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REGIONAL PERFORMANCE TRADITIONS: HISTORICAL AND MUSIC, SCIENTIFIC AND DIDACTIC APPROACHES

Стаття висвітлює шляхи поновлення курсу «Історія української музики» в процесі підготовки майбутніх учителів мистецьких дисциплін з екстраполяцією на завдання педагогічної практики на прикладі актуалізації аспекту виконавської культури Тернопільщини.

У програмі курсу враховані також основні програмні положення підручників для художніх дисциплін для загальної шкільної практики, освітніх концепцій, зокрема концепції інтегрованого навчання художніх дисциплін за Л. Масол.

Основоположною обрана теза про пріоритет формування художнього досвіду особистості на основі систематизації отриманих знань і уявлень про українське народне і професійне мистецтво в розмаїтті жанрів і стилів у контексті загальних цивілізаційних культурних процесів.

Завдання вивчення української музичної культури в історичній перспективі і контексті засальності освітніх культуротворчих процесів дозволяє поглибити міжпредметні зв'язки з курсами зарубіжної музики, музики XX ст., елективними професійними курсами, виконавчими дисциплінами, які можуть збагачувати проведення практичних занять ілюстративним матеріалом, підготовленим студентами. Це забезпечує більш цілісне осмислення української музичної культури як єдності художніх цінностей (музичних творів); їх поширення (виконання, концертне життя, засоби масової комунікації); усвідомлення і збереження (система освітніх музичних і культурних закладів).

Висвітлено основні методологічні та методичні основи курсу з опорою на історико-стильовий, культурно-регіональний підходи, на цілісне оволодіння художніми артефактами та явищами, системне дослідження фігур українських виконавців і педагогів на тлі європейських художніх процесів.

Зроблено висновки про значний дидактичний потенціал культурологічної та історико-музикознавчої інформації, пов'язаної з виконавською культурою Тернопільщини, організацією професійних художніх освітніх і культурних центрів області, фігурами видатних виконавців і педагогів, діяльність яких гідно «вплетена» в європейський контекст.

Ключові слова: музична культура України, професійні курси, регіональні виконавські традиції, музичне виконавство Тернопільщини.

Introduction. Modern higher education is undergoing processes of modernization of the content and forms of organization of educational activities of students, in particular humanities students, which necessitate the improvement of the content of the disciplines of historical and cultural, artistic and aesthetic, art history. Cultural and historical and musicological courses become especially relevant in the context of training future teachers of art disciplines.

We consider that the search for updating the theoretical and methodological foundations of these courses should be based on the paradigm of humanitarization of education, the involvement of a modern base of cultural and musicological research, taking into account the professions of the future teacher, the specifics of groups with secondary, general and special professional training, cooperation of lecturers who teach compulsory and optional lecture courses aimed at professional training, are designed to combine historical and cultural, musicological, music and pedagogical approaches with the challenges of modern general educational practice.

The purpose of the article is to highlight ways of updating the course «History of Ukrainian Music» in the process of training future teachers of art disciplines with extrapolation to the tasks of pedagogical practice on the example of updating the aspect of performing culture of Ternopil region.

Discussion. We have chosen historical and stylistic, cultural and regional approaches and their reflection in programs and textbooks in art disciplines for general school practice, in the latest educational concepts, in particular the concept of integrated teaching of art disciplines by L. Masol [10].

Thus, fundamental for us is the thesis of L. Masol on the priority of forming the artistic experience of the individual with a clear projection on the constant artistic and aesthetic self-improvement based on systematization of already acquired knowledge, ideas about Ukrainian folk and professional art in a variety of genres and styles in the context of general cultural processes [10].

According to the logic of the course «History of Ukrainian Music», in concluding the program we rely on the general logic of musicological research, a combination of historical, cultural and genre and thematic principles, a holistic mastery of facts, phenomena, concepts, causal relationships as components of artistic culture. This strategy also takes into account the purpose and objectives of the course «Art Culture of Ukraine», the acquired cultural, artistic and aesthetic experience in accordance with the types, genres of art, etc. (L. Masol).

In accordance with the systematic and holistic approaches, the phenomenon of artistic culture of Ukraine is considered in the set of works of art as artistic values, through the representation of their creation (artists), in the context of their preservation and dissemination in modern social and cultural and educational space [10].

Focusing on the above theoretical principles, we have identified the pedagogical «overriding task» of the course «History of Ukrainian Music» as the formation of a culture of perception and understanding of cultural values, artifacts with a projection for mastering professional techniques for successful implementation in future teaching.

The task of studying Ukrainian musical culture in the historical perspective and context of global cultural processes allows to deepen interdisciplinary links with courses of foreign music, music of the XX-th century, with elective professional courses (for instance, the author's course «Fundamentals of Musical Interpretation» taught by an associate professor I. Hrynychuk), with performing disciplines, which can enrich the conduct of practical classes with illustrative material prepared by students. This provides a more holistic understanding of musical culture as: the unity of artistic values (composition); their distribution (performance, concert life, mass media); awareness and preservation (system of educational, scientific, cultural institutions) [10].

Developing the content of the course «History of Ukrainian Music» in terms of the limit of educational loans, the complex conditions of combining classroom and distance learning, we set an important task to intensify research and project activities of students.

Thus, in the context of our experimental work, the emphasis was on the regional aspect: tracking the formation of performing traditions and centers of Ternopil region [2], professional performing schools, figures of their prominent representatives, directly or indirectly related to our region [3]. Note that for groups of students with a bachelor's degree (professional art colleges), we offer materials of a more problematic level, touching them to aspects of the history and theory of performance [6; 7].

Thus, our task is «concretization», «regional» content and complement of the main lines and themes of the course.

For instance, in the theme «Musical Culture of the Native Land», according to the authors of the program (L. Masol and others), culturological and local lore material is actualized, music in «live» performance both by separate artists, and various creative collectives should sound, in particular, amateur, children and youth's, connected with a certain region of Ukraine.

In this context, interesting research and illustrative material is represented by the choral culture of Ternopil region (I. Bevska, O. Boychuk, etc.). It is represented in the amateur dimension associated with the long traditions of the choirs «Prosvita», «Boyan» and other Ukrainian cultural and educational organizations [13], and in the professional dimension associated with the activities of professional choirs at the philharmonic, student choirs at institutions of artistic direction, in particular Ternopil Volodymyr Hnatiuk National Pedagogical University [2].

The traditions of vocal solo and ensemble performance are also connected with the layer of choral culture. Ternopil is proud of the figure of the famous singer and vocal teacher S. Krushelnynska (1882, the village of Bila, Ternopil region – 1952, Lviv), named after by Ternopil Professional Art College. She combined the traditions of Ukrainian singing with Polish and Italian vocal schools, became the decoration of European opera stages, and later became a chamber singer and vocal teacher. The figure of her sister Anna (1887, Bila village, Ternopil region – 1965, Lviv), who performed as a singer, was engaged in pedagogical activity [11; 12].

Among the well-known representatives of vocal art associated with our region are the following: Volodymyr Izhak, stage pseudonym Robert (1857, Berezhany – 1920, unknown) – opera and chamber singer (baritone); Mykhaylo Levytsky (1870, Ternopil – 1944, Warsaw) – opera and chamber singer (tenor), teacher, director; Ivan Hryhorovych (1876, Hnylche, today – Berezhany district, Ternopil region) – 1937, Lviv) – opera and chamber singer (tenor), teacher [11].

Researchers (P. Medvedyk and others) cite the names of well-known vocalists of high professional level, among whom: Klym Chichka-Andrienko (original surname Chichka) (1885, Kopychyntsi, today – Husyatyn district of Ternopil region) – 1974, Rottenburg, Germany) – opera and chamber singer, lyric and dramatic tenor, teacher, researcher of vocal art, actor; Myroslav Starytsky (1909, Skala (today – Skala-Podilska, Borshchiv district, Ternopil region – 1969, Paris) – opera singer, teacher, music and public figure. He performed on European stages under the pseudonym Miro Skalia [11; 12].

A separate block should be devoted to the figures of female vocalists. Among them: Ivanna Synenka-Ivanytska (1897, Chornokivtsi (today – Chortkiv district, Ternopil region) – 1988, Munich (Germany) – opera and chamber singer (lyrical soprano); – 1949, Bratislava) – opera and chamber singer, who performed under the pseudonym Osta.

The «geography» of their creative life, vocal improvement and concert activities can be traced to close ties with European vocal schools. We can draw conclusions about the «organic interweaving» of the Ukrainian vocal school in the pan-European context.

It is worth noting the figures of singers of this generation, for example, Wanda Petrovicheva (maiden name – Emilia Kravchukivna) and Sofia Stadnykova, who combined concert vocal activities with performances in concerts of Ukrainian cultural societies and theaters. It should be noted that S. Stadnykova (1888, Ternopil – 1959, Lviv) is a representative of the family dynasty of Ukrainian theatrical figures: the wife of J. Stadnyk, the mother of actors Yarema, Stefa and Sofia Stadnyk [11].

Similar trends in the transition from amateur performance associated with the above-mentioned Ukrainian cultural, educational and military societies («Sich», «Luh»), Ukrainian traveling theater groups and their orchestras [13], to more profound, professional performance from the beginning of the centers of music education, we can trace the performance of stringed bows, folk and wind instruments.

Among the well-known contemporary performers and vocal teachers associated with Ternopil, we will name the Honoured Artist of Ukraine Tamara Didyk, Honoured Artists of Ukraine Natalia Lemishka, Yaroslav Lemishka, Borys Repka and others [12]. Among the well-known representatives of violin performance in Ukraine are the names of the natives of Ternopil, the Rivnyak sisters, well-known performers and teachers of the Kyiv violin school. All-Ukrainian competition among young violinists was launched in Ternopil in honour of Ya. Rivnyak.

In general, today Ternopil is proud of a number of folk and honoured artists of Ukraine in various fields of academic music performance. Also interesting is the layer of popular musical culture and performance, represented by the activities of famous soloists and groups of Ternopil region, participants of the competition and festival movement in Ukraine and abroad [12].

In the framework of our publication, in accordance with the subject of our thesis research, we will briefly present a kind of «small pianoforte encyclopedia» of Ternopil region in its retrospective. The source base can be articles by S. Lyudkevych [8], fundamental works by L. Mazepa [9], N. Kashkadamova [5 - 6], a monographic study «One Hundred Pianists of Galicia» by Z. Labantsiv-Popko [7], separate editions devoted to figures of famous pianists and teachers of the region [4], research «Figures of Ukrainian Musical Culture (Materials for biobibliographic dictionary)» by P. Medvedyk [11], publications of modern researchers [1-3] on the above issues.

In the context of the analysis of the origins of professional pianoforte performance in Ternopil and Ternopil region, we will name the most famous

names of pianists (given in chronological order). Among the first ones is Vladyslav Vshelyachynsky (1847, Kopychyntsi, Ternopil region – 1896, Lviv), a follower of the ideas of K. Mikula (student of F. Chopin). He, in turn, became the mentor of the first professional composer of Eastern Galicia D. Sichynsky, who also improved pianoforte performance of K. Mikula [5 - 6; 8].

Another pupil of K. Mikula – Maria Soltysova (Bibulych) (1858, suburb of Zbarazh, Ternopil region – 1935, Lviv) occupied a significant place in the pianoforte of Eastern Galicia. It is known that she studied in Vienna with T. Leshetytsky, managed her own music school in Lviv, taught at the Conservatory of the Galician Music Society (GMS) [11].

The name of Denys Leontovych (1868, Lviv – 1887, modern Novosilka, Ternopil region), whose talent was highly valued by O. Nyzhankivsky and M. Lysenko, remains little known. D. Leontovych studied pianoforte with his father – a composer and writer, then – with K. Kozlovsky, mentioned above K. Mikula. D. Leontovych performed as a soloist, ensemble, accompanist, in particular, with outstanding singers E. Hushalevych, O. Myshuha, engaged in composition. Researchers consider him «one of the first Ukrainian pianists in Galicia» [11].

Another glorious name in the «pianism» of the region is Sofia Dnistrianska (1885, Ternopil – 1956, Weiprt, the Czech Republic). She was born in the family of Ternopil grammar school professor L. Rudnytsky, first studied pianoforte privately, graduated from the GMS Conservatory. After moving to Vienna, she improved her playing with Louis Tern, taught at the New Vienna Conservatory, and later opened her own music school, which supported especially Ukrainian children.

After moving to Prague, she taught at the Ukrainian Pedagogical Institute named after M. Drahomanov, was engaged in research activity. For 9 years she taught pianoforte in Uzhhorod, founding a private school like the European ones.

In recent years she has been engaged in pedagogical activities in the town of Weiprt. S. Dnistrianska entered the history of the Ukrainian pianist and as a talented concert soloist, who had a

significant repertoire of various genres and performed almost until recent years, had recordings on the radio of Uzhgorod and Kosice (20 programs of world classics) [6; 7; 11].

The family roots of famous pianists and performers and teachers Nestor Nyzhankivsky (1893, Berezhany, Ternopil region – 1940, Lodz, Poland), Iryna Nehrebetska (1895, Zaliztsi, Ternopil region – 1962, Lviv), Iryna Mykolayevych (1912, Ternopil – 2003, Boryslav, Lviv region) are connected with Ternopil. [6; 7; 11].

However, the most significant name for all Ukrainian pianists is Vasyl Barvinsky (1888, Ternopil – 1963, Lviv) – an outstanding composer of the twentieth century, performer and teacher, musicologist, active cultural and educational public figure, organizer of national music education [5-6; 7; 8; 9; 11]. In his honour, a regional competition among young pianists is traditionally held in Ternopil.

Prerequisites for the development of professional pianoforte performance in Ternopil were pianoforte classes at the «Ternopil Boyan» (1900). Among the first known figures of the center were O. Nyzhankivsky and D. Sichynsky, who owned the pianoforte and were the authors of samples of the pianoforte repertoire. Their traditions were continued by O. Terletsky, I. Levitsky, I. Kopach, V. Bezkorovainy, V. Mentsinsky and A. Berezovsky. Thus, like the pianoforte miniatures by D. Sichynsky, pianoforte pieces by V. Bezkorovainy enriched the repertoire of amateurs and the first professional pianists of Galicia [1; 2; 8; 9; 11; 13].

Later, in 1913 with the assistance of the Music Lysenko Society and «Ternopil Boyan» Ukrainian music school was opened in Ternopil (L. Boitsun) [1].

These cultural processes became the basis for the opening in 1928 in Ternopil branch of the Lviv Higher Music Institute named after M. Lysenko (LHMI), with the support of V. Barvinsky to establish professional musical performing traditions of the region [1; 2; 9].

With the activity of the branch the number of professional musicians increases, the cultural and artistic life of the region becomes more active, the

foundations of professional pianoforte performance and methods are laid.

The first director of the branch (on the initiative of V. Barvinsky) and a teacher of pianoforte was a famous performer and teacher Iryna Krykh, later a professor at the Lviv Conservatory [4]. Iryna Sulyma-Mysyuk, Stefania Troyak-Dzyadiv, Iryna Mykolayevych-Markevych and others were also involved in teaching pianoforte. [1; 2; 9].

Within the first 5 years the branch received the status of the state art school. Thanks to the cooperation with the Ukrainian cultural and educational societies «Ukrainian Conversation» and «Ternopil Boyan», the branch became a defining center of Ukrainian musical culture of the region [1].

Pianoforte music was played in all traditional Shevchenko concerts, at jubilee patriotic events, for example, at the anniversary concert of Lesya Ukrainka, at the academy on the occasion of the 50-th anniversary of the «Ukrainian Conversation» and others. In the press and archival materials of that time we find responses to the evening of commemoration of M. Verbytsky (1933), the evening of works by D. Sichinsky (on the 25-th anniversary of the composer's death, 1934), to the concert of works by R. Wagner thematic evening «The Essence of Music», etc. [1; 2; 8; 9].

A significant role in the organization of cultural and artistic life of Ternopil was played by teachers of the institute, in particular, the Krykh couple. In the context of the publication, we will dwell in more detail on the figure of Iryna Krykh – a wonderful pianist and teacher. I. Lyubchak-Krykh received a thorough pianoforte education: at the age of 10 she entered the Higher Music Institute named after M. Lysenko in the class of O. Yasenyt'ska-Voloshyn, after graduation she continued her studies with M. Dombrovsky (1926–1929) at the Lviv Music Institute. In 1930–1932, she perfected her pianoforte skills at the LHMI concert course with Vasyl Barvinsky, and in 1932–1934 she was a regular participant in master classes by Edward Stojerman, a prominent pianist and teacher from Vienna.

I. Krykh successfully combined administrative duties with the teaching

of pianoforte and music-theoretical disciplines, with significant cultural and educational activities [4], because the instrumental duo of violinist Yuriy Krykh and pianist Iryna Lyubchak-Krykh played a significant role in the musical life of Galicia in 30-50 years of the XX-th century [4], took an active part in cultural and artistic events, anniversaries of Ukrainian figures and organizations. It should be noted that from time to time I. Krykh performed as a soloist, played in an ensemble and with other instrumentalists, for example, with the concert pianist Hrystya Kolesa [4; 8].

In 1939, in connection with the reorganization of music education on the basis of the Ternopil branch of LHMI, the State Music School was established, where the pianist continued to teach. In 1944, I. Krykh received an invitation from his former teacher to work in Lviv, V. Barvinsky, then director of the Lviv State Conservatory named after M.V. Lysenko [4; 9].

A lot of students of I. Krykh continued her work and now teach in various music institutions of Ukraine. Among them – Iryna Balukh, Oksana Kuzmovych-Shpot, Maria Tarnavetska, Iryna Siyalova, Bohdana Filts, Anna Zvonko, Marta Bulka, Yaroslava Matyukha, Nadiya Babynets [4; 5; 7; 8].

Iryna and Yuriy Krykh founded a musical dynasty, which was continued by their daughters Maria Krykh (born in 1934, Ternopil), Lidia Krykh (born in 1938, Ternopil) – leading pianoforte teachers of Lviv, professors of LNMA named after M. Lysenko, who raised a new generation of Western Ukrainian performers. Among the well-known modern pianists associated with Ternopil, we can name the pupil of L. Krykh, Honoured Artist of Ukraine, performer and teacher, professor of LNMA named after M. Lysenko, O. Rapita [7].

Analysis of the «geography» of creative life, pianoforte improvement and concert activities of the above-mentioned figures of musical culture of Galicia allows us to trace close ties with European pianoforte schools, demonstrates the «organic interweaving» of contemporary Ukrainian pianoforte pedagogy and performance in the European context.

These traditions were continued by the next generations of performers and teachers, pupils of art institutions of Ternopil region. Thus, in 1958 the Ternopil

State Music School named after S. Krushelnyska (today Ternopil Art College) was opened. Performing classes at secondary and higher special educational and artistic institutions of Kremenets, Chortkiv and Terebovlya function successfully. The role of the Faculty of Arts of Ternopil Volodymyr Hnatiuk National Pedagogical University is important, where graduates of LNMA named after M. Lysenko, OMA named after A. Nezhdanova, universities of Kyiv also teach.

Conclusion. Thus, we can trace the continuity and richness of the performing traditions of the region, established at the beginning of the XX-th century, the important place of representatives of the musical culture of Ternopil in the Ukrainian context.

The above historical and musicological material, in turn, becomes the basis for the organization of search and analytical activities. Together with students we discuss problematic topics for essays, presentations related to the performing culture of Ukraine and Ternopil region in particular. Thus, the defenses of presentations created by students turn into mini-conferences, debates on certain aspects of musical performance, including pianoforte. This approach allows students to successfully realize themselves during the preparation of master's theses, creative master's programs. This contributes to the formation of values and analytical attitudes of students to the phenomena and figures of musical culture of Ternopil and Ukrainian culture in general in the European context.

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The article is devoted to modern processes of updating the theoretical and methodological foundations of historical and musicological courses addressed to future art teachers.

Improving the theoretical and methodological foundations of historical and musicological courses should be based on the paradigm of humanization of education, the involvement of a relevant base of cultural and musicological research. It is important to take into account the positions of the professional profile of the future teacher, the specifics of groups with different levels of training, the interaction of teachers who read mandatory and elective lecture courses in the field.

The purpose of the article is to highlight the ways to update the course «History of Ukrainian Music» in the process of training future teachers of art disciplines with extrapolation to the tasks of pedagogical practice on the example of updating the aspect of performing culture of Ternopil. The program of the course takes into account the main positions of programs and textbooks in art disciplines for general school practice, educational concepts, in particular the concept of integrated teaching of art disciplines by L. Masol.

The thesis on the priority of forming the artistic experience of a person on the basis of systematization of acquired knowledge and ideas about Ukrainian folk and professional art in a variety of genres and styles in the context of general cultural processes is chosen as the basis. The task of studying Ukrainian music culture in the historical perspective and context of global cultural processes allows to deepen interdisciplinary links with courses of foreign music, music of the XX century, with elective professional courses, with performing disciplines that can enrich practical classes with illustrative material prepared by students.

This provides a more holistic understanding of Ukrainian musical culture as a unity of artistic values (musical works); their distribution (performance, concert life, mass media); awareness and preservation (system of educational music and cultural institutions).

The main methodological and methodological principles of the course based on historical-stylistic, cultural-regional approaches, holistic mastery of artistic artifacts and phenomena, systematic study of figures of Ukrainian performers and teachers against the background of European artistic processes are highlighted.

Attention was focused on tracing the formation of performing traditions and centers of Ternopil, professional performing schools, figures of their famous representatives, directly or indirectly related to our region.

Conclusions were made about the significant didactic potential of cultural and historical-musicological information related to the performing culture of Ternopil, the organization of professional artistic, educational and cultural centers of the region, with figures of outstanding performers and teachers, whose activities are worthily «woven» into the European context.

Key words: musical culture of Ukraine, professional courses, regional performing traditions, musical performance of Ternopil region. Стаття надійшла до редакції 02.03.2021 р.

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ФОРМУВАННЯ ПРОФЕСІОНАЛІЗМУ ВЧИТЕЛЯ МИСТЕЦТВА ЯК УЧАСНИКА ОСВІТНЬОЇ ВЗАЄМОДІЇ В УМОВАХ НУШ

У статті представлено досвід роботи відділу культури та естетики ДООІППО з підвищення рівня методичної та професійної компетентності педагогічних працівників мистецьких дисциплін області, що включає курсову підготовку педагогів і міжкурсові заходи та сприяє забезпеченню системного розвитку професіоналізму педагогічних працівників в умовах змін, пов'язаних із реалізацією положень Концепції нової української школи та новими викликами дистанційного навчання. Акцентовано увагу на дієвості форм групової взаємодії вчителів мистецтва (професійна група у Фейсбук, методична студія вчителів мистецьких дисциплін в умовах НУШ) та нових формах роботи (обласна вебвітрина).

Ключові слова: ОІППО, підготовка вчителів мистецтва, НУШ, курси підвищення кваліфікації вчителів мистецької галузі, методична студія вчителів мистецьких дисциплін, обласна вебвітрина.

Актуальність проблеми дослідження. Швидкі глобальні зміни та інноваційні виклики в сучасному українському суспільстві зумовили освітню реформу, що ґрунтується на Концепції Нової української школи [4]. Один із девізів реформи – якість та практикоорієнтованість освіти. Ці орієнтири направлені на формування сучасного вчителя: обізнаного, комунікабельно-

го, відкритого до педагогічних новацій, з прагненням до самоосвіти й підвищення свого професійного рівня – це ті важливі риси, що характеризують сучасного вчителя будь-якого предмета.

Сьогодні освіта у світі налаштована на формування в учнів *ключових компетентностей*, значимість яких визнана фахівцями – науковцями і практиками, а сформувати їх може тільки вчитель, що ними володіє. Учителів також часто