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DEVELOPMENT OF PSYCHOLOGICAL COMPETENCIES OF SINGING TEACHER AT THE INSTITUTE OF SACRAL ART OF CU IN SPIŠSKÁ KAPITULA IN SPIŠSKÉ PODHRADIE

ABSTRAKT

This work deals with the development of singing teacher competences at the Institute of Sacral Art of the Faculty of Arts, Charles University in Spišská Kapitula in Spišské Podhradí with regard to their requirements of the Second Vatican Council for liturgical singing, trying to bring the line with the school education system and offering didactic procedures to elementary art schools in teaching singing.

Vatican II and Musicam Sacram instruction

The Second Vatican Council (1962 - 1965) was the last epochal and mark in liturgical music and the whole church. Its aim was the so-called. *aggiornamento* - modernizing, rising to today's level, opening to the world. In the field of the liturgy, the program and the effort to adapt to the demands of the time meant Lexmann, 2015, p.263.

In the development of the liturgy before the Council, the status of the liturgical singing was largely unclear. Prior to the Council, Mass was sung by singers if they existed in the country at all (Unified Catholic Singer in Slovakia, 1937), or prayed quietly. All the texts sung by the priest, the choir, or the assembled people had to be recited by the priest. In service with folk singing, the singing of the people overlapped the "private" recitation of the Masses with the priests, often sung on a theme other than the Mass Form.

This reform led to the uplift of the liturgy and, in particular, to the more active participation of believers in the liturgy, with the possibility of using the national language. Until then, it was forbidden to sing in the national language for liturgical acts, or its use had to be legally permitted under given conditions.

The use of national, literary languages in the liturgy has increased to a greater extent than expected (Lexmann, 2015, p.254). The old Latin melodies were translated into national languages, adapted to the national liturgical text, but in terms of meaning, they had to coincide with their Latin origin. Thus, the unity of the Latin Roman Liturgy with the national languages was compatible.

On the basis of suggestions concerning the particular attention of music in the liturgy, it arose on March 5, 1967, in the spirit of the Council's reform, the Instruction of the Council and the Sacred Congregation of Rites of Music in the Liturgy (Musicam sacram). Instruction is a guide line that details the provisions of Vatican II concerning liturgical music.²⁰ (Musicam Sacram, © UNIVERZITA KOMENSKÉHO V BRATISLAVE)A

Among the participants of the liturgical singing and music, we advise priest - celebrant, deacon, gathering of believers, lecturer, psalmist, dean, teacher, organist, church choir, conductor.

Sometimes we hear the idea that church churches are unnecessary today and are rather an obstacle to the liturgy. However, the Council's documents do not mention the suppression or removal of church churches. On the contrary, their role is to interpret songs from the treasure of liturgical music in a highly artistic way and to encourage active participation of believers in singing.

The congregation is part of the congregation, so it is up to him to sing all the songs for the people. In addition, he sings his own parts, either alternately with the people or alone. Usually compositions of older music (Podpera, 2006, p.42). But the choir must not exclude the people from singing.

Musicam sacram also supports new forms of sacred singing, preferring a common liturgical celebration before the private. Of the musical instruments used, there is a whistle organ in the first place. Other musical instruments, typical of

²⁰Tieto smernice predstavujú základný rámec k pochopeniu problematiky spevu počas konania bohoslužby a venujú pozornosť nasledujúcim oblastiam:

- i. Príprava liturgického slávenia - každému liturgickému sláveniu by sa mala venovať účinná príprava a pri výbere druhov posvätnej hudby brať do úvahy schopnosti jej protagonistov.
- ii. Úroveň spevu - bežné zhromaždenie veriacich bude spievať liturgické spevy na úrovni, ktorá bude odpovedať možnostiam ich hudobného vzdelania, hudobnému sluchu, kvalite organového sprievodu, kvalite hlasovej interpretácie kantora atď..
- iii. Úloha kňaza – je pri bohoslužbe presne daná a má dopredu danú štruktúru, kňaz je správca farnosti a je zodpovedný za liturgiu, teda aj za liturgický spev pri slávení liturgie. Pri výbere hudby by kňaz nemal byť subjektívny a uprednostňovať hudbu podľa svojho veku, vkusu či záľub. Pokiaľ kňaz nemá vhodný hlasový fond, je možné niektoré časti nahlas recitovať (alebo spievať len to minimum, ktoré je dôležité z pohľadu liturgie).
- iv. Úloha ostatných liturgických spevákov - ostatné časti môže spievať spevák, kantor so školeným hlasom. Podobne aj žalmy, ktoré sú svojou povahou duchovné piesne by mal spievať školený žalmistu, schopný mierneho prejavu. A len v núdzových prípadoch by sa mal žalm recitovať. Pri slávení liturgie vykonáva zbor spevákov (chór či schola) laickú službu, pričom ich úlohou je spievať proprium a ordinárium.
- v. Úloha organistu - pre výkon svojho povolania má byť organista kompetentný nielen v hre na nástroj, ale v nemalej miere má disponovať aj znalosťami liturgických predpisov.

the traditions of individual nations, are also tolerated. However, the use of other musical instruments must not contradict the liturgical character of songs and worship (Liturgický zpevník, 2013).

Liturgical singing in Slovakia after Second Vatican Council

The Second Vatican Council started building its own tradition of liturgical music in every language area. He confirmed and legalized the possibility of applying the Slovak language during the chanting of the liturgical celebration. According to the established conciliar principles, the reform of the liturgical singing was to be continued. However, the totalitarian regime in Slovakia at that time managed to dispel the society's interest in liturgical music in the repression of religion and only to tolerate the works of past years, understood as part of the cultural heritage, including the Unified Catholic Songwriter. In particular, people noticed that the celebration of St. Mass conducted in the Slovak language and therefore it seemed natural for them to be in St. Mass in Slovak (also from JKS).

The finished liturgical texts in the national language stimulated rich compositional works. New songs on Slovak lyrics were created and edited mostly by amateurs. Some identical liturgical texts were sung differently in different churches. Believers in different parishes sang consistently and differently, often against the basic rules and logic of the liturgy (Lexmann, 2015, p. 266).

The Liturgical Reform after the Second Vatican Council was based on the Constitution of the Second Vatican Council (Sacrosanctum Concilium, 1963) and began reading in Scripture in national languages. Later, changes were made to the liturgy of the Eucharist (Lexmann, 2015, p.254). The aim of liturgical reform in our territory, then Czechoslovakia, was to restore Christian life through liturgy. This revival took place in four phases:

- a. personal study
- b. liturgical formation of believers
- c. putting the national language into the liturgy
- d. modification of liturgical space (Lexmann, 2015, p.255).

Teacher's pedagogical-psychological competences

The basic competences of the teacher include, in particular, mastering the scientific foundations of subjects. Psychological competences are the ability of a teacher to approach pupils in terms of their age and individual peculiarities in terms of creating attitudes towards values. Pedagogical-psychological competences reflect the didactic ability of teachers to work with the curriculum, that is, the ability to help pupils to be informed and the ability to think in a given area, to form opinions, to discuss, to solve tasks and to orient themselves. Then necessary competence is the skill of communication - creating a mutual atmosphere of good coexistence, cooperation in solving tasks, tolerance, civic reciprocity, understanding for others, for justice and so on. The teacher, as a manager, puts pupils into the wider context of real life. The

teacher assists in counseling and counseling primarily in relation to the pupils themselves, but also to their parents with an emphasis on solving educational problems and preparing pupils for their future life.

Personality of the teacher

From the point of view of elementary school pupils, there is no need to look for descriptions of the profile of a favorite music teacher, most of us can recall this idea in their own memories of years spent in the pews.

The music education teacher is likely to:

- ✓ Sing well and play a musical instrument
- ✓ Attractive and fun
- ✓ Nýtactful and tolerant,
- ✓ receptive and understanding
- ✓ knows about popular music
- ✓ Enables your pupils to take classes

and they were not afraid to show what they could do.

The ability of the natural teacher's authority

Every teacher who comes before the class must realize that his or her pupils' requirements may differ from their expectations. A very important prerequisite for successful mastering of the teacher-pupil relationship is the thorough and comprehensible familiarization of the pupils with the rules, methods, and objectives that the teacher plans to implement with in each lesson. The best time for this action is the beginning of the school year. A teacher who does not set priorities and limits at the beginning of the school year can find serious disciplinary problems. That every teacher must have respect for his pupils is also true for the subject of singing and vocal education. In practice, it turns out to be a little more complicated than other subjects.

Teacher's musical abilities

According to Raninc (2003), the voice teacher should have the following skills:

- ✓ Control your own voice
- ✓ Apply theoretical knowledge in practice
- ✓ to know the issue of pupils' voice education
- ✓ advise on the professional issues of the pupil's independent work

Organizational and other skills of the teacher

Since singing is one of the aesthetic subjects, the teacher should:

- ✓ be the bearer and propagator of culture; organize visits to concerts or musical performances, keep up-to-date information on musical events at the venue and participate actively in these events
- ✓ accompany your students in a solo singing on a musical instrument

In terms of character traits, the general idea of a native cantor is linked to:

- ✓ with the type of optimist, the thing, the well-tuned, the social, the sound, the creative

The spiritual dimension of the teacher

The importance and need for quality education and values, not only explained, but also attested, was also spoken by Pope Francis, in the context of the Plenary Assembly of the Congregation for Catholic Education, called "the great construction site where the church and its institutions have always been present ... and it is essential that its institutions are not isolated from the world ... "

The educational program called Spiritual Dimension of Teacher is part of a program of continuous education designed for teachers of religion / religious education (Spiritual dimension of the teacher, © 2017 Methodological and Pedagogical Center).

We believe that if the meaning of singing in the liturgy is to express what the believers experience in the heart, a similar spiritual educational program should be part of the preparation of future teachers of the liturgical song.

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ПЕДАГОГІЧНІ ІДЕЇ В.СУХОМЛИНСЬКОГО ЯК МЕТОДОЛОГІЧНІ ЗАСАДИ ОСВІТНІХ ІННОВАЦІЙ

Надшвидкісні зміни сучасного суспільного життя вимагають створення новітньої освітньої системи, яка б найкраще підходила для навчання і виховання нинішнього покоління інформаційної доби. На часі реорганізація традиційної навчально-виховної системи, яка є застарілою і не відповідає запитам сучасного суспільства. Насамперед, необхідно модернізувати методологічні засади, які є стрижневими у цьому процесі, щоб вони були придатними принципам інноваційної педагогіки. Великої уваги у цьому ключі заслуговують педагогічні ідеї гуманіста, мислителя та творця Василя Сухомлинського, що і визначає актуальність дослідження.

Методологічні основи педагогіки В.Сухомлинського відповідають сучасним загальноцивілізаційним тенденціям розвитку, є важливими для світової гуманітарної думки і мають мати велике значення й для реформування вітчизняної освітньої системи. Як свідчать дослідники, за роки незалежності нашої країни, ідеї великого педагога дедалі більше утверджуються у філософії освіти та педагогіці. Зокрема, активно впроваджується, пропонований мислителем, особистісний підхід до організації навчання і виховання, загалом до роботи з дітьми та юними громадянами. Особистісно-орієнтоване навчання є важливим для сучасного розвитку суспільства в руслі цивілізаційних викликів. В.Кремінь зазначає, що особистісний розвиток людини - це «основний важіль подальшого розвитку суспільства, оскільки в умовах надшвидкої зміни технологій, з утворенням цілісного світу, коли значною мірою громадянин будь-якої країни стає громадянином світу і спілкується у віртуальному середовищі без кордонів, - у цих умовах розвиток і саморозвиток особистості набуває надзвичайного значення. Лише розвинена особистість стає повноцінним громадянином своєї країни і сприяє найбільш ефективному поступу суспільства. Це стає безумовною аксіомою» [1].

Для побудови сучасної методологічної основи вітчизняної освітньої системи, на наш погляд, найкраще підходить гуманістична парадигма педагогіки В.Сухомлинського загалом. Розглянемо її головні засади: