

Professional Artistic
Education and Culture
within Modern Global
Transformations

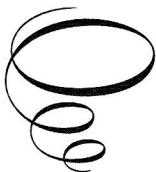
Edited by Olga Oleksiuk

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Cambridge
Scholars
Publishing



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This book first published 2018

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

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ISBN (10): 1-5275-0663-0

ISBN (13): 978-1-5275-0663-3

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THE HISTORY OF MUSIC PEDAGOGY IN UKRAINE: A “SOPHIANIST” PERSPECTIVE

L. PROTSIV

This article presents research into the modern understanding of ‘Sophianism’ and its features in the development of music and pedagogy in Ukraine. It explores the national history of musical pedagogy as meta-history in terms of the sequential invariant structures and spiritual constants generated by the power of philosophical and artistic ideas, particularly those which possess Sophianistic features such as spiritual wisdom and “joyful creativity.” Sophianism is one of the criteria on which the development of musical and pedagogical theory and practice in Ukraine has been determined.

Ukrainian musical folklore is characterized by sequential structures possessing Sophianistic features. The vicissitudes of historical development, national character, and evolution of outlook are reflected in the national epos. Myth, as the primitive timeless form of being, has become a cultural form of universal wisdom. It represents the spiritual practice of ancient Ukrainians and embodies the ethics, aesthetics, and folk wisdom of many generations.

Sophianist thought has been developed through the manuscript ‘Izbornik Svyatoslava’ of 1073, the works of Ilarion, various Ukrainian philosophers and polemicists, and in the writings of figures of the Kyiv-Mohyla Academy, including P. Mohyla, F. Prokopovych D. Rostovsky, G. Konytsky, and G. Skovoroda.

The Kyiv-Mohyla Academy saw the development of a Ukrainian aesthetic and ideas of musical pedagogy ontologically connecting music, dialectics, rhetoric, poetry, and drama. The philosophical and pedagogical understanding of music as an art and its spiritual potential was a typical focus of the scholars and intellectuals of that era.

The principle of Sophianism is the basis of Skovoroda’s ‘eternal pedagogy.’ It allows the achievement of human happiness and harmony in one’s earthly life and links them to the Sophianism of being. Skovoroda’s

philosophical doctrines, including the basic principles of hermeneutics, are fundamental to the modern process of musical interpretation.

Sophianism, central to the ideas of Ukrainian musical pedagogy, has close connections to the spiritual and religious traditions of music. Spiritual music, including Ukrainian church singing, which has an ancient history, has constituted the content of music education for a long period of time. It has accumulated Jewish, Syriac, and Greek Orthodox musical traditions, and was later influenced by Ukrainian folk melodies, reflecting the religious aspirations and feelings of the Ukrainians.

Features of Sophianism are found in other structures in the musical and pedagogical history of Ukraine. They have provided the spiritual and ideological basis for choral development and the work of classical Ukrainian composers; inspired the artists of the Przemysl School; and played a significant role in the development of a national musical style in the work of M. Lysenko and his followers.

Keywords: *music pedagogy, Sophianism, meta-history, music education.*

Modern processes in all spheres of life of Ukrainians demonstrate that knowledge of the past is necessary for understanding present day reality. Being unaware of past events does not preclude us from having responsibility for the future. It is the course of the historical development of human civilization that determines the fate of mankind and history is the reflection of the multidimensionality of human existence.

Studies on the history of Ukrainian music pedagogy show that the “horizontal dimension is not always able to show the formation and reflection of the human spirit.” It does not develop in a linear way—from one historic formation to another—as much as through a realization of the spiritual values of mankind, such as faith, love, truth, goodness, and beauty. The basic values of historic development are constant and invariable components of history. This hierarchy of values is the criterion for defining historical periods and educational, musical, and pedagogical paradigms. A feature of the history of music pedagogy in Ukraine as meta-history is that it is Sophianist,¹ ensuring continuity and stability in its historical processes.

Certain aspects of art pedagogy in Ukraine, including music pedagogy, have been studied at different levels of development by Ukrainian scholars, including L. Kondratska, L. Masol, O. Mykhaylychenko, O. Oleksiuk, O. Otych, G. Padalka, O Rostovsky, O. Rudnytska,

¹ The term “Sophianist” will be interpreted later in this article.

S. Ulanova, V. Cherkasova, O. Shevniuk, V. Shulgina, T. Shcholokova, S. Gorbenko, T. Gryshchenko, A. Omelchenko, and T. Karpinska.

O. Mykhaylychenko looked at musical aesthetic education in Ukraine in the second half of nineteenth and early twentieth century in the context of the development of national “identity and self-determination” and with a focus on saving and disseminating the national choral heritage, Ukrainian folksong traditions, democratization, and the strengthening of national principles in music education [4]. O. Oleksiuk has interpreted the history of the development of music pedagogy in Ukraine as a process that formulated traditions through the spiritual development of the individual by means of musical arts [6]. V. Shulgina has suggested that the ethical and aesthetic foundation of Ukrainian music pedagogy was constructed by members of the Ukrainian school of Philosophy, including G. Skovoroda, P. Yurkevych, and D. Chyzhevsky. This was based on its democratic and humanistic orientation, professionalism, and nationalized music education [8]. S. Gorbenko has treated the history of national music education as a process of humanization. T. Gryshchenko has argued that the humanistic orientation of school education in Ukraine in the nineteenth and early twentieth century was predetermined by the historical development of a national aesthetic, philosophy of education, and the priority given to the spiritual, moral and religious upbringing of students. A. Omelchenko has defined the main musical and educational traditions in Ukraine of the late sixteenth to the eighteenth centuries as involving a combination of musical, aesthetic, spiritual, and religious approaches. In the historical and pedagogical research of T. Karpinska we find the statement that folk music is the oldest cultural phenomenon to have incorporated educational, aesthetic, and ethical experiences into its traditions.

The regional traditions of musical pedagogy, as well as music educational practice in Ukraine have also been studied. A. Zhelan explored the formation and development of music education in the Kherson governorate in the late nineteenth and early twentieth centuries through the prism of democratization, professionalization, and intercultural interaction. S. Matvienko considered the regional characteristics of music education and upbringing of children in the Chernihiv region in the eighteenth and nineteenth centuries, noting the priority of spiritual, moral, and religious upbringing, and the formation of spirituality among them through church singing. O. Poyasyk has distinguished a national ideology as the focus of music education in preserving the national, cultural and historical traditions of the Ukrainian people, and prioritizing upbringing over study as one of the spiritual and moral principles of music education in Halychyna in the 1920s–1930s. L. Protsiv has interpreted the development

of musical education theory in Halychyna in the late nineteenth and first half of the twentieth centuries in connection to spiritual traditions and secular musical culture, as well as in the context of moral, intellectual, and nationalist-patriotic upbringing. I. Frait stated the importance of national ideology in the development of the musical education of children in schools out of a sense of public duty among western Ukrainian composers of the second half of the nineteenth and early twentieth centuries. He considered the development of music education in terms of spiritual, national and patriotic education.

The development of music education in Ukraine has been studied by modern musicologists, such as T. Bulat, M. Zagaykevych, V. Ivanova, L. Kyianovska, L. Mazepa, L. Korniy, S. Pavlyshyn, T. Starukh, B. Siuta, T. Filenko, K. Shamayeva, O. Shreyer-Tkachenko, and M. Cherepanyn. However, despite the number of studies, the articulation between spiritual aspects of music and pedagogy and music education practice in Ukraine have only briefly been stated. Furthermore, the ideas of Sophianism in the national music and pedagogical history have not yet been the subject of in-depth research. Thus, the objective of this paper is to substantiate the ideas of Sophianism in the development of a national musical pedagogy.

To achieve this, the following approaches have been taken:

- identify the modern interpretation of the term ‘Sophianist’;
- determine the features of a Sophianist approach in the development of music pedagogy in Ukraine.

Sophia (from Greek, meaning skill, knowledge, wisdom) in Christian philosophy is used to describe the world through the interpenetration of the transcendent, the immanent, the divine, and the earthly [1].

V. Gorski traces the formation of the term Sophianist, which, according to the interpretation of Thomas Aquinas, engages the highest of our cognitive abilities. In the classical tradition, there was an idea of combining humanity with wisdom, on which the understanding of philosophy as the ‘love for wisdom’ was based [1]. In Ukrainian spiritual culture, Saint Sophia embodies the highest virtues of Christianity and her image is akin to that of the Virgin Mary. Sophia’s Cathedral is considered to be a physical representation of wisdom and has Oranta, the Mother of God, as its central image. Many other churches in Kyiv and across Ukraine are also dedicated to the Mother of God. [3, 102] In the spiritual life of Ukraine religious holidays relating to the Holy Virgin are especially revered and the image of Sophia as the Mother of God represents a ‘temple of wisdom’ in the Ukrainian mentality.

The Sophianist archetype, besides being a symbol of wisdom, also embodies the idea of 'joyful arts' related to the creation of the world by God the Father and God's wisdom and joy that accompanied the process of 'the creation of world,' which is considered to be a work of art. It is Sophia, 'the artist,' who embodies the principle of beauty with God, giving creativity and joy [1]. In honor of God's wisdom, Solomon built the Temple in Jerusalem and Yaroslav the Wise built St. Sophia's Cathedral.

The Sophianist archetype as 'joyful art' is reflected in Ukrainian mythology. Ukrainian mythology, including calendrical ceremonial songs, embodies Sophianism as a collective form of art.

The ancient Ukrainians were immersed in the "whole world, not opposing the newly created world, but including it directly into the "universe of being" [3, 65]. Myth was the result of human spiritual practice and became, according to Hegel, the "pedagogy of the human spirit," embodying the ethos (not logos) of a human being. [3, 65].

Ukrainian mythology has certain characteristics, inherent only to its ontological principles, including the use of natural forms and images; a sense of proportion and harmony; a drive towards the truth through aesthetics (Truth and Beauty); the balance of ethics and aesthetics; the confirmation of popular wisdom; the idealization of generosity of spirit: "having received the gift of good reason and rich imagination, the ancient Ukrainians, fearful and wondering, could not but carefully approach celestial phenomena. They wanted 'to embrace' these scary and terrible forces, dangerous in real life, and admire the magnificent force of the 'light' of heaven." [5, 5].

Prototypes in Ukrainian mythology were taken from life experience. In mythological stories we find ancient forms of pastoral and patriarchal peasant life. The main characters of Christmas carols (*kolyadky*) often include: a father/the master; a mother/the hostess; a daughter (Panna/young lady); and a son (Krasnyi Panych/beautiful young man) [5, 7]. Over time, the stories of the Princely era of Ukrainian history began to penetrate mythology.

Songs of the calendrical ceremonial cycle, some of which have survived and can be found nowadays in their archaic original form, serve as an important source for the study of Ukrainian mythology. These include the partially authentic *shchedrivky* carols (Christmas songs), the fully authentic *vesnianky* (spring songs), and *Kupala* songs (midsummer songs).

Some of these ceremonial songs, including *kolyadky carols*, clearly indicate the penetration of elements of Christianity into folk art. *Kolyadky* clearly display this process as described by O. Koshyts: "in the process of

mixing the two ideas/outlooks, the old is combined with the new in a strange way: on the one hand, the old pagan cult and song gained new ‘Christian’ content, and on the other hand, pagan song, being so colorful, fresh, and with a national identity, added brightness, charm and character to Christian holidays, and this resulted in the Christianization of paganism and the Ukrainization of Christianity” [2, 9].

Christianity brought new outlooks into Ukrainian mythology. Ancient mythological gods were replaced by characters from the Holy Scripture—Christ, St. Peter, St. Nicholas, the Mother of God—and developed into a unity comprising Christian history and mythological stories.

In the course of historical development, especially with the spread of Christianity, humans constructed inner worlds and personal relationships with God, forming a microcosm that was opposed to the outside material world. Mythological consciousness, in its cosmological dimension, lost its dominance and the human spirit was separated into two spheres: “cognition” and “revelation” (a kind of “religiously secret communication with the Absolute”) [3, 66].

The Kyiv-Mohyla Academy developed ideas on the Ukrainian aesthetic in music pedagogy. The philosophical and pedagogical understanding of music as an artform and its spiritual potential was a typical focus of the scholars and intellectuals of that era. Stefan Jaworski, for example, pointed to the divine origin of logic. Mitrofan Dovhalevsky mentioned the divine origin of poetry, and Skovoroda’s teacher, G. Konysky, stated that all science and art were given by God to Adam, and then, “as the Ages went by,” these were transmitted through Noah and his sons to the Chaldeans, the Jews, and later to the Egyptians, Greeks and Romans, before spreading to the northern and western nations [9, 432].

Church singing acquired old Jewish, Syriac, Byzantine, Greek-Bulgarian characteristics, as well as those from Ukrainian folk melodies. Thus, the Ukrainian national consciousness found its reflection in spiritual and religious art, strengthening the mystical impact of liturgical rites.

The history of Ukrainian educational theory as meta-history is part of the philosophical heritage of G. Skovoroda. According to E. von Erdman, Skovoroda’s ideas were founded on the “sustainable transfer between text and life. The text (the Bible) and the rules of its understanding turn into a model of life and the world and so life and the world enter the text” [9, 433].

At the heart of Skovoroda’s ‘eternal pedagogy,’ there lies the Sophianist principle of being, which means the achievement of pre-determined harmony between a human and the world and a human with itself. This harmony lies in “diverse God’s Wisdom.” Skovoroda searched

for the essence of human existence in the spiritual realm. As for the ideas of musical education, the basic principles of Skovoroda's hermeneutics remain fundamental to the modern process of musical interpretation.

Myth, as a primitive timeless form of being, became a cultural form of universal wisdom. This was the result of the spiritual practice of the ancient Ukrainians and embodied human ethics, aesthetics, and the folk wisdom of many generations.

The values that hold in the history of Ukrainian musical pedagogy, as well as educational practice, draw on its close relationship to the spiritual and religious traditions of music.

The system of medieval imagery and spiritual chants gradually changed, becoming filled with a new humanistic feeling, which promotes the aspiration for joy and festivity ('happy work'). These images also become filled with lyricism, concentration, and spiritual contemplation.

This article does not cover all the aspects of Sophianism in the development of music pedagogy in Ukraine, but is an attempt at stating the problem, as well as perspectives for further research.

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