- working out an innovative idea in accordance with paradigmatic indicators of time and cultural typology, asking "questions" and analyzing "answers" (in the form of real surveys or ideal discussions) based on informational data of planetary content, management production accounting of material sources of the event. this kind of show;

- Attracting cultural and ethnic sources of artistic biography from future performers, which contribute to the disclosure of the general idea of a particular event, in its content, design and venue.

The process of developing sound, light and other special effects has formed a new set of world performances. Today, there are opportunities that create a fantastic world of sound, color and illusions. Thus, having given birth to the world of thematic shows, Disney remains at the forefront of the mass promotion and entertainment industry; Hollivud continues the concept of a themed show in the American cultural industry. We emphasize that these companies have a musical direction that influences innovative ideas (quasi-spiritual) content.

The organizers of market and communication services play an important role in the field of music business. Individuals who specialize in the business sphere and perform the functions of a musician-organizer in the field of art are interpreted as "composers" from the etymology of the word ("compose-become"). The organizer can appear as a specific representation - the artist's manager, and the position of head means "sound producer", ie the creator of music or, in shows, creative cooperation in general. In the domestic industry of mass events it is not accepted to fundamentally distinguish between managerial and production functions, and in this study we emphasize the syncretism of creative and organizational efforts, which together affect their effectiveness in the world market.<sup>160</sup>

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<sup>160</sup> Абрамов Л. Менеджмент у сфері культури. Кіровоград: ЦПТІ, 2000. 88 с.



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The idea of organizational and managerial activity ("production") first appeared in the 1920s in theater and cinema. In domestic cinema, producers were called directors of films, and in the theater - directors of production. The responsibilities of such an organizer included inviting artists, casting for the role, contract with the composer and author of the text, screenwriter. The profession of a producer has not only education, but also skills, understanding, approach and culture of communication with people, subtlety of intuition, success in solving problems, ability to work. In domestic conditions, the organizer of cultural events solves creative and financial issues of performers, invests in films, performances, concerts, etc.

In this regard, two types of organizers-leaders have been formed in Ukraine, namely:

1) organizer, which provides administrative functions, whose responsibilities include promoting the project through radio, television and the press, management and control, legal actions on behalf of artists to draw up contracts. philharmonics, directors of concert and tour bureaus, etc. ;

2) the organizer, who connects the responsibilities of the creative director and the organizer-manager (double professionalization allows you to adjust the creative process of performers and at the same time be the author of their own material (musical works), promoting artists and their work in the music market). Typical examples are I. Likhuta (producer T. Povaliy), Y. Nikitin (producer I. Bilyk), Y. Kvelenkov (producer O. Buzhynska, O. Buchynska), O. Agura (producer of the group "Elema"), who write lyrics and music, in addition, work on the image, stage image and repertoire of artists and musicians.

Professional competencies of the organizer-manager is characterized by the possession of a set of knowledge, skills, abilities necessary to solve problems in the context of cultural events, namely:

- ability to organize jobs, support the functions and rights of project participants, management factor,

- the ability to form a targeted impact on the managed subsystem in order to ensure effective operation and development.

- ability to organize documentary and informational support of the future cultural event.

The professional qualities of the organizer of communicative relations include:

1) developed intuition (the ability to see human potential and use it to their advantage);

2) information-analytical abilities (ability to obtain, structure, process and use the necessary information in the context of the situation);

3) professional relations (ability to establish the necessary

connections, contacts, maintain the image of a business person and businessman, have the basics of business etiquette).

4) organizational and managerial skills (ability to select and form a team, timely resolution of personnel issues, finding and attracting professional competent experts);

5) socio-psychological factor (ability to argue, persuade, neutralize objections and remarks);

6) legal knowledge (possession of the legal framework in the field of copyright and related rights, methods of protection and safeguarding of intellectual property rights, possession of the basics of contractual relations with authors-composers, poets, screenwriters, authors of conversational dialogues, performers, advertising companies, etc. .p.);

7) the ability to justify the main directions of improving efficiency;

8) the ability to calculate performance indicators; ability to study the labor process of workers of different categories.<sup>161</sup>

Thus, the system of domestic market building of non-commercial and business relations works productively in the presence of all the above indicators in persons nominated for managerial positions in the market of cultural values. The interaction of the participants of this process, their common goals and plans contribute to the organization of a clearly planned, mass, colorful performance, worthy of the high professional traditions of the Ukrainian cultural system.

Artistic and special musical abilities of the leader-organizer of mass events determine the effectiveness of his experience in setting goals and objectives of the event, as well as form the tactics and strategy of market-communicative activities. The primary task of this commercial and organizational activity is to generate an idea - one of the main stages of creating a project.

According to I. Bezgin, the effectiveness of the project organizer-leader can be achieved by the presence of certain qualities, namely:

- knowledge of concepts and modern management methods;
- the ability to gain people's sympathy;
- focus on professional growth, ability and skills to solve problems;
- clear in form and content of personal goals;
- ability to innovate;

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<sup>161</sup> Польовий О. Музика як ідеальний стимул розважальної програми та засіб художньо-змістовної комунікації Міжнародний вісник. Культурологія. Філологія. Музикознавство. International journal. Culturology. Philosophy. Musicology. Випуск I (4), 2015. Київ: М і л е н і у м, 2015. Випуск I (4). С. 165-169

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- ability to persuade people, organize them and inspire trust;
- maturity and adequacy of moral, ethical qualities of social life;
- the ability to manage and adjust the state of his psyche;
- propensity to logically justified risk;
- knowledge of practically important bases of economy, market;
- ability to predict the development of the economic situation;
- knowledge of the legal basis of management;
- knowledge of the basics of psychology and sociology of management.<sup>162</sup>

The concept of "ideal leader-organizer" (cf. the practice of building an "ideal model" of the specialist - in the XVIII century. In the form of the concept of "perfect bandmaster") is interpreted as a person, owner of talent and foresight, able to guess the development of public interests future. The leader calculates the format, image, style of the group, the behavior of artists, the main principle of his work - the creation of a star from a young talented musician-performer.

We are inclined to the proposals of the researcher G. Chaika, who offers a set of responsibilities of the organizer-leader, namely:

- expert assessment of creativity;
- development of mass media image;
- selection of repertoire;
- press support;
- address mailing of mass media;
- conducting presentations and press conferences of any scale and complexity, etc;
- search for information sponsors;
- control of publications being prepared for publication (consultations of authors, illustrations, proofreading, etc.);
- press clipping of published materials, TV and radio broadcasts, organization of concerts, shooting of clips.<sup>163</sup>

Note that the importance of the organizer-leader in the creative life of the musician-artist involves a creative path from beginner to star. In this regard, an essential element in the moral and spiritual plan is the stimulus of creative activity of the leader for the sake of popularity, earnings or self-expression. Note that each of these factors is involved in the practical connection of life. But experience shows that popularity and financial issues are not always related, because a successful project, the popularity of the

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<sup>162</sup> Безгін І. Мистецтво і ринок. Нариси. Київ: ВВП «Компас», 2005. 544 с.

<sup>163</sup> Чайка Г. Культура ділового спілкування менеджера : навч. посіб. Київ : Знання, 2005. 442 с.

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artist gives the organization financial success. There is a connection between "money and popularity": the organizer-manager (producer) first invests money in the artist or in his own composition project, and only then - the financial result.

One of the main tasks of the organizational process of a cultural event is to provide the project and the subject (subjects) with a listening audience. The leading role in this process is played by television (showing a music video or concert program, entertainment show).

The organizer (the person who organizes and finances the creation of the relevant audiovisual product) is engaged in the creation and promotion of the audiovisual work.<sup>164</sup>

Cultural events are carried out in accordance with the agreement, which defines the conditions of production, as well as the choice of directors. L. Fedulova identified the most important aspect of the work of the responsible person, which considers certain stages of the act, namely:

1. Set of directors of the show (choice of musical accompaniment, recommendations for lighting, design of the room and placement of sound equipment).

2. Search for contractors.

3. Drawing up legal agreements and contracts. It is necessary to distinguish between contractors and employees of the company; organize the signing of a contract with contractors for the production and staging of the event, management.<sup>165</sup>

Modern mass culture implies honesty and decency of people who are engaged in organizing and conducting a concert or event. Of course, everything is related to the financial issue, so the organizer must know what documents he needs to have to avoid problems during the preparation of the event, as well as during its holding.

Organizing a mass event in Ukraine (advertising, political, propaganda, entertainment) with the involvement of spectators is a source of income not only for the organizers but also for the state, as such an action is tax-intensive.

At the initial stage, it is important to receive a proposal (the idea of a draft contract). When accepting the proposal, in the second stage, the participating organizer uses the opportunity to sign the contract, because in order to fulfill the necessary obligations, the agreement of both parties must

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<sup>164</sup> Коноваленко В. Авторське право та суміжні права: бухгалтеру, керівнику, юристу. Харків: Фактор, 2006. 476 с.

<sup>165</sup> Федулова Л. Менеджмент організацій : підручник. Київ : «Либідь», 2004. 445 с.

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be recorded in writing. The agreement between two or more parties confirms the necessary obligations, namely: 1) one party assumes responsibility for the event; 2) the other party decides on a financial issue determined by a contract or agreement.

The first contract, if necessary, is signed between the organizer and the owner of the concert venue. A very important point that corresponds to the professional coverage in the description of everything necessary under the contract, as well as everything that the partner provides. These points, according to the personal experience of the author of the work, are an organic part of the contract. One of the important points is the issuance of tickets. The possibility of additional tickets and installation of additional seats in the hall where the cultural event is held is also being discussed.<sup>166</sup>

The contract with the artist, the group consists of two parts, namely:

1. Detailed description of obligations.
2. Addition to the first - the rider.

Rider (from the English. Ride trip, go) - a list of requirements determined by the artist (or group) to the organizers of touring performances. In fact, it is a list of the conditions that artists need before, during and after the performance. It includes - requirements for sound, light, stage design, etc., being part of it (the contract itself can be two, three pages, and the rider ten, twenty, etc.).

Organizational and managerial activities are carried out in cooperation with the corporate intermediary company, which is obliged to work with documents and resolve financial issues in the future event. In the organizational process of a cultural event, the company or personal manager approves the financial budget. These companies control the communication and appoint a representative at the venue. Intermediary companies can act as co-leaders of the cultural event and ensure compliance with all the requirements of the rider.<sup>167</sup>

The performer reserves the right to record or record his performance. The list of invited media is approved before the concert. The sound and lighting equipment must fully comply with the attached specification and the technical rider. The duration of the performance also requires special attention, the artist and the organizer of the event stipulate its duration in advance. It is the responsibility of the organizer of the event to ensure the protection of artists, musicians, instruments and equipment at all

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<sup>166</sup> Яроміч С. Менеджмент у сфері культури /навчальний посібник. Одеса: Центр практичного менеджменту культури. Кн. 1. 2006. 274 с.

<sup>167</sup> Федуллова Л. Менеджмент організацій : підручник. Київ : «Либідь», 2004. 445 с.

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times. There should be no outsiders during the event, except for participants and staff. Non-compliance and non-compliance by the organizer with the requirements and obligations specified in the rider is a financial problem: the advance is not returned to the organizer, it remains with the artist as compensation.

Recall that the term risk is a component of any event, be it a small party or a large-scale event. Risk assessment is an integral part of planning processes, which include identifying elements of potential risk and developing contingency plans. The risk factor affects the quality of each aspect of the cultural event, namely:

- musical design;
- technical design;
- staging of the event.

An important issue of the entire preparatory stage of the cultural event is the professional readiness of the artist (artists and musicians) and sound director. That is, the musical component of the event is crucial, because the musical process affects the audience as the only real guarantor of the quality of cultural events. We emphasize that only the audience is able to evaluate the effectiveness and success of the proposed cultural events.

The creative activity of the composer-organizer involves a set of requirements, namely:

- 1) creative activity is a key part of cultural and mass production, to the formation of artistic individuality, which is at the center of video and audio performance;
- 2) in the set of properties of the functions of the organizer we single out professional-organizational and financial issues, which in the concept of organization of cultural-mass event carries out decisive creative activity;
- 3) the musical component is the main in identifying and promoting performers, from budding artists to stars of the entertainment industry;
- 4) composer's participation is connected with producer's obligations.

The developer of the event is responsible for the ownership of copyright and (or) related rights of the creator, for reliance on licensed music publications and agencies, such as the state enterprise "Ukrainian Agency of Copyright and Related Rights", All-Ukrainian Association of Copyright and Related Rights "OBERIG", copyright agency «S. A. C. M. » France, Broadcast MusicInc. (BMI), and the American Society of Composers, Writers, and Publishers (American Society of Composers, Authors and Publishers, ASCAP), and others. Sanctions are imposed in the West for the use of unlicensed music, which are discussed in the current law.

Hypothetically, the author is the owner of his work, whether poetic

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or verbal-prose text, script or musical composition. Before submitting his work, the author must register his rights to it. In Ukraine, the legal side of securing copyright is performed by the state enterprise "Ukrainian Agency of Copyright and Related Rights" (GPUAASP) or any other private or commercial entity.<sup>168</sup>

Specialists have to deal with the legal-linguistic problem of interpretation of laws in general, and laws on intellectual property, copyright and (or) related rights in particular, given the described complexity.

In the Constitution of Ukraine, according to Article 41, "everyone has the right to own, use and dispose of the results of their intellectual and creative activities." In our country there is the Law of Ukraine "On Property" (1991). The state document is valid in modern conditions, despite the fact that on January 1, 2004 the new Civil Code of Ukraine (Book IV "Intellectual Property Law") came into force - and this is the position of exclusive rights. Thus, two laws operate simultaneously in Ukraine, on the one hand (the theory of exclusive rights) and on the other hand (proprietary theory), which, in general, contradict each other.

The term "intellectual property rights" is conditional. As early as 1623, the first patent law (the Statute on Monopolies) was passed in England. The first copyright law is considered to be the Queen Anne Statute, adopted in 1710. Thus, the first legislative bill to protect the rights of entrepreneurs, using inventions and books, manufactures and other products containing works of literature and art, appeared in England.<sup>169</sup>

Legislation of Ukraine on copyright and related rights is based on the Constitution of Ukraine, consists of relevant provisions of the Code of Ukraine, as well as laws of Ukraine "On Property", "On Cinematography", "On Television and Radio", "On Publishing", "On Distribution" audiovisual works and phonograms "and other laws of Ukraine. The objects of copyright are works. Current legislation does not define a "work". The parameters of the latter are:

- the work is an intangible object; for a work to enjoy legal protection, it must have the following characteristics - relate to science, literature or art (paragraph 1 of Article 8 of the "Copyright Law");
- the work is the result of the author's creative activity, expressed in an objective form (Part 3 of Article 8 of the "Copyright Law"), to allow the possibility of reproduction;
- the work is protected by copyright regardless of belonging to the

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<sup>168</sup> Кольбер Ф. Маркетинг у сфері культури та мистецтв. Львів: Кальварія, 2004. 240 с.

<sup>169</sup> Кордон М. Українська та зарубіжна культура. Київ: ЦУЛ, 2003. 508 с.

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field of "science", "literature" or "art" (Part 4 of Article 8 of the "Copyright Law").

Note that the author of a certain musical work is not only the composer, but also talented performers who represent the author's achievement and thus demonstrate their "co-authorship". This characteristic defines the intangible ("semi-material") essence of the work (performing interpretations are not recorded in the musical notation, but remain and are stored on computer media).

In the cultural and mass sphere, the author's compositional "invariant" is the main melody, its arrangement is created by special masters or performers. However, the melody of a certain piece of music necessarily contains elements of stereotype, which can be regarded as "arranging" a typical melody. These professional aspects in the music field are not discussed in copyright law. For example, the lack of composition law in the field of dance, where the author is a master director.

The individual and the collective subject in the process of creative activity are connected, because the financial result for talented authors is determined in a modest percentage, so it is necessary to think about moral compensation in one form or another. For example, the popularity of the author at the stage of the advertising campaign as an important component of the success of the project, provides a monetary and material application.

In the context of a musical-scientific approach to a certain work, authorship in the creative activity of the composer is vague. In this regard, Art. 30 of the "Copyright Law" ("transition of works to the public domain"), which traces the uniqueness of modern melodies. The responsibility of the organizers-leaders determines the financial balance of a particular mass event: often created musical work is "under the blows of professionals" (we are talking about the authorship of the composer or performer-arranger). After all, the tendency to "triviality", plagiarism is a moral and spiritual crisis and financial inconvenience in the creative activities of the composer in the context of cultural events. Thus, the formation of communication processes in the creative activity of the composer-organizer in the context of cultural events is determined in the organizational and managerial perspective: the solution of copyright, in financial matters. In this regard, in the conditions of these measures stipulate various bylaws. Thus, in the field of copyright there is a form of the result of creative work or an original work that carries the content of the creative individuality of its creator.

The content of solving technical problems within verbal models is filled with "patent formulas", consisting of a limited number of features, in the necessary form, available for human perception of creative ideas. Patent law is not original, but new. We will note, in the conditions of cultural and



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mass actions this argument of "novelty" is absolutely irrelevant.

The subjective right to a work arises first in the author (authors) from the moment of expressing the result of creative work externally in an objective form, accessible to visual and auditory perception by man. The objective form of the work allows it to be copied. Subjective copyright may or may not be copied. For example, in the field of mass media there are performers of the national tradition ("Hill Bill", "Chansonnier", "Bards"), who are the real authors of a work, provides only sound design and copies of these works "unprinted". Consideration of copyright in the context of cultural events is based on the educational status of participants and musicians involved.

Given the above, we can outline the communicative requirements in the organizational process of the composer-organizer in terms of cultural events, namely:

- focus on organizational motivation as the main part of the cultural event;
- the ability to form an artistic individuality, which is manifested in the center of aesthetic cultural events;
- the presence of a set of properties of the organizer (or co-organizer) of professional and organizational skills, knowledge, as well as his ability to find and find financial support, which in the generally accepted concept of organizational readiness forms a crucial quality of professional equipment;
- focus on the musical component, which includes the promotion of a promising novice artist, the choice of stars in terms of cultural events designed to embody the innovative idea of the action;
- the presence of representation of the organizational process of cultural events, in which the composer-organizer combines the functions of manager, coordinator of financial issues, as well as technical components;
- the presence of musical and professional training of composers-organizers of cultural events in the communication process with artists, sound directors, etc.;
- the existence of the concept of copyright in the educational status of participants in cultural events;
- the presence of syncretism of the composer-organizer in resolving issues of copyright;
- the presence of tradition in the musical design of cultural events, stereotypes of artistic communications, which in Ukraine are associated with forms of edging and thought-thinking and religious-liturgical practice of identifying national achievements.

Thus, it can be argued that the creative activity of the composer-

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organizer in terms of cultural events are defined by the presence of communication competencies, namely:

- ability to effectively communicate internally and externally;
- ability to create and analyze the factors influencing the effectiveness of communications in the context of cultural events;
- ability to generate new ideas (creativity);
- ability to identify and resolve conflicts in work issues;
- ability to apply in practice the basic rules of business communication;
- ability to draw up contracts;
- ability to justify and use the strategy and tactics of negotiations;

Thus, this study outlines the organizational and communication function in the creative activity of the composer-organizer, which is related to financial issues and artistic and communicative components, aimed at providing professional communication competencies in cultural events, including show business.

Summarizing the above, we can say that the formation of communicative competencies of creative activities of the composer-organizer in cultural events provides a musical component that ensures the effectiveness of relevant social communications and directs the phenomenon to a combination of professional and communicative-organizational skills. It is proved that the success of the organizational process of cultural events will contribute to the traditional specific cultural conditions, as well as the involvement of accepted world technologies and techniques of show business in popular and popular music culture. The introduction of communication competencies in the organizational process of cultural events involves the possession of modern forms and methods of management in the field of music, provides an opportunity to navigate in a multicultural space and present a modern picture of the world in general.

The study opens the prospect for a deeper study of organizational requirements for improving the success of cultural events.

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**EDITING IN THE FORMATION OF METHODOLOGICAL  
COMPETENCE OF THE FUTURE LEADER OF THE VOCAL  
ENSEMBLE**

**ЕДІЮТЕНМЕНТ У ФОРМУВАННІ МЕТОДИЧНОЇ  
КОМПЕТЕНТНОСТІ МАЙБУТНЬОГО КЕРІВНИКА  
ВОКАЛЬНОГО АНСАМБЛЮ**

Renewing the national education system is a complex and multifaceted process. The rapid and steady development of science, art, social processes and the needs of the population necessitate improving the quality of the educational process in higher art institutions, as well as finding new forms, ways and methods of transmitting knowledge and practical experience to future generations. The art of music accompanies a person throughout life. Singing, both solo and collective (ensemble), is the most accessible form of musical art for a person.

A significant part of the professional training of the future leader of the vocal ensemble is occupied by classroom classes, in which students learn disciplines that are based on the competencies necessary for successful further work with vocal groups. One of the key competencies in the professional training of the future leader of the vocal ensemble is methodological competence - the integral ability of the individual to have methodological knowledge, skills to control and analyze the educational process, assess the quality of knowledge to achieve goals, seek new ways and effective methods of transferring experience. methods and technologies in the educational process.

In light of this, the problem of improving the professional training of the future leader of the vocal ensemble is relevant today. The principles and approaches to the organization of professional training of the future leader of the vocal ensemble in institutions of higher art education also need some revision and modernization. The special task of our study was to determine the artistic and pedagogical principles and approaches on the basis of which the organization of the educational process becomes more effective. In solving this problem, we took into account the specifics of the professional activities of the leader of the vocal ensemble, taking into account the specific nature of musical art and performance in general. We also relied on the requirements of modern pedagogy, in particular, on the

provision that any pedagogical process should reflect the ideas of humanism, to enrich not only the professional but also the cultural experience of the future specialist, in which it is important the place belongs to his methodological competence. In view of the above, we will dwell in more detail on the characteristics of the principles in the works of domestic and foreign scholars, but first turn to clarify the essence of the concept of "principle".

In the broad general scientific plan, the principle means a specific starting point, which should be guided in the implementation of any activity. In philosophy, the principle of the first principle, the guiding idea, the basic rule of conduct. In the logical sense, the principle is the central concept, the basis of the system, which represents the generalization and extension of any provision to all phenomena of the area from which this principle is abstracted.

The principle is a general guideline that requires a sequence of actions not in the sense of "priority" but in the sense of "sustainability" under different conditions and circumstances. The universal nature of the principle allows you to be guided by it always and everywhere, professionally accurately build tactics.

The results of research by domestic and foreign scholars have made it possible to form a system of didactic principles that contribute to the systematization of knowledge and allow to effectively solve problems of comprehensive personal development.

In the field of music education, scholars offer their own classification of learning principles, which differ in both quantitative and qualitative characteristics, but aimed at solving common problems facing institutions of higher art education.

According to G. Padalka, the principles of art education are the main provisions that determine the essence, content, leading requirements for the interaction of teachers and students, the implementation of which involves achieving the effectiveness of the process of mastering the art of students. The principles cover the generalized laws of art education, organically linking its individual elements into a single whole. According to O. Oleksyuk, pedagogical principles in the field of art education are the initial requirements for the organization of the educational process of artistic and aesthetic education of youth. The scientist notes that in music pedagogy it is appropriate to use the following principles: «systematic and consistent learning; conscious assimilation of knowledge; strength of knowledge; accessibility of training; clarity of learning; individual approach; activities; unity of upbringing, education and development; didactic principle of

connection of education with life».<sup>170</sup>

We consider it expedient to single out the basic pedagogical principles to achieve a positive result in the formation of methodological competence of the future leader of the vocal ensemble on the basis of editing, namely: science, humanism, system and consistency, parity, accessibility and individualization, strength, clarity and emotionality.

The principle of scientificity is based on the fact that the proposed methods and means of forming methodological competence must be scientifically sound and pre-tested in practice. The formation of methodological competence of the future leader of the vocal ensemble on the basis of maintenance should be preceded by a detailed analysis based on the achievements of scientific thought on this issue and the experience of domestic and foreign scientists. Also, this principle involves the possession and use of the future leader of the vocal ensemble skills of the theory of competencies, including knowledge of the basic laws and patterns of formation of methodological competence.

The principle of humanism presupposes the recognition of human rights and freedoms as the highest value. In the context of forming the methodological competence of the future leader of the vocal ensemble on the basis of editing - is the implementation of creative activities of the future leader of the vocal ensemble on the basis of game technology based on altruism, empathy, humanity, adequate perception of personality.

The implementation of the principle of humanism is carried out, first of all, in the context of methodological training aimed at developing the future leader of the vocal ensemble the need to respect themselves, others to recognize their social and professional values; nobility; disciplines; high morality in the relationship "January-student", "student-teacher"; independence; self-demands; justice; internal freedom; a sense of responsibility to one's own conscience; respect for rules, norms, awareness of individual duty to the team.

The principle of systematicity and consistency is realized in the process of organizing the educational process in a clear logical sequence, according to the stages of application of interactive game technologies of editing, mastering the technique of working with vocal ensemble, improving auditory perceptions, providing their creative application work.

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<sup>170</sup> Олексюк О. М. Концепт нелінійності у сучасному музично-педагогічному дискурсі. Наукові записки / Ред. кол. : В. Ф. Черкасов, В. В. Радул, Н. С. Савченко та ін. Випуск 200. Серія: Педагогічні науки. Кропивницький: РВВ ЦДПУ ім. В. Винниченка, 2022. С. 394.

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Systematic and consistent in the formation of methodological competence of the future leader of the vocal ensemble allows the acquisition of interpretive and performing skills, allows you to master the elements of musical language, features of musical art, composition of musical works, allows you to compare contrasting musical images, express judgments about features allows you to express your own emotional and aesthetic attitude to musical images and musical phenomena.

The principle of parity requires subjective interaction in tandem "teacher-student" and "student-student", equality of positions of teacher and students. Implementation of the principle of parity allows: establishment of subject-subject relations in the context of application of interactive game technologies of active active, innovative methods and forms of education and alternative means of education (electronic textbooks and repertoire collections, electronic arrangement of musical works, information resources, etc.); tasks of creative direction for the development of stage and performance culture of the ensemble members, their professional growth; creating favorable conditions for the joint choice of the future leader and members of the vocal ensemble of the optimal way to use editing.

In addition, creating special conditions that stimulate the future leader of the vocal ensemble to creative dialogue with students, when the leader of the vocal ensemble feels his success, significance, intellectual ability, potential, during which there is an equal exchange of information, views, views, positions and development repertoire of the vocal ensemble, which is the basis for the successful formation of methodological competence of the future leader of the vocal ensemble.

The principle of accessibility and individualization involves the selection of content and methods of education on the basis of maintenance and is manifested in the differentiation of educational tasks and ways to solve them (means, methods, forms of organization of classes, etc.) according to individual characteristics. The main purpose of the principle of accessibility and individualization is to provide the future leader of the vocal ensemble the most optimal conditions for the formation of methodological competence, maximum development of intellectual, musical and creative and individual abilities, skills and abilities needed to work with the team. and concert-performance activities to feel confident, to motivate the members of the vocal ensemble to further creative success during stage and concert performances.

Individualization in the formation of methodological competence is due to the laws of differentiation of educational tasks and ways to solve them. These patterns allow to form certain rules: in the individual formation of the future leader of the vocal ensemble and the formation of his

methodological competence must see the prospects for development; identify the strengths and weaknesses of the formation of methodological competence of the future leader of the vocal ensemble; any individualization should be based on the general laws of educational activities and the specifics of musical-creative and stage-performing activities.

The principle of clarity and emotionality in the formation of methodological competence follows from the nature of the development of musical and creative activities of the leader of the vocal ensemble, from the laws of the process of cognition, the initial component of which is contemplation of phenomena, processes, actions, objects. In terms of methodological competence, clarity is defined as the principle of mastering works of musical art, which is based on the presentation of specific examples of musical works, phenomena, processes, models or their figurative reproductions.

The principle of clarity follows from the laws of the process of cognition, the initial component of which is the contemplation of phenomena, processes, actions, objects; The principle of emotionality is a certain type of mental processes and state associated with instincts, needs and motives, which are manifested in the form of direct experiences (pleasure, joy, fear, excitement, emotional excitement, experience, etc.) and affect performance. use of game technologies. Positive emotions significantly affect the formation of methodological competence of the future leader of the vocal ensemble, they play the role of internal motivation in the game forms of musical and creative activities. Therefore, it is advisable for the leader of the vocal ensemble to maintain a major mood and maintain positive emotions in the process of interpretation and performance of a musical work. To do this, the following provisions should be observed: use a democratic style of communication; show attention and interest in the manner of performance and stage behavior of the team members; to support the means and methods of raising positive emotions from the sound quality of the team; to stimulate healthy humor during the interpretation of a musical work, which contributes to the "emancipation" of the band members; more often use moral incentives to improve performance and encourage the active activities of members of the vocal ensemble.

Thus, the formation of methodological competence of the future leader of the vocal ensemble on the basis of editing - is the emotional regulation of cognitive activity of members, the development of interest as a form of emotional and cognitive attitude to the learned vocal work, the development of motives as regulators of stage performance performance time is the emotional-aesthetic and emotional-moral development of the individual in the context of the formation of methodological competence.

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The principle of developmental education in the format of formation of methodological competence is to create optimal conditions for the comprehensive harmonious development of the future leader of the vocal ensemble in the process of professional training. This principle is realized through the use of interdisciplinary links in the process of professional training, mastering a set of music-theoretical, vocal-choral and instrumental disciplines, the ability to interpret the intonation and image content of a musical work and through creating a proper musical and developmental environment among vocal ensemble members. .

The main content of the principle of developmental education is the regulation of communication and interaction between participants in the educational process; mastering knowledge and methods of activity and development of individual creative abilities; between mastering the music-theoretical and analytical-practical material; between adherence to the values of domestic and European musical art; adaptation to the cultural and educational environment and individualization of the educational process; preservation and development of uniqueness and originality of folk song traditions and style of performing skills.

One or another aspect of the formation of methodological competence of the future leader of the vocal ensemble on the basis of maintenance determines the different approaches that may take place in the process of finding the most possible and effective means of achieving this goal. The Academic Dictionary of the Ukrainian Language provides the following definition of the concept of "approach" - it is an action in meaning; the place where they approach, approach something; a set of ways, methods of considering something, influencing someone or something, attitude to someone or something».<sup>171</sup>

We agree with the statement of L. Velitchenko, who defines the approach as «a priori opinion about the essence of the phenomenon under study, the logical subject and logical predicate of which form the starting point in theoretical and empirical analysis." The concept of "approach" reveals an "important methodological concept", which relates, first of all, to the problem of belonging of the subject to some ontological set of phenomena. Such a set, described in terms of a theoretical construct, is the object of study with the definition of analytically isolated subject of study. The definition of the approach opens in this case as the identification of systemic links between concepts related to the chosen paradigm».<sup>172</sup>

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<sup>171</sup> Онлайн словник український термінів. URL: <http://sum.in.ua/s/pidkhid>

<sup>172</sup> Велитченко Л. К. Методологічна сутність категорії підходу в науковому дослідженні / Велитченко Л. К. // Психологія та педагогіка. 2009. № 2. С. 72 –



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The identified approaches are based on the principles of humane pedagogy, namely: cultural and spiritual development of a person capable of spiritual and physical self-development, self-improvement and self-realization; recognition of the value of man as a person, his rights to freedom, happiness, social protection, development and manifestation of his abilities, individuality.

It should be noted that the concept of "approach" is traditionally used in educational theory and practice. Usually, it affects the practical orientation of the teacher-researcher on a specific combination of certain concepts, ideas and ways to achieve effective activities. In view of this, the essence of the approach should be understood as a leading scientific idea (concept), which underlies the organization of the educational process according to the relevant principles. The researcher generates, argues and develops this concept, explaining the best ways to objectify it within the generalization of the chosen educational paradigm.

Based on the interpretation of approaches and the concept of our study, the main of such approaches are the following: axiological, synergetic, hermeneutic, competence, cultural, integration, systemic, creative, communicative.

Axiological approach. Translated from the Greek "αξια" - value and logic - the doctrine of nature, as well as moral, spiritual, ethical and aesthetic values of mankind. Axiology explores the category of values as the meaningful foundations of human existence, which regulate interaction in any field of activity, stimulate the direction and motivation of human life. Scientific research on axiological issues allows us to identify a number of research schools, including: natural science, psychology, axiological transcendentalism, ethical personalism, cultural and historical relativism and sociological concept of values.

As V. Ognevyyuk emphasizes, "in the ideological and methodological aspect, modern education appears as a value social institution, whose own internal system of values significantly influences the further formation of a new system of social values".<sup>173</sup>

Therefore, the choice of leading values for the life of the educational institution is of significant strategic importance for the further development of society. The axiological approach makes it possible to determine the strategies of their further development from the standpoint of

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<sup>173</sup> Ognevyyuk V., Sysoieva S. (2015). Training of educational experts in Ukraine: experimental interdisciplinary program. The advanced science journal (6), pp. 98–103, DOI: 10.15550/ASJ.2015.06.098.

the introduction of certain humanistic values in the study of various pedagogical phenomena and processes.

The axiological approach is relevant and timely for music and pedagogical education, when the music world and artistic values are perceived as a single organism that integrates into the spiritual culture of the individual. The orientation of the individual in the world of spiritual values is designed to promote the formation of the spiritual potential of the future leader of the vocal ensemble. It provides constant professional self-development, promotes the search for personality-oriented technologies, the formation of the ability to value the world and time in their co-creative intertwining.<sup>174</sup>

The system of personal values formed by the future leader of the vocal ensemble in the process of professional preparation for musical and creative activities has a significant impact on the development of the team as a whole and each of its members. The leader of the vocal ensemble in the process of rehearsal activities, as well as professional and informal communication with members of the vocal group conveys its value system. Therefore, an important task is the formation of value qualities in the future leader of the vocal ensemble at the stage of preparation for cultural, educational and stage performances.

Thus, in the context of axiologization of artistic and creative activity and the formation of methodological competence of the future leader of the vocal ensemble, the values of culture are considered both at the level of society and at the individual level. In both cases, they serve as a basis for the formation of standards of cultural evaluation, the hierarchy of life goals and the choice of methods to achieve them.

Synergetic approach. "Synergen" translated from Greek means assistance. The synergetic approach is mainly used in the humanities and involves interdisciplinarity, cooperation in the development of synergetic approaches in the study of various scientific disciplines. Synergetics is due to the theory of self-organization in different educational fields. This approach is also used in the study of music and pedagogical disciplines.

The issue of synergetics and synergetic approach is of interest to many researchers. Given the ambiguity of the studied phenomenon, scientists insist on the complexity and diversity of the synergetic approach, which is manifested in a set of specific categories characteristic of it. According to V. Andrushchenko, they include: "natural self-organization,

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<sup>174</sup> Олексюк О.М. Духовність особистості в системі мистецької освіти. URL: [http://oleksyuk.com/wp-content/uploads/2016/02/Oleksyuk\\_Duhovnist-osobistosti\\_1-192.pdf](http://oleksyuk.com/wp-content/uploads/2016/02/Oleksyuk_Duhovnist-osobistosti_1-192.pdf)

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self-determination of pedagogical objects; unbalanced dynamics, fluctuations, instability; chaotic processes; openness (dissipatism) of pedagogical systems, their self-development, self-determinism; nonlinearity, bifurcation of educational processes; probability, randomness, banat dimension of pedagogical phenomena; attractiveness of pedagogical processes».<sup>175</sup>

S. Honcharenko notes that synergetics aims to «learn the general principles of self-organization of systems of different nature - from physical to social, so that only they have such properties as openness, nonlinearity, nonequilibrium, the ability to enhance random fluctuations».<sup>176</sup>

Substantiating the concept of nonlinearity in modern music and pedagogical discourse O. Oleksyuk emphasizes the nonlinearity of thinking style proposed by synergetics, provides a holistic and multidimensional education of changing, unstable and complex world, readiness for multivariate development, the emergence of unpredictable and unpredictable. new. Examining the methodology of art education, G. Nikolay notes that the expansion of the synergetic paradigm in modern scientific discourse introduces such concepts as instability, imbalance, openness, non-linearity.<sup>177</sup>

The use of synergetic approach in the activities of the leader of the vocal ensemble on the basis of editing is characterized by interdisciplinary artistic activity, as a personal development resource capable of combining ideas, concepts, methods and forms of work during rehearsals and stage performances. scientific problems of modeling trajectories (flows) of artistic and creative activity to increase the total effect of the quality of methodological training of the future leader of the vocal ensemble.

The subject of artistic and creative activity and formation of methodological competence of the future leader of the vocal ensemble is the interpretation of intonation and image content of the musical work, accurate reproduction of the author's idea, communication of vocal ensemble members during learning and performance of program works. The artistic and creative nature of communication on the basis of truth-seeking involves verbal and performing interpretation, perception, understanding, decoding of symbolic and symbolic musical information and aesthetic evaluation of the

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<sup>175</sup> Андрущенко В.П. Філософічність освіти: теорія, методологія, практика / В.П. Андрущенко // Вища освіта України. 2008. № 4. С.10-18.

<sup>176</sup> Гончаренко С.У. Український педагогічний енциклопедичний словник. Видання друге доповнене й виправлене / Семен Устимович Гончаренко. – Рівне : Волинські обереги, 2011. 519 с.

<sup>177</sup> Ніколаї Г. Ю. Методологічні пошуки у сфері мистецької освіти. Актуальні питання мистецької освіти та виховання, 2013, Випуск 1 (1). С. 3–17.

artistic and figurative content of a musical work. Holistic perception of a musical work, enrichment of stage-performing experience is possible due to synergy, as creative cooperation of emotional-cognitive, auditory-visual-kinesthetic, conscious and subconscious, intuitive psychophysiological components in the process of rehearsal and stage-performing activities and artistic and creative mastery.

Thus, given the above, the synergetic approach in music education is based on the ability to understand the artistic and creative process from the standpoint of universal and national values, which positively affects the formation of methodological competence of the future leader of the vocal ensemble.

Hermeneutic approach. Hermeneutics translated from the Greek "Ἑρμηνεύειν" - means the interpretation of literary and musical texts, their interpretation in accordance with the content of a literary or artistic work. It is the art of penetrating one consciousness into another, by reproducing the creative process, through external manifestations.

The term "musical hermeneutics", proposed at the beginning of the twentieth century by the German musicologist G. Kretschmar, is being actively introduced in the music-educational environment. Hermeneutics forms a general tradition of understanding the spiritual experience of mankind, as well as the semantic dimensions of art, artistic creativity and the results of creative activity of the creator - the bearer of spiritual values. According to the hermeneutic mode of vision, the author (creator, composer), as a subject of culture and creativity acquires the status of a key, semantic figure in the act of interpreting the text of a musical work, understanding which is possible through reconstruction of the author's idea, the idea of carriers of personal and socio-cultural experience.

It should be noted that the hermeneutic approach in the formation of methodological competence of the future leader of the vocal ensemble on the basis of editing is focused mainly on the use of fundamentally new innovative methods, associated with the interpretation of musical art, which allows to ensemble.

Competence approach, which directs the educational process to the formation and development of general, namely: basic and key competencies that are deepened and enriched depending on the level of lifelong learning, necessary for people of any profession and age. In addition, higher education distinguishes professional competencies related to the acquisition of a particular specialty and professional knowledge, skills and abilities related to obtaining a particular specialization in the relevant specialty. These are specific subject skills based on the values and abilities acquired in the learning process.

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Competence is the basis of a new concept of education, which aims to form and develop a number of competencies. V. Luhovy notes the system-forming role of competencies in the design of educational programs and the organization of the educational process.<sup>178</sup>

That is, the emphasis in learning shifts from what the teacher knows, wants and can, to what the learner needs. In the competency approach, the focus is on the outcome of education, not the process. L. Khoruzha emphasizes that today the essence of the concept of "key competencies" applies not only to the content of education, but involves "the formation of certain skills in youth to live and work in the social sphere of society".<sup>179</sup>

Scientists organically combine the competence approach with other methodological approaches, namely: systemic, activity, developmental, subject-subject, culturological, thus creating a basis for overcoming outdated forms and methods of teaching, strengthening learning motivation, integration of educational, professional, cultural activities.

Analysis of researchers' research allows us to emphasize that competence is a characteristic of a person, his abilities and abilities; a competent person is a person who "knows what he is doing"; it is a certain amount of acquired knowledge, values, experience; ability to apply them in practice; it is an integral ability to solve specific problems that arise in various spheres of life. According to O. Oleksyuk, the competence approach in higher art education involves a special organization of the educational process of the educational institution. The researcher emphasizes: "If the qualification approach is aimed at forming a system of knowledge, skills and abilities that provide professional activities in stable conditions, the implementation of the competence approach contributes to the formation of readiness for more effective solutions to professional, social, personal problems, management flexible, interdisciplinary projects".

The competency approach emphasizes that a graduate of a higher education institution, after graduating from the relevant educational program must have not only a certain integral (professional) competence, but also have developed methodological competence to work with a vocal ensemble on the basis of editing as one of the important components for the successful

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<sup>178</sup> Луговий В. І. Європейська концепція компетентнісного підходу у вищій школі та проблеми її реалізації в Україні / В. І. Луговий // Педагогіка і психологія. 2009. № 2. С. 13–25.

<sup>179</sup> Хоружа Л. Л. Компетентнісний підхід в освіті: ретроспективний погляд на розвиток ідей / Л. Л. Хоружа // Педагогічна освіта : теорія і практика : збірник наукових праць. К. : КМПУ імені Б.Д. Грінченка, 2007. № 7. (Серія "Психологія. Педагогіка"). 202 с.

implementation of professional music and pedagogical activities in a modern multicultural society. Competence is interpreted as a consequence of individual self-development, not so much technological as personal growth, self-organization and generalization of his activity and personal experience.

Competence approach allows the educational process to focus on achieving integrated learning outcomes, which are the general and special competencies of the future leader of the vocal ensemble. It is very valuable that the basic and key competencies ensure the continuity and consistency of learning, they are gradually deepened and enriched depending on the level of education.

To implement the competency approach, the future leader of the vocal ensemble should promote the interest of each member of the ensemble in the work of the ensemble through a clear motivational setting, use various forms and methods of work, encourage members to express their views and wishes to the vocal ensemble. performance of the repertoire.

The competency approach does not deny either the role or the importance of knowledge, however, it emphasizes the ability to use the acquired knowledge. This approach does not prioritize awareness, but the ability to address issues that arise in certain situations. In this situation, the main indicators of the competence approach in the formation of methodological competence of the future leader of the vocal ensemble on the basis of maintenance we believe: the future leader of the vocal ensemble must be aware of the purpose of its activities; to strive for the accumulation of professional knowledge of music-theoretical and vocal-choral disciplines, skills and abilities to own a musical instrument; be able to select the necessary repertoire for work, which is a means of developing creative, interpretive, improvisational, design skills; to have a method of working on a vocal work, to improve musical-performing and stage-performing skills, experience of musical-aesthetic activity; to use computer technologies and plot-role forms of work in the process of interpretation of intonation-image content of a musical work; be able to monitor and self-control their activities, be aware of the results of work and strive to improve values, tastes, ideals, motives.

Thus, the formation of methodological competence of the future leader of the vocal ensemble on the basis of maintenance consists of professional musical competencies, which are the result of mastering basic musical knowledge, skills, evaluation activities and experience of creative music and stage performance.

The culturological approach occupies an important place in the formation of methodological competence of the future leader of the vocal ensemble. The use of culturological approach contributes to the

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understanding of the best examples of world music culture in an informal setting, activation of imagination, development of associative thinking, enrichment of the sensory sphere of perception, which positively affects the formation of methodological competence of the future vocal ensemble. Yu. Boychuk sees in the essence of the culturological approach "the study of the human world in the context of its cultural existence, in the aspect of what the world is for a person, what meaning it is filled with for him. This is a study of the cultural content of reality, the existing cultural programs".<sup>180</sup>

On the basis of the culturological approach the study of the process of assimilation of cultural values by the individual, which stimulate the development of the creative potential of the subject, form his own individuality. In the course of spiritual and practical comprehension of cultural values, a person is formed as a subject of creative activity, able to transform the acquired experience into professional activity.

Also important is the ability of the vocal ensemble leader to create situations during rehearsals that allow each member of the team to show initiative, independence, offer their own point of view, which allows shifting the emphasis on the accumulation of knowledge, skills and abilities to form creatively and creatively apply acquired competencies in different situations. This approach best contributes to the formation of methodological competencies of the future leader of the vocal ensemble.

Integration approach. Integration (from the Latin *integratio* - restoration, filling, from *integer* - whole) in the educational environment is used as a process of combining and interpenetrating different sciences, the assimilation of different arts into a single art. According to V. Zagvyazinsky, the integrative approach to education "is based on the idea of the integrity of learning, which has the unity of goals, content, means, forms and methods of learning".

The normative documents on the development of music-pedagogical and general music education in Ukraine define integrated mastery of the values of music art as one of the leading strategies that contributes to the formation of future leaders of the vocal ensemble of a holistic picture of the world. The integration approach in the conduct of research and experimental research is a favorable factor in the formation of methodological competence of the future leader of the vocal ensemble on the basis of editing. The essence of this approach is that research is carried out

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<sup>180</sup> Бойчук Ю. Д. Культурологічний і аксіологічний підходи до формування еколого-валеологічної культури студентів вищих педагогічних навчальних закладів / Ю. Д. Бойчук // Вісник НТУУ «КПІ». Філософія. Психологія. Педагогіка : збірник наукових праць. 2009. № 3(27). Ч.1. С. 123–126.

both vertically and horizontally. Integration means the association of management entities to strengthen the interaction of all elements of the management system of the organization. This approach creates stronger links between individual subsystems of the organization, as well as more specific tasks.

It is valuable that the integration approach involves the integration of different arts, because art itself is a source of methodological competence of the future leader of the vocal ensemble, and integration on the basis of edification in the interpretation of a musical work contributes to the formation of values. According to O. Shchokolova, "in the process of communication with works of art a person is not only under their influence, but also acts as a generator of values, giving a certain color to the spiritual connection with art, determining the nature of its perception and evaluation".

The expediency of using the integration approach is evidenced by scientific research of modern scientists, including: I. Bekh, T. Zhiginas, O. Tutolmina. The application of this approach, in their opinion, is aimed at combining stage, performing and methodological competencies in the activities of the leader of the vocal ensemble. Therefore, it is natural that the use of the method of active education in working with a vocal ensemble is based on the concept of education through entertainment and diversification of the process of obtaining information. This technology is aimed at forming methodological competence and activating the cognitive process, gaining new knowledge in an informal environment, promotes the development of activity, independence of thinking, imagination, education of emotional and volitional spheres in the process of communicating with art.

Applying an integrative approach helps to implement new methods and techniques of education on the basis of editing. The introduction of this approach involves the acquisition of artistic knowledge through feelings, emotions in the process of active play. Thanks to integration, the need for creative expression is expressed in the desire to represent the acquired skills and abilities, professional self-affirmation, which is achieved through participation in various activities.

The integration of knowledge, skills and abilities is defined as one of the promising areas of modernization of the modern educational system. This is due to the development and spread of new mass media technologies that combine different types of artistic and stage activities: music, lyrics, visual information, animation, costumes, stage design. In the formation of methodological competence of the future leader of the vocal ensemble on the basis of maintenance, integration involves a clear symbiosis of resources to implement the desired, most effective strategy, has objective philosophical, artistic, cultural, psychological, didactic and artistic and pedagogical



prerequisites.

Thus, the integrative approach in the formation of methodological competence of the future leader of the vocal ensemble on the basis of editing is an extremely important component in the professional development of future professionals, which allows to develop and use different ways of solving cognitive, cultural, educational and communicative tasks.

The systems approach is considered in the scientific environment as one of the main directions of the methodology of special scientific knowledge and social practice, which is to study the object as a whole set of elements in the set of relationships and connections between them. This object is studied using system parameters such as simplicity, complexity, reliability, homogeneity, etc. The essence of this approach is directly related to the definition of "system", which is interpreted differently in different dictionaries, but its main content reflects the fact that it is always a group of interactive, interconnected and interdependent elements that make up one or another integrity".

A systems approach is a category that does not have a single definition, it is a system formed from a set of logical methods, methodological rules and principles of theoretical research, thus performing a heuristic function in the general system of scientific knowledge.

It is important for our study to apply a systems approach in the context of the division of the studied multicomponent objects, based on the principle of the greatest importance of relationships for the system with the diversity of their types in each component of the system. Thus, the formation of methodological competence on the basis of editing as a hybrid genre, the essential feature of which is the provision of knowledge through visual means, as well as the presentation of this information in informal style allows the formation of the future leader of the vocal ensemble. expressiveness of performance, purity of intonation, clear diction and articulation, stage-like performance of a musical work.

Creative approach is inherent in creative, innovative activities. Creativity is a term used to describe an individual's creative abilities related to the production of new ideas that are part of a gifted structure.

The Dictionary of Ukrainian Teachers defines creativity as "the ability to think creatively, the ability to generate new ideas, to deviate from traditional thinking patterns, to quickly solve problem situations." T. Kravchenko interprets creativity as "the ability of an individual to perceive a problem and, using the best opportunities for this, to create a new, original product of social importance." The creative approach in the formation of methodological competence of the future leader of the vocal ensemble on the basis of edification is manifested in personal and professional spheres of

activity. It is the manifestation of creativity that is the driving force of progress and self-development. The implementation of this approach is to create an innovative educational product, thanks to the principles of editing.

The communicative approach involves the formation of communicative skills and abilities of the future leader of the vocal ensemble, which are most important in the process of working on the repertoire and during concert performances. Therefore, it is quite natural that in the process of using interactive technologies on the basis of editing, which involves modeling communicative situations that encourage team members to communicate in the process of rehearsal process and in preparation for concert performances. Admittedly, this approach involves constant feedback between the leader of the ensemble and the band members in the process of forming the methodological competence of the future leader of the vocal ensemble on the basis of alienation, mastering the basics of dialogue during various art events.

First of all, scientists study the humanistic dimensions of pedagogical communication, communication in the pedagogical process, communicative competence of the teacher, dialogicity in the process of pedagogical communication, pedagogical interaction, psychological principles of pedagogical communication.

The communicative approach in education is considered as a universal idea that defines, reveals, actualizes communication as an ontological, teleological, axiological basis of personal development and methodological basis of education. "Methodological and epistemological essence of the communicative approach in education is the consideration of educational phenomena through the prism of the concept of educational and pedagogical communication".<sup>181</sup>

Based on the above, we conclude that the formation of methodological competence of the future leader of the vocal ensemble on the basis of edutainment is carried out through the introduction of cultural and educational pedagogical principles and approaches that are closely related to the purpose and objectives of education, content and forms, methods and the end result of the educational process. Their implementation contributes to the deepening and generalization of methodological knowledge, intensification and optimization of the educational process by the future leader of the vocal ensemble.

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<sup>181</sup> Прищак М.Д. Методологічний концепт комунікативного підходу в освіті та педагогії. URL: <http://conf.vntu.edu.ua/znanosv/2012/txt/pryshchak.pdf>

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**PROBLEMS AND FEATURES OF FORMATION OF PERFORMING  
BREATH WHEN PLAYING WIND INSTRUMENTS  
ПРОБЛЕМИ ТА ОСОБЛИВОСТІ ФОРМУВАННЯ  
ВИКОНАВСЬКОГО ДИХАННЯ ПРИ ГРІ НА ДУХОВИХ  
ІНСТРУМЕНТАХ**

The scientific work considers the issues of staging, formation and development of performance breathing on wind musical instruments. Aspects of formation of different types of respiration are covered. The anatomical and physiological bases of the respiratory process and features of performing breathing are determined. Methods of work on the development, technique and phrasing of performance breathing when playing wind instruments are analyzed. The current state of the theory and practice of work on the formation of performance breathing on wind instruments is clarified and analyzed.

Playing wind instruments is one of the most difficult types of musical performing arts. During the lessons, the wind musician is constantly confronted with the specifics of his profession, where in addition to fingers, muscles of the face, tongue, hearing organs, without a doubt, an important role belongs to the performing breath. One of the most important components of high performance skills of playing wind instruments is the staging of performance breathing, mastering which is considered to be the most difficult task of a wind performer and occupies the most important place in the practice of learning to play wind instruments. That is why the purpose of this scientific research is to comprehensively cover issues related to the methodology, theory and practice of forming performance breathing on wind musical instruments.

Well-known pedagogues-methodologists of the XIX-XX centuries addressed the question of the analysis of performing breath on wind instruments, in particular the problem of its correct statement in the researches, methodical works. - J. Arban, E. Reiche, G. Orvid, B. Dikov, M. Tabakov, V. Venglovsky, Y. Usov, as well as domestic authors of the XX-XXI centuries. - B. Manjor, S. Gorovoy, I. Gishka, V. Posvalyuk, G.

Martsenyuk, O. Palazhenko and others. However, one of the founders of the scientific school in the field of musical performance, in particular performance on wind instruments, Doctor of Arts, Professor - Volodymyr Mykolayovych Apatskyi analyzes the most carefully performing breath of a wind musician.

He studied the anatomical and physiological foundations of respiration, the technique of performing inhalation and exhalation, methods of breathing, and so on. The research allowed the scientist to develop a universal theory of respiratory support, so it can be used for both spiritual performance and vocals. VM Apatsky highlighted the question of the formation of the performing breath of the wind musician in his work, we note that his study has no analogues in world literature.

The issue of teaching "methodically correct breathing" of a wind musician is quite controversial in music pedagogy and methods of teaching wind instruments. Despite the sufficient amount of research on this issue, many issues related to the implementation process still remain unclear and are somewhat controversial. Therefore, the issue of analysis of the problems of the correct setting of the performance breath requires even more advanced and specific methods of mastering the skill of playing wind instruments in the context of the general development of domestic wind performance. In this paper, we will focus on some aspects of performing breathing, in particular: anatomical and physiological foundations of the breathing process; construction of respiratory organs; features of performing breathing; technique and development of performing breathing; breathing and musical phrasing.

Anatomical and physiological foundations of the respiratory process. The process of playing wind instruments is a very multifaceted phenomenon, which involves physiological and pedagogical skills that are formed during learning to play different types of wind instruments. One of the most important steps to achieve high performance skills is the correct adaptation of the respiratory system, which depends on the extraction of sound on a particular wind instrument. Performing and pedagogical practices show that musicians with incorrect breathing will not be able to achieve a high professional level of performing skills.

And this is no accident, because the specifics of playing wind instruments requires the performer not only free control of their breath, but also the correct interaction of breath with the work of lips, speech, hearing and other components, without which it is unthinkable to solve artistic tasks. What is the correct setting of the performer's breath and what is the essence, meaning and methods of its development in performers on wind instruments? In order to answer these questions more fully and accurately, it

is necessary to summarize current scientific data on the process of respiration.

The life and activity of the human body is impossible without respiration. Normal human respiration is usually automatic, free, without any effort. Inhalation and exhalation are approximately equal in time (about 18 inhalations and exhalations per minute). With normal breathing, a person does not use the maximum tidal volume of the lungs. For calm breathing, there is enough so-called respiratory air, the volume of which is equal to 0.5 liters (usually a person takes it through the nose). Carrying out the first phase of respiration - inhalation, we introduce oxygen into the body, which is part of the air. Producing the second phase of respiration - exhalation, we together with the air get rid of harmful substances and especially carbon dioxide (carbon dioxide). Thus, our respiration is a process of gas exchange between the body and the environment, as a result of which the human body absorbs oxygen from the atmosphere and releases carbon dioxide into the atmosphere. This gas exchange takes place in the lungs, through the blood. Continuously moving inside the body, the blood transports gases through a wide network of blood vessels, causing oxidative processes. Due to the continuous blood circulation, arterial blood, which is saturated with oxygen after passing through the so-called great circle of blood circulation, becomes venous. Then, passing through the small or pulmonary circle of blood circulation, it is purified, saturated with oxygen and again becomes suitable for its nutritional functions. Thus, both phases of respiration - inhalation and exhalation take place under the condition of coordinated work of the whole system of respiratory muscles, which are divided into: inhalation and exhalation.

The first group of muscles consists of:

- external intercostal muscles that raise the ribs;
- Diaphragm - the transverse muscle that separates the organs of the chest from the organs of the abdominal cavity. It is one of the strongest muscles in the human body, which, together with the breath, makes about 18 oscillations per minute, moving about 4 cm down and 4 cm up, working like a booster pump.

The second group of muscles includes:

- internal intercostal muscles;
- Abdominal muscles, including straight, oblique and transverse abdominal muscles. The functioning of all respiratory muscles is carried out and regulated by the central nervous system. When nerve cells in the human brain that make up the respiratory center are excited, nerve impulses travel to the respiratory muscles and cause them to contract.

Respiratory organs. To get acquainted with the device and the work

of the respiratory system, it is necessary to clearly imagine the path that air passes during its movement from the atmosphere to the lungs. During normal inhalation, atmospheric air first enters the nasal cavity, which is the beginning of our respiratory system. Passing through the nose, the atmospheric air is cleared of dust and small particles, slightly warmed, and already warmer goes to the lungs. From the nasal cavity, the air inhaled through the nasopharynx enters the larynx, where the vocal cords are located, from the oscillation of which sounds are produced. The width of the ligament affects the freedom of exhalation. Moving further, the air enters the respiratory throat, which serves as an extension of the larynx. The larynx or trachea is a hollow, cylindrical tube consisting of 15-20 cartilaginous rings. This device of the trachea provides freedom of penetration of atmospheric air into the lungs. The respiratory throat is divided into two main branches, called the bronchi.

Each bronchus goes deep into the lungs, where in turn it is smoothed into smaller lobes (bronchioles), forming the so-called bronchial tree. From the bronchi, air enters the smallest lung bubbles, called alveoli. This is the final link in the movement of inhaled air, because it is in the alveoli that the exchange of gases between air and blood takes place, which is the essence of pulmonary respiration. Thus, our respiratory system is designed so that as we approach its end, the airways become smaller, and the number of their branches is constantly increasing. This is necessary to distribute atmospheric air over the entire respiratory surface of the lungs and increase their tidal volume.

The functional work of all respiratory muscles is carried out due to impulses coming from the cerebral cortex. Examining the connection between respiration and the nervous system, physiologists have long established that in the medulla oblongata is a group of nerve cells that control respiratory function. When these cells are irritated, central nervous system impulses travel to the respiratory muscles and cause them to contract. It is also established that such excitation can occur either as a result of lack of oxygen in the blood and increased accumulation of carbon dioxide in it, or under the influence of irritations brought to the respiratory center by the nerve pathways. Thus, the cerebral cortex, regulates all body functions, has a constant impact on the respiratory process. Therefore, a person is able to arbitrarily change the rhythm and depth of breathing, which is especially important when playing wind instruments

Features of performing breathing. The breath used by wind musicians when playing instruments is called performing. The essence of performing breathing is that "playing on the support" is associated with the smoothest and most elastic exhalation, accompanied by a feeling of active

braking of the diaphragm.<sup>182</sup>

How does a musician's breathing when playing a wind instrument differ from ordinary breathing? As already mentioned, in normal, normal breathing, both phases (inhalation and exhalation) are approximately equal in time. In the process of playing wind instruments, such uniformity of phases is absent, because the breath is short and the exhale is long. Normal breathing is carried out involuntarily at regular intervals, and in the process of playing both phases of breathing are carried out arbitrarily, according to the wishes of the performer, and ultimately depend on the nature of the music performed. It has been said above that with normal, normal breathing, a person does not use the maximum volume of the lungs, because calm breathing is quite enough of the so-called respiratory air.

The performer on the wind instrument, resorting to forced breathing at the time of the game, is sometimes forced to bring the tidal volume of the lungs to the maximum size, ie to use all the vital capacity of the lungs. During normal, calm breathing, the load on the respiratory muscles is insignificant, because it is associated only with the production of breath. It happens differently when playing wind instruments. At this time, the load on the respiratory muscles is many times greater, because during the game exhalation must be intense and occurs under high pressure. Finally, there is some difference in the way you breathe. In normal breathing, we breathe mainly through the nose. Breathing at the time of the game is carried out mainly through the mouth, with a little help from the nose.

The specificity of the musician's breathing when playing wind instruments causes some deviations from normal physiological norms, and this can not go unnoticed by the body because of what it performs. Often, the artificial delay of the normal rhythm of respiration (especially rapid breathing during long passages) stimulates partial and sometimes profound disruption of gas exchange in the lungs, which is manifested in insufficient oxygen supply to the body. In addition, the need to exhale air in an almost continuous stream requires a significant expenditure of physical effort, in particular, puts a strain on the heart and blood vessels. In these circumstances, along with the general health of the musician, the level of his breathing technique is extremely important. Built on the right physiological basis, the breathing technique of the wind musician allows to minimize the physiological abnormalities of breathing during the game, thus contributing to the mastery of performing skills and maintaining the health of the musician. If you do not breathe properly, your body will experience

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<sup>182</sup> Марценюк Г. П. Виконавське дихання та проблеми його постановки при грі на тромбоні. Молодий вчений № 2 (54). Херсон, 2018. С. 531-536.

abnormal stress, which over time can cause dangerous diseases such as emphysema and others.

Therefore, when playing a wind instrument, you should breathe in such a way that with the least amount of muscular effort, without too much fatigue, the performer could achieve the greatest performance skills. This means that in the process of playing it is necessary to use first of all the most rational type of breathing, which has its own distinctive features, musicians must study them well and give them the appropriate assessment. Of course, when assessing the type of breathing, it is necessary to proceed from determining the extent to which a particular type of breathing provides the body with oxygen and what is the expenditure of muscular effort. From these positions we will analyze different types of breathing. The breath of the performer-oven is divided into three types:

- thoracic (clavicular) respiration is characterized by active involvement of the chest muscles and weak involvement of the diaphragm; at the same time the thorax and shoulders rise; the volume of the chest does not increase in the vertical direction, which does not allow for maximum inspiration; A distinctive feature of the thoracic type of breathing is the active contraction of the ribs of the chest and the known passivity of the diaphragm. When inhaled, the diaphragm remains stationary or slightly retracted (objectively, this is fixed by a slight retraction of the abdominal wall inward), which is a serious obstacle to increasing the volume of the chest in the vertical direction, ie from top to bottom. In the thoracic type of breathing, due to the passivity of the diaphragm, the thoracic cavity expands only in transverse-lateral dimensions and the tidal volume of the lungs does not reach the maximum size.

- abdominal (diaphragmatic) breathing, characterized by active participation of the diaphragm and insignificant use of the upper and middle parts of the chest; during inhalation the abdomen and sides expand forward and to the sides, during exhalation - return to the starting position; Characterization of the abdominal type of breathing should begin with an indication of the activity and natural functioning of the strongest respiratory muscle of the diaphragm. When inhaling, the diaphragm falls vigorously down, presses on the abdominal viscera, as a result of which the abdominal wall protrudes slightly. Simultaneously with the lowering of the diaphragm and the lower ribs expand slightly. At the exit, the lower ribs are compressed, the diaphragm rises, pressing the lungs from below, which contributes to the activity of the exit.

- thoracic-abdominal (mixed) breathing, characterized by the harmonious functioning of all respiratory muscles - diaphragm, chest muscles and abdominal press (or abdominal muscles); lung volume with this



type of breathing increases in all directions: vertical, anterior-posterior, and lateral. This coordinated functioning of all respiratory muscles allows you to freely change the rhythm and depth of breathing, intensity and duration of inhalation and exhalation.

Abdominal breathing is characterized by low tidal volume of the lungs, as most of the ribs are not involved in respiratory movements, as well as relative ease and freedom of breathing, as the main difficulty falls on the most mobile parts of the respiratory system (lower ribs and diaphragm). This type of breathing is formed as a result of combining two types of breathing - thoracic and abdominal. This means that the respiratory ribs and the diaphragm are equally involved in respiratory movements.

This combined work of the respiratory muscles favorably distinguishes this type of breathing from the previous two and provides it with a number of advantages. Yes, the volume of the breast due to the free expansion of the chest in all directions reaches its maximum size, which contributes to increased gas exchange in the lungs. In addition, chest and abdominal loads distribute the load on the respiratory muscles evenly, making them less tired. Finally, the joint work of all respiratory muscles allows you to freely control the volumetric phases of respiration, ie freely change the rhythm and depth of inhalation and exhalation. Therefore, the most rational type of breathing is mixed. This type of breathing should be used when playing wind instruments.

Performing breathing technique. The question of proper breathing is largely reduced to the ability of the performer to use the inherent breathing flexibility - the ability to breathe to vary depending on the requirements of music performance. Mastering the rational way of inhaling and exhaling is of great importance when playing wind instruments. The process of adaptation of the respiratory system to these conditions is slow and gradual. The main task of any wind musician is to learn to breathe properly. It should be noted that executive breathing contains two phases: short, rapid inhalation (through the mouth) and long, uniform exhalation. It is especially important that the duration of exhalation depends not only on the nature and structure of musical phrases, but also on the game intentions of the musician. All music educators say that you need to breathe in the rhythm of music, that is, the breath should occur at the tempo at which the work is performed.<sup>183</sup>

3 practices of playing wind instruments know that the main difficulty of the technique of performing breathing is the need to combine two points: inhale and exhale. The natural flexibility of breathing helps to

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<sup>183</sup> Диков Б. А. Методика обучения игре на духовых инструментах. Москва : Гос. муз. Издательство, 1962. 116 с. С.51.

overcome this difficulty, the essence of which is that the ribs of the chest are not equally mobile and elastic. The lower half of the chest has the greatest mobility and freedom of movement, and the upper half has the least. Therefore, the shorter the time given to the performer to produce a breath, the less the upper, least mobile ribs should take part in it. Inhalation in this case will occur with the active participation of the lower half of the chest and diaphragm. What are the practical features of the formation of the breath at the time of the game? To perform a rational breath, it is necessary to put the mouthpiece of the tool to the lips, and then through the corners of the mouth and at the same time through the nose quickly and silently enter the lungs.

At the same time it is necessary to watch that breath was carried out with active participation of ribs of a thorax and a diaphragm. When inhaling before the game, as a rule, do not collect the maximum amount of air. Inhalation should be done in such a way that the shoulders and shoulders do not rise. This will relieve the performer from excessive stress, respiratory muscles and the whole body. The speed of the breath during the game should always correspond to the time allotted for the change of breath - the smaller the pause, the faster the breath will occur. A quick, short breath should be performed without compromising the duration of the sounds, and the performer should not miss individual sounds to facilitate breathing, as is often the case.

There are even greater demands on performers when performing the second phase of breathing - exhalation. When playing a wind instrument, it is important that the exhalation takes place in a very even stream, smoothly, without jolts. In addition, it must have great flexibility, ie be able to vary in intensity or speed. Without this, it is impossible to ensure the correct execution of different dynamic shades. The musician's exhalation should take place in such a way that a small part of the air remains in the lungs. This will relieve the performer from high tension of the respiratory muscles and facilitate the next phase of breathing - breathing. To achieve these conditions, the performer must learn to freely control their respiratory muscles, make it work smoothly with the greatest benefit for themselves. In practice, this comes down to the ability that the performer must create a so-called "resistance" of breathing. In the methodological literature, this technique is clearly shown by Prof. S. Rozanov. It is very important that the performer understands that the firmer the chest and upper ribs during exhalation, the slower the diaphragm and the above muscles (group of neck, chest and abdominal muscles) come to their original position, the more evenly the air leaves the lungs, which is very important when playing wind instruments.

Development of respiration. The practice of playing wind

instruments shows that mastering breathing skills is inconceivable without long and systematic training of the respiratory system, which should begin from the first moments of training. Mastering breathing skills should involve finding out the elements of correct posture, as incorrect posture of some parts of the body often has a significant effect on freedom of breathing. For example, some musicians during the game press their hands too close to the torso, as a result of which the respiratory movements of the chest become complicated. Others, while sitting on instruments, have an unwanted habit of putting their foot down. This position makes it difficult for the abdominal muscles and diaphragm to work, which also disrupts free breathing.

Finally, observing the incorrect position of the head in some musicians (low chin) causes partial tension and compression of the larynx, which complicates the movement of the exhaled air jet. These examples are enough to make the following conclusion that proper breathing when playing a wind instrument should be preceded by the correct "setting", which creates the most favorable conditions for the operation of the breathing apparatus.

Performing breath is brought up gradually and systematically. The development and training of the musician's respiratory system should be done in two ways: without playing an instrument and during the game. The first method is based on the systematic development of the respiratory system through general exercise. Although this method of training is ancillary for the musician, his complete absence (which is often encountered in the executive-pedagogical practice) would be a serious mistake. There are a number of exercises, techniques aimed at staging and consolidating the performer's breath, which is brought to automatism and becomes natural both for playing a wind instrument and for ordinary speech. These exercises are very simple and last only 20-25 minutes a day.<sup>184</sup>

Such "gymnastics" has a positive effect on the work of the respiratory muscles and the organization of the technique of proper, rational inhalation and exhalation. Therefore, here are some pedagogical and methodological recommendations for effective training in proper performance breathing. Note that some exercises are best performed near a large mirror, so you need constant self-control:

- a) make sure that the body is free, shoulders spread;
- b) breathe easily and freely, without taking in air;
- c) make sure that the shoulders and chest do not rise when inhaling;
- d) small, silent breath;
- e) exhale long, elastic;

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<sup>184</sup> Посвалюк В. Т. Щоденник самостійних вправ трубача: навч. посіб. Київ : Всеукр. брас бюлетень, 2002. 56 с. С.32.

e) "resistance" should be maintained during exhalation, ie the abdominal muscles should not fail during exhalation.

The main recommendations when performing such exercises will be: perform calmly, do not exaggerate the exhalation, adhering to a state of rest throughout the body. Try not to inhale the air. The main thing is that the inhalation and exhalation took place without exaggeration, was free and natural.

This exercise can be the most effective for the development of "full breathing". Lying on your back, place the palm of one hand on your chest and the palm of the other on your lower abdomen. Then take a deep breath so that the side and front walls of the abdomen protrude forward and to the sides, raising your palm. But the chest, which is controlled by your other hand, should remain at rest. Having learned to perform this exercise lying down, you can proceed to perform it standing. In a standing position, place your hand on your stomach to control breathing and take a slow breath, counting to four (it is better to use a simple metronome). Without holding your breath, exhale slowly, again counting to four. Feel your stomach swell when you inhale and swell when you exhale. If you do not feel the movement of the abdomen, try this exercise: sitting, tilting the body as far forward as possible, bring your head close to your knees, and arms around your knees (in the lock). Slow breathing should cause a feeling of enlargement of the abdomen and back. You will definitely feel that not rushing anywhere is the right feeling.

The following exercise helps to increase the strength and elasticity of the intercostal muscles. Exercise requirements: starting position - standing. The body is straight, the shoulders are spread, the arms are relaxed. Putting the mouthpiece to the lips (without tools), you need to take a full breath. Then, sending air into the mouthpiece, try to keep the chest in a stable (initial) position. To complicate the training, you can send an air stream into the mouthpiece with vigorous shocks with the pronunciation of the syllable "then" or "to". After each composition it is necessary to make a short pause, at the same time it is necessary to try to keep a thorax in a constant position. This exercise should be repeated without a break 5-8 times.

The following exercises are useful for training the diaphragm and abdominal muscles: starting position - standing, feet shoulder-width apart. Squatting, you need to take a deep and full breath. Holding your breath on the exhale, you should stand up and lean forward slightly, resting your hands on the upper thighs. In this position, you need to vigorously pull in, and then relax the front wall of the abdomen. A complicated type of full breathing training that helps to find the area of respiratory support is that this exercise

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should be done in a supine position. To do this, you will need a load weighing 1.5-2 kg and a size of 40x20 cm (for example, several books). This load is placed on the lower abdomen. Taking a deep breath through the nose and spreading your hands to the sides palms up, you need to move the front wall of the abdomen to lift the load as high as possible. Then, on a slow exhale, hold the load as long as possible with your muscles in a raised position and exhale slowly through your mouth. Exhale smoothly, trying not to lower your chest as long as possible, as if inhaling during exhalation.

You can offer this version of the exercise for full breathing, which is performed in a standing position. As a result of full breathing, the lower ribs expand and the muscles of the lower abdomen tense up. Exhale air in an even concentrated stream through a narrow slit of the lips. Imagine you are blowing out a burning candle, trying to put out the fire. It is useful to control the work of the intercostal muscles with the palms of the hands. Vocal training and playing wind instruments have common facets, namely: both vocalists and wind musicians use their breath in the process of sound production. The next few exercises are borrowed from the vocalists and slightly adapted for training in the process of learning to play wind instruments.

The "Doggy" exercise is quite interesting. Take a look at how the sides of a dog that breathes, sticking out its tongue, rise, and you will understand why this exercise is called "dog". Inhale and exhale in the warehouse "ho-o-o ...". Remember the position of the lips, throat and jaw. Now alternate fast inhales and exhales in this position. It is useful to perform this exercise in front of a mirror. Sit on a chair, leaning on his back, relax your shoulders and neck. When performing the exercise, make sure that the shoulders do not rise. The next exercise is to develop an "open" sound. Feel the kadik on the larynx and follow its movements while yawning. Kadik begins to descend. You need to learn to record this state while playing wind instruments. The lowered, and therefore free and slightly expanded larynx promotes a good natural exit of air that, in turn, certainly, will positively affect a timbre of the instrument. But do not forcibly pull the larynx down. Its correct opening is achieved only by the feeling of yawning. To make it even easier for you to get this feeling, imagine that your hands are frozen and you are trying to warm them with your breath. Exhaling in the warehouse "ho-o-o-o ...", you get a warm breath. Therefore, we can say: to achieve a "warm" sound on the instrument, you need to breathe warm air.

Musicians especially need regular gymnastics, swimming, running and other sports. By developing and strengthening his body with the help of rational physical culture, the musician-performer creates important prerequisites for mastering the technique of playing a wind instrument.

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The second way to train is to play special exercises on the instrument. This is the main type of training for the respiratory system, because during the game the strength, flexibility and coordination of the respiratory muscles develop most naturally. The main type of breathing exercises when playing an instrument is to perform long sounds with different dynamic shades. A very valuable breathing exercise is to perform one sound while dynamically changing its strength from pianissimo to fortissimo. In this exercise, special attention should be paid to the strictly gradual change of volume, the preservation of intonational purity, as well as the uniformity (in time) of its two phases - crescendo and diminuendo. When performing these exercises, the musician's attention should be focused on ensuring that the sound is intonationally stable and does not change its strength (dynamics) from beginning to end. In practice, there are often cases when musicians during the exercise of this exercise disproportionately spend air supplies, resulting in the first phase is longer than the second. In addition to these exercises, you can use music to develop breathing. For this purpose, it is best to choose pieces with a wide, long melody, performed at a slow tempo (such as slow parts of concerts, sonatas, suites, etc.), where the flow of air exhaled into the instrument provides a clear beginning of the sound.

Breathing and musical phrasing. The breath of the oven is not only a physical need, but also a source of expressive musical phrasing. It was mentioned above that the respiratory muscles perform various combinations of tension during the game. The higher the artist's art, the more complex and varied the tensions associated with dynamics, bar culture, and dynamic sound production techniques. But in order to achieve true mastery, it is necessary to follow the basic rules to acquire the right skills during the training period. You should not strive for maximum breath for the duration of the game. This not only complicates proper exhalation, but also makes it difficult to take another breath.

In addition, excessive breathing overstrains the muscles, they gain "metallic" elasticity, which is also a very negative quality of breathing. The amount of air inhaled should be determined by the duration of the musical phrase. When performing short phrases, it is not recommended to inhale too often and deeply. In long phrases, you should pay attention to their ending in order to fully maintain the sound, if required by the dynamic side of the music.<sup>185</sup>

In the performing practice of musicians, there are often cases when the performer, not being able to play a long musical phrase in one breath, is

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<sup>185</sup> Мюльберг К. Е. Теоретичні основи навчання гри на кларнеті. Київ : Музична Україна, 1975. 53 с. С.43.

forced to change his breath somewhere. This is "somewhere" - in the practice of the game is often determined only by the inner skills of the musician, his natural sensitivity to the musical phrase, because in the methodological literature detailed instructions on this subject are usually not given. One of the most important conditions of phrasing when playing wind instruments is the complete subordination of the breath to the peculiarities of the works performed. The musician must be able to correctly determine the boundaries of completed constructions, ie be able to determine the caesura. The installation of a caesura can be compared to the placement of the corresponding punctuation marks in verbal language.

Using such an analogy, we can say that to break a single musical whole is just as unacceptable as it is inadmissible to interrupt the beginning of a thought in a spoken word when reading or in colloquial language. For those who play a wind instrument, the ability to set the caesura correctly is important in the sense that the caesura determines the moments of the next breath. Since the convenience of changing the breath is determined primarily by the duration of the caesura, there will always be more reasons to change the breath, where the boundaries between musical constructions are more pronounced. Accordingly, the following most common patterns of respiratory changes at the time of play can be formulated:

1 - in order to maintain the unity of the musical whole breath, should be changed during pauses, as they are the most expressive expression of caesura: however, when performing music with many pauses, breathing should never be changed at each pause, because frequent changes breathing will lead to rapid fatigue of the musician.

2 - in the absence of pauses to change breathing, you can use long sounds. For example, if a long sound is followed by one or more short ones, the breath should be taken after a long sound.

3 - in addition to pauses and long sounds, the basis for changing the breath is the repetition of musical material, which helps to determine the caesura, even with continuous movement. If there are no pronounced signs of caesura (which can sometimes occur with continuous melodic movement), then the basis for the establishment of caesura and changes in respiration may be. In addition, to maintain greater expressiveness of the performance is not recommended to take a breath after the introductory tone, except when the introductory tone is before the final note. When changing the breath during the game, keep in mind that any musical construction usually ends with a chord sound. Therefore, you should not take another breath on non-chord sounds, for example, at the time of detention.

Considering breathing as one of the means of musical phrasing, one cannot fail to note the close connection with the technique of dynamics and

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nuance, strokes, and timbre features of sound. In all these elements, the correct breathing of the performer plays a significant role, contributing to better expressiveness of musical performance. From here it is clear, how important for the musician-oven acquires possession of the correct technique of executive breath, its constant perfection.

Today, the task of educating a wind musician from a teacher requires a deeper insight into the performance process. Thus, the study of a number of issues in the technique of playing wind instruments today should be based on data from the physiology of the pupil. First of all, it is a question of breathing, ear cushion, sound attack, strokes, etc. The peculiarity of the relationship between theoretical knowledge and pedagogical practice in the field of performance on wind instruments is that physiology explains more what is achieved in practice and, less often, gives a theoretical justification for a performance technique of wind instrument musician.

Mastery of the technique of performing breathing in combination with purposeful activities of all components has a positive effect on the timbre of the instrument and helps to achieve professional-quality sound. Thus, without a doubt, the decisive role in the performance breathing belongs to the exhalation technique, and its volume and nature depend on the content and musical phrase. An important element of performance breathing is the "breathing support", or the foundation on which the air column should rest. The methodical and practical advice on the correct formation of performance breathing in the process of playing wind musical instruments is formed in the work. This study does not cover all the issues of performing breathing, but we hope that the presented material will be useful to musicians of wind instruments in the formation of skills.

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