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**PROFESSIONAL EDUCATION OF MUSIC TEACHERS IN  
THE BUKOVINA REGION EDUCATIONAL ENVIRONMENT –  
HISTORY AND CONTEMPORANEITY**

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**Abstract.** *The proposed article contains pedagogical analysis of the historical development of the profession of music teacher in cultural and educational paradigm of musical teacher education on Bukovina. Studied the experience of professional music teacher and part singing in teaching seminary of city Chernivtsi in the last third of the nineteenth – early twentieth century. Also was made a comparative analysis on the current state of formation of professional training of future music teachers in specialized departments of Chernivtsi National University. The attention is focused on the content and strain types of musical and educational work in school. The article is sets on stresses and importance of vocal-choral work with students of secondary schools, filling the educational process works diverse repertoire of choral performance, engaging students in active ensemble, collective and solo performance, promoting the works of folk song and author compositions Ukrainian composers.*

*On the basis of summarizing of certain provisions of the research consider it appropriate to single out the following content points that will help to improve professional training of music teachers:*

- *fill and diversify poly-artistic component of Music education;*
- *promote more intensive introduction to teaching practice students for music lessons interdisciplinary and multidisciplinary knowledge, creation and development of binary classes, play a panoramic picture of the world;*
- *achieve excellence in vocal and choral performance, improve skills in sounding of student polyphonic choir;*

- *to strive for professional students through free operating knowledge of musical literacy, work on the purity of intonation;*
- *carry out consistent work of self-education, improve the acquired theoretical and methodological knowledge and skills.*

*It is worth to follow and borrowing in the current model of music education believe the direction the subject of a comprehensive awareness, prevailed in the practice of teacher training in Bukovina in the late XIX – early XX century. Mastering the game on several instruments, the ability to create effective student choral groups, which improved performance art, not only in terms of the institution, but also in the practice of public worship in the temples of a settlement.*

*Support the consistent commitment to attracting students to the theoretical foundations of reading and playing musical text*

**Keywords:** *professional development; professional training; improve the content of music education; vocal and choral performance; artistic groups.*

**The problem statement in the context of modern pedagogical science.** At all times, professional education, especially the professional development of music teachers, provoked a considerable interest among scientists and experts involved into educational process. The integration of the modern global educational space, filling it with the rational and creative ideas of the national progressive systems created in both the past and present times for the young people education, and updating the principles of the education content formation based on the artistic component – all that has become a significant challenge for the professional training of the future music teacher. Due to the inter-subject nature of this sphere of activity and the need to fill it with the poly-artistic and interdisciplinary substance, the increasingly important now become the skills of the integration and application of the comprehensive approach to giving the lessons of music and music arts at school. The modern music teacher should be able to skillfully combine the performance and the artistic techniques with a convincing word, narration, using the broad range of the artistic means like paintings, reproductions, collages, video sequences, poetry and prose, ethnological materials, as well as works of folk and popular art contributing to the reproduction of the comprehensive worldview.

**The recent researches and publications.** The professional literature review demonstrated that the future music teachers training has long since been a topical issue for the scientific studies. The said issue became focused on in the works of O. Apraksina, L. Archazhnikova, M. Andrievska,

T. Bodrova, O. Buzova, I. Varnavska, S. Hrozan, I. Hrinchuk, L. Kozhevnikova, L. Labintseva, V. Lisovy, V. Lutsenko, L. Masol, N. Myropolska, L. Moskaleva, G. Padalka, O. Polataiko, L. Poberezhna, O. Rostovski, O. Sokolova, N. Szegeda, L. Totska, M. Tkach, A. Teplova, L. Filonenko, V. Frytsyuk, O. Shchelokova and others. The pedagogical conditions related to the various aspects of the future music teachers training were revealed in the works of V. Andryushchenko, I. Bodnaruk, L. Bezemchuk, O. Horozhankina, Y. Dvornik, A. Zaitseva, L. Kostenko, N. Karpenko, V. Labunets, L. Moskaleva, S. Fedorischeva, N. Tsyulyupa, N. Shvets and others.

The papers of A. Penishkevych, L. Kobylanska, I. Petryuk, I. Kovalchuk, Y. Melnychuk, G. Postevka, I. Hilko, L. Platash, and T. Sholina were dedicated to the problems in the functioning of the Bukovina region educational system, to the contents and substance of the educational and training institutions activities, as well as to the formation of the music education in the cultural environment of Bukovina.

**The identification of the study's goal and objectives.** The analysis of the retrospective view on the music education in the professional training of the Bukovina school teachers, borrowing and identifying the semantic components of the models of that time in order to improve the modern concept of the future music teacher training in the music and pedagogical education of that region.

**Methods:** analysis, comparison, generalization and systematization of scientific and theoretical principles, synthesis.

**The body of the paper.** Interesting and didactic for us will be the experience of forming the artistic and performing skills of the teaching staff at Chernivtsi seminary in the last third of the nineteenth – the early twentieth century. Foremost, the attention should be paid to how the teacher of that time mastered both the human, technical sciences and mathematics and the art, including painting, calligraphy, music, singing, playing musical instruments, the practical skills of choirs creating and leading. Music and singing was an important component of the general and professional skills of the public school teacher. Having analyzed the range of disciplines of the public school teachers education of that time we can say that the process of mastering the variety of subjects was diverse and covered all the important areas of education, i.e. foreign languages, history, literature, nature, and exact sciences, like mathematics, geometry, physics; essentials of astronomy and basics of management with a focus on the gender of the students, their physical development, ability to work with the lines, colors and forms, while the moral, ethical and religious components of the education were

supported and amplified by music and ethical education, resting on the state policy and ethnic grounds, in cases when the school belonged to one of the ethnic communities of the city or village.

To evidence the previously mentioned, below, please, find the approved curriculum of the Chernivtsi teachers' seminary, effective at the time of its foundation, for 1870/1871 academic year, where among the compulsory subjects there were the following: religion, the science of education and teaching of the compulsory subjects, practical exercises, German, mathematics and geometry, natural history, natural sciences, geography, history and the national legislation, the science of agriculture, writing, painting, singing, playing the violin, and physical training. An optional set of disciplines included: the second local language, playing the clavier and organ, the methodology for teaching the blind, deaf and underdeveloped children [8, p. 186-188; 3 sheets 13,15-16; 7, p. 89].

When analyzing the subjects included into the art disciplines at Chernivtsi teachers' seminary Y.M. Melnychuck accentuates on the following mandatory components of the «Music» subject that were based on the practical skills of mastering the discipline, like teaching singing and playing violin. The purpose of the «Music» was to *educate the singing teacher for public schools, which* also envisaged the development of the ability to understand and lead the polyphonic choir. The main methodology for that was learning the folk songs. Teaching singing was based on the musical notation system use. As to playing the violin, it was required to develop the ability to use the violin during the signing classes. The instrumental performance lessons were of the deferential nature. Usually, the group consisted of at most 10 persons. Under the supervision of the singing teacher, the students of year IV used to conduct the test «Singing» lessons at the exercise school [3, sheet 15]. Besides, the mandatory element of the music and singing lessons at teachers' schools of the Austro-Hungarian researched period was the introduction to the basics of the musicology, harmony science, and the music history. Teaching the students, according to the instructions of the curriculum of the teachers' school, was to come along with the methodological guidance on how to teach singing, and to this end 6 academic hours per week were allocated [9, p. 204]. The rather scarce information as to the goal of the music lessons obtained from the approved in principle curriculum of Chernivtsi male teachers' school is complemented by the instructions introduced by the Ministry for Education and Religion into the charters of the male and female teachers institutions in 1874. Specifically, paragraph 29 explained and broadened the idea and aim of teaching the

violin at the teachers' pedagogical education establishments. So, to this end the following provisions were added:

- teach the confident and adequate use of the violin during the singing lessons at the state public schools;
- develop the skill to create a sound and use the bow, playing the intervals, and the instrument tuning skills;
- learn the various bow running techniques;
- play melodic exercises, duets and tercets;
- learn the folk, school, and church songs.

A mandatory element of the violin playing practical lessons was giving the methodological guidelines by the music teacher related to the use of the violin during the singing lessons at the state public school [9, p. 203].

The review of the curriculum of the Chernivtsi male teachers' pedagogical school enabled Y.M. Melnichuk, the Bukovina music education researcher, to identify the elements of the knowledge and skills formation in music and performing areas, as well as the music and educational training of the future teachers at the public schools of the region. So, the assimilation of the music and singing tutorials took place as follows: the first and second years were dedicated to the formation and improvement of the students vocal and ear control skills, the development of their vocal and choral skills, the accumulation of their knowledge in the area of harmony, theory of music, and music-related literature. During their third year of studies the obligatory element of the students lessons was the observation of the practical classes conducted by the singing teachers in the structural units of the educational establishments (the exercises school), while during the fourth year they have their own pedagogical practice related to teaching singing at the elementary schools of the teachers' school that lasted for the set amount of hours. The main requirement for the music lessons was to develop the music taste of the pupils at all teaching singing stages [9, p. 204].

The well-thought out curriculum allowed to master the theoretical basics that included learning the musical notation, skills of clear intoning, sound formation, cooperation in the vocal and choral group, maintaining the ensemble in a choir, arranging singing by two, three and four voices, and at the later stages – improve their attempts to lead the choir, develop the conducting techniques, accumulate the repertoire of songs for public schools divided into the songs of religious, moral and ethics nature, folk songs, and Magnificats to be performed during the celebrations dedicated to the national and other holidays (e.g. the Monarch birthday).

It should be noted that according to the curriculum, mastering the special music disciplines and playing the violin and piano was included into

the mandatory subjects [2, sheets 8,12]. In 1879/80 academic year, there was introduced paying the organ for the young people practicing Catholicism and Protestantism. The previously mentioned is backed by the agreed-upon decision of the Chernivtsi gymnasium and pedagogical seminary taken by the directorships September 16, 1880, to grant the organ in use to the pedagogical seminary music room [1, sheet 12]. Starting from 1882, playing the organ became the mandatory discipline for all the male students of the teachers' school. The art of playing the piano and liturgical singing for the orthodox students was included according to the curriculum of the 1882/83 academic year, into the obligatory disciplines [5, p. 209; 4, sheet 16].

The more focus on the instrument playing and performing element in the music education of the Bukovina public schools teachers gives us grounds for the following conclusions: it was filling and maintaining the vector of the comprehensive arts education which included the basics of the fine and musical arts, the improvement of the instrument playing and performing skills, complemented with the vocal-choral basics needed to organize the singing lessons at public schools, the emphasis on the development of polyphonic singing, backed by the knowledge and use by the students of the musical notation basics, as well as reading from a sheet, accurate and error-free reproduction of the musical notes text.

Please, note that the gradual saturation of the educational process with the subjects of musical and ethical cycle in 70-90s of the XIX century created the positive conditions for improving the quality of the music education at the teachers' school. The important for us is the comprehensive approach to the realization of the music and educational competencies of the Bukovina public schools teachers. In addition to the requirements to master playing the musical instruments like violin, piano, and organ that accompanied the singing songs, the teachers also had to have the good skills in leading a choir, which in most cases used to sang «a capella», in order to support various religious exercises in a church. The creation of a polyphonic choir, the well-guided and consistent vocal and chorus efforts at school realized through a system of exercises, reiterations and reinforcements, as well as the development of the skill to produce a clear sound and perform vocal and chorus songs, contributed to taking the general music education of that time to a rather professional level. Additionally, the conscientious mastering of the music stuff in singing took place through learning the musical notation system where the key note symbol reflected the changes in the pitch of the melody flow, provided the reference point to the pupils and pointed out at all the specifics of the symbols in the musical notes text.

When comparing the teachers' music education of that time against the present state of the music and ethics education we can assert that in the content and subject terms the present model gives rise to the rich variety of styles, forms, and kinds of music-related activities at school. The pupils learn the various trends in music art, the schedule for holding the music lessons is well thought, the lesson itself is filled with the various types of music-related and performing activities, however, it lacks the depth and professionalism. One may see it during the contests organization and holding, especially those related to the vocal and choir. The choirs of pupils are not able to demonstrate the proper level of performance, their style is critically simplified, they lack the vocal culture of sounding like a children's choir, and as a rule they have a problem with polyphony and sound. Presently, more popular are the light music styles performed solo or in ensemble, they do not require any substantial efforts from the music teachers and their pupils, especially, when the vocalist can be supported by the phonogram.

Therefore, presently, it is important to provide a support to and include the professional music educations into the priorities of the national as well as educational and qualification model of the artistic paradigm. The consistent efforts in that area will be the foundation for the rehabilitation of the educational process and filling it with the creativity, and shaping the teacher of music and music art that is open to the innovations, who integrates and consolidates the artistic knowledge from the various knowledge areas, as well as deeply aware of various works and styles of the fine art, music, choreography, sculpture, art drawing, and architecture.

We are going to outline the today's substance of the music and pedagogical education at the music department of the Yuri Fedkovych Chernivtsi National University. Therefore, we believe it necessary to provide you with a brief information about its history enabling you to learn the conditions and areas of the professional music education in the University. The music department was established at the pedagogical faculty of the Yuri Fedkovych Chernivtsi National University in 1992 in order to educate the highly professional specialists in the area of the «Music education and training» (qualified as the «Teacher of Music and Ukrainian Folklore») for regular schools, gymnasiums, lyceums, colleges, dual education, and higher education establishments, as well as professional and amateur artistic groups, and to contribute to the promotion of the Bukovina region music culture. It was for the first time for the classical universities of Ukraine, when following the European countries examples, the music department was established [6, p.334]. It was founded and headed for many years after that by Andriy M. Kushnirenko, the professor and the honored artist of Ukraine. He managed to attract the highly qualified



professionals, musicians, conductors, instrumentalists, composers, artists and celebrities of the region who together with him contributed to the creation of the modern music culture and education of Bukovina region. The pearl and proud of the University became a students' and folk choir «Rezonance» that initially under auspices of the professor A.M. Kushnirenko, afterwards – the Honored Teacher of Ukraine A.V. Plischka, and now – under auspices of O.D. Churikova-Kushnir, represents the choral art of Bukovina. Currently, the education at the music department is provided by 11 senior lecturers – associates of pedagogical and psychological sciences and art criticism, and by more than 15 assistants. In 2006, the department introduced training of the specialists in the «Variety singing» (5-year training period, based on the general education institution, and initial music education) and «Music variety art» (3-year training period, based on colleges of arts, music, cultural and educational, teachers' training schools and colleges). After the University, the graduates are qualified as the «Teacher of music, pop singing teacher, head of vocal and instrumental ensemble». They are qualified as the «Bachelor of Arts», «Specialist» and «Master of Arts» [6, p. 336].

The various levels of qualification training of the applicants for the first and third years of education makes the University introduce the adjusting policy as to the grading of the requirements to the music and performing activities of the students, the level of their skills, general music education and their realization as the teacher of music and music arts. The said components are addressed by the comprehensive approach taken by the department professors in the formation of the future professional. Foremost, the attention is paid to the vocal training of the students, their vocal apparatus development, vocal techniques, tessitura, vocal control in the various vocal manners (classical and pop), and the formation of the repertoire. It has become a tradition when the professors and students from the vocal section take part in the concerts or when the concerts are organized by the students of the vocal class professor under the umbrella of some topic or stylistic idea of the artistic event – the Ukrainian romance event, the classical operas or modern pop songs events, etc.

That initiative is also maintained in the active and vocal and choral practice. The department has a female choir that includes the students of the first and second years, and the students' folk choir «Rezonance» where all the students participate. The development of the conductor's and practical skills, vocal flexibility, and the ability to transform and communicate the main idea of the work is formed at the lessons dedicated to the choral conducting and choral singing. The students' folk choir «Rezonance» for more than once participated in the gatherings of the Chernivtsi region creative



teams in the «Ukraine» concert hall in Kiev. In summer of 2014, the previously mentioned choir participated at the International Vocal and Choral Contest in Iasi (Romania) and became the third best among the creative teams from Romania, Moldova, and Ukraine.

The instrumental skills, play techniques, various technique and sound interpretations of the artistic works are learnt at the lessons dedicated to the main musical instrument. The students have an opportunity to expand and deepen their instrumental skills, including playing the piano, violin, Bandura, dulcimer, accordion, bayan, and guitar. The technical mastery, dexterity in playing the primary and additional musical instruments, the ensemble skills, including the selection of the proper instrumental accompaniment to the school song, the basic improvisational skills – all that makes up the basis of the instrumental and technical training of the future music teachers.

The consolidation of the acquired practical skills in music and performing area also keeps on taking place at the time when the students have their music and teaching practice at schools and lyceums of Chernivtsi town. Thanks to the cooperation with some secondary schools and the joint efforts of the teachers and facilitators from the music department there is a gradual improvement in the practical skills and abilities that they will need in their future professional activity in the field of the music education. It is the teaching practice that allows to reveal the weak points in the students training, and enables them trying their own abilities and skills and makes them ready for their future profession. Each one learns the art of communicating with the students of various age, gains the experience of integrating the acquired by years of study theoretical, practical and performing knowledge and skills: the conductor gestures, playing the instrument, the command of the voice, the methodology of the music education, creating the lesson drama, and in general, the discovery of the world and the human relationships through the prism of music. The immediate practical application of the theoretical knowledge related to the «Methodology of music education in schools» during the teaching practice of the students mastering the «Music Arts» specialty is a kind of the internal consolidation of the acquired theoretical concepts and practical skills that were improved and modeled over the three years of training – from the third to the fifth year including.

It is worthwhile saying that the students of the music department are the active participants of many creative teams of the pedagogical, psychological and social workers faculty of the Chernivtsi National University. On the initiative of the department professors, various amateur ensembles were established and are carrying out their activities now, including the folk instruments ensemble, Bandura players ensemble, vocal ensembles

«Sonoris», «Lileya», «Bukovynochki»); bayan and piano players duet, female choir and folk choir «Rezonans». A considerable number of the music department students are the winners of prestigious International and All-Ukrainian vocalists' contests and festivals, including: Irina Zhuravets, Alla Gorin Vladimir Fisyuk Olexander Atodyres, Svyatoslava Derda, Diana Kishkan, Taisiya Strugar, Olesya Frankiv, and Mariana Ukrainets. The following highly skilled professors contributed significantly to their success: honored artists of Ukraine Andriy Kushnirenko and Yuriy Gina, the honored artists of Ukraine Semen Shkurgan and Ivan Derda, the winner of the Sidor Vorobkevych literary and artistic prize – Vadim Lisoviy, the honored teacher of Ukraine Andriy Plischka, the famous artists, musicians and educators of the region – Taras Stinkovyy, Rudolf Starikov, Vasil Protsiuk, Irina Styts, Lubomir Bogoslavets, Olexander Zalutsky, and others.

The distinguishing graduates of the music department include the honored artists of Ukraine like Olga Dobrianska, Ivo Bobul, the merited artist of Ukraine Vasyl Danyluk, the national opera singer Sergiy Skocjelijas, and the merited cultural professional of Ukraine Ivan Gatrych. A lot of the music department graduates have become the key persons at the off-school music institutions in Bukovina region, creative teams at Chernivtsi Philharmonic Hall, successful teachers and Methodists in the music area and music arts at the regional general educational establishments.

**The conclusions and prospects of further investigation in the field.** While analyzing the formation of the music education system in Chernivtsi National University we would like to stress that the training of the future highly qualified teachers of music is an important step in the development of the national music culture of the region. It is through the art of music we influence the spiritual world of the individual, shape its culture, strengthen the national ideals and socially important views of the young people. Having the summarized the certain provisions of the research, we consider it appropriate to single out the following aspects that will help to improve the professional training of music teachers, namely: to enrich and diversify the poly-artistic component of the music education; to promote the more intensive introduction of the interdisciplinary and multidisciplinary knowledge into the teaching practice of the students at the music lessons, as well as the creation and development of the binary lessons, the reproduction of the panoramic view of the world; to achieve excellence in the vocal and choral performance, to improve the student skills in organizing the polyphonic sounding of the pupils choir; to strive for the professionalism through the wide use of knowledge in the solfeggio area, to work on the clear-

ness of intoning; to carry out the consistent work on the self-education, to improve the acquired theoretical and methodological knowledge and skills.

We believe that it is worthwhile to follow and borrow for the modern model of the music education formation the trend of the all-encompassing disciplinary awareness that dominated the preparation of the teaching staff in Bukovina region in the late XIX – the early XX century. Gaining the proficiency in playing the several instruments, the skills to organize the efficient pupils' choirs that used to improve their masterly performance not just within the educational establishments, but also in real world during the public worships in the churches of this or that location. Providing the support to the striving of the consistent involvement of the pupils to the theoretical basics of reading and reproducing the music notes text, as well as diversification of the music and performing, and creative activity at the music lessons.

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## **ФАХОВА ПІДГОТОВКА УЧИТЕЛІВ МУЗИКИ В ОСВІТНЬОМУ ПРОСТОРІ БУКОВИНИ – ІСТОРІЯ ТА СУЧАСНІСТЬ**

### **Анотація**

*У пропонованій роботі здійснено педагогічний аналіз процесу історичного розвитку професії вчителя музики в культурно-освітній сфері музично-педагогічної освіти Буковини. Досліджено досвід становлення фахової складової вчителя музики і співу в діяльності педагогічної семінарії міста Чернівці в останній третині XIX – на початку XX століть. Здійснено порівняльний аналіз сучасного стану*

формування професійної підготовки майбутніх учителів музики на профільній кафедрі Чернівецького національного університету ім. Юрія Федьковича. В статті акцентована увага на сутності і деформації видів музично-виховної роботи в школі. Також підкреслюється важливість звернення вчителя музики до вокально-хорової діяльності з учнями в загальноосвітній школі, наповнення навчально-виховного процесу різноманітними творами хорової творчості, залучення учнів до активного ансамблевого, колективного і сольного виконання, поширення та популяризації творів пісенного українського фольклору та авторських творів вітчизняних композиторів України.

Комплексний аналіз допоміг виявити важливі моменти сутності та змісту професійної підготовки майбутніх учителів музики, які повинні, на нашу думку, дотримуватися наступних позицій:

– наповнювати і збагачувати поліхудожню складову музичної освіти;

– сприяти інтенсивному впровадженню в педагогічну практику студентів на уроках музики міждисциплінарних зв'язків, створювати бінарні заняття, сприяти, за можливості, відображенню панорамної картини світу;

– прагнути до досягнення майстерності у вокально-хоровому виконавстві, удосконалювати навички звучання багатоголосся в дитячому хоровому колективі;

– прагнути до професіоналізації процесу навчання через накопичення учнями музично-теоретичних знань, працювати над чистотою інтонування;

– впливати на бажання особистого самовдосконалення вчителя в процесі музично-творчої діяльності.

Гідними для запозичення в сучасну модель формування музичної освіти вважаємо такі аспекти: використання напрямків предметного глибокого знання різноманітних дисциплін, які були притаманні практиці підготовки педагогічних кадрів на Буковині в останній третині XIX – на початку XX століть; володіння грою на кількох музичних інструментах; вміння створювати гідні хорові колективи, які б демонстрували свою майстерність не тільки в стінах школи, але й у практиці відкритих богослужінь у храмах; підтримка бажання учнів вивчати нотну грамоту, яка є основою для осмисленого і творчого музикування.

**Ключові слова:** професійний розвиток; професійна підготовка; удосконалення цілей музичної освіти; вокально-хорове виконавство; художні колективи.