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EDUCATIONAL AND METHODOLOGICAL RESOURCES FOR TRAINING FUTURE TEACHERS OF MUSIC IN BUKOVYNIA (1980-2000S)

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Abstract

The relevance of the problem of the development of musical and pedagogical education in the regions of Ukraine makes it possible to update the valuable practices of training future teachers of musical art, established in historical retrospect, in order to study the continuity and stability of educational and artistic traditions. That is why the constructive achievements of musical and pedagogical education in Bukovyna in the 1980s-2000s require special research attention, taking into account the socio-political context of its progress, the contribution of teachers to the training of artistic personnel for Ukrainian musical culture and education.

The purpose of the article: to characterize the content of the main disciplines in the training of future teachers of music in Bukovina in the 1980s-2000s; educational and methodological resources of musical and pedagogical education are presented, taking into account the traditions of training teachers-musicians in the Bukovina region.

Research methods: historical and pedagogical analysis - to study the features of the content of training future teachers of music in educational institutions of Bukovina within the selected chronological framework; content analysis - in the process of studying educational and methodological materials, resources for training teachers-musicians, generalizing their problems.

Results: As a result of historical-pedagogical and content analysis, it was established that the training of future teachers of music in Bukovina in the 1980s-2000s was carried out on the basis of a combination of national educational requirements with regional traditions of musical culture and pedagogy, which ensured the continuity and stability of musical and pedagogical education in the region. It was revealed that the content of professional training of future music teachers was structured around a system of disciplines of musical-theoretical, performing, methodological and culturological orientation, which together formed the professional competence of a teacher-musician as a teacher, performer and bearer of national culture. It was found that educational and methodological resources (curriculums, methodological recommendations, manuals, repertoire and textbooks) played a leading role in ensuring the quality of professional training, contributed to the formation of musical thinking, performing skills, pedagogical reflection and creative self-realization of future teachers of musical art. It was proven that a special place in the training system was occupied by disciplines and practices related to musical folk art, musical local history and folklore and ethnographic studies, which ensured a deep immersion of students in the regional cultural context, formed national self-awareness and value orientations of professional activity. It was found that in the late 1990s and early 2000s, significant changes occurred in the content of music and pedagogical education in Bukovina, related to overcoming the ideological limitations of the Soviet period, strengthening the national-cultural component, updating the Ukrainian musical heritage, and introducing integrative and interdisciplinary approaches. It was summarized that the experience of compiling and using educational and methodological publications by teachers-musicians of Bukovina is a valuable educational resource that can be used in

the modern system of training future teachers of music to update the content of professional disciplines and preserve regional educational traditions.

Conclusions: Music and pedagogical education in Bukovina in the 1980s–2000s developed as a unique component of art education, which combined state educational requirements with regional artistic traditions and nationally oriented content of training future teachers of music. Educational and methodological resources played a key role in the formation of professional, performing and pedagogical competencies of future music teachers, ensuring the unity of theoretical, practical and performing training. Analysis of the content of professional disciplines showed the priority of the educational potential of music, orientation on the development of musical culture of the individual, moral and aesthetic values, creative abilities of students, as well as on the formation of pedagogical skills of the teacher-musician. It is proved that an important feature of the training of future teachers of music in Bukovina was the systematic involvement of regional music and local history material, folklore heritage, and the repertoire of Bukovina composers and performers, which contributed to the establishment of national identity and professional self-awareness of students. Transformational processes in the content of music and pedagogical education in the late 1990s and early 2000s were due to overcoming the ideological limitations of the Soviet period, strengthening the national and cultural component, interdisciplinary integration, and orientation on the concept of musical education based on Ukrainian national culture.

Keywords: *music and pedagogical education, content of training, future teachers of music, Bukovina, educational and methodological resources.*

Introduction. The problem of music-pedagogical education development across Ukraine's regions facilitates the highlighting of valuable training practices for future music teachers established in historical retrospect, aiming to investigate the continuity and stability of educational and artistic traditions. Music educators and musicians in Bukovyna possess unique experience; even during periods of severe Soviet political pressure and the transitional phase of achieving Ukrainian independence, they advanced research studies and oversaw music teacher training, fostering a values-based professional stance, national values, and performance and pedagogical mastery. Consequently, the constructive achievements of music-pedagogical education in Bukovyna during the 1980s–2000s warrant significant research attention, considering the socio-political context of its progress and the educators' contribution to training artistic personnel for Ukrainian music culture and education.

Sources. Research into the teaching and methodological resources for training future music teachers in Bukovyna during the 1980s–2000s relies on several interconnected scholarly directions: historical-cultural studies reconstructing the educational environment (Kushnirenko, Zalutskyi, & Vyshpynska, 2011; Yaroshenko, 2015); analytical works investigating educational trends and methodological practices (Vyshpynska, 2011); musicological research demonstrating the

theoretical basis of instruction (Kaplivenko-Iliuk, 2023); and personological studies emphasizing the role of individual figures (Filipchuk, 2023). Collectively, these directions facilitate a multidimensional analysis of the issue and allow for tracing the evolution of teaching and methodological resources for training future music teachers in Bukovyna during the 1980s–2000s. However, the study of the specific structuring of training content and resources for mastering core disciplines by future music educators deserves particular research focus.

The article aims to characterise the content of core disciplines in the training of future music teachers in Bukovyna from the 1950s to the 2000s; furthermore, it analyses the teaching and methodological resources of music-pedagogical education while considering the traditions of training music teachers in the Bukovyna region.

To achieve the research objective, the following **methods** were employed: historical-pedagogical analysis – to study the specificities of training content for future music teachers in Bukovyna's educational institutions within the selected chronological framework; and content analysis – during the study of teaching and methodological materials and music teacher training resources, as well as the synthesising of their thematic focus.

Results and Discussion. The training of future music teachers in Bukovyna between the

1950s and 2000s occurred at the music department of the pedagogical college (since 1957) and at Yuriy Fedkovych Chernivtsi State University, where educators utilised state-approved teaching materials from the Ukrainian SSR while simultaneously preserving music-pedagogical traditions established retrospectively across various historical stages.

This section characterises the content of core disciplines in future music teacher training based on teaching and methodological resources preserved in the library of Yuriy Fedkovych Chernivtsi National University and the Department of Music.

The "Methods of Music Education" programme aimed to cultivate motivation in future music teachers to influence their pupils' development by fostering moral-aesthetic feelings, musical culture, and creative musical abilities. Programme developers note that "significant educational opportunities of music are realised in the instructional process provided that the teacher engages children, activating emotional sensitivity and figurative thinking during music perception through listening or performance"; therefore, "the teacher is primarily obliged to love children and their profession, possess deep knowledge of art, psychological-pedagogical cycles, music-theoretical and special-performance disciplines, and demonstrate advanced mastery of music education methodology" (Plesnina, 1992, p. 5). Accordingly, the objectives of this core discipline include: developing students' interest in and love for the music teaching profession; providing the necessary system of knowledge in the theory and methodology of music education; studying new cultural achievements and leading pedagogical experience while implementing the best practices into the educational process; acquiring self-education skills during the preparation of abstracts, repertoire analysis, descriptions of observed music lessons, and other creative tasks; modelling the educational process, predicting, and adjusting pupil activity results; and adopting a creative approach to selecting and varying optimal work methods in new conditions. The discipline's content covers topics such as types of musical activity in lessons; the historical experience of establishing music education in Ukraine; methods of music education for pupils in grades 1–4 and 5–8; methodology for conducting extracurricular and out-of-school music-

educational work; planning music education work for pupils; primary directions in 20th-century music pedagogy development; the experience of prominent music educators (M. Leontovych, K. Stetsenko, V. Shatska, et al.) in music education; and teacher pedagogical mastery during school music lessons, among others.

A vital topic within the "Methodology of Music Education with Elements of Music Theory" discipline is "Vocal-Choral Education in School" (Hadalova, 1991). While studying this topic, the curriculum emphasised that pupils should master fundamental vocal-choral skills according to the school programme: adopting correct singing posture, utilising breath control and light, rounded sound, working on clear diction, and singing in unison cleanly and harmoniously as a class. To achieve this, vocational instructors recommended that future teachers purposefully organise vocal warm-ups based on folk song material and chants, and learn to manage children's choir performances while considering the children's understanding and feeling of the musical work's artistic image. The future music teacher had to master developmental psychology to understand the specificities of children's voice development.

In the process of studying "Polyphony," future music teachers were offered mastery of topics such as "Intervals in Two-Part Strict Writing," "Double and Triple Counterpoint," and "Fugue and Its Components." The curriculum proposed partnership-based interaction between the educator and the student, considering the conceptual and semantic orientation of musical notation (Ivanchenko, 1991). During the study of "Choral Studies," future music teachers (Yarmus, 1991) focused on the heritage of K. Stetsenko, M. Lysenko, M. Leontovych, and Ya. Stepovyi, alongside the development of choral art in Western Ukrainian lands during the first decades of the 20th century. Although communist ideological imperatives influenced the course content, educators simultaneously highlighted the achievements of Ukrainian choir masters and composers from Galicia and Bukovyna, focusing on the folk-based foundation of the choral repertoire and performance mastery.

The curriculum for future music teacher training included the discipline "History and Theory

of Culture," which encompassed the study of historical phenomena and facts within the retrospective development of Ukrainian culture and the regional specificity of cultural processes (Filonov, 1993). The course content prioritises the study of Ukrainian traditions, economic development, literacy heritage, the establishment of educational particularly musical-institutions, printing specificities, the emergence of the first periodicals, and the birth of public, educational, and cultural centres and societies.

During their professional training, students mastered musical instruments, specifically the piano, which involved developing skills and competencies that allow for more extensive piano use in future professional activities; fostering the ability to fluently illustrate accessible musical material during music lessons; cultivating elementary accompaniment skills that assist the teacher both in the classroom and during extracurricular musical activities; acquiring skills for independent work on instrumental pieces; mastering principles for simplifying complex textures in instrumental compositions or accompaniments; developing ensemble playing skills; and fostering sight-reading abilities for simple pieces, ensembles, and accompaniments, alongside the capacity to transpose melodies and accompaniments for school songs (Boychuk, 2005). The programme content encompassed mastering the principles of piano performance technique, working on etudes, and performing exercises, scales, chords, polyphonic works, large-scale compositions, and short pieces.

Future music teachers studied choreographic disciplines, within which learners mastered topics such as Ukrainian folk dances (e.g., "Koval", "Hrechka", "Lyon", "Lisoruby", "Opryshky", "Arkan"), the history of domestic dance origins, the historical roots of Ukrainian ballet theatre development, and the specificities of regional folk dances (Tarakanova, 1996).

While studying "Musical Folk Creativity," future music teachers investigate the historical-geographical and social characteristics of a region, its ethnicity, and its traditions; furthermore, they examine the ethnographic specificity of towns and villages, detailed geographical maps, atlases, song collections, linguistic and musical dialect features,

folk instrumentation, local instrument-making techniques, the composition of "troista" (triple) music, instrumental repertoire, and local names for dances, choreographic styles, singing manners, and rituals (Zavalniuk, 1992). This discipline preceded the completion of folklore or folk-ethnographic practice.

During their professional training, future music teachers undertook folklore and folk-ethnographic practice, which logically facilitated their immersion into the folk-song environment and familiarisation with regional musical culture specificities. This practice addressed a range of tasks aimed at the comprehensive development of professional qualities: specifically, it promotes a deeper understanding of the historical-theoretical course in musical folk creativity and specifies knowledge regarding the socio-historical stages of global culture; observations determine the selection of practical skills acquired during training for future music teaching and their adaptation to live musical environments; folklore observations highlight new professional challenges within the national school system for students and suggest potential solutions, providing authentic material for pupil education; field expeditions stimulate interest in research, where skills for observing, collecting, recording, and scientifically describing folk-ethnographic processes are initiated; and finally, it fosters criteria based on folklore for evaluating the current state of mass musical creativity and various forms of pop and rock culture (Zavalniuk, 1992).

The organisation of folklore practice was characterised by the selection of a territory or environment featuring active folk-ethnographic ensembles, talented singers, instrumentalists, local historians, and local teachers; additionally, it included reviews of folk-ethnographic groups, choirs, and creative centres. The primary formats for conducting the practice included: Stationary: researching and recording all stages of ritual preparation and execution, which allows for long-term observation of developing traditions, rituals, and songs, as well as the study of local styles and the repertoire of specific ensembles or individual singers; Mobile (Route): surveying a specific region or part thereof, which enables the study of dialectal (territorial) features of folklore and its individual elements, singing manners, the mapping of specific

song types, and territorial distribution (Panishkevych, Rusnak, & Filipchuk, 1993).

During educational-pedagogical practice a critical component of teacher preparation future music teachers focused on deepening methods of educational work, instrumental instruction techniques, extracurricular club management, individual work with pupils, research activities, pedagogical observation of the school's educational process, teachers' extracurricular work, and upbringing within the family (Doronyuk & Batyuzhenko, 1990).

Particular attention should be paid to research work during this practice, as its specificity lies in analysing the forms and methods of a teacher's educational activity and mastering music teaching and upbringing methodologies. To achieve this, the student must study the pupil, the pupil collective, associations, and groups, while employing interaction forms such as: interviewing the class teacher, reviewing their work plan, and examining student files and medical records; conducting discussions with subject teachers and attending their lessons; investigating pupils' extracurricular activities and hobbies; consulting with class leaders; assessing pupils' interests and needs; interviewing parents and observing pupil behaviour within the family circle; and evaluating pupils' musical aptitudes.

The core topics that future music teachers were required to master included: the content of the "Music" programme for grades 4–6; fundamental requirements for lesson planning; instructional methods, tools, and techniques for music lessons; primary methods for working with pioneer choirs; organisational methods and choral work with senior pupils; specificities of conducting brass bands (instrumental ensembles); the organisation and management of folk instrument orchestras (instrumental ensembles); the activities of pioneer vocal ensembles; the system of vocal ensemble sessions for senior pupils; pioneer ritual music; organisational and operational features of folklore ensembles; familiarisation with Komsomol school organisation work plans; familiarisation with student self-government bodies; the system of pedagogical and administrative management of the educational process; the class-lesson educational work of music teachers; familiarisation with the

primary music lesson types for grades 1–4; the music-aesthetic education of six-year-olds; music lessons in grades 1–4; fundamentals of music theory and practical solfeggio skills; interdisciplinary links in music lessons; skills in singing canons and heterophonic polyphony; methodology for preparing and conducting school lecture-concerts; didactic materials for studying the basics of musical notation; the study of organising school field trips to concerts; specificities of working with changing voices (vocal mutation) in music lessons; familiarisation with choreographic club activities; the system of fine arts club sessions; and concerts by creative collectives led by student trainees (Doronyuk & Batyuzhenko, 1990).

Significant shifts occurred in the training content for future music teachers during the late 1990s and early 2000s, stemming from the rejection of Soviet imperatives, the prioritisation of valuable national musical culture experiences, and the strengthening of an integrative approach to structuring music disciplines in secondary education. Consequently, this trend manifested in the music and arts curricula for primary, basic secondary, and senior schools, which was logically implemented into the professional discipline programmes for music teacher training. Thus, in 1996, the Ministry of Education of Ukraine recommended implementing "Music" programmes and lesson-based methodological guides for general secondary schools (Rostovsky, Marchenko, Khlebnykova, & Bervetsky, 1996). The study of music aimed to develop pupils' musical culture as a vital and inseparable component of their spiritual culture. Accordingly, future teachers were required to master school curricula structured around the concept of music education rooted in Ukrainian national culture. Primarily, this involved recognising the leading role of musical folklore in children's music-aesthetic education, addressing folk music through the lens of its vital links to the spiritual, material, and practical human world; considering Ukrainian musical folklore in dialectical unity with the folklore of other nations; and revealing the aesthetic content of folk music by helping pupils grasp the essence and features of musical art (pp. 3–4). The programme authors drew upon the experience of folk pedagogy, rituals, and music-making traditions, alongside the ideas of

Ukrainian composers and educators regarding folklore's role in children's music education (P. Kozyskyi, F. Kolessa, M. Leontovych, L. Revutskyi, Ya. Stepovyi, K. Stetsenko), the music-creative development of pupils through movement games, dance, and singing (V. Verkhovynets), and the development of musical hearing by combining motor skills with metrorhythmic and pitch exercises (S. Ludkevych). The specificities of these programmes included: a foundation in three primary music types (song, dance, and march); a thematic structure based on the fundamental laws and functions of musical art; the disclosure of various musical facets; the requirement that every work be artistic and engaging; the establishment of a choir in every grade; the performance of music-rhythmic movements and the development of vocal-choral skills based on the perception of artistic and figurative musical material; the mastery of elementary musical instruments by pupils; instruction in playing the recorder (*sopilka*); the dominance of engaging art within the lesson; and the implementation of music theory elements to foster musical literacy.

Furthermore, new curricula were developed for the "Music" discipline for pupils in grades 5–8, the content of which was structured around musical folklore samples and the ideas and heritage of Ukrainian musicians and educators. The curriculum content remains subordinate to the goal of developing the musical culture of young people within the context of implementing the national culture-based music education concept. According to the authors, "all forms of musical activities with pupils should facilitate their spiritual development, world perception, worldview formation, and moral education" (Marchenko, Rostovsky, & Khlebnykova, 2001, p. 10).

In 2000, the Ministry of Education and Science of Ukraine approved supplemented programmes and lesson-based methodological guides for the "Music" discipline in general schools – for pupils in grades 1–4 (Rostovsky, Marchenko, Khlebnykova, & Bervetsky, 2000a) and grades 5–8 (Rostovsky, Marchenko, Khlebnykova, & Bervetsky, 2000b). The primary school programmes specifically continued the ideas established in previous curricula; however, they recommended dedicating more attention to emotional and active

music perception during all forms of musical engagement, noting that "all forms of musical activities with pupils should facilitate their spiritual development, world perception, worldview formation, and the education of youth" (Rostovsky, Marchenko, Khlebnykova, & Bervetsky, 2000a). The structuring of the music curriculum for grades 5–8 relied on Ukrainian folk-song heritage and the repertoire of Ukrainian musicians, composers, and educators; it also involved processing various genres of folklore texts, folk-song works, and fragments of original musical compositions (Rostovsky, Marchenko, Khlebnykova, & Bervetsky, 2000b). Secondary school pupils investigate the Ukrainian musical tradition while considering the global context of musical culture development.

At the beginning of the 2000s, integrated course programmes were designed to deepen the interdisciplinary links between music and other art forms. For instance, the content of the integrated course "Ukrainian Literature and Music" for pupils in grades 10–11 proposed studying "musical pages" within the creativity and lives of Ukrainian writers active in the second half of the 19th and 20th centuries (Fedorovych, 2001). Pupils are expected to master the experiences of these literary masters' fascination with music, including their music-making, composition, and creation of literary songs (e.g., B.-I. Antonych, M. Voronyi, O. Kobylanska, M. Kotsiubynskyi, M. Kropyvnytskyi, Lesya Ukrainka, I. Franko, A. Malysenko).

Significant resources include teaching and methodological publications outlining trends and prospects for regional music education (Vyshpynska, 2011), the history of Ukrainian music education (Guralnyk, 2015), theoretical and practical issues of arts education within 1990s Ukrainian culture (Volkov, 2006), historical experiences of Bukovynian music regional studies (Zalutskyi, 2005; 2012), the history of Bukovynian musical culture and education (Kushnirenko, Zalutskyi, & Vyshpynska, 2011), and pedagogical biography (Rozman, 2020).

These manuals reveal the genesis, developmental specificities, and personology of regional music and music-pedagogical education. Specifically, I. Yaroshenko (2015), in exploring the development of music regional studies in Western Ukraine during the 19th–20th centuries, emphasized

the significance of A. Kushnirenko's music-educational activities "as the artistic director of the Merited Bukovynian Song and Dance Ensemble in the revival, further development, and preservation of the region's singing and choral traditions." According to the researcher, "he placed amateur performance on a professional footing by gradually increasing repertoire complexity." Promoting Ukrainian song and the authentic ritual culture of Bukovynians, A. Kushnirenko includes works by Ukrainian classics, thereby enriching the collective's performance palette. He also addresses works by contemporary Bukovynian composers and investigates and revives the spiritual heritage of those undeservedly forgotten – namely, S. Vorobkevych (Yaroshenko, 2015). The study outlines A. Kushnirenko's significant contribution to the establishment of modern music-pedagogical education in Bukovyna, as he founded the first music department within a classical university – at Yuriy Fedkovych Chernivtsi National University.

The textbook "History of Musical Culture and Education of Bukovyna," intended for higher education learners, warrants particular research attention (Kushnirenko, Zalutskyi, & Vyshpynska, 2011); it synthesises retrospective music education experience within a historical discourse, emphasizing the personology of regional music and music-pedagogical education. Music educators reveal the specificities of the pre-Austrian period and the development of Bukovynian musical culture during the Austro-Hungarian Empire era (early music teachers, activities of music unions and societies – primarily the Society for the Cultivation of Musical Art in Bukovyna – and artistic figures), while dedicating considerable attention to the problem of folklorism in the works of musicians and writers, as well as the activities of music societies in Bukovyna and their proponents in popularising national musical art. Crucial content within the manual includes outlining the significance for the progress of Bukovynian musical culture and education of the M. Lysenko Music School, the Chernivtsi Conservatory, music schools in Chernivtsi, the music department of the pedagogical college at Yuriy Fedkovych Chernivtsi National University, the S. Vorobkevych Chernivtsi College of Arts, and the university's music department. Notably, Ya. Vyshpynska authored manuals aimed at

the in-depth study by future music teachers of the history of music education in Bukovyna (2011), professional entry, and mastering the art of pedagogical action upon pupils (2011).

These educational publications reveal the retrospective and contemporary development of music regional studies in Bukovyna, enabling the presentation of the interdisciplinary context of Bukovynian musical culture as a unique national asset, highlighting the personology of regional music education, and showcasing the achievements of Bukovynian artists in composition and performance, alongside the interpretation of creative heritage based on folk foundations. Notably, music educator O. Zalutskyi presented such unique experiences within the educational publications "Music Regional Studies of Bukovyna" (Zalutskyi, 2005) and "Music Criticism in Bukovyna" (Zalutskyi, 2012), among others. Furthermore, educator Yu. Gina (2009) prepared the anthology "Music Regional Studies of Bukovyna," presenting valuable experiences of Bukovynian musicians in mastering regional study material through performance and compositional activities.

Within the context of research inquiry, the teaching and methodological publications by music educators at Yuriy Fedkovych Chernivtsi National University facilitate the synthesis of constructive experiences in structuring the training content for future music teachers, while characterising the forms, methods, and resources of music-pedagogical education. Important publications include manuals for the disciplines "Main Musical Instrument (Piano)" (Lisovyi, Melnychuk, & Boychuk, 2007); "Psychology of Musical Art" (Boychuk, 2012), "Pedagogical Practice in Music" (Bodnaruk, 2012), "Analysis of Musical Works" (Kapliienko-Iliuk, 2016), "History of World Music" (Kapliienko-Iliuk, 2015a), "Folk Musical Creativity" (Kapliienko-Iliuk, 2012), "Polyphony" (Kapliienko-Iliuk, 2015b), and "Music Theory" (Sofroniy, 2013), among others.

Research into the development of music-pedagogical education in Bukovyna highlights a significant resource that allows for characterising the specificities of music teacher training content in the region – compiled collections of works and repertoire books. Specifically, these publications facilitate the outlining of the foundations for the

professional development of music educators, the formation of their musical taste and professional value orientations, the development of national consciousness, and pedagogical mastery. Notable publications include "The Bukovynian Lark: A Collection of Original Songs" (1997), "Bukovynian Gems: Vocal Works by Bukovynian Composers" (1990), "Practical Course for Teaching Singing in Ukrainian Secondary Schools (from the pedagogical heritage of M. Leontovych)" (1989), "Rodospeev: Ukrainian Folk Songs Recorded in Bukovyna" (1991), and "Unaccompanied Choral Works" by S. Vorobkevych (1996, 2003), among others. Repertoire collections were also compiled by educators from the Music Department of Yuriy Fedkovych Chernivtsi National University: A. Kushnirenko ("To Thee I Sing, Ukraine: An Author's Collection (choral works, vocal ensembles, solos)" (2009)), Yu. Gina ("Selected Works for Violin Ensemble and Solo Performance" (2003)), and I. Derda ("Twelve Months: A Vocal Cycle for Primary School Age (from the author's series 'Bukovynian Bouquet')" (2005), "By the Sign of the Time: A Vocal Cycle on Poems by Tamara Severnyuk" (2008)), among others.

Conclusions. Music-pedagogical education in Bukovyna during the 1980s–2000s developed as a unique component of arts education, which integrated state educational requirements with regional artistic traditions and the nationally oriented training content for future music teachers. Teaching and methodological resources (discipline programmes, methodological recommendations, manuals, and repertoire and anthology publications)

played a pivotal role in developing the professional, performance, and pedagogical competencies of future music teachers, ensuring the unity of theoretical, practical, and performance training. The analysis of professional discipline content demonstrated the priority of music's educational potential, focusing on the development of pupils' musical culture, moral-aesthetic values, and creative abilities, as well as the cultivation of the music teacher's pedagogical mastery. It is established that a significant feature of future music teacher training in Bukovyna was the systematic integration of regional music-regional study material, folklore heritage, and the repertoire of Bukovynian composers and performers, which promoted the consolidation of learners' national identity and professional self-awareness. It was found that folklore, folk-ethnographic, and educational-pedagogical practices served as vital factors in the professional development of future music teachers, ensuring the integration of theoretical knowledge with the actual socio-cultural environment and school-based pedagogical activity. Transformational processes in the content of music-pedagogical education during the late 1990s and early 2000s were identified, driven by the overcoming of Soviet-era ideological constraints, the strengthening of the national-cultural component, interdisciplinary integration, and an orientation toward the concept of music education based on Ukrainian national culture.

Future research prospects lie in substantiating the periodisation of music-pedagogical education development in Bukovyna.

Conflict of Interest

It is hereby certified that no conflict of interest (financial, professional, or personal) exists that could have influenced the objectivity of the results or conclusions at any stage of the research, manuscript preparation, or publication of this article. The integrity of the double-blind peer review process was maintained through a preliminary declaration of the absence of conflict of interest submitted to the editorial board via a dedicated online form (**Declaration of Conflict of Interest and Publication Ethics**); this protocol ensured complete author anonymity and the independence of the expert evaluation throughout the entire editorial cycle.

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НАВЧАЛЬНО-МЕТОДИЧНІ РЕСУРСИ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА НА БУКОВИНІ (1980 –2000-І РОКИ)

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Реферат:

Актуальність: проблема розвитку музично-педагогічної освіти у регіонах України уможлиблює актуалізацію цінних практик підготовки майбутніх учителів музичного мистецтва, утверджених в історичній ретроспективі, задля дослідження тяглості і сталості освітніх та мистецьких традицій; саме тому конструктивні надбання музично-педагогічної освіти Буковини у 1980 – 2000-х роках потребують особливої дослідницької уваги, зважаючи на соціально-політичний контекст її поступу, внесок викладачів у підготовку мистецьких кадрів для української музичної культури і освіти.

Мета статті: схарактеризувати змістовий контент основних дисциплін у підготовці майбутніх учителів музичного мистецтва на Буковині у 1980-2000-х рр.; проаналізувати навчально-методичні ресурси музично-педагогічної освіти з урахуванням традицій підготовки вчителів-музикантів у буковинському краї.

Методи дослідження: історико-педагогічний аналіз – задля вивчення особливостей змісту підготовки майбутніх учителів музичного мистецтва у закладах освіти Буковини в обраних хронологічних межах; контент-аналіз – у процесі студіювання навчально-методичних матеріалів, ресурсів підготовки вчителів-музикантів, узагальнення їх проблематики.

Результати: встановлено, що підготовка майбутніх учителів музичного мистецтва на Буковині у 1980–2000-х роках здійснювалася на основі поєднання загальнодержавних освітніх вимог із регіональними традиціями музичної культури та педагогіки, що забезпечувало тяглість і стабільність музично-педагогічної освіти в краї; виявлено, що зміст фахової підготовки майбутніх учителів музики був структурований навколо системи дисциплін музично-теоретичного, виконавського, методичного та культурологічного спрямування, які в сукупності формували професійну компетентність учителя-музиканта як педагога, виконавця й носія національної культури; з'ясовано, що навчально-методичні ресурси (навчальні програми, методичні рекомендації, посібники, репертуарні та хрестоматійні видання) відігравали провідну роль у забезпеченні якості професійної підготовки, сприяли формуванню музичного мислення, виконавської майстерності, педагогічної рефлексії та творчої самореалізації майбутніх учителів музичного мистецтва; доведено, що особливе місце в системі підготовки займали дисципліни й практики, пов'язані з музичною народною творчістю, музичним краєзнавством і фольклорно-етнографічними студіями, які забезпечували глибоке занурення студентів у регіональний культурний контекст, формували національну самосвідомість і ціннісні орієнтири професійної діяльності; виявлено, що наприкінці 1990-х – на початку 2000-х років у змісті музично-педагогічної освіти Буковини відбулися суттєві зміни, пов'язані з подоланням ідеологічних обмежень радянського періоду, посиленням національно-культурного компонента, актуалізацією української музичної спадщини та впровадженням інтегративних і міждисциплінарних підходів; узагальнено, що досвід укладання й використання навчально-методичних видань викладачами-музикантами Буковини становить цінний освітній ресурс, який може бути використаний у сучасній системі підготовки майбутніх учителів музичного мистецтва для оновлення змісту фахових дисциплін і збереження регіональних освітніх традицій.

Висновки: музично-педагогічна освіта на Буковині у 1980–2000-х роках розвивалася як унікальна складова мистецької освіти, в якій поєднувалися державні освітні вимоги з регіональними мистецькими традиціями та національно зорієнтованим змістом підготовки майбутніх учителів музичного мистецтва; навчально-методичні ресурси відігравали ключову роль у формуванні професійних, виконавських і педагогічних компетентностей майбутніх учителів музики, забезпечуючи єдність теоретичної, практичної та виконавської підготовки; аналіз змісту фахових дисциплін засвідчив пріоритет виховного потенціалу музичного мистецтва, орієнтацію на розвиток музичної культури особистості, морально-естетичних цінностей, творчих здібностей учнів, а також на формування педагогічної майстерності вчителя-музиканта; доведено, що важливою особливістю підготовки майбутніх учителів музичного мистецтва на Буковині було системне залучення

регіонального музично-краєзнавчого матеріалу, фольклорної спадщини, репертуару буковинських композиторів і виконавців, що сприяло утвердженню національної ідентичності та професійної самосвідомості здобувачів освіти; трансформаційні процеси у змісті музично-педагогічної освіти наприкінці 1990-х – на початку 2000-х років, зумовлені подоланням ідеологічних обмежень радянського періоду, посиленням національно-культурного компонента, міждисциплінарної інтеграції та орієнтацією на концепцію музичного виховання на основі української національної культури.

Ключові слова: *музично-педагогічна освіта, зміст підготовки, майбутні вчителі музичного мистецтва, Буковина, навчально-методичні ресурси.*

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