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2.5. PEDAGOGICAL ACTIVITY OF G. KOTKEVICH IN KHARKIV

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Abstract. *The article deals with the main directions of pedagogical activity of the shining teacher, musician, cultural and public figure G. Khotkevych. The attention focused of his practice and teaching activities in Kharkiv, in particular theoretical and methodological aspects of teaching and education of Kharkiv Music and Drama Institute students, where he professionally trained bandura performers, teachers and heads of creative groups. Highlighted features of musical and pedagogical education organization in conditions of national revival of Ukraine. Attention is paid to the development of professional education in Kharkiv in 20-30 s years of 20 th century, and also to the importance of educational materials, classbooks and manuals creating. G. Khotkevych effectively solved such tasks, and as the result, he left to us a well-balanced system of theoretical and practical student's training, high-quality methodological teaching publications, articles in magazines of this sphere, musical teaching literature.*

Key words: *G. Khotkevych, pedagogical activity, bandura, bandura players ensemble, folk instruments orchestra, musical instruments of the Ukrainian people, classbook of the bandura playing, musical and pedagogical education.*

Gnat Martynovich Khotkevych (1877-1938) stayed in memory of posterity not only as an active social and cultural figure, enlightener, writer and musician, but also as an shining pedagogue. Extra valuable in terms of the theory and methodology of teaching and educating student youth was his pedagogical activity at the Kharkiv Music and Drama Institute, where he was engaged in professional training of bandura-performers, skilled instructors and leaders of creative collectives.

Mastering the technique of playing the bandura by oneself led to dilettantism and low level of creative skill of folk art amateurs. In the classbook "Musical Instruments of the Ukrainian People", pedagogue emphasized that the studying of professional bandura players "can finally give the staff of bandura instructors and performers" [1, 134].

Higher and secondary musical education in Slobozhanshchyna at that time was divided into three types of professional music schools, which included professional music schools, musical or music and drama colleges and music and drama institutes. Education in schools of the first type (professional music schools) pro-

vided an opportunity for students to receive secondary professional education in vocal, piano and instrumental departments. During the class, students learned to play one of the musical instruments, including piano, violin, cello, clarinet, trombone and other orchestral instruments, or learned to sing.

There were music and drama institutes in Kharkiv, Kiev and Odessa, where students got higher musical education at the pedagogical, conducting and dramatic departments. These were the musical educational institutions of the highest category.

Pedagogical department was divided into sections of professional education and musical education. Section of Professional Education of the Pedagogical department trained teachers of the piano playing, orchestral and folk instruments playing, singing. The main aim of the pedagogical department was to train teacher's staff for musical professional schools [3]. Except music teachers, music and drama institutes trained orchestral and choral conductors, drama directors, composers, and also specialists in the area of music theory (pedagogues on music history, solfège, harmony, polyphony, analysis of musical forms).

In admission requirements to Institute was claimed: "All enrollees must have the level of general and musical progress that required for the acquisition of the highest artistic qualification" [8, 6]. Only the best graduates of professional music schools aged from 18 to 35 were accepted into music and drama institutes.

The opening of the bandura class in the Kharkiv Music and Drama Institute has become a major event in Ukrainian musical pedagogy. G. Khotkevych hoped that in a few years such classes would be introduced in all music schools of Ukraine, he wrote: "The course of science is designed for three years - so, in 1929 the Institute will graduate the first instructors of the bandura playing. Then, it will be impossible to say, that there is nobody to teach, and demand for the head of the workshop at the factory art club, at the rural house of culture, at the school will begin to be satisfied. And this year Kharkiv music professional school has declared the opening of the bandura playing class. After 5-6 years such classes will be available at all Ukrainian music schools" [1, 29].

Educational system for professional bandura musicians was built by pedagogue on the study of kobzar art and rich experience of world performing practice, which base had laid by giants of classical music in a variety of musical genres. G. Khotkevich stressed the necessity of obligatory appeal in the educational process to unique sources of folk art, wide application of Ukrainian traditional melodies, intonations and stories.

G. Khotkevych's pedagogical work at the musical-drama institute was subordinated to the education of qualified music teachers and heads of amateur art groups, who were called to continue work of his master on ascension of Ukrainian culture. Pedagogue tried to inculcate his students a love for Ukrainian music culture, responsibility for its preservation and growth. During his classes he directed his attention to the comprehensive progress of student's creative abilities through folk and classical music.

The main criteria for learning to playing the Ukrainian folk instrument,

the teacher considered the student youth's gaining of professional knowledge, competence and skills of bandura playing, the consequent development of virtuoso performing techniques, improvement of vocal-choral abilities, ear training (harmonic, melodic and timbre-dynamic), the feeling of Metrical rhythm, musical-figurative thinking, emotional memory, artistry.

G. Khotkevych tried to make a lesson meaningful, interesting, accessible. He managed to cope with the scholastic performing of his students. A special feature of his pedagogy was subordination of the technical mastery to the content of musical composition. While working in class, pedagogue demanded from future specialists a bright, figurative and dynamic interpretation of the studied musical material, trying to reveal and develop the artist's creative individuality.

G. Khotkevych paid considerable attention to independent work of students, careful doing of homework. From the beginning of his studies, he accustomed students to self-control and self-examination. The main goal of G. Khotkevych's creative and pedagogical activity was teaching and education highly skilled bandura players, professionals, capable of bringing Ukrainian music culture to the world's general music level.

Teaching of bandura playing principles and methods, accurate studying of the theory and history of national culture, learning and performing solo programs by young musicians, pedagogue combined with the public ensemble performances of young bandura players. Concerts, as one of the effective forms of educational process, helped students in practice test their acquired abilities and skills, analyze and improve the level of gained knowledge, and promote an antique Cossack instrument among the population of Slobozhanshchyna.

The accumulated knowledge, pedagogical and artistic experience allowed him to develop an individual performing style, which became the basis of his musical and pedagogical concept. As a result of the generalization of creative searches and practical skills, which were formed during pedagogue's creative activity, and consequently to the acquired pedagogical practice, became the creation of publication of the classbook "Musical Instruments of the Ukrainian People" (1930), publication of the "Short Course of Studying the Bandura Playing" (1931), textbooks on the bandura playing (1909, 1930, 1931), in which G. Khotkevich substantiated the theoretical and practical principles of Ukrainian instrumental music and the characteristics of bandura performance.

Creation of pedagogical literature was subordinated to the successful organization of classes in pedagogical and musical educational institutions. Providing to student youth with classbooks and methodical manuals, that would reveal specific features of design, musical tuning, acoustic and technical capabilities, techniques and methods of playing bandura and some Ukrainian folk instruments (string, wind, percussion), would support the efficiency and accessibility of educational process, subordinated to the teaching of qualified national musicians-pedagogical staff, motivate creative youth to mastering the skills of playing on Ukrainian folk instruments, as well as to further studying and development of national musical culture.

Democratization of society in the 20s years of 20th century positively influenced the increasing of popularity of Ukrainian folk instruments. There was an acute shortage of skilled musical and pedagogical staff able to lead numerous amateur ensembles and orchestras of folk instruments, and capable to organize educational and studying process of musical and pedagogical work with youth competently and pertinently.

Researching of archival sources showed that not only G. Khotkevych worried about the problem of training teachers of the folk instruments playing at that time. In the funds of the Kharkiv Region State Archive was found a report, written in 1924 by a pedagogue-musician, founder of the first in Ukraine professional orchestra of folk instruments, the first head of the chair of folk instruments of the Kharkiv Music and Drama Institute V. Komarenko, in which the speaker stressed the urgent necessity of organization of boys and girls folk instruments playing professional training [1].

The result of the spreading of folk instruments among the creative youth of Slobozhanshchyna was opening in 1924 of musical classes on domra playing and balalaika playing at the conductor's department of the Kharkiv Music and Drama Institute. The number of students studying the musical culture traditional for Slobozhanshchyna, gradually increased. In 1925 there were favorable pedagogical conditions for organization the student laboratory orchestra of folk instruments. In 1926 the chair of folk instruments was founded on the initiative of rector of the university, composer S. Drimtsov. The first pedagogues on the folk instruments at the Kharkiv Music and Drama Institute were M. Danshev (balalaika), V. Komarenko (domra), G. Khotkevych (bandura) [1].

S. Drimtsov desired to solve the problem of improvement and reconstruction of the ancient Cossack instrument. In 1912, his own bandura was awarded the highest prize "Grand Prix" at the international musical instruments contest in Paris. S. Drimtsov considered, that it's necessary to establish a bandura classes at the chair of folk instruments. For this mission he invited G. Khotkevych to the Institute [1]. The introduction of new educational specialties substantially expanded the content of musical pedagogical education, opened new opportunities for the development of Ukrainian musical culture.

Pedagogues, who worked in Institute on 20s years of 20th century were qualified educators-musicians, who were stood out by a high professional skill, depth and excellence of professional knowledge, skills and abilities, and a creative attitude to an educational and studying work with student youth. During that period in Kharkiv Music and Drama Institute fruitfully worked: I. Dobrizinets, V. Katansky, N. Landseman, P. Lutsenko, O. Menes, M. Palevsky, Y. Polferov, A. Rozenshtein, F. Fansenstil, J. Fanenstil [30].

In the university reigned a high-toned creative atmosphere. A student of the on 20s years of 20th century V. Bogdanovich wrote in his memoirs: "In the process of classes (which usually took place almost daily) us were given a homework job, and the results of it were shown, analyzed and criticized then in the classroom. This was always done persuasively, without any hint of offense in

the case of failure. Students own initiative and creative efforts were encouraged...” [1, 78].

Working on the position of a docent at the Kharkiv Music and Drama Institute [8] encouraged G. Khotkevych to create educational methodological literature for students and publications in the periodical press. During the period of 1927-1931, there were issued 1st and 2nd parts of Bandura Textbook, articles “To the history of kobzar profession”, “Two Turning Points on the History of Kobzar Art”, “About Kobza and Bandura”, and “Short Course of Studying the Bandura Playing”, some compositions of musical-pedagogical repertoire.

Creation of a classbook for musical schools and pedagogical colleges “Musical Instruments of the Ukrainian People” became an especially valuable pedagogue’s theoretical attainment. An addition of the folk musical instruments course into educational programs of pedagogical and musical educational institutions of various degrees has determined the necessity of scientific and methodological work on this subject. G. Khotkevych proposed a fundamentally new approach for the studying of Ukrainian folk instruments and subordinated his work on the classbook to the student youth’s needs.

The target of pedagogical activity during student classes with of the chair of folk instruments of the Kharkiv Music and Drama Institute G. Khotkevych considered practical application of the acquired knowledge, skills and abilities. One of the leading forms of activity in this direction were systematic student performances on the concert stage. The teacher believed that creative communication with the listeners benefited future musicians. Concert events stimulated student youth to study new musical works and programs, demanded from the performers overcoming technical difficulties, enthusiastic working on the musical figurative content and on the idea of musical pedagogical examples.

Exams and credits from the leading disciplines took place in the form of performances at the university’s concert hall in presence of the public, which consisted of students from different courses, interested listeners and examination commissions. As part of agitation teams, students gave educational concerts among workers of the Kharkiv industrial production complex, children’s social education institutions, military units, villages of Slobozhanshchyna. Due to its accessibility, simplicity and mobility, Ukrainian folk instruments were an effective means of forming the national youth culture.

A deep theoretical and practical studying of history and construction of performance character of musical instruments of the Ukrainian people allowed the pedagogue to establish and introduce in the musical pedagogical practice a fundamentally new direction of national musical culture – a professional school of bandura performance.

On the Gnat Khotkevych’s persuasion, the leading task of pedagogical activity, subordinated to the formation of youth musical culture, was training of qualified specialists, future performers and teachers of folk instruments, amateurs of Ukrainian professional music, which was formed on the basis of national folk traditions. Propagating bandura playing education to the wide

youth audience, pedagogue emphasized: "Not everyone can afford to learn piano playing, violin playing and other instruments of world weight's; thousands of people satisfy their thirst for sounds by playing primitive instruments, so-called, anti-musical one - and if they replaced all their whistles, squeakers by our Old Cossack instrument, they would probably only have gained from it" [8, 3].

The classbook of the bandura playing, issued by a pedagogue in 1909, was the first teaching and methodological work, which covered the theoretical points of mastering bandura. Creating it, Gnat Khotkevych, first of all, hoped to satisfy the interests of the creative Ukrainian intelligentsia and student youth. Anticipating significant pedagogical perspectives, he wrote: "The intelligentsia begins to learn bandura palying – the future of this instrument is opened" [8, 4].

The classbook was characterized by a sequence of theoretical material's presentation and accessibility for those who wish to study playing the Ukrainian instrument by oneself. G. Khotkevych emphasized that bandura was not only a unique value from the point of national history's view, culture, aesthetic and moral educational influence on youth, but also high-graded National instrument. In the preamble, he noticed that the purpose of pedagogical work was "to share with fans of our native music what has been found about bandura" [8, 5].

Creation of the textbook was based on the author's own performance experience and scientific research materials collected by himself on the history of development of bandurist's profession art. The favor of Ukrainians to their folk melodies supported the pedagogues belief on the bandura's great prospects for development. "And that's why, I think that as long as our song would live, the bandura would live too – but don't demand from this instrument things, which this instrument was not born for," - he said [4, 18].

The innovative experiment of the educator and master was the musical processing the Duma "Storm on the Black Sea" for twelve bandura units with the orchestra. Laying the grounds of a pedagogical repertoire for national musical instrument, Gnat Khotkevych wrote instrumental processing of classical compositions. A pattern bandurists chapel of Ukrainian Philharmonic performed "Serenade" - an etude for two bandura units, "Marsh" of F. Schubert, "The Song of Hunters" from the K. Weber's opera "Exempt Gunner". He accented the significance of enlargement ensemble's and solo repertoire for the Ukrainian instrument. Pedagogue emphasized: "It's a fact of historical weight, the first steps of the national Ukrainian instrument's entry to the worldwide's ensembles" [8, 14].

The analysis of the investigated sources showed, that the fruitful musical pedagogical Gnat Khotkevych's activity of formation of youth's national culture has led to innovative achievements, aimed at improving and rationalizing the process of learning the bandura playing. Evolution of the aims, methods and techniques of training were carried out by the pedagogue by dint of the development and designing of a professional bandura's general sample, the practical application of the "Kharkiv" ("khotkevych's" or "zinkivian") method of bandura playing. The technical perfecting of the folk instrument brought opportunities for enriching the forms and methods of training teachers of musical pedagogical disciplines

and heads of amateur art groups; composition a conceptually new musical pedagogical and concert repertoire for ensemble and solo performance; creation of educational-methodical literature, classbooks.

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2.6.PREPARATION OF FUTURE MUSICAL ART TEACHERS FOR INTEGRATED TEACHING

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Abstract. *The article substantiates the necessity of special training of future musical art teachers for integrated teaching. The result of such training is defined as the readiness of the future specialists for integrated teaching, the structure of which includes motivational, theoretical, practical and personal components, which are interdependent and interrelated. Taking into account the content of the components of readiness of future musical art teachers for integrated teaching and the logic of the process of professional training of students, the author grounded pedagogical technology of the phenomenon under investigation; its concept is based on systematic, integrated, competency-based, personal-and-activity approaches. The developed pedagogical technology of preparation of future musical art teachers for integrated teaching envisages the implementation of organizational-modeling, professional-motivational, cognitive-procedural, experience-praxiological and reflexive-correctional stages.*

Key words: *future musical art teacher, training, readiness, integrated teaching, technology.*

Modern educational trends are stipulated by the entry of domestic education into the European educational space, which takes place within the framework of the overall process of European integration of Ukraine. In this context, raising the level of professional training for future teachers, including future musical art teachers, in accordance with the European educational standards, is of particular relevance. The quality of professional training is determined not only by a combination of the knowledge acquired by the future specialists, but also by their ability to apply it in their professional activity, as well as by mobility, consistency and applied properties of this knowledge. This determines the need to find promising ways to improve the quality of professional training of future musical art teachers in accordance with the needs of the modern school.

Describing the professional activity of a musical art teacher, it should be noted that this activity is connected not only with the transfer of knowledge, but also with the inviting of schoolchildren to sensual comprehension of reality, and personal emotional perception of the phenomena of the world around. Sensuous