

The range of issues that were considered at the level of similar methodical offices on a voluntary basis in the Dnipropetrovsk region has been outlined, in particular, course, seminar retraining, familiarization with new pedagogical and methodical literature. It has been determined that the above-mentioned methodical offices worked together with institutes for improving the qualifications of teachers on a voluntary basis. The prospects of the following scientific researches consist in the study of the practical use of the materials of this study in the professional development of teaching staff of preschool education institutions.

Key words: professional development, advanced training, teaching staff, methodical offices on a voluntary basis.

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THE MUSICAL CULTURE AND EDUCATION DEVELOPMENT IN THE TAVRIA GOVERNORATE IN THE SOUTH OF UKRAINE IN THE LATE 19TH AND EARLY 20TH CENTURIES

The article examines musical culture and education formation and development in the Tauria governorate in the late 19th and early 20th centuries. This period in the Southern region of Ukraine is characterized as an era of social and cultural uplift, progressive changes in the educational system, and enhancing the role and place of music and singing in students' education. Moreover, it is marked by increased attention of the governorate residents to the problems of musical and aesthetic education of children and youth, the growth of public and private educational initiatives, and the formation of general and professional music education.

The article identifies the reasons for the greater intensity of the education system development in the Crimean districts compared to the mainland ones; it also provides statistical data on the people's literacy and education rate in the Tauria governorate in the early 20th century. The article also explains the role of private musical institutions and the influence of the artistic intelligentsia, outstanding musicians and composers on the musical culture and education development in the region.

The article highlights that in the late 19th century, Yalta became – to a certain extent – a cultural centre of the Tauria governorate due to its well-developed concert and theatre infrastructure. Yalta and Simferopol have become a focus of establishing public associations with outreach, organizational, musical and educational functions. Activities of the members of these musical societies in Crimean cities resulted in the opening of music courses and classes and one of the first people's music schools in the Russian Empire with free-of-charge tuition. Besides, they arranged public concerts, music evenings, and tours of prominent composers and musicians.

The article provides a historical analysis of the establishment of branches of the Imperial Russian Musical Society (IRMS) in the Tauria governorate, the role of the IRMS in the concert, performance and educational activities, its impact on the cultural, educational and social processes in the South of Ukraine, in particular, the establishing the institution of a secondary level of professional musical education – the Simferopol Musical College.

Key words: musical culture, musical education, musical classes, musical school, musical college, Russian Musical Society, Tauria governorate, South of Ukraine.

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The statement of the issue. Reconstruction of the comprehensive picture of events comprising the history of the development of music education in Ukraine cannot be performed without summarizing the experience of prominent educators, musicians, and educational institutions of the particular regions. The formation of musical culture and education in Ukraine had both national and regional specifics. Education and upbringing in the Tavria governorate in the late 19th and early 20th centuries were significant not just from a historical and pedagogical perspective but also for their socio-political meaning. This region has been a place of residence and interaction of different national cultures for centuries. The ethnic traditions of these nations contributed to the formation of a specific multicultural musical environment in the South of Ukraine.

The analysis of relevant research. Public education in Ukraine is highlighted in the works of many scientists, namely: L. Vovk, E. Hovorov, N. Demianenko, N. Dunduk, I. Zhorova, N. Koliada, N. Kostiantynov, E. Kokhanovskaia, V. Kuzmenko, L. Moiseenkova, L. Marshall, L. Moskalenko, A. Popov, I. Prudchenko, T. Sedova, N. Slyusarenko, K. Shumskiy, and others.

Regional features of musical culture and education were reflected in the works of N. Bovsunyvskaia, A. Zhelan, A. Lehkun, S. Matvyenko, Ya. Melnychuk, A. Poiasyk, L. Protsiv, N. Rudycheva, I. Frait, M. Cherepanyn, and others.

Various aspects of the education formation and development in the Tavria governorate in the late 19th and early 20th centuries are covered in the research works of S. Vyshnevskiy, A. Hluzman, T. Holovan, M. Kanyshev, E. Kostyleva, A. Motsovkin, A. Novikova, L. Redkin, A. Sheliahov, T. Shushara, D. Prokhorov, Y. Shyntiapina and others.

The special attention of researchers to the formation of the educational system of different regions of Ukraine determines the relevance of this study. The distinctive musical culture and musical education in the Tavria governorate in the South of Ukraine in the late 19th and early 20th centuries, its historical and cultural heritage is of common interest and requires a more thorough analysis.

The purpose of the article. The article aims to scientifically substantiate and characterize the formation and development of musical culture and musical education in the Tavria governorate in the late 19th and early 20th centuries.

The body of the research. In 1802, the Tavria region was transformed into a governorate with seven counties. Yevpatoria, Perekop, Simferopol, Feodosia and Yalta (since 1837) counties were located on the Crimean peninsula, while Dnipro, Melitopol and Berdyansk (since 1843) counties – were on the mainland [4]. From the end of the 18th century, imperial laws were extended to this region, followed by intense cultural expansion.

The education system in the peninsula counties developed more intensively compared to the mainland ones. This can be explained by the following regional specifics of Crimea:

- a greater number of cities (by the end of the 19th century, the number of cities and the percentage of the urban population in Crimea were twice as large as in the mainland counties of the governorate [5]);

- a much greater share of the urban population and the intelligentsia (only in the second half of the 19th century in the Crimea, the urban population grew by 190 %; and by 1897, the number of townspeople in the Crimean counties accounted for 41.9 % of the total population [3]);

- a higher rate of socio-economic development, ethnic and cultural features (according to the population census of 1897, the residents of the Tavria governorate were of the following nationalities: Russians, Ukrainians, Belarusians, Tatars, Crimean Karaites and Crimean Tatars, also Germans, Jews, Bulgarians, Greeks, Poles, Armenians, Moldovans, Estonians, Turks, Czechs, Gypsies, and others [7]).

Educational reforms of the 60s in the 19th century in the Russian Empire contributed to establishing educational institutions of different types and purposes in the South of Ukraine. The increase in the population of Crimea and the intensively increasing demand for education resulted in the fact that in the mid-90s of the 19th century, the Tavria governorate held the first

place in the level of public education development among governorates in the European part of the Russian Empire [2]. In addition, if you compare Bessarabia, Katerynoslav, Kherson, Tavria, Stavropol and Don regions in the early XX century, the Tavria governorate had the highest percentage of literate people who had a certificate of graduation from an educational institution. This exceeded the corresponding figures in other regions by 2-3 times [11]. The Tavria governorate had the highest number of girls among the students. And the percentage of educated people in the region was 1.3 1.7 times higher compared to the above-mentioned neighbouring regions [11].

Up to the end of the 19th century, many believed that making music required particular talents and thus could not be mandatory for all students. On January 15, 1889, the Ministry of National Education issued a circular to implement and improve singing and music teaching in educational institutions for both genders, acknowledging music as an element contributing to students' aesthetic feelings development. This document facilitated a more thorough approach to the teaching of these subjects. From this period, the enrichment of the forms and content of musical education began [12]. In addition to church singing, the music education content expanded with instrumental and vocal pieces, passages from operas, overtures, choirs, small musical works, cantatas, songs, music theory, and folk music. Vocal, choral and instrumental performances were the most common forms of musical activities. The extracurricular forms of musical education – musical and poetic programs, concerts, and musical performances – became a significant part of the educational process.

The prominent role in the formation of the system of musical education in the late 19th and early 20th centuries in the South of Ukraine belonged to private educational institutions, usually founded by individuals or associations. Compared with state institutions, the private ones were distinguished by better study conditions and funding.

The Kushnikov Girls' Institute in Kerch, founded in 1835, was the first private educational institution of the Tavria governorate to pay special attention to music education. The main area of musical education there was instrumental and choral music. At the concert on April 1, 1885, the students of the Institute performed *Fantaisie-Improptu* and *Nocturne* by F. Chopin, *Rondo* by Carl Weber, *Sonata* by W. Mozart, *Cherubic Hymn* by D. Bortniansky, *Choir of Magical Maidens* from the *Ruslan and Lyudmila* opera by M. Glinka, and others, which indicates a high level of tutoring of the students [1].

A. Dyakonov, the director of the Tavria governorate public schools, noted the remarkably professional setting of the pedagogical process in the 3rd-grade private school of K. Egiz, which operated in Simferopol from 1880 to 1914. Music lessons were held by a guest specialist four times a week. In March 1899, the school established a students' brass band featuring cornet-a-piston, clarinet, flute, bassoon, etc. The school selected musical instruments appropriate to the age-related capabilities of young musicians [8].

Due to its favourable climatic conditions, Crimea has been frequented by plenty of musicians, singers and composers, who further influenced the development of musical culture and education in the Tavria governorate to a greater or lesser extent. Among them, it is worth mentioning N. Amani, A. Arensky, F. Blumenfeld, P. Vedenysov, V. Kalinikov, and V. Rebykov. Prominent composers A. Glazunov, N. Rimsky-Korsakov, M. Mussorgsky, S. Rachmaninov, famous singers F. Shalyapin, D. Usatov, E. Zbrueva, and others also visited Crimea several times [9].

Many famous composers expressed their bright impressions of visiting Crimea in musical works. For example, M. Mussorgsky wrote piano pieces – *capriccio On the Southern Shore of the Crimea (Gurzuf at Ayu-Dag)*, *Near the Southern Shore of the Crimea*, a big musical scene *Storm on the Black Sea* [13].

The socio-musical activity of the Ukrainian creative intelligentsia was significant and quite intense. Thus, to the musical legacy of the region contributed L. Ukrainka, K. Kvitka, S. Rudansky, K. Alchevska, who had been living lived in Yalta for a longer time.

An interesting phenomenon was the Ukrainian choral and music-theatrical art. The choir and drama group in Massandra, headed by leading musician P. Voskov, performed Ukrainian traditional songs and choral works by Ukrainian composers [16]. One of the most significant representatives of professional choral art was Y. Sakun, a choirmaster and music teacher who laid the foundation of choral performance in Crimea. Musician, art historian, and cultural scientist A. Nyrko mentioned in his memoirs that during the revolutionary upsurge, Y. Sakun set up a hundred-voice revolutionary choir with which he performed in the streets [9].

In the late 19th century, Yalta became a cultural centre of the Tavria governorate due to its well-developed concert and theatre infrastructure. The opening of the City Garden at the beginning of May 1882 contributed to the emergence of musical touring culture. Here took place the first performance of the city military orchestra. In 1883, musical and theatre stages were built in the garden, and the city theatre was opened soon after. In this theatre performed A. Vialtseva, M. Ilinskaia, V. Komisarzhavskaia, S. Rakhmanynov, L. Sobinov, P. Strepetova, F. Shaliapyn, M. Figner, and many others. [6].

Yalta is known for a tradition of self-organization of musical groups – orchestras (symphonic ensembles), choirs, and music and theatre groups that performed over the entire southern coast. Thus, in the mid-1880s, the city's cultural elite united into the Founders of Family-Musical Evenings in Yalta club. This music lovers club included Fortunato's spouses, Dr F. Weber, music teacher E. Myasoedova, P. Vedenisov, and others.

In 1892, the club was transformed into the Yalta Society of Musical and Dramatic Art Lovers. The teachers V. Golubinina and S. Magit were members of the Society, the composer N. Amani, academician of painting H. Myasoedov and Dr F. Weber were honorary members. The Yalta Society arranged musical, dramatic and literary evenings and had its own library and music classes. The Pfeifer's music store on the Yalta waterfront became a music club of a kind [9].

In September 1902, a famous pianist V. Pohl – a graduate of the Kyiv Conservatory, a student of the founder of the Kyiv Piano School professor V. Puhalsky and an honorary member of the Kyiv branch of the Moscow Art Institute – together with his wife M. Pohl launched in Yalta public music courses, which became one of the first in the Russian Empire people's music school with free-of-charge tuition. The music course tutors in this school considered their mission to make musical education available to all those interested. They admitted to the courses children from 7 years old of both genders without any requirements. The designed course duration was four years. At the time of the opening of the school, eight students were admitted. In the 2nd half of 1902 – 1st half of 1903, there were already 15 students, plus the school opened special singing classes (teacher – N. Savelyeva, a graduate of the Moscow Conservatory) and choral singing classes (teacher – M. Pohl). The entrance and final exams were held in the presence of assistants – E. Myasoedova (a graduate of the Kharkiv Music School) and composer A. Spendiarov [13]. In December 1904, the musicians organized the first concert featuring their students, at which they performed classical compositions [17].

A significant milestone in the cultural life and musical education development in the Tavria governorate was the opening of the Yalta branch of the Imperial Russian Musical Society (IRMS) on May 27, 1905, and the renaming of M. Paul's music courses to the Musical School at the IRMS Yalta branch. The same year, the IRMS opened another Crimean branch – in Kerch [17]. The activities of the IRMS branches developed in two main directions: the organization of concert life and the opening of new music classes and schools.

V. Pohl headed the IRMS, and the composer C. Cui initiated and founded the Yalta branch. The Yalta branch opened the piano, violin, cello, singing, solfeggio and music theory classes. Later, A. Spendiarov and P. Vedenisov joined the IRMS board [10].

Almost simultaneously with M. Paul's music classes, a private music school was opened in Yalta in 1905 by V. Golubinina, a graduate of the Moscow Conservatory and teacher of music and singing at the Yalta Girls' Gymnasium. This school taught playing musical instruments, music theory, solfeggio, special and choral singing, and ensemble playing. Since 1910, the music

school became a part of the music classes at the IRMS Yalta branch, and V. Golubinina was elected as its director. By 1911, there were more than 50 students (57 for piano, 4 for violin, and 6 for singing) and 10 teachers in that school [10].

At the end of the 19th century, musical culture has been actively developing also in Simferopol. In 1883, the Simferopol Musical Society launched musical classes, allowing acquiring an elementary musical education over six years. In January 1909, the grand opening of the Simferopol branch of IRMS and associated music classes headed by A. Maksutova took place. The honourable role of opening these classes fell to the IRMS inspector S. Rachmaninov [15].

In the first years of the music classes' functioning, the number of students amounted to approximately 80 people taught by nine teachers. The lessons were held on special subjects by choice of the students: piano, violin, cello, wind instruments, and solo singing. All students studied music-theoretical subjects: music theory, harmony, and solfeggio. Music classes gave concerts actively and performed chamber music [15].

Transforming the music classes into the Simferopol Musical College in 1910 played a valuable role in professional musical education development. In 1910–1911, there were studying about 100 people. The school was headed by the cello class teacher P. Fedorov. The classes on music theory and harmony were held by a composer I. Chernov (a student of N. Rimsky-Korsakov), violin class – by S. Sapelnikov (a student of L. Auer), and piano class – by a talented teacher E. Seferova [15]. The concert-pedagogical activities of the Simferopol Musical College laid the basis for the development of professional music education in the Tavria governorate.

Thus, the late 19th and early 20th centuries are characterized by a flourishing of the musical culture of the Tavria governorate thanks to the intensification of the concert-performing and musical-educational life of the region. According to A. Semilet, musical education formation and development in the Tavria governorate could be divided into four stages:

- the first stage (1864-1888) – the organizational phase: radical economic and social changes, primary school reform, improving the education content;
- the second stage (1889-1904) – the social and cultural phase: establishing the musical societies and opening the associated music schools and classes, the opening of private music schools. In addition to classroom lessons, the most common forms of general musical education were choral singing, orchestral performance, and participation in musical and literary evenings;
- the third stage (1905-1910) – the educational phase: the opening of local branches of the Imperial Russian Musical Society (IRMS) and the operation of music classes on their basis, which became the lowest link of the professional music education system;
- the fourth stage (1910-1917) – professionalization of music education: expansion of school music-educational practice, the opening of the secondary level of professional music education – the Simferopol Musical College at IRMS, which contributed to the transition to a new high-quality level of music education, and also provided for the training of qualified personnel for educational institutions [16].

Conclusions. The intense cultural life of the Tavria governorate in the late 19th and early 20th centuries contributed to the establishment of general and professional musical education in the Southern region, as well as the formation of the musical culture of Ukraine. Researching the musical culture and education of the Tavria governorate and systematizing the accumulated experience will allow determining and outlining the ways of solving modern problems in musical education and tutoring.

The author sees prospects for further research in a more in-depth study of the musical and educational life in the Tavria governorate in the late 19th and early 20th centuries, the specifics of musical tutoring in the state, private and theological educational institutions, which will help create a holistic picture of the musical culture and education development in the South of Ukraine.

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РОЗВИТОК МУЗИЧНОЇ КУЛЬТУРИ ТА ОСВІТИ ТАВРІЙСЬКОЇ ГУБЕРНІЇ ПІВДНЯ УКРАЇНИ НАПРИКІНЦІ ХІХ – НА ПОЧАТКУ ХХ СТ.

У статті розглядається становлення та розвиток музичної культури та освіти Таврійської губернії наприкінці ХІХ - на початку ХХ ст. Цей період охарактеризувався в житті Південного регіону України суспільно-культурним піднесенням, прогресивними змінами в освітній системі, підвищенням ролі та місця музики та співу в навчанні та вихованні учнів,

збільшенням уваги громадськості губернії до проблем музично-естетичного виховання дітей та молоді, зростанням суспільної та приватної просвітницької ініціативи, становленням загальної та професійної музичної освіти.

У статті визначено причини більшої інтенсивності розвитку системи освіти в кримських повітах порівняно з материковими; наведено статистичні дані про рівень грамотності та освіченості населення Таврійської губернії на початку ХХ ст. Розкрито роль приватних закладів, а також вплив творчої інтелігенції, видатних музикантів та композиторів на розвиток музичної культури та освіти регіону.

Акцентовано увагу на тому, що в кінці ХІХ ст. Ялта стає своєрідним культурним центром Таврійської губернії із розвинутою концертно-театральною інфраструктурою. У Ялті та Сімферополі з'являються громадські об'єднання, що реалізують просвітницьку, організаторську, музично-освітню функції. Завдяки діяльності членів цих музичних товариств у містах відкривалися музичні курси та класи, з'явилась одна з перших народних музичних шкіл у Російській імперії з безкоштовним навчанням, організовувалися публічні концерти, музичні вечори, гастролі видатних композиторів та музикантів.

У статті здійснено історичний аналіз становлення відділень Імператорського російського музичного товариства в Таврійській губернії, роль ІРМТ у концертно-виконавчій та просвітницькій роботі, вплив на культурно-освітні та соціальні процеси Південного регіону, зокрема відкриття середньої ланки професійної музичної освіти – Сімферопольського музичного училища.

Ключові слова: музична культура, музична освіта, музичні класи, музична школа, музичне училище, Російське музичне товариство, Таврійська губернія, Південь України.

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ОСОБЛИВОСТІ ПІДВИЩЕННЯ КВАЛІФІКАЦІЇ МЕДСЕСТЕР-ВИХОВАТЕЛІВ ДОШКІЛЬНИХ ЗАКЛАДІВ УРСР (60 – 70-ТІ РОКИ ХХ СТОЛІТТЯ)

Статтю присвячено висвітленню історико-педагогічного аспекту особливостей підвищення кваліфікації медсестер-вихователів дошкільних закладів УРСР (60 – 70-ті роки ХХ століття).

Висвітлено основні події, що вплинули на зміни в роботі дошкільних установ зазначеного хронологічного проміжку. Зазначено труднощі, які виникли на шляху працівників дошкільних установ нового типу та призвели до необхідності охопити перепідготовкою педагогічних працівників таких установ, а саме: категорію медсестер-вихователів, які працювали в групах ясельного (переддошкільного) віку.

Установлено, що центром керівництва методичною роботою працівників ясельних і дошкільних установ Української РСР був Республіканський навчально-методичний кабінет дошкільного виховання. Основними формами професійного розвитку медсестер-вихователів були курсова та семінарська перепідготовка, методичні об'єднання, навчання в опорних дошкільних закладах та школах передового педагогічного досвіду, відвідування гуртків при педагогічних кабінетах опорних дошкільних закладів.

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