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В статье обоснованы перспективы использования ретроопыта деятельности учреждений интернатного типа, действовавших в Закарпатье в первой половине XX века. Определены основные направления работы, которые будут способствовать совершенствованию современной системы образования в Украине: оптимизация сети учреждений интернатного типа; создание условий для альтернативных форм общественного воспитания детей-сирот и детей без родительской опеки; проведение широкомасштабной просветительской и профилактической работы, направленной на предупреждение социального сиротства, осознание будущими родителями ответственности за своих детей; совершенствования содержания подготовки учителей в контексте внедрения инклюзивного образования; разработка системы мероприятий по профориентационной работе среди выпускников учреждений интернатного типа; расширение сотрудничества учреждений интернатного типа с местными общинами.

Ключевые слова: учреждения интернатного типа, исторический опыт, Закарпатье.

The boarding schools activities organizing leading ideas and experience in Transcarpathia in the first half of the twentieth century have not lost their relevance to this day. The pedagogical experience is important, it's implemented by the educational and social policies of the European states, which included the Transcarpathia at the period under study. Purpose is to study the perspective directions of the Transcarpathian residential institutions of the first half of the twentieth century activity retrospective experience implementation. The methods: search and bibliographic aimed at studying archival, library and museum catalogs, collections, descriptions and bibliographic editions; archival materials content analysis (orders, governing bodies' orders); chronological, retrospective logic-system analysis that is considered as a basis for studying the residential institutions activity peculiarities at the period under study. Results. The historical and pedagogical study of the boarding schools in Transcarpathia in the first half of the twentieth century establishment and development social and pedagogical foundations allows to outline the main directions of work that will contribute to the Ukrainian modern education system improvement, among which are the network of boarding schools optimization; creation of conditions for alternative forms of public education for orphans and children without parental care; conducting large-scale educational and prevention work aimed at preventing social orphanhood, raising awareness of future parents' responsibility for their children; improving the content of teacher training in the context of inclusive education through the study of disciplines familiar with the education and upbringing of children in need of inclusive education methods; the system of vocational guidance among graduates of boarding schools development, taking into account the individual capabilities of students; expanding the cooperation of residential institutions with local communities, which in the future will facilitate the integration of residential care students into public life. Originality. The article outlines perspective directions of the Transcarpathian boarding schools in the first half of the twentieth century historical experience implementation in terms of reforming the modern education system in the context of integration into the world educational space.

Key words: the residential care facilities, historical experience, the Transcarpathia.

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EUROPEAN MUSIC-PEDAGOGICAL SYSTEMS: THE RETROSPECTIVE ANALYSIS

The comprehension of the current problems of the musical training and education is impossible without reference to the musical pedagogy. And it's understandable, because the history determines the valuable orientations, equips with the historical awareness, which plays the main role in the practice of the current educational reform in Ukraine. The important things are the constructive and critical creative comprehension in the past positive educational experience, which will enrich current pedagogy in new facts and theoretical statements. The objective historical and pedagogical analysis in the development of European musical pedagogy and further creative using its results with taking consideration of new requirements and opportunities of the state will give opportunity to renew and improve methodological equipment in the educational process of the modern national school.

Key words: absolute solmization, relative solmization, European musical pedagogy.

The problem formulation. The author has analysed the European musical pedagogy's achievements in the historical dimension.

Analysis of recent research and publications. The analysis of the historical and pedagogical research gives reasons to state, that different aspects of educational problems, development of theory and practice in the musical training and education are depicted in works of scientists such as V. Covaliv, O. Rostovsky, E. Tainel, P. Weiss, J. Ádám, J. Hegyi, L. Perényi, H. Szabó, E. Szőnyi and others. Their research have got the generalizing character as the complex of the mass music educational problems matching with the epoch, social conditions and educational needs in every country, practice of the musical and educational activity.

The purpose of the article is to analyze the the main achievements of European musical pedagogy in historical dimension.

Results of investigation. Solmization has two meanings in the history of music pedagogy. In the narrower sense it denotes the use of syllables in mediaeval Europe (*ut, re, mi, fa, sol, la*), which were applied to hexachord sounds by *Guido di Arezzo*. In the wider sense it means the relations between syllables, sounds (relative solmization) or absolute pitches (absolute solmization). Thus, it is a means for recording / reading music. Sometimes solmization is understood in the way that the sheet music should be read without intonation in contrast with *sol-fa* that presupposes the naming and singing of sounds (Carl Albrecht was the first to introduce this in his work «Sol-fa course» in 1880). This

understanding corresponds neither to the historical meaning, nor to the modern application of this collocation in international practical music education.

Relative solmization presents such a kind when the stock scale solmization names mean not the absolute pitch of the sounds, but the relative pitch within this tone of voice, its function.

Absolute solmization is a kind of absolute note system that marks sounds according to Guido syllables irrespective of their note role. In this case there is a strong association between the syllable and its corresponding note. (Absolute solmization is independent of all aspects, including the note, i.e. the same solmization syllable can denote various sounds /do = c, cis or ces/.) Absolute solmization helps phonation, forms the general image of the melody movement, enables us to understand the relation between the sounds of a melody, facilitates the instrumental and vocal acquisition of the piece of music. However, this «acquisition» is not perfect, it relies mainly on intuitive hearing, does not fully develop the functional musical thinking. In sol-fa one does not take into account the modifying signs, that is why the relations between sounds are not being developed well enough (*mi - fa*, *mi - fa #*, *mi b - fa #*). As a result, relative hearing is less developed.

In teaching musical hearing of utmost importance is the development of learners' tone and functional sensibility. In accordance with the commonly accepted (absolute) solmization the hearing relations are created within the framework of C-dur, and later in all the other tones. There are other, more effective means of developing an ear for music; the latter should be studied and applied in the practice of musical education.

Solmization is an ancient method of teaching music. The roots of using musical syllables can be found in ancient Egyptian hieroglyphs. Well known solmization systems include Chinese, Indian, and Greek. Solmization emerged where musical notes were recorded. One should add, however that in different cultures the names of syllables denoted the role (function) of the sounds and not their absolute (frequency) pitch.

It is well known that the first solmization (relative) was created in Western Europe by *Guido di Arezzo* (Guido d'Arezzo, Guido Aretinus) (about 992 – 1050?). His reform in recording notes into staves served to mark the accurate pitch. Another utterly significant innovation was the singing of the piece of music from the sheet with the help of solmization syllables. To mark the sounds Guido used the first syllables of an VIIIth century St. John's anthem.

The phrases' first syllables were the source of solmization names: *ut, re, mi, fa, sol, la*. Every line's melody starts with a higher note, thus, the first syllables present a scale of six notes rising in pitch. Therefore, these syllables can be applied to mark the pitch of notes. The basis of the system is the hexachord (hexachord is a six-note scale of sounds: below 2 full tones, in the middle 1 half-tone and above 2 full tones). In this system the sounds differing in half-tone were marked by the same syllable (the deepest sound on the diatonic scale is *G* and the highest is *e*⁷). As far as the majority of church music exceeded the hexachord sound scale, it became necessary to reconsider some sounds into different hexachord levels (a 7 hexachord scale emerged in the system). Thus, for example, after *g (sol) a (la)* was reconsidered into *mi, sol - mi* tones followed each other, and later the «solmization» name appeared (not from Guido). Guido used the so-called mutations (lat. *mutatio* – change) to mark melodies exceeding hexachord. Mutation entails reconsideration of some hexachord levels into different hexachord levels (in other words it is the change of their functions). The thinking and solmization in hexachords enabled the singers to remember the position of half-tones and find them after a certain mutation. Guido di Arezzo wrote down his hearing-enhancing method in his work *Epistola de ignoto cantu* (1028). This method for teaching music is nowadays the basis for the «movable do» system.

As the years passed by the seventh tone *si* was added to the sol names (XVIth century). In 1659-ben *Otto Gibel* (Gibelius) (1612 – 1682) a German cantor substituted *ut* by *do* for better singing and sounding (*Bericht von den Vocibus Musicalibus*, 1659) [2, p. 44].

Since the XVIIIth century the issue of the method was very topical. The aim of various relative systems for teaching singing was to relieve and enhance the learners' conscious singing.

Jean-Jacques Rousseau (1712 – 1778) – a French philosopher, writer, and composer wrote his famous *Discours sur les sciences et les arts* (1750, prize winner) for Académie de Dijon. With his critical reviews, pedagogic considerations (his didactic novel *Émile* in 4 volumes, the Hague, Amsterdam, 1762), sociologic works he was one of the most important figures in European cultural history in the second part of the XVIIIth century. He started composing music in the early 1730s. Rousseau criticized the «static do» method that was used in France side by side with relative solmization. He also proposed the *figure-notation* system to teach singing. In 1743 he published *Dissertation sur la musique moderne* dealing with recording sheet music reform and the substitution of sheet music with figures in particular [1, p. 265]. Rousseau was not successful in the implementation of the figure notation for it lacked vivid graphic presentation. The developers of this system in France were Galin, Chev , and Paris.

Pierre Galin (1786 – 1821) is a French pedagogue. His musical education method, the so-called *m loplaste*-method (fr. *m loplaste*, from: Greek *μ λος* – melody, singing and *πλ στ ς* – formed) described in his work *Exposition d'une nouvelle m thode pour l'enseignement de la musique* (1818) was later further developed and popularized by Chev  [2, p. 45].

 mile Joseph Maurice Chev  (1804 – 1864) is a French pedagogue and one of the reformers of teaching singing. In his numerous works he supported Pierre Galin's musical education method that substituted musical notes with figures: *M thode  l mentaire de musique vocale* (1844), *M thode Galin-Chev -Paris*, *M thode  l mentaire d'harmonie* (1846), etc. [5, p. 365]. Chev  used this method mainly in teaching Parisian workers and he was successful.

The following people took part in improving the method: *N. Paris* – Chev 's wife and her brother *A. Paris*.

Let us summarize Galin-Chev -Paris' system:

- solmization syllables served as names for sounds. The *ut, re, mi, fa, sol, la, si* basic scale naturally does not mean absolute pitch;
- the system did not use staves, instead of note heads figures from 1 to 7 were used in a line to denote sounds (1 – *ut*, 2 – *re*, 3 – *mi*, 4 – *fa*, 5 – *sol*, 6 – *la*, 7 – *si*);
- dots below and above were used to mark notes exceeding the basic octave;
- the cross upward modified sound names were formed with «e», the b  downward modified sound names were formed with «o». The modified sounds were marked in such a way that the corresponding figure was crossed out with a forward (# – /), or back (b – \) slash;
- the line of figures means relative pitch. If the melody had to sound in absolute pitch in a certain note it was also marked with figures above the tempo sign (e. g.: 1=1. In this example 1=1 means that the melody's note *ut* has to be sung at the pitch of the *c* note);
- the figures meant basic values, i.e. quarter tempo, quarter sound value. The basic value's dividing marks were in conformity with the corresponding marks of the general sheet music recording. The dot after the figure increased the value of the sound not by half, but by full value. To mark 1/8 and 1/16 sound values two evaluation lines were used as in general music sheet recording. The pauses irrespective of their values were marked by zeros;
- the tempo-, dynamic and other musical marks in the figure notation system are the same as in the general music sheet recording [4].

Chev  paid great attention to practising rhythm. He combined some values and basic rhythmic patterns with short syllables, names. Chev 's names for rhythm spread with some modifications in several methods for teaching singing. The influence is strongly felt in the Hungarian practice as well. While Chev  elaborated and naturalized a complex system for practising rhythms with names, the Hungarian musical pedagogues help the students to overcome the basic reading difficulties at the basic level of teaching music when the rhythms and syllables are taught and practised.

In the second half of the XIXth and the beginning of the XXth century in French schools the Galin-Chev -Paris method was officially recognized. In other countries, including Hungary, it was widespread.

Side by side with Galin-Chev -Paris's system in England the

«Tonik-Sol-Fa» Method (letter-notation system) emerged, which was elaborated by a music teacher Sarah Ann Glover (1786 – 1867) and a nonconformist priest John Curwen (1816–1880).

Sarah Ann Glover's system, based on the solmization (*sol-fa*) letter music writing, was developed as a result of a twenty-year school teaching practice. In the process of teaching she taught beginners not facts or signs, but taught them singing deduced the theoretical material from practice in pace with their ever growing experience. She summarized her experience and published it in 1845 in *A Manual of the Norwich Sol-Fa-System*. Her method was successfully applied for many years all over England.

John Curwen adopted Sarah Ann Glover's concept of the solmization system and developed it in the methodological aspect to elaborate a complete system. The aim of the method was to develop tonal perception with the help of manual signs and sung intervals. Curwen's fundamental work was published in 1843 *Grammar of Vocal Music*. In 1853 he founded the «Tonik-Sol-Fa» society, in 1879 he established the Tonik-Sol-Fa College. In 1891 his method was implemented in all the schools of England. Curwen with his solution to make music sheet reading easier achieved a rapid development of English chorus movement [3, 6].

One of the most important representatives of relative methods for teaching singing was Rudolf Weber (*the system of changing the position of the basic sound*). He described the method in his book *Theoretisch-praktische Gesanglehre für die allgemeinen Volksschulen des Kantons Bern* published in 1849. As a result of lengthy experimenting he elaborated this method that spread quickly in Europe after the publication of his book [2, P. 48–49].

The name of the «Tonika-Do» system applies to the *d-d'* scale and its basic sounds. It originates from Curwen's «Tonic-Sol-Fa» system. It spread in England, there it was adopted by Agnes Hundoegeger (1858 – 1927) a teacher of music from Berlin, and then it was naturalized in Germany at the end of the XIXth century.

The «Tonika-Do» system uses the main characteristics of the previous systems. It adopted singing from solmization letters; manual movements, the sequence of teaching sounds from Curwen; the rhythmic words from the figure-notation method; relative solmization singing from sheet music and the position of the basic sound from Weber's system. In fact, the «Tonika-Do» system led to the absolute system.

Fritz Jöde (1887– 1970) is a German music pedagogue, the founder of the German youth musical movement. Jöde's material for teaching were folk songs, then artificial music from plain chants to complex songs. The basis of his method is the «Tonika-Do» system. A characteristic feature of his teaching is relative solmization illustrated with manual signs, as well as stimulation to create.

We can find the influence of Hundoegeger and Jöde's method in modern German music teaching, in some aspects its similarity with the Hungarian pedagogical music practice is clearly seen.

Relative solmization was most widespread in Hungary. The characteristic features of the Hungarian musical education were formed by studying the methods of Curwen, Rousseau, Galin–Chevé–Paris, Weber, Hundoegeger and others to whom Kodály and his disciples were drawing music teachers' attention since the end of the 1930s. Nowadays Hungary occupies a prestigious place in the world in the sphere of musical education. The basis of the Hungarian musical teaching is relative solmization. The relative solmization system covers people of all ages in the country (from the kindergarten to Liszt Ferenc Musical University). Singing with solmization makes the acquisition of all significant musical skills easier, and provides for their quicker development.

The experience of the methodological use of relative solmization in Hungary for over fifty years shows that the absolute and the relative systems do not contradict each other. In 1964 in Budapest at the International Musical Education Conference (IMEC) the Hungarian musical educational system was for the first time honoured by the international community [6].

Conclusions. In music pedagogy solmization has two meanings. In the narrower sense it denotes the use of syllables in mediaeval Europe

(*ut, re, mi, fa, sol, la*), which were applied to hexachord sounds by Guido di Arezzo. In the wider sense it means the relations between syllables, sounds (relative solmization) or absolute pitches (absolute solmization). Thus, it is a means for recording / reading music.

The use of musical syllables originates from great ancient cultures. However, in different cultures the syllables were used in different meanings. Guido d'Arezzo (XIth century) was the first to apply solmization syllables (*ut, re, mi, fa, sol, la*). Solmization syllables did not mean absolute pitch, they just recorded the relative relation between the intervals. In the XVIIth century the 7th sound name *si* was added to the solmization names. Otto Gibel (XVIIth century) substituted *ut* by *do* for better singing and sounding. In this way the solmization scale was formed: *do, re, mi, fa, sol, la, si*. Later on the syllables created by Guido were further modified and adapted. Adaptations can be classified into two tendencies: the syllables are used in *absolute* (determined by frequency) and *relative* (marking the relations between sounds) senses.

Since the XVIIIth century the issue of the method came into the limelight. The various relative systems for teaching singing aimed at making conscious singing easier and quicker for the learners. Jean-Jacques Rousseau (XVIIIth century) dealt with the reform of sheet music recording and elaborated the figure-notation method that avoided using staves. Pierre Galin (Rousseau's successor) elaborated the simplified form of teaching music – the so-called méloplaste method (1818). Later on Emile Joseph Maurice Chevé further developed the method and popularized it. The following people took part in improving the method: N. Paris – Chevé's wife and her brother A. Paris. That is why the method is called Galin–Chevé–Paris system. Chevé elaborated rhythm solmization. The simplified form of practising rhythms with names comes from Chevé's heritage. In the second half of the XIXth and the beginning of the XXth century in French schools the Galin–Chevé–Paris method was officially recognized. In other countries, including Hungary, it was widespread.

John Curwen (XIXth century) substituted the 7th sound name *si* by the syllable *ti*. To make reading sheet music easier Curwen used the initial letters of solmization avoiding the staves (the first letters of solmization sounds are: *d, r, m, f, s, l, t*). For still higher speed of reading sheet music Curwen introduced manual movements that enhanced the better understanding of sounds. Curwen introduced sounds into the functional order of the chords. That is why Curwen's system is sometimes called the «Tonic-Sol-Fa» system.

The Swiss Johann Rudolf Weber (XIXth century) elaborated the system of changing the position of the basic sound. The essence of the system is: the basic sound of any major scale is *ut* and the basic sound of any minor scale is *la*. The basis for marking sounds in melodies are the five-line staves with the usual notes. As a result of lengthy experimenting he elaborated this method that spread quickly in Europe after the publication of his book.

Agnes Hundoegeger (the end of the XIXth – the beginning of the XXth centuries) used the strong points of the previous systems. She adopted singing from solmization letters; manual movements, the sequence of teaching sounds from Curwen; the rhythmic words from Chevé; relative solmization singing from sheet music and the position of the basic sound from Weber's system.

The basis of the German music pedagogue Fritz Jöde's (XXth century) method is the «Tonika-Do» system (Hundoegeger). A characteristic feature of his teaching is relative solmization illustrated with manual signs, as well as stimulation to create.

We can find the influence of Hundoegeger and Jöde's method in modern German music teaching, in some aspects its similarity with the Hungarian pedagogical music practice is clearly seen. Relative solmization was most widespread in Hungary (relative solmization and the moving *do* are important instruments of the Kodály conception).

The practice of reading sheet music according to absolute sound names is mainly connected with playing a musical instrument. The absolute and relative systems existed side by side until now and can do so in the future as well. However, it can only happen if they use different names.

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Осмысление современных проблем музыкального обучения и воспитания невозможно без обращения к истории музыкальной педагогики. И это понятно, ведь именно история определяет ценностные ориентации, вооружает историческим сознанием, которое играет определяющую роль в практике современной реформы образования в Украине. Важны конструктивно-критическое и творческое осмысление положительного учебно-воспитательного опыта прошлого, что обогатит современную педагогику новыми фактами и теоретическими положениями. Объективный историко-педагогический анализ развития европейской музыкальной педагогики и дальнейшее творческое использование его результатов с учетом требований настоящего позволят качественно обновить и усовершенствовать программно-методическое обеспечение образовательного процесса в современной отечественной школе. Целью статьи является анализ основных достижений европейской музыкальной педагогики в историческом измерении. В статье осуществлен ретроспективный анализ отдельных аспектов европейской музыкальной педагогики.

Ключевые слова: абсолютная сольмизация, релятивная сольмизация, европейская музыкальная педагогика.

Осмыслення сучасних проблем музичного навчання й виховання неможливе без звернення до історії музичної педагогіки. В контексті сучасної реформи освіти в Україні, важливими є конструктивно-критичне та творче осмислення позитивного навчально-виховного досвіду минулого, що збагатить сучасну педагогіку новими фактами й теоретичними положеннями. Об'єктивний історико-педагогічний аналіз розвитку європейської музичної педагогіки та подальше творче використання його результатів з урахуванням вимог сьогодення дадуть змогу якісно оновити й удосконалити програмно-методичне забезпечення освітнього процесу в сучасній вітчизняній школі. В статті здійснено ретроспективний аналіз виникнення й використання відносної та абсолютної сольмізації. В XI столітті італійський музичний теоретик і педагог Гвідо д'Ареццо реформував церковний спів, створив сольмізацію, яка була відносною. До XVIII століття утворився сольмізаційний складовий ряд: do, re, mi, fa, sol, la, si. У XVIII столітті Ж.-Ж. Руссо створив цифрову нотацію замість традиційної «лінійної», а його послідовник П. Гален розробив метод «мелопласт» (1817), який був вдосконалений Е. Шеве та Н. Парі й дістав назву: метод Гален-Парі-Шаве. Паралельно з системою Гален-Парі-Шаве в Англії розвивався метод «Тонік-Соль-Фа» створений Д. Кьорвенном (XIX ст.). В системі «сольфаїстів» був ряд недоліків, одним з яких пізніше ознайомлення учнів з традиційною нотацією. В XIX ст. швейцарський педагог Р. Вебер створив систему змін в позиції головного звуку, ввів ключ Do, відносно сольмізацію нотного запису та метод поступового введення п'ятилінійного нотного стану. А. Хундегер (кінець XIX ст. – початок XX ст.) пристосувала методики своїх попередників до вимог Німеччини. Спрощену буквену нотацію, ручні знаки ступеней, послідовність вивчення ступеней запозичила від Кьорвена; позначення ритмів – Шеве; відносно сольмізацію нотного запису, рухоме do, ключ Do – Вебера. В XX ст. німецький педагог Ф. Йодер в своїй системі використовував набір попередників, надавав визначального значення хоровому співу. Таким чином, європейський музично-педагогічний досвід складався впродовж тисячоліть і має визначне значення для осмислення сучасних проблем музичної освіти дітей і молоді.

Ключові слова: абсолютна сольмізація, релятивна сольмізація, європейська музична педагогіка.

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АЗ ОКТАТАСРА ГЯКОРОЛТ СЗОВЖЕТ ІДЕОЛОГІА ХАТАСА КАРПАТАЛЖАН

А kutatás tudományos újdonsága és elméleti jelentősége: elsőként valósul meg egy komplex kutatás, amely a kárpátaljai oktatásra gyakorolt ideológia hatást vizsgálja az 1944-es szovjet ukrán csatlakozást követően; az adott történelmi korszakban az állami ideológiai politikusoknak az oktatási tevékenységével foglalkozó törvényhozás áttekintése; az adott történelmi korszakban a tanítók tevékenységére gyakorolt ideológiai politikai befolyás új dokumentumainak és a tényeknek bemutatása. A kárpátaljai központi hatóságok által kiadott törvények és rendeletek kötelezték a tanítókat a szakmai tevékenységük során és a tanulókat a kommunista ideológia terjesztésére, ami végül a különböző kárpátaljai nemzetiségek nemzeti érdekeinek megsemmisüléséhez vezetett.

Ключевые слова: Кárpátалжа, szovjet ideológia, oktatás.

Bevezetés. Az ideológiának mindig hatása volt az oktatásra, és a legnagyobb hatást az oktatási folyamatokra a szovjet ideológia tette. A kutatás gyakorlati jelentősége - a kárpátaljai tanítókra és tanulóakra vonatkozó történelmi visszatekintés elősegíti az oktatási rendszert újragondolását abban a vonatkozásban, amely képes a multikulturális régióban biztosítani az alapfokú oktatás minőségi változtatását, a pozitív és negatív ideológiai hatások figyelembe vételével, s annak felhasználását

az ukrainai oktatási reformban. A következtetések hitelességét biztosítják a tények, események tudományos elemzése; a módszertanilag megalapozott kutatási eredmények figyelembe vétele; a statisztikai jelentések, levéltári dokumentumok és anyagok felhasználása.

Az utóbbi kutatások és publikációk elemzése. A kutatás módszere az elsődleges- és másodlagos források elemzése. Elsődleges forrásként a levéltári dokumentumokat vizsgáljuk. A kutatás másodlagos



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