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# MUSIC EDUCATION AS A FACTOR OF MUSICAL ENVIRONMENT FORMATION (USING TEACHING MUSIC IN UKRAINIAN

## **MUSIC EDUCATION AS A FACTOR OF MUSICAL ENVIRONMENT FORMATION (USING TEACHING MUSIC IN UKRAINIAN PROVINCE AS AN EXAMPLE)**

### **Abstract**

The article is focused on the history of musical education in a provincial Ukrainian town Sumy in terms of musical environment formation. It is determined that musical environment being a kind of a social one, is a movable substance and reacts to any changes happening in the life of society. Processes in the system of education which expand and reform the structure of educational institutions, create new conceptions of professional personnel training, carry out the emergence of vivid creative personalities, and influence the structure of musical environment directly. It is emphasized that musical environment and music education system are always interconnected and interdependent. Educational factors influence environment formation as well as environment induces modifications in educational guidelines. This two-way process is regulated by musical needs of society, spatial coordinates and temporal transformations of historical process.

**Key words:** Sumy town, musical environment, music education, creativity, musical activity.

### **Introduction**

Musical environment as a phenomenon predetermining musical activity was not an object of study in musicology before now. In research papers and articles this term is often used in the context of studying musical life of a certain city or a region.

At the same time musical environment is a complex multifaceted phenomenon with its structure, factors of formation, conditions under which it functions, direction, nature of the impact and so on. At the macrolevel it includes all the musical and sound atmosphere of the Earth: producers

and consumers of music art, music organizations and educational institutions, sheet music publishing houses and music critique, entire topical and potentially used musical product. As World Wide Web becomes more popular, it can be said that macromusical environment is an actual constant. At the microlevel it is a direct musical surrounding of a man wherever he is «here and now». According to G. Kancheli: it is all the sound background which «surrounds us everywhere today wherever we go». It is the music which can be heard «in the lifts of big department stores <...>, which can be heard in <...> a taxi, the music which can be heard at the concerts if you go to the concert in the evening, the music heard outside...» [1, p. 26].

Musical environment is formed along with two basic factors: temporal which is determined by a certain historical period, and spatial one which is connected with the country, the region, established system of national values and foundations. There are other types of musical environment within the framework of these basic components, in particular, the environment of a city (a capital, a province), a certain institution for concerts or for music education, musical environment of a creative team and so on.

Apart from regional traditions (keeping and passing on established forms of music playing, folkloric performing peculiarities) which preserve uniqueness of «musical look» of a certain territory, active forms of music life (concert, guest performance, festival, contest practice) for a long time, music education takes special place in forming musical environment. All its varieties: primary, secondary, higher, kinds of private professional practice and work in a studio are components of musical environment organization. That`s why, the

objective of this article is to determine a specific character of music education influence upon the processes of musical environment forming. The material of the scientific research is a history of music education development of Ukrainian provincial town Sumy in the second part of the XIX–XX centuries.

### **Methods**

A complex of general scientific and special methods of studying is used in the research, including: a method of historical and system analysis, which helps to consider the processes of musical environment formation in a concrete historical conditions; a method of contextual analysis – aimed to consider a specific character of music education within its interaction with factors of music reality; a method of searching and generalization of archive documentation ensuring the use of authentic and accurate information while exposition of fact-based material; a chronological method – aimed to make temporal orderliness and periodization of historical data in order to extend the knowledge and understanding of variable states of environmental constants; a method of systematization which helps to generalize studied material and to make logical and grounded conclusions.

According to specific character of system approach musical environment is a complex multi-leveled structure organized by the principle of interconnection, interdependency and interconditionality of its elements. Hence, music education is analyzed as a component of the system influencing its functioning and integrity.

### **Results**

The notion of environment has two basic meanings: objective-spatial

surrounding (environment) and social sphere of human activity (milieu – surrounding). The first one is connected with ecological interpretation of environment as conditions for vital functions of living beings. The second one expresses the understanding of environment as a totality of material, economic, social, political and spiritual conditions of existence, formation and activity of the individuals and social groups. Thus, environment is conditions of existence and according to it, musical environment is a condition of music (musical activity, musical life) existence (functioning).

Another semantic invariant of the term «environment» is «surrounding». It points to one of essential signs of environment – its correlation. As researchers V. Kremen and V. Bykov note, «things which are environment for one system cannot be environment for other ones» [2, p. 5]. Hence, one can define environment as something that individual directly interacts with.

The notion environment also contains connotation of influence, because «any organism is a product of its environment» [3, p. 312]. However, there is an inverse correlation: being influenced by environment the individual modifies it himself, regulating conditions in which his activity takes place.

## **Discussion**

Most inhabitants of a small provincial town Sumy, situated in the north-east of Ukraine and having relatively short-term history of 365 years, consider that opening music classes in 1877 founded by pianist, composer, teacher, a public figure Arkadiy Maximovich Abaza (1843–1915) was a precondition for development of local system of music education.

However, archive documents witness that before that in a chief town a developed system of private music teaching and an experience of opening the first school by Polish musician Constantine Frantsevich von Feist had existed. The educational institution was subsidized by the government and gave an opportunity for talented children from poor families to be taught to play the piano, theory and singing for free. Exact period of the work of the school is unknown, presumably it lasted until 1875, when a teacher with a similar mission of school foundation moved to Zhytomir [4, p. 3].

During the third part of the XIX century private music lessons became especially popular. Being an element of upbringing and education they played an important role in musical everyday life of Russian cities and towns of that period of time. Usually music teachers did not set difficult tasks. Teaching came to nothing more than learning to perform salon pieces, love songs, nocturnes, dance music. Contemporaries' recollections witness that as a rule «individual musicians-pianists, violinists gave music lessons in well-off families at home. Some of them received pupils at their own house» [5, c. 1].

Musical classes founded by A. Abaza were one of private educational institutions. Being a graduator from Kharkov Music College (I. Slatin's «piano» class) and St. Petersburg conservatory (A. Dreyschock's «piano» class, C. Everardi's «singing» class, N. Zarembo's «counterpoint» class), he improved mastery in Germany with Hans von Bulov and was an excellent musician. A. Abaza taught playing the piano, singing and music theory in music institution founded and headed by him. Composition was also a required subject aimed to develop an ear for music, thinking and understanding the laws

of form structure. A. Abaza equated his system of education with conservatory's in contrast to dilettantism which was prevailing in teaching practice.

Thus, the initial stage of music education development in Sumy encouraged musication of the inhabitants, introduction of different kinds of music playing in everyday life, raising cultural standard of people of the chief town. Musical environment which had emerged in the town favoured further professional development of music teaching.

In the beginning of the XX century music education in private schools became even more popular. In 1909 Natalia Alekseevna Churilova founded a music school in Sumy. Contemporaries remembered her to have been highly educated and many-skilled personality. As a St. Petersburg conservatory graduate she played the piano extremely well and had progressive point of view as to problems of music education. Simultaneously with N. Churilova's educational institution, «A New School» notable for using European methods of aesthetic education was founded by Vera Vasilievna Byrchenko (1885–1971). In the initial period the school was an institution similar to modern kindergarten where preschool children were taught using M. Montessori's and J. Dalcroze's systems. As a result the kindergarten was reorganized into a school which was very prestigious among residents of Sumy.

A year of revolution 1917 turned out to be rich in events concerning Sumy music education. It was notable for foundation of three educational institutions of different levels. On the threshold of a school year a Music Studio where they mostly taught singing and playing the piano was opened under «The House of Labour» on Pyotr Petrovich Bessonov's initiative

(he was a teacher of history and great amateur musician). At the same time intake to music school was announced by Vladimir Mihailovich Gernik. Being Leipzig conservatory graduate, famous pianist, violinist, composer, teacher and conductor V. Gernik devoted a considerable part of his creative life to foundation of music educational institutions. Due to his efforts in 1909 the first music school was opened in Kozlov (Tambov Governorate), in August 1912 a music school under the IRMO department was founded in Taganrog.

Three years later (1915) the musician moved to Sumy and started practicing private piano, violin lessons, conducted amateur choir. Music school opened by him in September 1917 was approved by the Ministry. It presupposed a 6-year course on conservatory programme gradulators of which were given a certificate of a standard form. The music institution was active with its concerts. Its pupils performed for Sumy audience, «making a good impression by their well-prepared playing» [6, p. 4]. V. Gernik's school had existed in Sumy for more than seven years until its manager moved to Kharkov because of disease.

This year was also marked by reorganization of N. Churilova's music school into Music College. This event was mentioned in the newspaper «Sumskey Vestnik» (of September 16, 1917): «The programmes of the college are established according to five years of conservatory in such subjects as – piano, violin, cello and a full course of singing. Individuals of both sexes above 10 years old, independent students and children above 7 years old (preparatory class) are admitted» [7, p. 1]. The college involved the best music teaching staff of the town. All the teachers who had been graduates from central conservatories of the country

and Europe (St. Petersburg, Moscow, Leipzig, Prague and others) had excellent education. Leonid Pavlovich Kagadeyev (1861–1944), a famous Sumy`s pianist was appointed as headmaster of the college. He played a significant role in music education development of the chief town. Apart from managing and teaching in the educational institution the musician conducted public concert-lectures, involving Sumy residents in music art. Perfecting himself, L. Kagadeyev often visited Moscow, St. Petersburg, Kharkov where he visited celebrities` performances, participated in the concerts himself, familiarized himself with new sheet music material, established relations with publishers. As a result a famous Russian music publisher P. Yurgenson and M. Belyaev`s edition of Leipzig always supplied Sumy musician with sheet music material. According to contemporaries` recollections L. Kagadeyev`s library was the best in the town. It numbered hundreds of sheet music volumes of Russian and western composers (opera scores, orchestra compositions scores, ensemble music books, collected pieces and love songs). The musician shared «his treasures» generously with his colleagues and pupils, as it was mentioned for many times in their thanking words. During his concert tours L. Kagadeyev stroke up an acquaintances for friendship and creativity with many famous performers. And because of that, outstanding masters of Russian and European stage were on tour in the provincial backwoods: vocalists Ivan Alchevsky and Leonid Sobinov, pianists Anton Arensky, Sergey Rachmaninoff and his cousin Alexandr Siloti, a virtuosic German pianist Sofi Menter, cellist Anatoly Brandukov, founder of Russian violin school Leopold Auer, A. Dvorak Czech quartet, O. Glazunov quartet and many

others.

Thus, the development of music education in the beginning of the XX century favoured professional growth of musicians, activation of concert life of the town. Teachers of educational institutions and their pupils performing on different stages involved Sumy residents into music art extending their general mental outlook. Emergence of vivid personalities among musicians favoured intensification of musical activity, revival of guest tour practice, creation of first large (though private) sheet music library. All these factors diversified musical environment of the town, influencing the next higher level of music education.

Due to requisition of private educational institutions, in 1919 Music College was reorganized into Soviet music school which was called professional music school. Historical documents witness that the educational institution was extremely popular. Even in the second year 348 pupils studied and 24 teachers worked there. There was an excellent choir (conducted by N. Deynekhovsky) and symphonic orchestra conducted by Vienna conservatory graduate (Y. Grun`s class), brilliant performer, the violinist M. Derpovsky at that school. One can judge about the professionalism of its pupils by the concert programs which included «Requiem» by V. Mozart, scenes out of operas. Special piano evenings devoted to L. Beethoven`s, M. Glinka`s, P. Tchaikovsky`s, N. Rimsky-Korsakov`s, S. Rachmaninoff`s and other composer`s creativity were organized. In 1924–1927 uncut operas «Rusalka» by O. Dargomyzhsky, «Euvgene Onegin» by P. Tchaikovsky, «A Zaporozhian beyond the Danube» by S. Hulak-Artemovsky were staged by efforts of music professional school.

Basing upon archival sources and contemporaries` s recollections it is possible to claim that in 1920–1930-ties the music professional school was a music center of the town and basis for musical environment formation. Its pupils participated in all creative events, performed concert programmes. The teachers were active with enlightening work organizing thematic concert-lectures where they often played themselves. The school became a stage of new prominent musicians formation in the future. There were a professor of Moscow conservatory, famous musicologist, theorist T. Muller, soloist of Kyiv Philharmonic Society V. Yalkut, baritone, Honoured Artist of Ukraine D. Kosinets, pianist, Honoured Artist of the Russian Federation V. Vyazovsky, second violins concertmaster of academic orchestra of Moscow Philharmonic Society Y. Gorelyk and many others among its graduates.

Foundation of Sumy Music College in 1960 was a new stage of music education development. Since then the center of music life of the town has moved to the mentioned educational institution which considerably extended the spectrum of creativity. The college prepared professional personnel for the schools of the town and the region, provided methodological assistance, practiced concert and cultural-enlightening activity, helped to raise amateur groups. As new personnel and conservatory graduates appeared the quality of musical environment changed. Vivid creative personalities: young performers, heads of music groups, teachers – enlivened musical palette of the town, activated educational processes. The peak of college activity fell on 1980-ties when it was given the title of «Model educational institution» and it was named after an

outstanding fellow-townsmen Dmitry Stepanovich Bortniansky. In 1997 according to the decision of the Ministry of Culture of Ukraine Sumy Music College was amalgamated with Sumy School of Culture which was not a favourable factor. Having been turned into School of Art and Culture the educational institution was deprived of priority of academic music education and lost its achievements.

Extending of music education structure in the last quarter of XX century in Sumy was marked by opening another one tendency of education – music teaching: in 1978 under Philology faculty of Sumy A. S. Makarenko State Pedagogical Institute a music teaching department was created which in 1982 was reorganized into Music Education Faculty and in 2000 into the Faculty of Arts. Creation of high educational section was necessary for the whole Slobozhansky region as there was a lack of higher educational institutes of such kind in the north-east of Ukraine. The faculty work was aimed to prepare music teachers for comprehensive schools. Creative teaching personnel and students were active participants of music life of the town. It became a basis for Sumy school of sciences as well. Today 3 Doctors and 5 Candidates of Arts, 2 Doctors and 5 Doctors of Education work there, also magistracy and postgraduate courses in «Music Art» specialty are opened. Since 2016 the faculty has been reorganized into Scientific Educational Institute of Culture and Arts of Sumy A. S. Makarenko State Pedagogical University.

### **Conclusion**

The study of music education development in Sumy determined that the processes in the sphere of music teaching are closely connected with formation of musical environment of the town. Every

stage of historical evolution, modifications in the system of education caused the change of this environment.

In the first stage (1870–1900), when home music playing and private music teaching prevailed, the function of music education was to raise general music culture of residents of the town. As railway communication and appropriate halls were absent, concert and guest tour practice were not active forms of musical activity in the mentioned period. At the same time, the formed musical environment served as basis for further professionalization in music teaching.

The second stage (1900–1960) is characterized mostly by formation of primary music education system – opening of several private music schools, Music College (has existed for only 2 years) and Soviet professional music school. Extending of the system of music educational institutions favoured intensification of musical activity (including concerts), raising professional personnel,

emergence of creative personalities (stimulus to musical progress). Factors mentioned above diversified musical environment of the town, influenced the next higher level of music education development.

The third stage (1960–1980) is marked by formation of secondary music education – Music College opening. Emergence of educational institution enriched musical environment of the town considerably. New personnel coming favoured increase in concert and music-enlightenment activity, amateur groups functioning, work in clubs and studios.

The fourth stage (1980–2019) is everything prepared by the previous course of events, higher music education opening. Functioning of ramified music teaching system in the town gives big opportunities for creativity and artistic conceptions implementation. It includes festivals, contests, concerts and unique musical projects. Each creative event changes the configuration of musical environment, makes it inimitable, peculiar only to this

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## **МУЗЫКАЛЫҚ БІЛІМ МУЗЫКАЛЫҚ ОРТА ҚАЛЫПТАСТЫРУ ФАКТОРЫ РЕТІНДЕ (УКРАИНА ПРОВИНЦИЯСЫНДАҒЫ МУЗЫКАНЫ ОҚЫТУ МЫСАЛЫНДА)**

### **Аңдатпа**

Мақалада музыкалық ортаны қалыптастыру аспектісінде Украинадағы Сумы провинциалық қаласындағы музыкалық білім беру тарихының қалыптасуы қарастырылады. Әлеуметтік ортаның бір түрі ретінде Музыкалық орта қозғалмалы субстанция болып табылады және қоғам өмірінде болып жатқан кез келген өзгерістерге жауап береді. Білім беру жүйесінде жүзеге асырылатын процестер: оқу орындарының құрылымын кеңейту және реформалау, кәсіби кадрларды даярлаудың жаңа тұжырымдамаларын әзірлеу, жарқын шығармашылық тұлғалардың пайда болуы музыкалық ортаны ұйымдастыруға тікелей әсер етеді. Музыкалық орта үнемі музыкалық білім беру жүйесімен өзара байланыста және өзара шарттылықта болады. Білім беру факторлары ортаның қалыптасуына әсер ететіні секілді, орта да білім беру бағдарындағы модификацияларды ықпалдандырады. Бұл екі жақты процесс қоғамның музыкалық қажеттіліктерімен, тарихи процестің кеңістіктік координаттары мен уақытша өзгерістермен реттеледі.

**Кілт сөздер:** Сумы қаласы, музыкалық орта, музыкалық білім беру, шығармашылық, музыкалық қызмет.

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## **МУЗЫКАЛЬНОЕ ОБРАЗОВАНИЕ КАК ФАКТОР ФОРМИРОВАНИЯ МУЗЫКАЛЬНОЙ СРЕДЫ (НА ПРИМЕРЕ ОБУЧЕНИЯ МУЗЫКЕ В УКРАИНСКОЙ ПРОВИНЦИИ)**

### **Аннотация**

В статье рассматривается история становления музыкального образования провинциального украинского города Сумы в аспекте формирования музыкальной среды. Установлено, что музыкальная среда, как разновидность социальной, является подвижной субстанцией и реагирует на любые изменения происходящие в жизни общества. Процессы, осуществляющиеся в системе образования: расширение и реформирование структуры учебных заведений, разработка новых концепций подготовки профессиональных кадров, появление ярких творческих личностей, непосредственно влияют на организацию музыкальной среды. Акцентировано, что музыкальная среда находится в постоянной взаимосвязи и взаимообусловленности с системой музыкального образования. Как образовательные факторы воздействуют на формирование среды, так и среда индуцирует модификации в образовательных ориентирах. Этот двусторонний процесс регулируется музыкальными потребностями общества, пространственными координатами и временными трансформациями исторического процесса.

**Ключевые слова:** город Сумы, музыкальная среда, музыкальное образование, творчество, музыкальная деятельность.

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