

## STARTING AND DEVELOPMENT OF THE NATIONAL SYSTEMS OF PRE-SCHOOL MUSIC EDUCATION IN UKRAINE

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### ***Annotation***

*In the article the author made an analysis of heritage of famous Ukrainian artists, public figures and educators, pedagogues and psychologists musicians of eighteenth and twentieth century, different issues concerning the impact of music and music education on the child's personality; organization of musical education in preschool institutions. Formation and development of a national system of preschool music education in Ukraine related to activities and views on music education of famous Ukrainian artists of XVIII-XIX centuries, namely Skovoroda and Shevchenko.*

*The issue of implementation of different kinds of music in kindergartens at the state level has been discussed since the mid-nineteenth century. Artistic, educational and developmental potential of music in training and education of preschool children was recognized. This process was greatly influenced by Soviet public figures and teachers of the nineteenth and twentieth centuries (V. Odoyevskyy, S. Rusova, M. Sventytska, A. Simonovic, E. Tyhyeyeva, K. Ushinsky).*

*Ukrainian musicians and educators of the nineteenth and twentieth centuries (V. Verhovinets, M. Lysenko, J. Steppe, K. Stetsenko, D. Leontovych, B. Jaworski et al.) made significant contribution to developing the national musical education of preschool children, musical development and publication of manuals.*

*The development of theoretical and methodological principles on the national level introduced in the early and mid-twentieth century influenced preschool musical education, as well as musical-rhythmic system of education (N. Alexandrova, N. Rumer, B. Hryner, A. Konorovoyi) and music education (N. Vyetluhinoyi, D. Kabalevskoho, M. Palavandishvili, O. Radynovoyi, M. Rumer, V. Shatskoyi, S. Sholomovych etc.), who studied development of children's musical perception, psychological and pedagogical means of influence and conditions of*

*the basics of musical culture, contents, methods and forms of musical development, education of preschool children and more.*

*A significant impact on design and development of the concept of musical education of preschool children was made by psychologists (L. Vygotsky, V. Romenets, S. Naumenko, K. Tarasova). They noted that the objectives of musical education of young children is forming their aesthetic attitude to music and musical activities.*

**Keywords:** *music education, pre-school children, story development.*

### **Анотація**

*У статті автором зроблений аналіз спадщини відомих українських митців, громадських діячів і педагогів, педагогів-музикантів і психологів XVIII-XX сторіччя, які переймалися проблемою різнобічного впливу музики, музичного виховання на особистість дитини, організацією музичного виховання у дошкільних закладах.*

*Становлення та розвиток національної системи дошкільного музичного виховання в Україні пов'язано з діяльністю та поглядами на музичне виховання відомих українських митців XVIII-XIX ст. Г. Сковороди та Т. Шевченка. З середини XIX ст. відбувається обговорення на державному рівні питання впровадження різних видів музичної діяльності у дошкільні заклади і визнається необхідність урахування художньо-виховного та розвивального потенціалу музики у процесі навчання і виховання дітей дошкільного віку.*

*У розвиток національної системи музичного виховання дітей дошкільного віку вагомий внесок зробили радянські громадські діячі і педагоги XIX-XX ст. (В. Одоєвський, С. Русова, М. Свентицька, А. Симонович, Є. Тихєєва, К. Ушинський), українські педагоги-музиканти (В. Верховинець, М. Лисенко, Я. Степовий, К. Стеценко, Д. Леонтович, Б. Яворський та ін. ).*

*На розвиток теоретико-методичних засад національного дошкільного музичного виховання вплинули впроваджені на початку та в середині XX ст.*

*системи музично-ритмічного виховання Н. Александрової, Н. Румер, В. Гринер, А. Конорової та музичного виховання Н. Ветлугіної, Д. Кабалевського, М. Палавандішвілі, О. Радиної, М. Румер, В. Шацької, С. Шоломович та ін. Важливу роль у справі розробки та розвитку концепції музичного виховання дітей дошкільного віку здійснені психологами Л. Виготським, В. Роменець, С. Науменко, К. Тарасової, Б. Тепловим.*

*Наведений матеріал структурований у хронологічному порядку, що дозволяє простежити часовий проміжок у розвитку національної системи дошкільного музичного виховання в Україні.*

**Ключові слова:** *музичне виховання, діти дошкільного віку, історія розвитку.*

## **1. Statement of the problem**

Study into the history of starting and development of national systems of pre-school music education in Ukraine is considered to be rather actual and is predetermined by the modern changes in the development of the native pre-school education, where the priorities are given to the assignments of enriching the content of the music studying and educating children of different categories, realization of positive tendencies and copying them into the practice of today. One of the essential sources of improvement of modern system of music education is studying the views and experience of prominent Ukrainian artists, psychologists and teachers, musicologists of XVIII-XX centuries, considering the development of national tendencies of pre-school music education.

## **2. Analysis of publications and the allocation of the unsolved problem**

Contemporary system of pre-school music education in Ukraine is based on the combination of classical and national traditions alongside with the progressive pedagogical innovations. Its theory and methodology are grounding on the researches of native and foreign specialists in the area of psychology (L. Vyhotskyi, V. Romenets, S. Naumenko, K. Tarasova, B. Teplov) didactics and methodology of music education of the preschoolers (O. Apraksina, N. Vietlugina,

N. Hvozdetska, A. Zimina, D. Kabalevskyi, A. Keneman, M. Palavandischvili, O. Radionova, M. Rumer, V. Shatska, S. Sholomovych, etc).

A great impact in terms of the development of the concept of music education of children of a pre-school age was done by psychologists L. Vyhotskyi, B. Teplyi [5, Vygotskiy, 1987; 11, Teplov, 1947]. They pointed out that in the very early age (approximately 2-3 years old) there is laid the basis of music culture. The task of music education in the early age is solved through forming of esthetical attitude of children to music and music activity. That is why it is quite considerable to create conditions for children's perceiving of valuable examples of music heritage in the very this period.

### **3. Statement of the basic material**

Starting national basics of music education in Ukraine can be spectated from the times of Kyiv Rus and is connected with religious, social, kobzar and kozak customs of music development. At that time music education was oriented on educating music and spiritual culture among the Ukrainians and forming the moral behavior [15, Sheremet, 1995, p. 94-95]. Ukrainian national songs lead a child from the moment of his birth, gradually and naturally forming love to music and, thus, performing considerable educational and developing influence on the personality of a child during all of his life.

Development of the national systems of pre-school music education in Ukraine is connected with the practice and views on the music education of outstanding Ukrainian artists of XVIII-XIX century of H. Skovoroda and T. Shevchenko.

Study into the pedagogical heritage of *Hryhorii Skovotoda* (1722-1794) show that the main direction of his music educational activity was the development of music culture of different layers of the society by means of singing creativity. H. Skovoroda was the first, who defined the goal of music pedagogical education as forming the spiritual world of a personality, cognition and development of talents, appropriate for the very this personality. H. Skovoroda gave the definitions and foundations of the leading music pedagogical notions, principles of the music educational development of a personality and their part in the spiritual formation of

a humanely developed personality [3, Vetlugina, 1990].

Artistic activity of one of the most famous Ukrainian artist *Taras Shevchenko* (1814-1861), is grounded on an emotional-esthetical basis, understanding of the beauty and harmony. That is why the special sense T. Shevchenko dedicated to esthetical education by means of music.

On the ground of historical documentation of Ukraine it was revealed that from the middle of XIX century the issue about children`s music education was discussed on the level of the government, there was defined the necessity of artistic – educational and developing potential of music in the process of learning and teaching pupils of a pre-school age and implementation of different kinds of music activity in pre-school establishments [8, Mihaylichenko, 2004, p. 53]. This was greatly influenced by the activity of different soviet public people and teachers of XIX-XX century (V. Odoievskyi, S. Rusova, M. Sventytska, F. Symonovych, E. Tykheeva, K. Uschynskyi), who were greatly involved into the questions of starting children`s establishments and work organization in the direction of comprehensive education (including the music one) of the personality of a child of a pre-school age.

A prominent public person and a philosopher, a Russian writer, a teacher and a music critics *Volodymyr Odoievskyi* (1803-1869) organized children`s shelters, where the first kindergartens were originated. He then elaborated the content, form and methods of their work as well as the demands to the teachers. The main peculiarity of organizing of teaching and educational work in these establishments was implementing the choir singing during the lessons. V. Odoievskyi advised “... there is a possibility to join studying the church singing, hymns, special songs for children, folk songs to the lesson, which correspond to the age of a child” [13, Chuvashhev, 1955, p. 61].

There are very special views on the music education of the founder of Ukrainian and Russian didactics *Kostiantyn Uschynskyi* (1824-1871), who allocated church choir, as the means, which activate and harmonize children. He considered children`s level of preparation for communication with music art as the condition

of the positive influence of music on a person.

A Russian teacher, the first Russian theoretician of mass pre-school education *Adelaida Symonovych* (1844-1933) was the founder of the first kindergarten in Russia in 1863 alongside with the journal considering the issues of pre-school education, which was called “the Kindergarten”, where she mentioned, that singing occupies a very important place in the nurturing of a child and that a kindergarten must provide the education of music songs, which is suitable for a certain age [13, Chuvashhev, 1955, p. 161-163].

A well-known teacher *Sophia Rusova* (1856-1940) worked out the concept of a kindergarten, which was presented in her work “Pre-School Education” (1918). In her study there was given a recommendation in terms of organization of music education of children of a pre-school age, as well as materials of playing and singing, basing on the examples of folk art. She recommended the teachers to use folk songs in the adaptation of M. Lysenko, I. Stepovyi, M. Leontovych [9, Rusova, 1918].

In the music education of children of a pre-school age S. Rusova gave advice to start working with children with singing of “good songs”, and also performing the music works with the distinctive rhythm, as a rhythmical gymnastics facilitates the development of musical ear and must be used in all children’s establishments [9, Rusova, 1918].

Active work in the sphere of public pre-school education in Russia was performed by an educator *Mariia Sventytska* (1855-1932). In her work “Our Kindergarten” the author enlightened her ideas as for the role of music education of children. She pointed out that special attention in the kindergarten must be paid to singing. Children must sing both during the lessons and in their free time, performing different kinds of activity. Alongside with singing, she distinguishes such kinds of music activity as musical rhythmic and listening to music [13, Chuvashhev, 1955, p. 310-312].

A prominent Russian and Soviet teacher, one of the creator of pre-school pedagogics, the author of a great range of works, focusing on the pre-school

education and organization of work at the kindergarten is *Ielizaveta Tykheeva* (1867-1943), in her book “Modern Kindergarten, its meaning and equipment” (1914), elucidated the organization and methodology of work of a kindergarten of the variety of art, highlighting the fact that children must draw, sculpt and sing [13, Chuvashov, 1955, p. 328].

In the development of a national system of music education of children of a pre-school age there must be noted the work of Ukrainian teachers and musicians of XIX-XX century (V. Verhovynets, M. Lysenko, I. Stepovyi, K. Stetsenko, D. Leontovych, B. Iavorskyi, etc), who highlighted an essential educational and developing potential of music art in the formation of a personality of a child and stressed on implementing music education into the schedule of educational establishments, the necessity of working out and publishing of music manuals, music sheet collections, methodological notes and recommendations as for music education and teaching of children of a pre-school age in the scientific aspect of the development of the issue of the development of national basics of music and esthetical education in Ukraine.

The significance of music in music development of a personality and in educating his general culture as a main priority of music nurturing and education was highlighted by an outstanding Ukrainian composer *Mykola Lysenko* (1842-1912), who contributed greatly to the fund of Children's musical repertoire in the form of works for children and the youth, the first of its kind in Ukraine “operettas” for children, folk songs collections, adapted for the voice of a child, rich in games, elements of theatricality, etc.

According to the researches of specialists (M. Hordiichuk, O. Shreer-Tkatchenko, A. Kudrytskyi), a composer, a dirigent and an educator *Mykola Leontovych* (1877-1921) paid a great attention to the formation of public sense of a person to choir singing, pointing out educational potential in the very folk song [12, Fedotov, 1974].

A great attention of the music esthetical education of children under the children's educational establishments was paid by a great composer and a teacher

*Kyryl Stetsenko* (1882-1922). He wrote that the system of music education must cover all the ages of children, including both the school and the pre-school one, stressing upon the fact that music education is to be started from the early age. Emphasizing on a great role of a folk song, K. Stetsenko paid a special attention on the esthetical impact of singing [12, Fedotov, 1974]. Deep nation, emotion and pedagogical orientation of the activity of the composer were reflected in the children's operas "Ivasyk-Telesyk", "The Little fox, the Cat and the Cockerel", created after Ukrainian folk tales and were directed to the development of the artistic taste, various skills and moral and ethical culture of young listeners and performers. His methodological points were based on the idea of recognition of the educational role of music, combination of singing with the movements, games, dances and usage of visual means in the process of learning.

The question about the education of the children of a pre-school age was scrutinized by a Ukrainian composer, a teacher and a musical critics *Iakiv Iakymenko/Akymenko*, whose pseudonym was Stepovy (1883-1921). He is the author and a compiler of a number of music works for children of a pre-school and primary school ages ("Snowdrops", "Kobzar", etc.) and the book "Popular Course of Elementary Theory of Music" [12, Fedotov, 1974, p. 63].

Focusing on music and esthetical education and artistic development of children of a pre-school age, a famous Ukrainian public person of culture and a teacher *Vasyl Kostiv* (1880-1938), who worked under the pseudonym Verkovynets, worked out the methodology of singing and movement combination. His pedagogical system was grounded on the unity of music, choreography, ethnography and pedagogics. The main direction of his pedagogical activity was forming of national culture of a person by means of folk singing, chorographical and dramatic art on all the levels of educational system, beginning with the kindergarten and finishing with the higher educational establishment. His illustrious collection "Vesnianka" (1924) absorbed all the best songs-plays with the methodology of their usage [6, Dem'yanko, 1999].

There was an enormous influence on the development of theoretical and



methodological basics of the national pre-school music education, which were developed in 30s of XX century in the USSR of the system of music and rhythmical education by N. Aleksandrova, N. Rumer, V. Hryner, A. Konorova. One common feature of their systems was that the authors allocated musical and rhythmical movements as a separate form of music activity, in the process of which there was carried out purposeful development of musical rhythm sense.

In 1950-70 of XX century there were carried out some researches in the area of artistic and esthetical education of pre-schoolers by means of art, development of the theory and practice of pre-school music education, there were conducted the searches of the ways as for the development of children's artistic skills, there were elaborated theoretical didactical and methodological basics of pupils' music education. The main role was played by the representatives of the soviet music pedagogics: (O. Apraksina, N. Vietlugina, N. Hvozdetska, A. Zimina, D. Kabalevskyi, A. Keneman, M. Palavandishvili, O. Radynova, M. Rumer, V. Shvatska, C. Sholomovych, etc.) and psychology (L. Vyhotskyi, B. Teplov, P. Jakobson). They viewed the question of the development of musical perceiving of a child, the ways of physiological pedagogical influence and conditions of forming the basics of music culture, content, methods and forms of music development and upbringing of children of a pre-school age, etc. Their researches proved that the development of music skills and formation of music culture of a personality must be started with a pre-school age.

Fundamental role in the development of theoretical and practical basics of pre-schooler' music esthetical education was played by a teacher, Honored Scientist of RSFSR (1980) *Nataliia Vietlugina* (1909-1995). She stressed that the formation of esthetical incipience to music is pivotal for the development of a personality of a child. She grounded the stages of the development of esthetical attitude of children to music, the main one of which is the development of an ability of emotional compassion to music [4, Vetlugina, 1958].

In her researches N. Vietlugina formed the main tasks of the education in the scope of general assignments of the esthetical education of pre-schoolers [1,

Vetlugina, 1990]. Also, N. Vietlugina allocated one of the main principles of music education – the principle of music imaginative content of works, by combining different means of music expressiveness, framed into a certain structure.

Nataliia Vietlugina is the author of programmes and methodological manuals focusing on the esthetical education in a kindergarten, programmes for high schools and pedagogical colleges of the faculties “Music ABC” (1962). In her scientific researches N. Vietlugina showed a relative dependence of an individual development of music abilities from the level of a general psycho-physical development of children, the ability to compensate not fully developed music abilities at the expense of other more developed skills.

All of those and other scientific methodological works of the founder of music education of children of a pre-school age were proved in further works and scientific researches of *Marine Palavandishvili*. The results of her study was determination of efficient conditions of formation and the development of the sense of musical rhythm among older pre-schoolers (5-7 years).

Apart from this, M. Palavandishvili, in the result of a specially organized work, directed on the determination of rhythmical reactions of children to the sensor components of a musical rhythm, she proved that the most challenging thing for children is perceiving and reproducing a rhythmical image. Its active repetition results in the effective development of this music rhythmical skill among the children of an older pre-school age.

The founder of music-esthetical nurturing of children and the youth in the USSR, a prominent soviet teacher and a musician, a scientist and a researcher, a talented enlightener *Valentyna Shatska* (1882-1978), devoting her research to the esthetical education of children, paid a great attention to the development of the questions of theory and practice of children’s music education and saw music as the most crucial means of person’s formation, his moral esthetical qualities, social ideals, humanism and love to the Motherland. She developed forms and methods of involving children to the music culture, founded extracurricular forms of a mass music education, such as radiobroadcasting and philharmonic concerts

[14, Shatskaya, 1975, p. 68].

Valentyna Shatska paid a great attention on a folk song and considered that it prepares a child to perceive music works in a class. Presented principles as for the education of children of a pre-school age were taken as a basis of a Ukrainian theory of music pedagogics and were discussed in the book “Music in the Kindergarten” (1917), “Music Esthetical Education of Children and the Youth” (1975).

A great contribution to the development of the theory of the pre-school music education was the system, developed by a soviet composer and a teacher *Dmytro Kabalevskyi* (1904-1987), which absorbed the ideas of the predecessors and was based on a strong methodological basis of the modern sciences: musicology, pedagogy, psychology, sociology and others.

D. Kabalevskyi thought that in the very basis of the music education there is an active music perceiving, which allowed the author to unite all kinds of music activity of children – singing, learning of music notes, playing a musical instrument, improvisation, rhythmical movements, listening, etc. The ideas of D. Kabalevskyi opened a real way to solve such basic problems of music pedagogy as education of the interest to music and involving into it; determination the basis of a music education as well as its goal and the task; reaching the unity thanks to the unification of all sorts of music activity and others [8, Mihaylichenko, 2004].

The founder of General developmental, general educational and general understanding of the role of the music education became a Ukrainian teacher *Vasyl Sukhomlynskyi* (1918-1970). He announced that “Music education – this is not nurturing of a musician, but first of all, education of a person”. In his system of education music was considered to be one of the most important and inevitable means of a person education that is supposed to give the emotional and esthetical color to the whole spiritual life of a person [10, Suhomlinskiy, 1970, p. 553].

V. Sukhomlynskyi was working on solving the problem as for provoking the interest to music from a child and involving him into it. He reckoned, that in order to teach children to understand music it is essential to teach them to listen to it and

to perceive it. That is why a very important task, which a teacher must set during listening to music is to determine emotional reaction to a tune and simultaneously to teach children to understand music in all of its beauty and soleness.

For listening and playing there were selected not difficult, emotionally saturated and distinctive music works, which were comprehensible for children, where in bright images was presented everything, what they hear around them: chirping of birds, rustling of the leaves, thundering, brook babbling, howling of the wind... In the process of music education V. Sukhomlynskyi paid a special attention to choir singing as a combination of music and a word and attached a special importance to the music folk. In his teaching activity he fully used rich educational potential of Ukrainian art [10, Suhomlinskiy, 1970].

#### **4. Conclusions**

Thus, attitude and development of the national basis of music education in Ukraine has been spectated since the times of Kyiv Rus and is connected with the national traditions with the views and activity on the music education of the outstanding Ukrainian artists, soviet public educators and teachers who delved deeper into the issue of founding children's educational establishments and the organization of work there, by the activity of Ukrainian and Russian teachers and soviet educators, musicians and psychologists who conducted researches into the ways of a versatile effect of music, music education onto the personality of a child.

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