

TEACHING CHURCH SINGING IN THE KYIV DIOCESE AS A WAY OF PROFESSIONALIZING MUSICAL PERSONNEL (XIX – EARLY XX CENTURY)

Summary. The article is devoted to one of the pages in the history of the Orthodox Church in Ukraine – the study of church singing in all educational institutions of the spiritual department of the Kyiv diocese in the XIX – early XX centuries. The publications in the church press, as well as the reports of the Chief Procurator of the Holy Synod, concerning this topic, are analyzed. The main methods that were used in schools of different levels for the development of musical literacy by students have been determined. Particular attention is paid to the repertoire of singers – a list of prayers is presented, as well as the basic principles by which students were taught singing. It is noted what problems students, teachers, and schools faced during the practical implementation of the dissemination of musical literacy and the basics of church singing. The historical significance and importance of the study of church singing in the specified period, as well as its practical purpose, are emphasized.

Keywords: spiritual education, singing teacher, parish school, church singing, Kyiv Diocese, XIX – early XX century.

Перепелюк О.М.

Уманський державний педагогічний університет імені Павла Тичини

НАВЧАННЯ ЦЕРКОВНОМУ СПІВУ В КИЇВСЬКІЙ ЄПАРХІЇ ЯК ШЛЯХ ПРОФЕСІОНАЛІЗАЦІЇ МУЗИЧНИХ КАДРІВ (XIX – ПОЧАТОК XX СТОЛІТТЯ)

Анотація. Стаття присвячена одній зі сторінок історії Православної Церкви в Україні – вивченню церковного співу в усіх навчальних закладах духовного відомства Київської єпархії XIX – початку XX століття. Проаналізовано публікації в церковній пресі («Киевские епархиальные ведомости», «Западно-Русская начальная школа», «Церковно-приходская школа»), а також звіти Обер-прокурора Святійшого Синоду, що стосуються даної теми. Розкрито особливості навчального процесу: визначено основні методики, які використовувалися у школах різного рівня (від церковнопарафіяльних шкіл до Київського жіночого училища та Київської духовної академії) для освоєння учнями музичної грамоти. Зазначається, що найефективнішим та найпоширенішим методом було навчання з голосу, тобто сприйняття мелодії на слух та її відтворення. Особлива увага приділена репертуару півчих – подано перелік молитов, а також основні принципи, за якими навчали учнів співу та скільки часу виділялося для його вивчення. Досліджується основні проблеми, з якими стикалися учні, учителі та школи під час практичної реалізації навчання/поширення музичної грамоти та основ церковного співу. Підкреслено історичне значення та важливість вивчення церковного співу в зазначений період, оскільки відомості про стан його вивчення збирав сам Обер-прокурор Святійшого Синоду, що свідчить велику роль цього культурно-релігійного жанру та привертає увагу до більш детального вивчення. Висвітлюється питання оплати праці, а також особливості пошуку учителів церковного співу для викладання у школах різного рівня у Київській єпархії XIX – початку XX століття. У статті підкреслено, що хоч церковні хори формувалися виключно із чоловіків та хлопчиків, але церковний спів, як навчальний предмет, був обов'язковою дисципліною і для вихованець жіночих шкіл та училищ. Головною метою підготовки музичних кадрів було практичне призначення та полягало в утворенні високопрофесійних церковних хорів, які приваблювали б своїм співом більше мирян на православні богослужіння.

Ключові слова: церковний спів, духовна освіта, церковнопарафіяльна школа, вчитель співу, Київська єпархія, XIX – початок XX століття.

Problem formulation. Spiritual education was the most widespread in the 19th century. Students of educational institutions received elementary knowledge in various subjects. Considerable attention was paid to the study of church singing, it was studied in all types of theological educational institutions – from the lowest (parish schools) to the highest (the Kyiv Theological Academy).

Analysis of recent research and publications. This topic is rather narrow, therefore it has not yet been subject to detailed historical study. The article is based on publications from church periodicals (“Western Russian (Ukrainian) Primary School”, “Parochial School”, “Kyiv Diocesan Journal”, “Guidelines for Rural Priests”), which talked about the study of church singing. It should be noted that there are a lot of such publications, the issue of musical literacy in the schools of the spiritual department has become especially relevant since the second half of the XIX

century. An important source was the “All-Subject Reports of the Chief Procurator of the Holy Synod on the Department of the Orthodox Confession”.

Highlighting unresolved parts of a common problem. In the history of the Orthodox Church in Ukraine, there are many unrevealed topics. Historians pay especially little attention to interdisciplinary issues (icon painting, church singing, liturgy, the life of clergymen), therefore, research becomes incomplete, giving fragmentary ideas. Therefore, the article supplements research on the history of the Orthodox Church in Ukraine with one of the important elements – the meaning of church singing and the process of studying it.

Objectives formulation. The main objective of the article is to study the process of studying church singing in educational institutions in order to increase the level of musical literacy of the church clergy and the sacrament.

Presentation of the main research material. The educational system of the Kyiv eparchy of the XIX century was dominated by theological educational institutions, which formed the following structure: parish schools, district, and eparchial schools, the Kyiv Women's School, the Kyiv Theological Seminary, and the Kyiv Theological Academy. By the decision of the Holy Synod on June 28, 1828 church singing was set forth in all educational institutions of the ecclesiastical department: "... for all the students of lower schools were thoroughly trained in church reading and singing, and after passing to higher schools, they would not stop reading and singing in churches on days free from teaching" [7, p. 7].

In addition to studying music theory, students were required to practice their reading and singing skills during worship and perfectly know its order. Teachers had to make sure that the students sang clearly, thoughtfully and without shouting, as well as instill a love of attending liturgies and prayers in the kliros [11, p. 765].

The implementation of this conception entailed a reform of the spiritual education system in the second half of the XIX century. One of the directions of the reform was to involve the opening of new parish schools, as well as the training of qualified personnel – music teachers since the study of church singing, was determined by the necessity. The church press is replete with notes that say: "... church singing, not for everyday use, but really used in churches with its various tunes, so that teaching it was entrusted to experts in church singing..." [12, p. 302]. In theological schools, preparatory classes were opened, in which teaching 2 lessons of church singing per week was provided. The study of melodies was carried out by voice, that means, the students perceived the music by ear: "The teacher should be paid the main attention to the formulation of the voice, to the education of hearing, to the correctness of intonation, but not to the amount of studied material" [10, p. 169]. The main task was to study basic prayers and simple chants.

It was supposed that the wives of priests had to undergo certain training, so the girls received spiritual education in women's schools, where church singing was also taught [9, p. 391]. Schoolgirls of these schools could also become teachers because in 1900–1901 an additional so-called "pedagogical class" was opened, and the methodology of singing was included in the study program.

The Concilium also paid considerable attention to church singing at the school, which was determined by life conditions. After all, most of the schoolgirls began their pedagogical activity as teachers of parish schools, where they were required not only to teach church singing but also to be able to manage a school choir. And in order to prepare schoolgirls for future teaching activities, the Concilium took care of establishing a high setting for this academic subject [6, p. 131].

In the report for 1910 the Chief Procurator of the Holy Synod for the Orthodox Confession Department was noted that 'serious attention was paid to the teaching of schoolgirls to church singing'. After all, this academic subject of the school curriculum had in itself a deep educational value and, moreover, was the best supplement for ad-

vanced studying the science of the worship of the Orthodox church [5, p. 131].

Parish schools were at the lowest level of the education system. At the beginning of the XIX century, there were a few of them in Ukraine. But along with teaching reading, writing, arithmetic, and the Law of God, children were also introduced to church singing.

Church singing was given close attention in the parish education program. In the school course, it was an addition to the main subject – the Law of God, and therefore was a compulsory subject. The church singing was seen as a kind of means of "tying" a person to the church in addition to the significance of the emotional impact on believers. In this sense, it had to start working from childhood, which could be provided by the education system [8, p. 149].

In the report for 1908–1909 the Kyiv eparchial observer of parish schools noted that the children are happy with the singing lessons, and among the villagers, the well-organized teaching of church singing and the associated arrangement of the church choir always causes a keen interest to the school. There was no neutral or hostile attitude of the population towards the church school in those settlements, where teachers taught singing and manage church choirs.

Despite the importance of this subject, the teaching of church singing in parish schools has not always been satisfactory. Teaching church singing success depended mainly on the level of teachers' preparation. But some of them considered this subject as less important in the elementary school course, that is why singing lessons were held at the end of the last classes when the students were tired. There were schools, where church singing was not taught at all, some schools where students could sing only well-known prayers, and there were schools where students could not even sing simple prayers. Despite all these exceptions, there were also schools where organized choirs performed all the chants of the liturgy and the "all-night vigil".

The attention of the state church administration to the study of church singing in the parish schools of the Kyiv eparchy had positive consequences. However, the issue was not fully resolved. M. Belogorskyi – the Kyiv eparchy observer of parish and literacy schools noted in his report for 1910–1911 that the program of teaching church singing is not fully implemented in all schools, because not all teachers are practically familiar with church singing which were presented in the program. In one-grade schools, they are taught by voice, not by music sheet. Only those students who had the best voices and sang in church choirs knew the musical notation. Learning to sing, provided that the entire program was completed, would take a lot of time while learning by ear gave positive results without much difficulty, since most of the students had an ear for music and quickly memorized the motives of church singing. In some schools, the following church singing were studied: prayers, eight-voices, evening and morning chants, except for canons and liturgy, but in many schools, the Sundays' irmoses, holiday canons, and dogmatic theology are also were studied. Therefore, all the students of the school could perform the evening, morning services, and partly the liturgy in chorus.

Given the interest of the rural population in this subject, there were many requests from rural communities to appoint a teacher in their school who would be well versed in church singing. Therefore, M. Belogorskyi noted: "it is necessary, further, to take care of all educational institutions that take on the task of preparing teachers for church schools, about the proper setting of this subject" [1, p. 89]. Moreover, he even suggested that teaching candidates should have practical violin skills because it would help them teach church singing to schoolchildren.

When teaching church singing in many two-grade schools, there was no clear distinction between first and second divisions. In most cases, students from both divisions studied the same lesson. Church singing as a subject was best taught in those two-grade parish schools, in which teachers were specially trained. For example, in Kyivo-Pokrovska, Boryso-Hlibska, Lebedynska, Chyhyrnska, Troitska, Skvyrska, and Kharliivska schools, students sang harmoniously in chorus and individual, with music sheet and without, not only chants for voices but all chants of the evening divine service and liturgy. In addition to church chants, students of two-grade parish schools studied songs and secular character, mainly from the collection of songs "The Rural Choirs", published under the editorship of Hlavach and Shemyakin [3, p. 82].

In addition to studying church singing at lessons, students of two-grade parish schools in a certain order took part in divine services in parish churches. Besides, each school day began and ended with a prayer that the students sang by the chorus. On Sundays and holidays, schoolchildren visited temples, in which they were located in the places allocated for them – near the solea or on the choir part. Their role in divine services consisted in the fact that they alternately recited kathisma, stikharion, canon, or sang by the whole chorus.

Students also studied the beginning of the theory and harmony of music and singing. Correctly organized choirs functioned at such schools. The so-called additional lessons were organized at some two-grade schools of the eparchy. Some evening classes were organized for teaching singing at the Nechavivska school of the Chyhyryn district. The head of the school, being a man of music and singing, set things up in such a way, that all rural youth studied church singing at school in order to become members of the church choir [4, p. 85].

In 1909–1910 within more than 500 one-grade parish schools, the church choirs were organized to participate in divine services in the Orthodox churches. There were only 56 schools where church singing had not been taught because their teachers had not the needed skills.

Church singing was taught by ear in most schools. In some schools, the students were familiar with the music sheets and practiced singing the scale, its intervals, but they could not read the music sheets freely [4, p. 83]. An obstacle to this was called the small number of teaching hours, which were allocated for mastering singing. In many schools, teachers have given additional singing lessons and have had some success. The teachers paid attention to the study of prayers, vocal melodies, and chants most used in divine services.

Taking into account the important educational value of church singing and its organic unity with the main subject of the parish school – the Law of

God, and also bearing in mind the constant interest among the rural population in this school subject, the state church administration was looking for ways to improve the teaching of church singing. The Kyiv eparchy observer of parish schools believed that such paths could be: "1) the best practice of singing in church teachers and second-grade schools; compulsory training of playing the violin in these educational institutions; studying of the methodology of this subject and practical lessons of it in modal schools; 2) preference for more talented candidates for teaching over others with an equal educational qualification, which is already partly practiced by the departments; 3) the imposition of requirements on deacons and psalmists skilled in teaching singing lessons in those schools where teachers can not teach this subject; 4) arrangement of short-term singing courses; 5) a stricter attitude towards church singing at the final exams; 6) supplying of school libraries with methodological guidelines for teaching church singing in primary schools and songbooks adapted for teaching children; 7) the appointment of some sum of money from church costs to a certain remuneration to teachers for the organization and managing of a church choir" [4, p. 85].

The eparchial observer of parish schools noted that a teacher who is unable to organize a parish school choir loses authority and becomes unnecessary. Consequently, they seek to get rid of him by transferring to another smaller school. Rural community is ready to pay only to a teacher who knows church singing and can organize a choir. Taking this into account, teaching singing in second-class schools required serious attention of the spiritual and school department [2, p. 70].

The breaking of voice was another problem among boys who entered to school at the age of 13-16. Also, there were the lack of training to play the violin or another musical instrument in most schools, these skills would greatly help students to learn the church singing course of a second-grade school. The salary for music and singing teachers in a second-grade school was also considered insufficient: 200 rubles a year was not enough to support a special teacher of this subject. Consequently, this subject was assigned to be taught by one or two teachers of other subjects, who, besides the other, taught the theory of singing, and another taught choral singing. And of course, they did not have enough time or skill to teach students to play the instruments. But, despite such difficulties, the eparchial observer reported on the success in many schools.

Conclusions and perspectives from this study. Thus, the network of church parish education in the Kyiv eparchy was rather dense. It included literacy schools, one-grade, two-grade, and second-grade parish schools. Among all mentioned types of schools, the Law of God was the main subject, and church singing as an academic subject was attached to it very close. The study of church singing had two goals: influence on the sensual and emotional perception of worship and involvement into the church by increasing the attractiveness of church services. The teaching of church singing was carried out in two ways: learning the backbone of the theory of singing and participation in church choirs, which were created at schools, depending on their types, or directly at the Orthodox churches.

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