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**THE ESSENCE AND PECULIARITIES OF MUSIC AND
AESTHETIC EDUCATION OF CHILDREN AND YOUTH
IN UKRAINE IN THE 1970s**

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The essence and peculiarities of music and aesthetic education of children and youth in Ukraine in the 1970s

In the article the questions of the essence and peculiarities of musical and aesthetic education in 1970 when it was part of communist education of rising generation are examined. The theory and practice of musical and aesthetic education grounded on the achievements of the scientific thought and the contribution of the Soviet scientists were based on the methodological foundations of the Marxist theory of communist upbringing. Important principles of musical and aesthetic education were as follows: bringing the masses to the musical and aesthetic activity, creating mass art. The purposes of artistic education were looked over in all of its forms and at all ages of students' development. Music teachers could not sustain the roles of "organizers" who serve calculation school measures. The awareness of the importance of music lessons at school grew. It was considered to be not simply a lesson of singing with the elements of musical deed and listening to music but the process of spiritual growth and development of new abilities of the child. The beginning of the 1970s was marked by the beginning of the Union experiment at mass school on verification of new maintenance of studies from music and fine art.

Due to the principle alteration of the system of musical employments at general school, a view changed to the value of musical education. This process was accompanied by the opening in many institutes of the state of music faculties and departments which prepared music teachers for general school. The industry of artistic education officially received the scientific status. Research work got the practically oriented systematic character in all spheres of artistic education. The interest to spontaneous child's creativity, to the study of artistic activity's nature of children and professional artists regenerated in a country. The child who «creates» got stable place in cultural life of the state, which can be proved by the organization of numerous exhibitions, olympiads, regular competitions of young musicians, etc.

Key words: music and aesthetic education, musical perception, aspects of musical activity, music pedagogy.

The process of development of Ukrainian national musical and aesthetic education leads to study the historical, theoretical and methodological aspects of musical and aesthetic education of the past, taking into account its useful experience, because it is impossible to understand the present, to predict the future and to ensure the unity, continuity and succession in the education of generations without studying of the theory and practice of musical and aesthetic education in the past. As noted in the State National Program “Osvita” (“Ukraine XXI Century”), the educational process must be carried out in the inseparability of education from “national ground, its organic combination of national history and national traditions, the preservation and enrichment of the Ukrainian people’s culture”.

The significant contribution in the development of the theory and practice of musical and aesthetic education was made by famous scholars, teachers and music critics such as B. Asaf’yev, O. Apraksina, N. Vetlugina, N. Hrodzens’ka, D. Kabalevs’ky, L. Masol, O. Rudnytska, B. Teplov, D. Ohorodnov, O. Rostovs’ky, B. Yavors’ky and many others.

Common questions of historical development of musical and aesthetic education, principles and methods of musical upbringing were investigated by I. Anisimova, O. Apraksina, L. Barenboim, N. Dobrovol’ska, A. Kalenychenko, L. Koval’, D. Lokshyn, O. Mykhaylychenko, S. Marchenko, L. Masol, V. Orlova, O. Rostovs’ky, G. Padalka, M. Ponomarenko, O. Rudnytska, I. Stashevs’ka, T. Tan’ko, L. Khlebnikova, V. Cherkasov, T. Tsvelykh, V. Shatsko, L. Shkoljar, O. Shchelokova, V. Shulgina and others.

In the area of musical and aesthetic education of the individual, its methods and forms considerable experience has been accumulated by Ukrainian nation. At present the issue of musical and aesthetic education analysis in the 70’s when the whole complexity and contradiction of a system of musical and aesthetic education in the country were called “unique” still need to be more specified.

Review of the essence of musical and aesthetic education of children and youth in Ukraine in the 70s of last century, will provide an opportunity to outline the main ways of artistic and pedagogical practices in XXI century.

The aim of this work – study of the essence and peculiarities of musical and aesthetic education of children and youth in Ukraine in 70th years of XX century.

In the USSR socialistic society, as in the Soviet Union in general, the musical education was considered to be a part of the communist education of the younger generation. In governmental documents it was emphasized that the development of culture in Soviet society were becoming more and more important. In the era of socialism and communism construction an intelligent man who was able to understand and create the beautiful was a kind of example [2].

In 20th article of the USSR's Constitution it was approved that “the Soviet state's goal is the expansion of real opportunities for the development and use by citizens of their creative power, abilities and talents in order to achieve full development of the individual” [3].

The concept of aesthetic education of the Soviet period, which was based on Marxist-Leninist understanding of individual and social life of the law, treated the problem of aesthetic education in the inseparability of ideological struggle and social conflict of that period of time. An important principles of the theory and practice of musical and aesthetic education, relying on the achievements of scientific thought and Soviet scientists built on the methodological basis of the Marxist theory of communist upbringing were as follows – involving the masses to musical and aesthetic activities, creating a mass art that should have contributed to the selfless labor rights and prosperity of the state [4].

In 70th sweeping changes in music education that have taken under a real social and historical background began. First of all, it was a positive shift in the humanization of society in the 60's: the totalitarian indoctrination, which tried to make up the so-called “functionary” of the political system naturally spawned its opposite side – the understanding of the intrinsic value of the individual in cultural and historical processes in education was constantly brewing in the society so it was finally reflected in the slogan “Turn the Child to school”. Although it was a short period that was soon changed into "stagnation", public opinion has begun to gain its strength, the democratization of the school could no longer be stopped. One of the

laws of this movement was the mass school reform, which began in 70th and was held with the contradictions, but through the time ideas that were reflected in the requirements of humanization of the educational system were gaining their strength even more and more [1].

At this stage the objectives of art education in all its forms and at all ages and stages of students' development were revised. In the scientific and educational literature it was stressed that the national aesthetic education, which is a mean of communist education in general, special attention to the arts was paid. Music teachers could no longer act out as "organizers" who serves numerous school educational activities, the awareness that music lesson at school is not just a singing lesson with elements of musical literacy and listening to music increased. And as a result it considered being a process of spiritual growth of the child, aimed at helping him to learn the art of seeing the world. It became clear that didactic regulation of music teachers and students is impossible, without children's creativity art lessons lose their meaning.

One of the prominent representatives of the school of art's pedagogy that actively developed in 70th, was B. Yusov. This scientist was able to prove scientifically the nature of the complex interaction of the arts, he introduced a new concept in pedagogy "multiartistic education of children and youth" – artistic creativity and its products were considered by this scientist as a cultural phenomenon. This provided the foundation for further development of methodological principles of an integrated approach to teaching and learning by art, developing an integral model of artistic and educational space.

The scientific school of a composer, academician of RAO D. Kabalevsky and folk artist, academician of RAO B. Nemensky has become unique not only in national art education, but also in the international art pedagogy. They put forward the problem of the relationship of science and art throughout the education system, have created a new concept of teaching art at various stages of man's formation.

The emergence of D. Kabalevsky's scientific school in pedagogics contributed greatly to understanding of the educational system in its true historical and genetic

merits. Indeed, within this scientific school the concept of teaching music as an art from the very beginning appeared as a reflection of the pedagogy as an art, and the main purpose of the entire education system in general is to be correspondent to culture, and therefore to be the one that develops. Every lesson in school should be seen as a cultural phenomenon.

At the same time the humanitarian education (pedagogy of cooperation) was gaining its strength, the most prominent representatives of which were V. Sukhomlinsky and S. Amonashvili. They emphasized on the importance of art in high school.

The chronological limits of this period are defined by the following events. Field of art education officially received scientific status. Research work acquired a practically-oriented systematic nature in all areas of art education. Art and pedagogical research in 70th have focused on the process of "formation of the communist ideology of Soviet pupil through art. In educational researches of 70th two main areas that characterized the historical stage in the development of Soviet society can be divided: 1) the role of art in shaping identity, 2) the creative activity of students, their development of skills for independent activities. There were principal guidances, pointing to the need to develop methods of music teaching, case studies, to examine the interaction of aesthetics and pedagogy, to identify the level of artistic taste of youth, combining sociological analysis of research in music pedagogy and psychology of perception of art.

One of the important issues of musical, psychological and pedagogical science was the problem of musical abilities and their importance to the harmonious development of personality. Developing the basic principles of Soviet psychology, V. M. Myasishev and A. L. Hotsdyner emphasize that musical ability is a complex mixture of natural, social and personal in every individual. Social value of the problem of musical abilities, consists, according to the authors, of the growth of each individual's aesthetic culture [6].

In pedagogical science the creation of evidence-based system of musical and aesthetic education was one of the most important problems. A system cannot be

created without studying the aesthetic needs, values of youth in the arts, so it was natural that in pedagogical science certain issues of sociological research in music education and music perception, learning musical tastes of the younger generation were highlighted. Moreover the first monographic works in this area appeared, although there were still many unsolved problems.

An important acute problem of musical pedagogy arose in early 70th. It was a problem of education of susceptibility to beauty and the low-grade cliché rejection. The scientific statement of issues related to diversity of musical effects on emotions, perceptions and educational role of music needed the research in various fields of knowledge, but, as M.F. Ovsjannykov states, researches in the theory of aesthetic education in 70th have not yet become complex [5].

The specialists' focus in the field of art education and upbringing was still put on a gifted child, but in discussions based on the topics "creativity – learning-development" most active the followers of the concept "creativity in the learning process" showed themselves. The problem of "creativity – learning – the development of" treated at the level of the whole system of art education. There were followers of its decision in favor of "creativity" in high schools, special schools, studios, art schools and so on. The country has revived the interest in spontaneous children's art, in the study of nature of artistic activities for children and professional artists. A child who "creates" took a strong position in the cultural life of the country. Evidence of this was the creation of exhibitions, Olympiad's holding, regular competitions for young musicians and so on.

The beginning of the 1970s was marked by a large-scale sociological studies and the beginning of the Union experiment in regular school – the new content of education in music and the fine arts.

The basic requirement of musical and aesthetic education during this period was the focus of students' attention to the perception of music. In the center of school musical and aesthetic education was work with musical works that students learn during the course of hearing or choral performance. During the lesson teacher should perform multiple tasks: to convey the ideological content and artistic images of works

to the minds of children, to interest them and to perform high-level work by himself. Features of music, generality of its images, disclosure of procedural content in time, expressive specificity that is needed for proper perception and attention skills that is listening to music – all require special work. For listening to music in the classroom, according to the program of the Ministry of Education, there were produced sets of records, on which classical, folk and contemporary musical works performed by professional orchestras, choirs, singers and instrumentalists singers were recorded. This important link in the musical and aesthetic education first of all was created to shape the perception of musical skills, to develop students' artistic taste, to accumulate musical experience, that is, ultimately, to shape the musical culture of the younger generation. The musical repertoire for listening needed the systematized principle both in terms of sequence of musical genres representation and taking into account the skills of music perception. But the main problem was not in the musical material but in methods of using it for listening because in early 70th only 5 – 7 minutes for listening to pieces of music at the end of the lesson were given.

An introductory word of teacher about any piece of music was of great importance in the development of children' musical perception. This tool was used in symphonic concerts and music lessons at school. In teaching young students this tool was considered to be of particular importance. While talking with students about the music teacher needed to be aware of music culture, to define art images and expressive means in simple terms.

Leading music teachers featured a different approach to the learning process - some preferred forms of active and fun game where a large role was assigned to singing, movement to the music, the question in the form of riddles and so on. In other examples in conducting classes “high style” of communication was felt. But the search for creative musical and pedagogical findings was the most important issue.

New types of musical activities made it possible to increase students' participation and teachers supplying criteria to determine the level of students' growth was the availability of skills for self work. The program of musical literacy placed a set of knowledge that belong to different disciplines and areas of musical

activities: information about composers, musical instruments, voices, genres, etc. expressive means. And this encyclopedia was regarded mainly during listening to music and conversations about music. A significant difficulty the teacher's discussion has caused for that time, which was aimed at explaining the nature, imagery and expressive means of musical works to students using their knowledge of musical literacy. Not all schools these objectives were decided at a high level. The literature observed that the process of listening to music was often treated as a kind of entertaining and did not perform any upbringing or educational function [6, p. 36].

An additional form of musical perception of students were after-school and extracurricular activities, professional artists' concerts for children in the cities where there were philharmonies employing professional staff musicians. In fact, for many years, composers, critics and educators have directed their efforts to the musical art, which was designed to develop students' musical culture and be not only a means of entertainment.

Due to the principle restructure of the system of music classes, the view of the importance of music education in the development of children's personality changed in high school. This process in 70th was accompanied by the opening of music teaching faculties and departments which were preparing music teachers for secondary schools in many universities of the state. Programs for the Institutes of teachers advanced training and pedagogical universities in order to include certain issues of aesthetics, ethics, and art in the curricula program were developed. Responsibilities and challenges that have been put before teachers of music in 70th by the society, required high professional competence, though, as the analysis of scientific, educational and instructional literature shows, this training system of music teachers in universities just began to develop and improve, create its own specific character that differed from musicians, teachers in conservatories and music schools training. Music teachers in secondary schools needed a deep psychological and pedagogical training, a thorough knowledge of the psychology of musical and creative activities. In 70th years in the small towns and villages of Ukraine the need for professionally-trained music teacher was still felt. In special pedagogical literature

the fact that in 70th the secondary school hadn't successfully coped with the tasks of mass musical education was outlined. Thus, N. Zhemchuzhyna, making the analysis of the content and form of music lessons, exposes certain drawbacks in the current system of mass music education, outlines the need for a broader use of relative solmization, more targeted use of vocal skills methods that pave the way for active music-making [5].

One of the important issues actively discussed in music and teaching community was the effectiveness of mass musical and aesthetic education. It was often emphasized that one of the drawbacks in musical and aesthetic education is that there were no close interaction between musical and secondary schools (music and secondary schools were subordinated to different departments). The specific role of music schools in the system of aesthetic education has not been defined sufficiently, though considerable experience has been turned in this direction. Children's music school in the 70th served an important role in the way of musical and aesthetic education of the younger generation – it prepared competent listeners of music, music lovers, amateur participants, prepared students for entry into the music-education establishments. In the 70th years music schools in rural areas began to open. An important focus of music schools was musical and educational activities in the educational institutions, which has received increasing circulation in 70th years. This work was done systematically; teachers annually planned an active participation in the promotion of musical knowledge among secondary schools, other schools, kindergartens and workers of their town or village. Relevant topics in music and pedagogical community were the creation of a unified science-based system of mass musical education, which would include a school and after-school establishments.

Conclusions. The concept of musical and aesthetic education of the Soviet era was based on Marxist-Leninist understanding of the personality and of the laws of social life. One of the main principles of the theory of communist education was necessary affirmation of mass involvement in the aesthetic activities, creating mass art. Teachers paid special attention to various issues of musical abilities, new methods of teaching music, the role of music in the development of children's personality,

leading figures in the field of musical and aesthetic education were the effectiveness of mass musical and aesthetic education of children and youth in Ukraine. The principal milestones of the theory of musical and aesthetic education creation and development in the pedagogical work of the leading musicians and teachers in the country have been closely associated with the movement of ideas in the field of general issues of aesthetic education.

Followers of art schools by B. Yusov, D. Kabalevsky, B. Nemensky and other leading musicians and educators of 70th of the twentieth century continue to work on the problems of developing art education and the creation of new textbooks of different types of art for new generation on the basis of this curricula.

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Сбітнева Л. М., Полянська К. В.

Сутність та специфіка музично-естетичного виховання дітей і молоді в Україні у 70 роки ХХ століття

В статті розглядається сутність та специфіка музично-естетичного виховання у 70 роки, період, коли музичне виховання було частиною комуністичного виховання підростаючого покоління. Важливими принципами теорії і практики музично-естетичного виховання, які спиралися на досягнення наукової думки радянських вчених і будувалися на методологічній основі марксистської теорії комуністичного виховання були наступні – залучення до музично-естетичної діяльності широких народних мас, створення масового мистецтва, яке б сприяло самовідданій праці та розквіту держави.

Переглядалися установки мети художньої освіти у всіх її формах, зростало усвідомлення того, що урок музики у школі – це не просто урок співу з елементами музичної грамоти і слухання музики – це процес зростання духовних можливостей дитини. Початок 1970-х років відзначився масштабним початком Всесоюзного експерименту в масовій школі по перевірці нового змісту навчання з музики та образотворчого мистецтва.

Ключові слова: музично-естетичне виховання, музичне сприйняття, види музичної діяльності, музична педагогіка.

Сбитнева Л. Н., Полянская Е. В.

Сущность и специфика музыкально-эстетического воспитания детей и молодежи в Украине в 70 годы ХХ века

В статье рассматриваются вопросы сущности и специфики музыкально-эстетического воспитания в 70 годы, период, когда музыкальное воспитание являлось частью коммунистического воспитания подрастающего поколения. Теория и практика музыкально-эстетического воспитания опирались на достижения научной мысли советских учёных и базировались на методологической основе марксистской теории коммунистического воспитания. Важными принципами музыкально-эстетического воспитания были следующие – привлечение к музыкально-эстетической деятельности широких народных масс, создание массового искусства.

Пересматривались цели художественного образования. В начале 70-х годов начался масштабный Всесоюзный эксперимент в массовой школе по проверке нового содержания программы по музыке.

Ключевые слова: музыкально-эстетическое воспитание, музыкальное восприятие, виды музыкальной деятельности, музыкальная педагогика.

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