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**COMPARATIVE ANALYSIS OF THE CONTENT OF TRAINING OF
ACCORDION AND BAYAN PLAYERS IN HIGHER EDUCATIONAL
INSTITUTIONS OF ART IN SERBIA AND UKRAINE**

The analysis of the content of training accordion and bayan players in the Schools of Arts in Serbia is important as a source of information about the directions, qualifications, studio plans and a complex of academic disciplines that are being introduced to the process of educating professionals in the bayan and accordion play under modern conditions. We reviewed the content of training of bayan and accordion players on the basis of educational documents and studio curricula of the 1st – 2nd educational and qualifical levels of three Schools of Arts: the School of Arts (University of Niš), the School of Philology and Arts (University of Kragujevac), and the School of Fine Arts (Union University, Belgrade). We compared the educational content of training Serbian bayan and accordion players with the practices adopted in Ukraine, as well as the curricula, educational levels, directions of training, and academic degrees.

The purpose of the article is to review the content of training bayan and accordion players in higher educational institutions in Serbia and Ukraine.

The source base of our analysis was the educational documents of higher educational institutions of Serbia and Ukraine; theses of Serbian scholars, such as Z. Rakic's "The Peculiarities of Bayan and Accordion Culture in Serbia" [1], Ya. Ramic's "The Embellishment in Serbian Folk Instrumental Music for Accordion" [2]; publications by: D. Milanovic "Accordion in Serbian Music", [7], B. Yovanchic "Book of Harmonics" [8], which review Serbian bayan playing through the prism of educational and historical events.

Professional training of Serbian accordion and bayan players in the School of Arts of the University of Niš; Philology and Art School in the University of Kragujevac; the School of Fine Arts in the Union University in Belgrade. These are Music and Music Pedagogy majors accredited by the programs of the 1st – 2nd educational and qualifical levels of the basic and master studios.

The content of studio training of the 1st level of the course of Music Pedagogy for accordion and bayan players is directed at the full development of the pedagogical skills and creativity of students. It is aimed at providing them with a set of appropriate knowledge and skills for further professional fulfillment in the elementary schools of music and other educational institutions. They should be able to apply musical and pedagogical skills in cultural and media activities, choirs, when creating music programs in institutes of information technology. Advanced training options are also an important part of the curriculum. The term of study for basic studios is 4 years.

Mastering musical and pedagogical programs of the 1st studio level gives accordion and bayan players necessary credentials to work in community centers, secondary schools, and cultural institutions; to write and adapt curricula for music education in the cultural outreach and educational institutions; to teach solfeggio and theory of music in the elementary schools of music, the course of music culture in secondary schools, the course of music art in secondary comprehensive and specialized schools; and to create and direct music culture-related programs for informational institutions. Upon the completion of the basic studio curriculum, accordion and bayan players are awarded a qualification of the teacher of music of academic studios of the 1st level [3, p. 1].

The admission of accordion and bayan players to music specialties with teaching credentials occurs on the basis of a secondary specialized music school or elementary school of music diplomas. Additional examinations and tests assessing “the interests and abilities to pursue music and teaching career” are part of the entrance routine as well [8, p. 55], along with Serbian language and literature, music culture, music arts (oral test in each discipline contains 10 questions) [3, p. 2].

Level I music and teaching studio curriculum for accordion and bayan players can be divided into the following content-disciplinary blocks: general education, theory of music, specialization, and methodology of teaching. *General Education block* refers to the first two years of study and consists of the following subjects: Sociology of Culture and Art, Pedagogy, Psychology of Art - obligatory; and Foreign Language (English or Italian by students' choice), Aesthetics of Music, Management in the Culture – electives. *Theory of music block* is being taught over four years of study and consists of the following compulsory subjects: Harmony and Harmonic Analysis, Counterpoint, Solfeggio, History of Music, Forms of Music, History of Musical Instruments, Principles of Orchestration, Ethnomusicology; optional disciplines include Analysis of Music Styles, Digital Sound Processing. *Specialization block* includes the following compulsory academic disciplines: Playing the Musical Instrument, Reading Choral Scores, Choral Conducting, Chorus, Professional Practice. *Methodology of Teaching* block is introduced during the third year of study in the basic studios and includes the following disciplines: Methods of Teaching Solfeggio, Methods of Teaching Music Culture, and Music Literature. The total number of academic hours for the period of study in the major studios is 198 hours (240 ECTS) [3, p. 1 – 3].

It is interesting to review the training of accordion and bayan players in Ukrainian higher education institutions of art for Bachelor degree in music and teaching as well. The term of study does not differ from the basic Serbian studios. However, there is a differences in the qualificational level of students awarded to students: upon graduation, Serbian students' employment opportunities include teaching music and theoretical subjects in elementary schools of music, teaching the course Music Art in secondary comprehensive and specialized institutions, directing the work of mass cultural and informational institutions. Ukrainian schools of art train staff only for community and educational institutions, which significantly limits the qualifying boundaries of their graduates.

It is important to highlight a certain difference in the content of Ukrainian and Serbian curricula for training bayan and accordion players in music and pedagogy,

because the list of subjects of general education block in the Serbian studio curriculum is significantly reduced (6 subjects) compared to its Ukrainian counterpart, which contain 18 subjects. On the other hand, Serbians have increased the special block to 18 subjects, which are not included in the Ukrainian music and teaching curricula. The disciplines of music theory, like solfeggio, theory of music, harmony, are taught during the first two years of study according to the national curriculum, while Serbian schools of arts, according to their studio curriculum, teach music theory disciplines during the whole term of study twice a week.

Training of bayan and accordion players in the basic studios in Serbia has a narrower specialization focus as evidenced by the list of special subjects, which, in our opinion, contains the necessary range of knowledge and skills for future specialist in music and teaching. General education block's disciplines correlate with special disciplines, which are aimed at stimulating and enriching musical, theoretical, methodological, and technological knowledge of bayan and accordion players.

Despite the fact that Serbian schools of art have trained accordion and bayan players for a shorter period of time (14 years), their professionalism in training specialists in music and pedagogy is quite obvious (the special and general disciplines selected for this purpose correlate well to form an appropriate scientific and educational basis for training highly skilled musicians). Professional experience of Serbian colleagues may provide the impetus for the "revision" of the educational content of music and pedagogical training of bayan and accordion players in Ukrainian schools of arts leading to the revision of the disciplines of general education block and deepening of special knowledge of students.

Master academic musical pedagogical studios prepare Master-Teacher of Music of the 2nd level of Academic Studios. The content of studio curriculum of the 2nd educational qualification consists of general education, theory of music, specialization, and methodology of teaching blocks, and scientific research. *General Education block* contains the following obligatory disciplines: Methodology of Scientific Research, Aesthetics; optional subjects are History of Art with 2 hours twice a week for 2 terms (total ECTS – 8 points per year); *Theory of Music* includes

Analysis of Musical Styles as obligatory and Harmony with Harmonic Analysis, Counterpoint, and Musical Forms as optional; *Specialization* includes Composition and Orchestration (optional); *Methodology of Teaching* contains Methods of Teaching Theoretical Subjects (obligatory) and Methods of Teaching Solfeggio, Methods of Teaching Music Culture (optional). Research work is given 18 academic hours per year. Considerable part of the studio curriculum contains practical classes: Methods of Teaching Solfeggio (practical aspect), Methods of Teaching Music Culture (practical aspect), Professional Practice. The total amount of class sessions per year is 41 hours [4, p. 2].

The content of training Master-level accordionists and bayanists in music and pedagogy is characterized by the professional approach to the selection of disciplines, which provide the necessary scientific and methodological basis for the training of highly qualified personnel. Compared to the Ukrainian Master-level curriculum, studio curriculum of the schools of arts in Serbia contains fewer general subjects, which ensures more professional knowledge and practical musical skills (our national curriculum has 12 general subjects).

It should be noted that the curriculum of Serbian master studios for bayan and accordion players does not allocate any academic hours for playing the musical instrument proper, which points to the musical, theoretical, and methodological focus in training musicians. Ukrainian programs give 1 hour per week for this discipline. Respectively, students actually get to play, which gives graduates the right of employment in the musical educational institutions as teachers of musical instruments or accompanists. Masters with Ukrainian schools of arts diplomas are able to teach musical/theoretical subjects in the schools of music.

Comparative analysis of Ukrainian and Serbian master-level curricula in music with teaching credentials suggests that Serbian institutions are focused on training professionals in musical and theoretical disciplines, while Ukrainian curriculum do not contain any disciplines of musical and theoretical cycle, like solfeggio, theory of music, or harmony. Methods of teaching theoretical subjects are not included among academic disciplines, which speaks to the lack of correlation between the disciplines

taught and the qualifications awarded to the graduates.

The qualification to actually play musical instruments seems ungrounded, as the total amount of hours (one hour per week) for training to play musical instruments is not able to provide students with a proper level of quality in musical and performing skills. Consequently, there is a need for reviewing the content of education in the national educational institutions of arts, and the practices of our Serbian colleagues can serve as an example of improving the content of education.

The second direction of degree training of bayan and accordion players in Serbian schools of arts Music Art, the content of which is aimed at the development and improvement of performing skills up to the level of a concert performer. Bayan and accordion players study Music Art within the 1st and the 2nd educational qualification levels at the School of Philology and Art of the University of Kragujevac, the School of Arts of the University of Niš. The School of Fine Arts of the Union University in Belgrade prepare instrumentalists according to the accredited academic programs of basic studios for the Bachelor degree. The term of study for the basic studios is 4 years. The admission of accordion and bayan players to the Music Art specialty occurs on the basis of a secondary specialized music school or elementary school of music diplomas and subject to additional examinations and tests assessing “the interests and abilities to pursue music and teaching career” [4].

Graduates of the basic bayan and accordion studios are awarded an academic title of “a certified musician-bayan and accordion player of the 1st level of academic studios” and the following qualifications: concert performer-soloist, ensemble artist, teacher of accordion/bayan in elementary schools of music; music employee at the institutions of culture and informational institutions. The graduation from basic music studios in “Music Art” allows bayan and accordion players to enter academic master studios (ibid).

The curriculum of the basic studios consists of general education, theory of music, specialization, and methodology of teaching blocks. *General education block* is being taught for four years of studio training and includes such obligatory academic disciplines, as Sociology of Culture and Art and Psychology of Art,

Pedagogy; optional are Foreign Language (English or Italian optional), Management in the Culture. *Theory of music* includes Harmony with Harmonic Analysis, Solfeggio, Counterpoint, History of Music, Analysis of Musical Styles, Analysis of Musical Forms, Ethnomusicology; optional discipline includes Digital Sound Processing. *Specialization* consists of such obligatory academic disciplines, as Instrument, Chamber Music, Additional Instrument (Piano), Orchestral Class, Prima-vista; optional disciplines include Work with Ensemble. *Methodology block* includes Introduction to the Original Literature and Performance, Methods of Teaching Accordion and Bayan as obligatory subjects. Total number of hours is 166 for the main academic studios (credits ECTS-240) [4, p. 2 – 3].

It is interesting to compare Serbian curriculum of the 1st educational level with the content of the curriculum of Ukrainian higher educational establishments that train bayan and accordion players in Music Arts. Note that domestic practice of training of bayan and accordion players for the Bachelor degree possesses a greater arsenal of qualifications due to the presence in it of disciplines related to conducting, not included in studio plans of Serbian art schools. In contrast to the Serbian qualifications of bayan and accordion players, graduates of Ukrainian art institutions in Music Art have the opportunity to occupy the following positions: teacher of instrumental (folk instruments, the ensemble of folk instruments, folk orchestra) and art criticism disciplines in higher and secondary institutions of culture and arts, leader of performing ensembles (orchestra of folk instruments, ensemble of folk instruments).

Note that the general education cycle of Serbian studio curriculum focused on training accordionists and bayanists consists of five disciplines, which appropriately correlates with the block of special disciplines. This is different from the Ukrainian curriculum, which includes as many as 18 general disciplines. Therefore, Serbian bayan and accordion players go through a more specialized training, and the list of academic disciplines of the studio plan is focused on training of highly qualified specialists for the performing and educational activity. An important component of training instrumentalists is the formation of a musical and theoretical basis that

consists of a set of knowledge in the field of musical harmony, solfeggio, musical styles and forms, etc.

Comparative analysis of Serbian and Ukrainian curricula leads to the conclusion that the disciplines of the musical theoretical block are identical in both countries and intended to form a set of knowledge and skills required for prospective concert performer and teacher of bayan and accordion. However, the disciplines of specialized block are different. All the three Schools of Art that we worked with in Serbia introduced Prima-vista into their curriculum, which is an important component of the development of bayan performing skills; it is taught for the first three years of study. Ukrainian curriculum does not have it.

It is known that most bayan and accordion players after graduation from the main academic studios are qualified to work as teachers in elementary schools of music. Methods of Teaching Bayan and Accordion plays a special role in providing relevant educational competencies for bayan and accordion players. It is taught in the main studios, starting with the third year of study. The course of Methodology for bayan and accordion players is divided into two substantive parts: 1) providing students with methodological and pedagogical knowledge, and 2) mastering and, consequently, consolidating the acquired theoretical and methodological knowledge during teaching practice in the elementary schools of music.

The content of Methodology as an academic discipline is aimed at mastering technology of bayan and accordion play, as well as music theory and terminology, organology, history of bayan and accordion art, pedagogy, etc. Teaching practice includes two stages: the introductory, when students attend lessons in the school of music, and practical, when students conduct individual lessons with pupils in a specialized music school or a class on Methodology with junior students of the schools of arts in the presence of a professor [4].

Methods of Teaching Bayan and Accordion Play in Ukrainian educational establishments of art is being taught during the second year of study for one semester, two hours a week. Compared with pedagogical training of Serbian bayan accordion players, in our opinion, in Ukrainian art institutions the amount of hours for the

Methodology is not sufficient to ensure training of highly qualified instructors of bayan and accordion play. The lack of practical preparation is, to our mind, a shortcoming of the national system of musical and pedagogical training of bayan and accordion players at the higher educational level (the lack of knowledge and skills in the specialty; the unhealthy ratio between lectures and practical classes in the course of Methodology; the absence of a systematic approach to the development of the pedagogical skills of bayan and accordion players; inadequate content of the course of Methodology, insufficient amount of hours for individual teaching practice of bayan and accordion players).

Thus, musical and pedagogical training of bayan and accordion players in Ukrainian institutions needs the revision of the content of the discipline Methods of Teaching the Bayan and Accordion Play. Furthermore, it is essential to ensure a more efficient organization of practice and better quality of teaching and to establish a clear correlation between the theoretical and practical content of the course. The process of “resetting” the methodology and practice cycles of Ukrainian curriculum for bayan and accordion players may be done on the basis of the pedagogical experience of Serbian colleagues, who have built an efficient educational system of training highly qualified bayan and accordion teachers.

Master academic studios of music and art prepare Master musicians-bayan and accordion players of the 2nd level of academic studios. The content of the studio curriculum of the 2nd educational qualification level includes general education, theory of music, specialization, methodology of teaching blocks and research work. *General education* block includes such an obligatory subject, as Aesthetics, optional subjects include History of Art; *theory of music* includes Analysis of musical styles as an optional discipline; *specialization* consists of the following obligatory subjects: Instrument, Chamber Music; Fundamentals of Conducting is among electives; *methodology of teaching* contains Methods of Teaching Bayan and Accordion as obligatory. 20 academic hours per year are being allocated to the research work. The total number of academic hours amounts to 40 per year. [5, p. 2].

The content of the curriculum of master academic studios seems a logical

extension of the basic studios of bayan-accordion players, aimed at improving performing and pedagogical skills of students. The comparison with the curriculum of Ukrainian art institutions that prepare bayan-accordion players at the Master level reveals the following differences:

1. general education block: Ukrainian curriculum for bayan and accordion players includes 8 subjects, while Serbian contains only 2;

2. the theory of music block in Ukrainian art institutions consisting of 9 disciplines, whereas Serbian studio curriculum contains only 1 discipline, which is focused on deepening and supplementing the skills in bayan and accordion play; at the same time, such discipline as Analysis of Musical Styles is not included in the Ukrainian list;

3. the Serbian studio plans include such discipline as Methods of Teaching Bayan and Accordion, while Ukrainian educational establishments don't allocate any hours to the methodology or pedagogical training of bayan and accordion players;

4. we consider the absence of such discipline as Methodology of Scientific Research a drawback in a Serbian educational content, but the content of the studio plan includes the research work of students; and

5. There is a difference in the level of academic titles. Serbian graduates of master studios gain the academic title of Master Musician-Bayan and Accordion Player, which corresponds to a singular field of artistic activity – performing and teaching. Ukrainian art institutions provide graduates with an academic title of the Master of Arts, Teacher. It means the broader competence opportunities of specialists in the artistic field.

The comparative analysis of the curricula in Serbian and Ukrainian higher educational establishments of art of the 1st-2nd levels shows some achievements in the system of higher education of art in Serbia. Serbian curriculum in the basic and master studios is characterized by a reduction of teaching hours, as well as the elimination of some disciplines, shortening of general education block, expansion of methodology and pedagogical block, and the introduction of scientific and theoretical disciplines. There are some entirely new disciplines, such as Ethnomusicology, Work

with the Ensemble, Digital Sound Processing, Management in Culture. Such academic disciplines, as Sociology of Culture and Art, Psychology of Art were added to the general education block. The structure of the curriculum is divided into blocks (general, theory of music, specialized, methodology and pedagogy), obligatory and optional disciplines and teaching practices.

The curriculum of basic and master studios has had some changes of a specifying nature regarding the names of academic disciplines (e.g., introduction to the original literature and performance, harmony with harmonic analysis). Unfortunately, the curriculum of master studios for bayan and accordion players does not include such a basic discipline, as Scientific Research Methodology.

The results of the comparative analysis of the curricula in Serbian and Ukrainian higher educational establishments of art can stimulate the exchange of the best practices in the area of performing arts and teaching music between the two countries for the purpose of improving the quality of training bayan and accordion players.

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Устименко-Косорич О. А. Порівняльний аналіз змісту підготовки баяністів-акордеоністів у вищих мистецьких закладах Сербії й України

У статті здійснено порівняльний аналіз змісту підготовки баяністів-акордеоністів у вищих мистецьких навчальних закладах Сербії і України. За результатами порівняльно-зіставного аналізу навчального забезпечення ВНЗ двох країн визначено, що сербські вищі навчальні заклади мають значно більше повноважень у формуванні змісту підготовки баяністів-акордеоністів, ніж українські. Зміст навчальних планів напрямів “Музичне мистецтво” і “Музична педагогіка” є однаковим для всіх вищих мистецьких закладів Сербії, які набувають специфічних ознак: на відміну від українських планів, скорочуються дисципліни загальноосвітнього блоку, уводять дисципліни “Соціологія культури та мистецтва”, “Психологія мистецтва”; перелік фахових дисциплін значно розширений.

Ключові слова: дисципліна, навчальний план, студії, освітньо-кваліфікаційний рівень, підготовка.

Устименко-Косорич Е. А. Сравнительный анализ содержания подготовки баянистов-аккордеонистов в высших заведениях искусств Сербии и Украины

В статье проведен сравнительный анализ содержания подготовки баянистов-аккордеонистов в высших учебных заведениях искусств Сербии и Украины. По результатам сравнительного анализа учебного обеспечения вузов двух стран определено, что сербские вузы имеют значительно больше возможностей в формировании содержания подготовки баянистов-аккордеонистов, чем украинские. Содержание учебных планов специальностей “Музыкальное искусство” и “Музыкальная педагогика” является одинаковым для всех высших заведений искусств Сербии, которые приобретают специфические признаки: в отличие от украинских планов сокращаются дисциплины общеобразовательного блока, вводятся дисциплины “Социология культуры и искусства”, “Психология искусства”, перечень профессиональных дисциплин значительно расширяется.

Ключевые слова: дисциплина, учебный план, студии, образовательно-квалификационный уровень, подготовка.

Ustymenko-Kosorich O. A. Comparative Analysis of the Content of Training of Accordion and Bayan Players in Higher Educational Institutions of Art in Serbia and Ukraine

The article reviews the content of training of accordion and bayan players in higher educational institutions of art in Serbia and Ukraine. The comparative analysis of music education in these countries shows that Serbian universities have more opportunities for developing curricular content for accordion and bayan players comparing to Ukrainian ones; the distribution requirements differ as well. The curriculum for such specialties as “Musical Art” and “Music Pedagogy” is common for all higher educational institutions of art in Serbia and is divided into general education, theory of music, specialization, and methodology of teaching blocks. General education block is limited and includes such obligatory academic disciplines

as “Sociology of Culture and Art” and “Psychology of Art”; at the same time, other blocks (those containing professionally-relevant academic disciplines) are given more curricular hours.

The results of the comparative analysis of the curricula in Serbian and Ukrainian higher educational establishments of art can stimulate the exchange of the best practices in the area of performing arts and teaching music between the two countries for the purpose of improving the quality of training of bayan and accordion players.

Key words: academic discipline, curriculum, studio, educational and qualificational level, training.

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