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**ISSUES OF ART EDUCATION IN CULTURAL AND  
HISTORICAL DISCOURSE**

Today, issues of modernization, improvement of the quality of education in general and the arts in particular, are gaining new perspectives, suggestions and solutions. The famous statement of the Italian thinker of the XV century N. Machiavelli is that, who owns the past, owns the future, does not lose its relevance and inspires new scientific exploration. This fully relates to the educational process in the field of art pedagogy.

The following questions remain relevant: how to prepare a music teacher who not only gives music lessons, but lives by it, fills and infects the atmosphere of sound production of others, makes it penetrate and love music with all his soul? How to educate a specialist whose personal example of high-quality craftsmanship will teach our children to be in a state of active musicianship, that is, to find a source of emotional charge and inspiration in music (it should be added that such types of art as painting, literature, can be allowed in the same order).

Talking to high school students, the question «What does music mean to you?» we received the following answers: «Assistant in a difficult time. Comrade in happy moments», «Means of knowing myself», «This is what surrounds me everyday and

what I cannot live without. Music is support for shaky nerves, a helper in a difficult situation», «Music is something inexplicable and unknowable, it is something without which I cannot imagine my existence».

Analyzing these expressions of modern teenagers, came to mind the idea of education experience of the past times. The vision of the system of music education and education by the prominent musicians of the 19th century, the founders of the first conservatories – brothers Anton and Nicholas Rubinstein. Being brilliant performers, conductors, composers, each of these talented musicians was also an outstanding organizer, thinker, teacher-educator.

Anton Rubinstein, founder and director of the St. Petersburg Conservatory, was deeply convinced that a person who has the skills of playing the piano is lucky because he has a strong means of unleashing emotional and psychological distress and depression. Instrumental music, in particular, piano, according to A. Rubinstein, is the closest companion, more than parents, brothers and sisters, especially it is felt during a person being depressed.

The teacher-educator found it necessary to teach the game on the instrument, because he saw a positive therapeutic effect, a kind of medicine that was supposed to maintain a person's psychological state in a positive movement. But, if the director of the St. Petersburg Conservatory insisted on compulsory instrumental music education, then his brother, Nicholas, the founder of the second conservatory in the state in Moscow, made every effort not only to develop professional instrumental, but also more widespread vocal-choral education.

Drawing on the experience of the French musician Sheve, amateur choral groups gained considerable activity and popularity in Moscow and then throughout the Russian Empire. According to historical information, there were up to two hundred amateur singing groups in one of the regional centers (it was about the Penza region) at the turn of the 19th and 20th centuries. Such a picture was no exception. Kharkiv region also had a high level of vocal and choral movement. The existence and activity of such meetings were explained by the essential need for organized cultural leisure for the general population. In other words, more than 100 years ago, our compatriots

gathered with great interest in their free time for active music, namely, singing. A real pleasure for the early 19th century man was the singing congregations, whose repertoire list consisted largely of samples of folk and spiritual music. That is, musical art acted not only as an educational instrument, but carried a huge potential for moral and spiritual healing of the nation.

In this context, it is worth mentioning in a timely manner the fact that musical education of the last century was based on the intonational basis of Orthodox church songs, asceticism and deep archaic which, along with the folk song, represented a peculiar musical code of the nation. For example, the prominent Russian composer O. Grechaninov, who wrote a large number of works for worship, was convinced that it was possible and necessary to cultivate the artistic and aesthetic tastes of the population in the church. In unison with O. Grechaninov is the idea sounds of the philosopher priest Pavlo Florensky, who saw in the temple action a «synthesis of the arts» capable of revealing the most mysterious spheres of human consciousness. Thus, scholars, teachers, artists of various fields of activity were inspired by spiritual poetry, music, painting, and also saw in the traditional Orthodox religion a huge educational charge.

Thus, the main goal of art education, as well as music education as its component today, is to deepen the educational process in the direction of high-quality, highly artistic musical culture, which consists of three main components: folklore (folk song), spiritual music (church singing, its polyphonic translations, works of the classics for the church) and, classical and modern composing school, with considerable quantitative participation in it works of Ukrainian authors. Only in this way will we be able to educate the teacher in capital letters. Not an artisan-copywriter, limited by the limits of narrow orders, the consumer of the modern spiritually wretched cultural space, and the teacher-innovator, who is not afraid to think creatively, who has a sufficiently strong base of purely special musical and broad cultural knowledge, which can build a new and solid foundation. a cultural heritage that possesses state-of-the-art knowledge and technology but is not afraid to turn to the experience of previous generations.