

MYKOLA LEONTOVYCH'S PEDAGOGICAL LEGACY IN PODILLIA (LATE 19TH AND 20TH CENT.)

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***Abstract.** The aim of the article is to reveal the essence of pedagogical ideas of Mykola Leontovych, a composer and an educator, who defended the need for a closer connection of pedagogy and art, particularly in the field of professional training of future teachers in Podillia region of Ukraine during the late 19th into the early 20th centuries. The methodology of the study is based on the application of historical, chronological, cultural, and axiological approaches, which place the evolution of M. Leontovych's views in a broad socio-cultural context. The creative scientific approaches of M. Leontovych regarding the necessity of mastering art in the system of vocational training of future teachers were emphasized; the basic principles of the interrelation of art and pedagogy in forming the personality of future teachers were substantiated.*

***Keywords:** institutions of education in Podillia, M. Leontovych, pedagogical action, pedagogical education of Podillia, pedagogical professionalism, Tulchyn diocesan women's college.*

Introduction

It is impossible to solve the complex task of integration of the national education into the global educational space without carefully studying Ukrainian historical past, including the establishment of aesthetic education in the educational institutions of Podillia region. This process unfolded on the basis of unity of science and art, through introduction of artistic, dramatic and creative disciplines into the practice of teachers' training. The use of art in the educational process positively influenced the formation of personality, taste, refinement – the qualities, necessary for further pedagogical activity, as evidenced by the accumulated experience of training future teachers in the

educational institutions of Podillia in the late 19th into the early 20th centuries. Aesthetic disciplines (drawing, singing, music) contributed to the formation of professional pedagogical culture and pedagogical skills of future teachers. At the same time, the artistic disciplines were intended not only to shape the aesthetic culture of the students, but also to provide professional training for those teachers who were keen to organize extra-curricular circles, school choirs, orchestras, performances at the educational institutions where their further pedagogical activity would take place. During the studied historical period significant contribution to the development of pedagogical education in Podillia was made by the prominent cultural figures: D. Zhudin (Shul'ts, 2012), I. Soshenko (Chalyiy, 1992), K. Stetsenko (Kudrytskyi, 1992), and in particular, M. Leontovych, a composer, folklorist, teacher. However, M. Leontovych's impact, the essence of his pedagogical ideas, the need for a closer connection of pedagogy and art, in particular in the field of professional training of future teachers in Podillia in the late 19th – early 20th centuries were insufficiently researched in philosophical, historical, pedagogical and scientific works.

Methodological foundations and methods of the research

The methodology of the study is based on the application of historical, chronological, cultural, and axiological approaches, which direct the research towards the philosophical understanding of culture. These approaches enforce consideration of pedagogical education of Podillia in close connection with the richness of Ukrainian cultural heritage. In the course of the research, a set of research methods was used, namely, the method of pedagogical biography.

According to our analysis, the abovementioned problem has been repeatedly addressed by the pre-revolutionary, Soviet and contemporary Ukrainian researchers: N. Demianenko (1998), A. Zavalniuk (2002), T. Zuziak (2017), O. Lavrinenko (2009), A. Lysyi (1995), V. Pererva (2014), I. Sesak (1999), O. Suhomlynska (2003), M. Yarmachenko (1991) and others.

Results and discussion

In modern psychological science, there exists, not without grounds, the statement about feelings being the very core of human life. Development and viability of feelings are sustained by intelligence. And this is true vice versa. I. Ziazun repeatedly emphasized (Ziazun, 2013) that knowledge by no means can be separated from feelings, since each person gains his or her own positive emotional experience of perceiving information only if the latter is personally appealing. That is why, regardless of the discipline he is teaching, the teacher should saturate the pedagogical activity and its subjects with the positive

aesthetic emotions. He should not start the class unless it generates students' positive emotions. This is the basis for the teacher's authority.

Mainly at the end of 19th and into the early 20th century the development of pedagogical education and science in the territory of Podillia was connected with the figure of N. Pirogov, a prominent surgeon and a teacher, curator of the Kyiv Educational District. He was one of the first to raise the issue of special pedagogical education before the Governor-General of the Southwestern region, Prince I. Vasilchikov, in a letter dated on October 20, 1859. Prince Vasylychikov, while considering a petition to the Ministry for training teachers for public schools, said, "The trustee of the Kyiv Primary District, whom I had dealt with in this regard, finds that no one can be the best teacher of a rural school than a peasant himself, acquainted with the needs of rural life and living in the same environment that he is called to educate. For this purpose, the privy councillor N. Pirogov aims to select young and capable peasants aged between 15 and 17 to train them to be village teachers. They should receive pedagogical education in established pedagogical seminaries. It will take two years to train the teachers, afterwards they will be able to teach reading and writing, arithmetic, and conventional knowledge, visually presenting them in a special way" (Arsenev, 1995, p. 118).

Educational establishments opened in Podillia were distinguished by the fact that artistic component in teaching and personal development was dominant there. In general, it is safe to say that for pedagogical education in Podillia the end of the 19th century was marked with creative experiments, initiated by scientific and pedagogical community and teaching staff. The elements of pedagogical mastery were introduced in the system of general pedagogical training; institutions' authorities turned to the participation of the students in the extracurricular and out-of-class activities as to the important component of forming higher competences and skills of the future teachers. While the holistic system of practical training for teaching activity was being formed, the urgent need aroused in theoretical and practical courses aimed to develop the basic principles of communicative culture of speech, the basics of the psychological behavior regulation techniques, the ability to organize a system of communication. Not only the lecturers of the philosophical-pedagogical departments were involved in this work, but also artistic figures – actors, musicians, choreographers.

Among them was **Mykola Dmytrovych Leontovych** (1877–1921), a talented Ukrainian composer, a well-known choral conductor, a public figure and a teacher, a profound expert in folk art, who rejoiced Ukrainian people with many wonderful works. M. Leontovych was born on December 13, 1877 in the village Monastyrok of Bratslav county in Podilia (now Vinnytsia region) into the family of a village priest. In 1887 M. Leontovych entered the Nemyriv high

school. In 1888, due to lack of funds, his father transferred him to the Shargorod Theological College, where all pupils were full boarders. In 1892 M. Leontovych entered the Podilia Theological Seminary. In addition, Leontovych's formation as a musician was influenced by rather brisk cultural life of Kamianets-Podilskyi (Voitsekhivska, Volkovynskyi, & Dmytriienko, 1995).

In June 1899, after his second year in grade six, M. Leontovych graduated from a seminary and was determined to work as a teacher in rural schools and, at the same time, to improve his musical education on his own. After graduating from Podolsk Theological Seminary in 1899, M. Leontovych worked as a teacher of Ukrainian and Russian languages, singing, music, arithmetic and geography at the Chukiv Secondary-Class Church Parish School from 1889 to 1902. At his own expense, the young teacher purchased several violins, a cornet, a flute, a trombone and organized an orchestra of students and teachers. The orchestra's repertoire included works by Western European and Russian classics, plays by Ukrainian composers: Ukrainian tunes "Dudaryk", "Choboty", "Shulika", "Oh rozvyvsia" as well as the "Shumka" piece by Ukrainian composer M. Zavadovsky and works by J. Strauss, M. Glinka and others. As a teacher of singing, M. Leontovych studied the Ukrainian, Russian, Belarusian, Georgian, Polish, Jewish, Czech, German and Italian folk songs with his students' choir (Umanets, 1985).

These facts indicate that M. Leontovych drew students to the national culture, instilled a love for their mother tongue, the native word, nourished respect for their homeland. In those stormy times, when Podillia was under the rule of the Russian Empire and when everything Ukrainian was banned, M. Leontovych fostered the spirit of a patriotic citizen in his students, a sense of international unity. Moreover, the activity of the teacher set an example to the leaders of professional pedagogical education in Podillia. Involving students into the domain of art, music, singing was considered positive, therefore, art disciplines were massively introduced in the curricula of pedagogical seminaries (Zuziak, 2017). This process, in the considered historical period, becomes quite profound, since the teacher had to be ready to influence the sensual sphere of his students, to possess the necessary arsenal of knowledge and skills in order to excite the students' positive feelings. Podillia educational authorities of the late 19th century were also aware that playing musical instruments, the basics of declamatory art, staging and dramatics, directing and choreography should become a powerful means of development and communicative perfection of future teachers, contributing to the formation of leading components of their pedagogical level of mastery and ability to perform pedagogical activity-action during the lessons and out-of-class.

It should be emphasized that M. Leontovych was one of the first to start systematizing old Ukrainian songs, recording them from the locals of Chukiv and surrounding villages. The first author's compilation "Songs from Podillia" appeared during the "Chukiv period", as started the work on the second compilation. These facts testify to M. Leontovych being a talented teacher who took teaching very seriously and showed an original and striking talent. After his working relationship with the Chukiv school director (Rudansky, a priest) was ruined, M. Leontovych moved to the city of Tyvriv, where during 1901–1902 he worked as a teacher of church singing, music and calligraphy at the Tyvriv Theological College. At the same time, the composer buys a clavichord for a little money and starts to "sort out for choral singing" the folk songs he previously collected in the Bratslav region (Sherotska-Kravchuk, 1991). Later on, in 1902, being an established artist and experienced teaching practitioner, M. Leontovych moved to the city of Vinnytsia, where he took up the post of singing teacher of the Vinnytsia Church-Teacher's School; he acquires a violin and improves his playing. He also started creating a variety of music groups, directing a student choir and a brass band. Leontovych's fascination with folk songs and choral singing prompted the choirs, music bands and orchestras to emerge instantly wherever he appeared (Blahodyr, 2002).

It may be stated with confidence that Tulchyn became the main place of M. Leontovych's life and work. There the artist wrote the covers of Ukrainian folk songs: "Snow is flying from the mountain", "Shchedryk", "The high mountain stands", "Oh the star has come", "Above the river bank". In the Tulchyn Diocesan Women's College M. Leontovych received the title of regent from the Imperial Singing Chapel (he passed the exams for the rank of regent of church choirs at the St. Petersburg Court Chapel in 1904). Comprehensive analysis of old printed books showed that since October 12, 1908 M. Leontovych began to work as a teacher of church singing and directed the school choir, taught arithmetic in the first class, and in 1913 temporarily taught the Russian language in grades 1–4. Due to the difficult financial situation, during 1912 he also taught singing at the private Tulchyn Women's gymnasium of O. Zvynogrodska (*Otchet*, 1915).

An outstanding composer, teacher, artist, Leontovych with his own self-inclusion into the pedagogical action-interaction, personally proved the unbroken unity of word and deed, exemplified the boundless dedication to the cause of children's education and personal development. M. Leontovych, the consummate artist, possessed the most important professional traits that revealed the core of his personality to be not only a creator, but also a true teacher-master. In his few reflections on the teaching profession, he assured the readers that through the joy of acquiring knowledge freedom manifests itself; as joy is

good, it is always beauty, it is always creativity – values so much needed for the teaching profession (Zuziak, 2017).

Exploring M. Leontovich's figure, A. Porozhnia provides invaluable memories of his pupils. Thus, the women's college student Elizaveta Karagina remembers, "...He was tall, straight, handsome, distinguished for his civility. I do not remember any case that he raised his voice: when indignant, he instantly fell silent and detached. He directed the choir in a very special way – the sound was crystal clear... he was loved and respected by everyone, and his boss called him the noblest" (Porozhnia, 2002, p. 4).

From the recollections of a former pupil of the women's college, cited by I. Sherotska-Kravchuk, we learn about the unsurpassed pedagogical talent and high level of pedagogical skills of the composer: "...he addressed each of us in turn, alphabetically, but did so as if the father was addressing to his own children. Seeing many sad and anxious faces, he immediately came with some innocent joke to cheer us up. Instinctively, we felt his favorable attitude towards us and confidence and respect for the new teacher were born in our hearts. Teacher Mykola Leontovych gave interesting lectures, starting them with a song and its meaning in human life. The gentle tone of speech and his sincere smile as if evoked intimacy to the teacher in the souls of the girls. M. Leontovych taught us Ukrainian songs, though he had to meet the requirements and also teach Russian ones. The ecclesiastical works of D. Bortniansky, which reflected elements of the Ukrainian musical style, were M. Leontovych's favorites (Ryzyhkova, 2001); he gave his soul in them. Much later, in the stormy year of 1918, a new discipline, the Ukrainian language, was introduced, and we guessed who would teach us. M. Leontovych convinced everyone in the class that we are citizens of the Ukrainian National Republic..." (Sherotska-Kravchuk, 1991, p. 5).

Viewing art as an extremely powerful component of the future teachers' training, M. Leontovych through his creative, promotional pedagogical work convinced contemporary theorists of pedagogical science that only aesthetically focused pedagogical action of the teacher is almost continuously aimed at increasing the level of "personal promotion-progress" of literally every individual. This pedagogical action reveals and nourishes his unique natural inclination: first to study, then to self-study and afterwards to self-education, and then to the individual creativity in any area of life. Through the Ukrainian folk songs, through the refined and framed word, through verbal and non-verbal communication, which he so skillfully combined in his pedagogical action, the outstanding composer and teacher M. Leontovych firmly convinced: the teacher is obliged to bring the child closer to the proper level of her psychological experience in the future life, revealing through her aesthetic feelings, intellect, and will the mysteries unknown to her. Out of these mysteries character is

formed and polished, strength and brightness of temper are acquired, personal concept of Self emerges, and competences are tempered.

During his lessons, the composer introduced future teachers to the various musical genres, to the heritage of Ukrainian and Western European composers, which in turn broadened the general outlook of students. In addition, M. Leontovych taught not only to sing and play musical instruments, but also to love and understand music. He was a true advocate of musical art, in particular, of Ukrainian folk; he led adult choir groups, amateur groups, lectured. With the participation of the students, the composer directed, staged and organized musical and literary evenings. In particular, in 1910 at the Tulchyn Diocesan School under the leadership of M. Leontovych pupils of the 3rd class staged a children's opera "Koza-Dereza". The vocals, so exquisitely performed by the students, were remastered by the composer (*Otchet*, 1911).

M. Leontovych convinced the pedagogical elite of the time that it was essential for future teachers to become familiar with the elementary foundations of musical theory, with the heritage of Ukrainian, Russian and Western European composers. In Tulchyn, the composer spent a considerable amount of time adapting Ukrainian folk songs, yet this did not make him abandon caring for the children of ordinary peasants who had studied in their schools, but came to him for the private music lessons during their vacations. The composer loved such activity, it inspired his creativity and pedagogical educational activity, there fore he dedicated all his free time to communication with the pupils (Porozhnia, 2002).

It should be noted that during the period of teaching in the ecclesial schools and colleges of Podillia M. Leontovych professed the ideas of necessity to develop the sensual sphere of future teachers; he was adamant that knowledge by no means can be separated from feelings, since each person gains his or her own positive emotional experience of perceiving information only if the latter is personally appealing. Being a talented teacher, the composer taught students the choral techniques and performing methods while they were singing, saturating the pedagogical action and its subjects with positive aesthetic feelings (Zuziak, 2017). As a result, the process of mastering knowledge for each student became necessary, desirable and joyful. The pedagogical action of the artist-teacher was based on a positive "mutual experience", "mutual-feeling" in the interaction of the teacher and students; his sophisticated teaching style helped to outline the contours of the students' free and creative psychological state, their spiritual and physical health within the educational system.

In pedagogical work with future teachers M. Leontovych adhered to the progressive pedagogical techniques and principles of his time, using the traditional achievements in musical pedagogy of both Western European and Ukrainian authors, who have not lost their relevance today. M. Leontovych

defended the idea of aesthetic education of all students; he considered that studying music and singing should be mandatory, regardless of musical talent. It is worth noting that much later, in 1920, the composer founded a music school in Tulchyn, where he continued his teaching activity (Bardinova, Bezobrazova, Borshch, & Hrynova, 2004).

Having a considerable pedagogical experience, M. Leontovych always professed music-aesthetic and artistic-educational priorities, believing that folk songs and folklore should become the basis for teaching children musical art. During the study of musical notation, the composer resorted to various methodical techniques that were the most efficient. He developed a textbook, based on the ideas of heuristic study and learning of didactic material. Building a textbook on the folk music and songs, M. Leontovych thus brought it closer to the needs of teaching singing and music in general, especially in a rural schools, referring to teachers who had at least some musical training. M. Leontovych introduced to his study guide the folk songs from the collections of M. Lysenko, K. Stetsenko, from the recording made by K. Kvitka, Lesia Ukrainka and other folklorists, as well as the melodies of his own records (Umanets, 1985).

Speaking about the pedagogical phenomenon of M. Leontovych, M. Bukach (Bukach, 2002, p. 72) draws attention to the fact that the composer created a unique system of musical education, which was based on the skills of “note-less” singing; what laid ground for this system were the melodies of Ukrainian folk songs. Unlike other techniques, where the main attention was paid to the study of musical literacy, the composer carefully developed the problems of the initial (auditory) stage of vocal-choral work with children. In fact, one can confidently describe M. Leontovych as a developer of methodological foundations of music-pedagogical education, since his system was based on the principles of comprehending from smaller to bigger, from lower to higher, from elementary to complex. At the same time, the composer considered the principle of adherence to consistency in acquiring the skills while mastering musical art to be the determining one. And this, in turn, contributed to the emergence of highly artistic, almost professional children’s groups in the institutions where M. Leontovych taught. The choral groups he created were distinguished by a proper level of vocal and performing culture, becoming an example to be followed (Bukach, 2002).

Among the manuscript heritage of the composer there are works on theoretical problems of pedagogy and on the methods of children’s musical education. Leontovych later systematized his pedagogical principles and methods of work with the orchestra in the articles “How I organized an orchestra at the village school” (1919); “Materials for singing in elementary school”; “Practical instructions to the technique of singing in choirs”; “Musical singing at school” and others. Of great interest is his school textbook “Practical course of

singing in secondary schools of Ukraine” (1920). This scientific-methodical work was based on the psychological-pedagogical and methodological-didactic principles, developed by the leading art and pedagogical theorists and practitioners of Ukraine – M. Lysenko, K. Stetsenko, K. Ushynsky and others.

Conclusions

The contribution of the prominent Ukrainian composer, folklorist and teacher M. Leontovych to the development of pedagogical education in the Podillia region at the end of the 19th and into the early 20th centuries was determined basing on the method of pedagogical biography. M. Leontovych, being a gifted person by nature, convinced the pedagogical community of Ukraine that pedagogical action is an aesthetic phenomenon. Through his promotional activities the composer illustrated the balance of science and art, convincing that the measure and talent of the teacher to build pedagogical effect on the positive feelings of beautiful and sublime, and in some cases, comical, is a dominant component of pedagogical skill.

Study and creative interpretation of M. Leontovych’s legacy not only as an artist, but also as a teacher promotes understanding of pedagogical education as a complex multicomponent and systematic formation.

M. Leontovych convincingly argued that presence of clearly articulated common national interests should be the basis for determining the core of national security. These interests should embody a conscious need of the nation for self-preservation, development and maintenance of its own security. For the descendants, the creative legacy of the composer became a significant step towards the development of the basic principles of Ukrainian studies, because, according to T. Usatenko, “Higher values in Ukrainian studies are the concepts that characterize the social sphere (justice, freedom, patriotism, property and ethnic identity), the sphere of creative activity (creativity, work), the sphere of personal relationships (love, duty, motherhood, fatherhood, nuclear family, extended family, domesticity), ideas (religious, philosophical, scientific value principles), etc. Ukrainian studies also encompass the values of industrial-technogenic culture, marked by a pragmatic utilitarian and practical nature...” (Usatenko, 2009, p. 171-172). These vital principles determined M. Leontovych’s life, his creative and pedagogical areas of activity.

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