

## PROBLEMS OF TEACHING MUSIC-THEORETICAL DISCIPLINES IN MUSIC EDUCATION IN BUKOVINA IN THE SECOND HALF OF THE 19<sup>th</sup> CENTURY: BASED ON THE TEXTBOOKS AND SONG COLLECTIONS BY SYDIR (ISIDOR) VOROBKEVYCH

YARYNA VYSHPINSKA<sup>1</sup> 

**SUMMARY.** This article explores the role of Sydir (Isidor) Vorobkevych in the development of music education in Bukovina in the second half of the 19<sup>th</sup> century, with particular attention to the formation of music-theoretical training in regional educational institutions. The study outlines Vorobkevych's views on music-aesthetic education and the establishment of singing as a school subject. Music-theoretical disciplines - solfeggio, music theory and harmony - are defined as key components of the professionalization of music education. Special emphasis is placed on the analysis of the structure and content of the Romanian-language textbook *Manual de Armonia musicală* (1869) and on the song collections for elementary schools published in Vienna and Chernivtsi. The article also examines the church-musical and spiritual-educational aspects of Vorobkevych's activity, reflected in his choral works intended for liturgical and school practice. The research demonstrates that his pedagogical legacy contributed to the formation of an integrated model of music-theoretical education in Bukovina and highlights the relevance of further historical and musicological investigation of his work.

**Keywords:** Sydir (Isidor) Vorobkevych; music education in Bukovina; music-theoretical disciplines; solfeggio; music theory; harmony textbook; sacred music.

### 1. Introduction

The second half of the 19<sup>th</sup> and the early 20 centuries constituted an exceptionally dynamic period in the cultural, educational and artistic development of Bukovyna. This period was marked by the gradual strengthening

---

<sup>1</sup> PhD (Pedagogy), Associate Prof., Yuriy Fedkovych Chernivtsi National University, Ukraine.  
E-mail: ya.vyshpinska@chnu.edu.ua



of the region's urban and industrial landscape and by a relatively liberal policy of the Austro-Hungarian Empire towards issues of national identity and education. A clear manifestation of this policy was the educational reform implemented by the Austrian government.

From the second half of the nineteenth century, the network of public (folk) schools in Bukovyna expanded considerably; secondary schools of various profiles and vocational institutions were established; the publication of educational and methodological literature was encouraged; in-service teacher training courses were organised; teachers' salaries increased; professional teachers' associations were founded; pedagogical periodicals and journals were launched; and issues related to the education and upbringing of young people were actively discussed in public discourse. This context stimulated the pedagogical activity of many artists, composers, writers and teachers who contributed to shaping the educational and artistic profile of multi-ethnic Bukovyna.

One of the leading figures of the cultural, artistic and educational development of the Ukrainian community in the region was Sydir (Isidor) Vorobkevych (1836–1903), whose multifaceted activity represents a unique example of an artist and intellectual who combined literary, musical, theatrical, folkloristic, scholarly, publishing and pastoral work with an active engagement in the spiritual and aesthetic education of young people in educational institutions. He was among the first to initiate the systematic development of music education in Bukovyna<sup>2</sup>.

## 2. Review of Recent Research and Publications

The formation and development of the educational system in Bukovyna during the Austro-Hungarian and Romanian periods have been examined in the works of numerous scholars who have studied the history of education in the region, both in the past and in contemporary scholarship, including V. Akatrini, N. Babych, V. Botushanskyi, O. Gomenyuk, S. Dalavurak, I. Karbulitskyi, L. Kobylanska, O. Penishkevych, I. Petryuk, I. Rusnak, S. Smal-Stotskyi, L. Tymchuk, I. Kholyavska, and others.

A number of studies by Bukovynian researchers are specifically devoted to issues of musical culture, music education and the upbringing of young people. Among them are the works of K. Demochko, O. Zalutskyi, A. Kushnirenko, Ya. Melnychuk, Ya. Vyshpinska, and G. Postevka.

Comprehensive historical and biographical studies of the life and work of Sydir (Isidor) Vorobkevych in the fields of literature, music and pastoral

---

<sup>2</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. PP Lysenko M. M., 2011. p. 58.

service have been conducted by M. Bilynska, Yu. Kapliyenko-Iliuk, O. Makovei, P. Nykonenko, O. Polyanko, M. Yuriychuk, and others.

For a comprehensive reconstruction of the state of development of music education and the teaching of music-theoretical disciplines in Bukovyna in the second half of the 19<sup>th</sup> century, the original works of Sydir (Isidor) Ivanovych Vorobkevych himself are of particular scholarly value. These sources make it possible to visually demonstrate the aims, ideas and principles underlying the formation of the school system in Bukovyna. They also reveal the depth and scope of Vorobkevych's musical and pedagogical experience as a composer, theorist, conductor, choirmaster, musicologist and folklorist.

### **3. Historical and Cultural Context of Music Education in Bukovyna in the Second Half of the 19th Century**

According to the historical and social development of the educational system in the Austro-Hungarian Empire, it should be noted that only “after the democratic revolution of 1848, the establishment of an independent Ministry of Education and Religious Affairs, the implementation of a series of educational reforms and the adoption of the Constitution of 1867 did public schooling in Bukovyna begin to develop more successfully, relying on imperial and regional legislation as well as governmental and local administrative regulations”<sup>3</sup>. In accordance with the Constitution, “public education was placed under state supervision and acquired a secular character, while the influence of the Church was limited to the sphere of spiritual upbringing”<sup>4</sup>. At the same time, “home education was not subject to any restrictions”<sup>5</sup>. The effectiveness of this educational policy is clearly illustrated by the example of the Mandychevsky family. As the contemporary researcher Volodymyr Akatrini convincingly demonstrates in his reconstruction of the educational and pedagogical activity of this family, “every member of the Mandychevsky family was fluent in German, Polish and Ukrainian. This constituted their advantage and enabled them to establish communication with representatives of various cultural communities, being well known among Ukrainian, German

---

<sup>3</sup> Botushanskyi, V. M. *Essays on the History of Education in Bukovyna (19th – Early 21st Century)*. (Translated Title). Tekhnodruk, 2017. p. 4-5.

[https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20історії%20освіти\\_2017.pdf](https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20історії%20освіти_2017.pdf) (accessed 25 Dec. 2025)

<sup>4</sup> Akatrini, V. “A Short Outline of the Development of Education in Bukovyna (1774–1918)”. (Translated Title). *Molodyi vchenyi*, no. 9 (49), 2017, pp. 299.

<sup>5</sup> Botushanskyi, V. M. *Essays on the History of Education in Bukovyna (19th – Early 21st Century)*. (Translated Title). Tekhnodruk, 2017. p. 6.

[https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20історії%20освіти\\_2017.pdf](https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20історії%20освіти_2017.pdf). (accessed 25 Dec. 2025)

and Romanian intellectual circles. A significant influence on the development of the musical abilities of the Mandychevsky children was exerted by the prominent teacher and musician Sydir (Isidor) Vorobkevych<sup>6</sup>. He also supported the musical growth of Ciprian Porumbescu. As Ya. Gulin notes, “Professor of choral singing Father Isidor introduced Ciprian Porumbescu to the world of great music both in the seminary and at the university. For Porumbescu, he was the only composer in Bukovyna at that time. Recalling his youth, Porumbescu associated his path as a self-taught musician with the studies that eventually led him to the Vienna Conservatory”<sup>7</sup>. This was a particularly active and productive period in the life and work of Isidor Vorobkevych. As O. Zalutskyi notes, “under his direct supervision and on the basis of his pedagogical activity, many musicians and cultural figures were educated. Among them were the composer and internationally renowned musicologist Eusebius Mandychevsky, the folklorist and composer Porfiry Bazhanskyi, the founder of Romanian classical music Ciprian Porumbescu, as well as the opera singer, conductor and composer Constantin Shandru, and many others”<sup>8</sup>.

For a comprehensive reconstruction of the context of Sydir (Isidor) Vorobkevych’s formation as a composer, playwright, and folklorist, it is useful to make a brief excursus into the history of the emergence of professional music education in Bukovyna and its dissemination within the region’s educational institutions. As Ya. Melnychuk (Vyshpynska) notes, “the first changes in the establishment of music education in the educational institutions of the region and the introduction of the subject ‘Singing’ as a curricular discipline date back to the early 1840s. The teaching of choral singing was initiated in specialised educational institutions – the theological seminary and the episcopal cantors’ school (daskaliia, or the school of church singers), which was founded in 1838 and reorganised in 1846. It was there that a solid educational basis for mastering choral singing was formed, which constituted an important and integral component of the Divine Liturgy. As a result of formative processes in the system of specialised music education, the school of church singers became one of the leading musical institutions in Bukovyna

---

<sup>6</sup> Akatrini, V. M. *Educational and Pedagogical Activity of the Mandychevskyi Family in the Development of Education in Bukovyna. (Translated Title)*. Natsionalna akademiia pedahohichnykh nauk Ukrainy, Instytut pedahohichnoi osvity i osvity doroslykh imeni Ivana Zaziuna, 2023. p. 3.

[https://ipood.com.ua/data/avtoreferaty\\_i\\_dysertatsii/2023\\_Akatrini/Akatrini\\_diser.pdf](https://ipood.com.ua/data/avtoreferaty_i_dysertatsii/2023_Akatrini/Akatrini_diser.pdf) (accessed 27 Dec. 2025)

<sup>7</sup> Hulin, Ya. *The Apostle of Enlightenment. (Translated Title)*. Zoloti lytavry, 2000. p. 24.

<sup>8</sup> Zalutskyi, O. “Sydir Vorobkevych”. *(Translated Title)*. *Musical Local Studies of Bukovyna: A Reader, (Translated Title)*. vol. 8, edited by O. V. Zalutskyi, Chernivtsi National University, 2011, p. 9.

in the field of sacred music. At the beginning of the twentieth century, it developed into an institution that provided thorough general lower-secondary education and methodological training in singing based on a classical foundation"<sup>9</sup>. The researcher confirms these conclusions on the basis of annual reports and documents preserved in the State Archives of the Chernivtsi Region<sup>10</sup>.

In addition, the Chernivtsi Gymnasium, founded in 1808, introduced the study of choral singing in 1849. This subject was not compulsory and was offered as an optional course. "Attendance was voluntary, and the pupils of the gymnasium themselves paid the teachers' salaries"<sup>11</sup>. It was in that same year that Sydir Vorobkevych and his brother Hryhorii began their studies at the Chernivtsi Lyceum (Gymnasium). Later, in 1855, he entered the Theological Seminary in Chernivtsi. Ya. Gulin, presenting a concise biographical outline of the composer's life and creative activity, notes that "it was precisely during this period that his first musical and literary attempts appeared"<sup>12</sup>. The Ukrainian musicologist M. Bilynska, who was the first during the Soviet period to undertake a systematic study of the creative legacy of the Bukovynian composer, emphasizes that "as a senior pupil of the gymnasium, Vorobkevych travelled from village to village during each summer vacation and recorded Ukrainian, Romanian and Moldavian (then referred to as Wallachian) folk melodies. Already at that time, he attempted to compose his own original poems and music to these melodies... After graduating from the gymnasium, Vorobkevych, following family tradition, entered the Theological Seminary in Chernivtsi. From the first days of his studies at this institution, he took an active part in choral and literary circles. All the time free from theological studies, the young man devoted to musical self-education. Being fluent in foreign languages, he studied harmony, counterpoint and instrumentation using the textbooks of Dehn, Lobe, Marx, Reicha and others that were well known at the time, and became acquainted with the finest works of classical music, especially choral compositions by Bach, Handel and Haydn, available in the seminary library"<sup>13</sup>. P. Nykonenko, a researcher of the composer's literary legacy, notes that even during his studies at the theological seminary Vorobkevych was deeply "interested in choral conducting and used the student choir as a kind of creative laboratory in which his first vocal-choral

---

<sup>9</sup> Melnychuk, Ya. M. *Formation and Development of Music Education in Bukovyna (Late 18th – Early 20th Century)*. (Translated Title). PhD dissertation, Chernivtsi National University, 2009. p. 35.

<sup>10</sup> Melnychuk, Ya. M. *Formation and Development of Music Education in Bukovyna (Late 18th – Early 20th Century)*. (Translated Title). PhD dissertation, Chernivtsi National University, 2009. p. 35.

<sup>11</sup> *Musical Local Studies of Bukovyna: A Reader*. (Translated Title). Edited by O. V. Zalutskyi, Ruta, 2004. p. 31.

<sup>12</sup> Hulín, Ya. *The Apostle of Enlightenment*. (Translated Title). Zoloti Iytavry, 2000. p. 7.

<sup>13</sup> Bilynska, M. *Sydir Vorobkevych*. (Translated Title). Muzychna Ukraina, 1982. p. 7.

compositions were tested”<sup>14</sup>. “Even Bishop Yevhen Hakman himself became interested in the gifted seminarian”<sup>15</sup> and petitioned the consistory to send Sydir (Isidor) Vorobkevych to study at the Vienna Conservatory<sup>16</sup>. Vorobkevych left for Vienna on 18 July 1868. According to P. Nykonenko, “Bishop Yevhen Hakman arranged his studies with Franz Krenn, kapellmeister of the Court Church of St Michael and professor at the Vienna Conservatory”<sup>17</sup>.

In this context, it should be added that this was not Vorobkevych’s first attempt to establish cooperation with conservatory teachers. While serving in the mountain parishes of Davydeny and later Ruska Moldovytisia, he persistently studied music-theoretical subjects and began working on a harmony textbook in Romanian. In the preface to this edition, Isidor Vorobkevych notes that, “having been encouraged by the “Society for Literature and Culture of the Romanian People of Bukovyna”, which aimed to promote national culture in all its spheres, he decided, as a son of his homeland, to contribute to this cause and therefore compiled a textbook on musical harmony, which he submitted for review and publication as early as 1866. My work was sent to the Romanian Conservatory in Bucharest for evaluation. The favorable and encouraging assessment of the Conservatory proved decisive for me”<sup>18</sup>. Having received this letter at the end of 1867 and taking into account that the Literary Society of Bukovyna considered his work in need of further revision, especially in linguistic terms, Vorobkevych thoroughly revised the manuscript and corrected and supplemented it in accordance with the requirements for a concise harmony manual. On this occasion, Vorobkevych publicly expressed his sincere gratitude to Ion Sbiera on the pages of the textbook for his prompt and tireless assistance, which he consistently provided in all matters related to the formal preparation of the publication<sup>19</sup>. The textbook also brought Vorobkevych his first public recognition – the prize of the “Society for Romanian Culture and Literature” for 1866<sup>20</sup>.

---

<sup>14</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. PP Lysenko M. M., 2011. p. 75.

<sup>15</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. PP Lysenko M. M., 2011. p. 58.

<sup>16</sup> Nykonenko, P. *Bukovynskyi Zhaivir: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. 2nd ed., PP Lysenko, 2016. p. 70.

<sup>17</sup> Nykonenko, P. *Bukovynskyi Zhaivir: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. 2nd ed., PP Lysenko, 2016. p. 70-71.

<sup>18</sup> Vorobchieviciu, Is. *Manual de Armonia musicală*. [Manual of Musical Harmony]. Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. VII.

<sup>19</sup> Vorobchieviciu, Is. *Manual de Armonia musicală*. [Manual of Musical Harmony]. Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. VII.

<sup>20</sup> Hulin, Ya. *The Apostle of Enlightenment. (Translated Title)*. Zoloti lytavry, 2000. p. 5.

Overall, as emphasized by scholars of the Bukovynian composer's legacy, the Vienna period proved to be particularly favorable for Vorobkevych. Thus, M. Bilynska notes that "at the Vienna Conservatory Vorobkevych completed a course in harmony and the fundamentals of composition under the guidance of the distinguished teacher Franz Krenn. The young composer frequently consulted him regarding his own creative attempts. Krenn carefully reviewed Vorobkevych's works, approving the melodiousness of his music, the correctness of voice leading, and the naturalness of the harmonic structure"<sup>21</sup>. P. Nykonenko addresses this issue in greater detail and emphasizes that Vorobkevych arrived in Vienna already possessing a fairly high level of theoretical and practical training as a musician and choral conductor. This is confirmed by Vorobkevych's own words: "I thoroughly studied harmony and figured bass (with Dr. Gustav Schilling), studied classical musical works, explored the development of modern music, and, since I had served as a choir director for six full years, I was perfectly familiar with the compositions of Dmytro Bortniansky"<sup>22</sup>.

In the certificate signed by Franz Krenn and issued to Sydir Vorobkevych on 20 October 1868, it is stated that he "studied harmony both theoretically and practically with tireless diligence and with particularly good results. His church and secular choral compositions written during this period testify to a compositional talent well worthy of attention; in terms of melody and harmonization, they may be regarded as successful. ... It is evident that anyone who is able to compose successfully for singing is also qualified to teach singing. Moreover, since Mr. Sydir Vorobkevych has also studied vocal theory, choral conducting and writing for various voice types with very good results, I, as the head and director of the church choir and of the higher school for vocal studies, can recommend him with full conviction"<sup>23</sup>. On the basis of this certificate, Vorobkevych obtained the official status of a music teacher, with the rank of professor of theology, as the theological seminary had the status of a higher education institution<sup>24</sup>.

After successfully passing the examinations in music-theoretical disciplines at the Vienna Conservatory, Vorobkevych returned to Chernivtsi and immediately began intensive professional activity. He devoted himself enthusiastically to musical and pedagogical work, composing new choral and

---

<sup>21</sup> Bilynska, M. *Sydir Vorobkevych. (Translated Title)*. Muzychna Ukraina, 1982. p. 12.

<sup>22</sup> Nykonenko, P. *Bukovynskiy Zhaivir: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. 2nd ed., PP Lysenko, 2016. p. 71.

<sup>23</sup> Nykonenko, P. *Bukovynskiy Zhaivir: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. 2nd ed., PP Lysenko, 2016. p. 72.

<sup>24</sup> Nykonenko, P. *Bukovynskiy Zhaivir: Pages from the Life of Sydir Vorobkevych. (Translated Title)*. 2nd ed., PP Lysenko, 2016. p. 72.

instrumental pieces, “writing songs and choral works to his own texts and to texts by other authors, composing piano pieces and works for various instrumental ensembles, as well as creating a large number of short stories, novellas and dramatic works”<sup>25</sup>. He was also deeply engaged in composing music and librettos for the Ukrainian theatre. Numerous testimonies of Vorobkevych’s contemporaries concerning his activity as a teacher and composer can be found in the periodical press and scholarly publications of the time. In particular, A. Mikulich, in the study “*Music in Bukovyna before the founding of the Society for the Promotion of Musical Art (1775–1862)*”, writes: “Only from 1868 did church singing begin to develop and improve significantly, after, thanks to the petitions of the Metropolitan, the Orthodox priest Sydir Vorobkevych had been sent to study at the Vienna Conservatory. After his return, he was appointed professor of singing at the theological seminary and in secondary schools. Sydir Vorobkevych proved himself to be an exceptionally capable teacher and a productive composer”<sup>26</sup>.

#### **4. Sydir (Isidor) Vorobkevych as an Educator and Author of Educational Music Publications**

Studying Vorobkevych’s works in the field of music-theoretical disciplines – music theory, harmony, as well as songbooks for folk schools, in which the composer provides a concise presentation of the basic principles of solfeggio – and analysing the liturgical compositions written for school choirs, we may conclude that he consistently sought to raise and develop the teaching of singing in schools to a proper professional level and to provide teachers with effective pedagogical tools that would enable high-quality polyphonic children’s singing in educational practice. “Vorobkevych succeeded in fundamentally transforming the methodology of music teaching in schools, turning it into an integral component not only of aesthetic and spiritual education, but also of national education. As a priest and educator, he paid particular attention to the development of church singing as an important foundation of school music education”<sup>27</sup>. In order to illustrate most clearly Vorobkevych’s views on music education and his assessment of the state of church singing in educational institutions of the region, it is appropriate to refer to documentary sources. In this regard, we present a document published

---

<sup>25</sup> Bilynska, M. *Sydir Vorobkevych. (Translated Title)*. Muzychna Ukraina, 1982. p. 13.

<sup>26</sup> Norst, A. *The Society for the Promotion of Musical Art in Bukovyna, 1862–1902. (Translated Title)*. Translated by M. Lytvyniuk, O. Vankevych, and A. Daskaliuk, Knyhy-XXI, 2021. p. 60.

<sup>27</sup> Babych, N. D. “The Pedagogical Dimension of the Brothers Sydir and Hryhorii Vorobkevych”. (*Translated Title*). [15 Not the Last of the Mohicans: Educators and Scholars of Bukovyna in the Second Half of the 19th – Early 20th Century. Scholarly Essay], Bukrek, 2010, p. 21.

in the scholarly study by N. Babych entitled “Submission of Sydir Vorobkevych to the Regional School Council concerning the publication of his liturgies”, in which the composer substantiates his vision for the development of music education. The document states: “Music is an important means of education in the modern educational process and in the general system of upbringing of young people. Therefore, modern pedagogy should focus primarily on the cultivation of singing lessons as a means of refining the young heart and shaping the inner spiritual world of the individual. To achieve this goal, two essential conditions are required: first, the presence of professionally trained teachers; and second, the availability of appropriate methodological teaching materials. With regard to the first condition, there is little hope, as educational institutions are forced to rely on the existing professional staff; as for the second condition, the number of suitable teaching manuals published in regional languages remains extremely limited owing to financial constraints.

This circumstance, together with my love for art, the experience gained during many years of teaching, consideration of individual ethical aspects, as well as the necessity to implement the decree of the Regional School Council of 13 September 1877, which calls for particular care for the development of folk church singing, prompted me to compose two liturgies. In this way, I intend to fill an important gap and to offer teachers an appropriate teaching aid, through which the practical implementation of their educational aims may be achieved – namely, the moral refinement of the human heart and the introduction of noble singing into schools and churches.

The musical texture of both liturgies is simple and homophonic. They are intended for performance by children’s voices (soprano and alto), which makes them easily applicable in school practice, and are supported and supplemented by the teacher’s voice (bass).

The undersigned respectfully requests the Regional School Council to grant permission for the publication of these compositions in the interest of raising the level of folk school singing and to entrust the undersigned with responsibility for the promotion of noble singing. ... Chernivtsi, 18 October 1877. Sydir Vorobkevych”<sup>28</sup>. We may assume that this statement refers to the two liturgies adapted for use in folk schools for two voices (1879), published by the composer and mentioned in the study by Nadiia Babych<sup>29</sup>. In addition, we were able to identify an 1881 edition by Isidor Vorobkevych

---

<sup>28</sup> Babych, N. D. “*The Pedagogical Dimension of the Brothers Sydir and Hryhorii Vorobkevych*”. (Translated Title). [15 Not the Last of the Mohicans: Educators and Scholars of Bukovyna in the Second Half of the 19th – Early 20th Century. Scholarly Essay], Bukrek, 2010, p. 21-22.

<sup>29</sup> Babych, N. D. “*The Pedagogical Dimension of the Brothers Sydir and Hryhorii Vorobkevych*”. (Translated Title). [15 Not the Last of the Mohicans: Educators and Scholars of Bukovyna in the Second Half of the 19th – Early 20th Century. Scholarly Essay], Bukrek, 2010, p. 25.

entitled *Melodies from the Divine Liturgy of St John Chrysostom, arranged for folk schools*. Analyzing these compositions, we may observe that the composer carefully took into account the tessitura of children's voices, their harmonic combination in thirds and sixths, supported by a bass part performed by the teacher, and preserved the compositional structure of the Divine Liturgy in accordance with the canons prescribed in the church rubrics. Vorobkevych's aspiration to fill the folk school with the colourful and melodious sound of children's voices and to enrich spiritual practice in the church was fully realised during his lifetime. As the composer himself wrote about the results of his work: "no matter which school I enter, I hear my songs everywhere; ... it was not in vain and not without purpose that I lived in this world"<sup>30</sup>. The ideal of forming a harmonious and spiritually rich personality motivated Vorobkevych to systematic and persistent work in the field of music education. "His practical pedagogical activity was innovative for its time"<sup>31</sup> and was based on a profound understanding of the social mission of education and a sincere belief in its future development.

It should be noted that Vorobkevych was, above all, a priest, pastor and teacher in the full sense of his vocation, a highly educated intellectual deeply concerned with the spiritual and cultural needs of his people. "The composer wrote that he created a total of forty liturgical works in Church Slavonic, Greek and Romanian, only eight of which were published during his lifetime. For his achievements in the field of church music, Father Vorobkevych was granted the right to wear the "red belt" and was later awarded the rank of archpriest"<sup>32</sup>. For his service to the Church and to education, he attained a number of significant distinctions: he received the rank of archpriest-stavrophor, became a professor at the Theological Faculty of Chernivtsi University, obtained the civil rank of a seventh-class state official, and was awarded the Knight's Cross of the Order of Franz Joseph<sup>33</sup>. These facts once again testify to Vorobkevych's outstanding personality and provide grounds for a more in-depth consideration of the role of theological education in his life and creative activity.

In the historical and publicistic work *Historical Sketches of Some Significant Events Regarding the Organisation and Development of the Eastern Orthodox Church under the Austrian Empire*, Nestor Vorobkevych

---

<sup>30</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych*. (Translated Title). PP Lysenko M. M., 2011. p. 74.

<sup>31</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych*. (Translated Title). PP Lysenko M. M., 2011. p. 74.

<sup>32</sup> Nazar-Shevchuk, L. "Paths of Return: Father Sydir Vorobkevych". (Translated Title). Mus.art. <https://mus.art.co.ua/shliakhy-povernennia-otets-sydir-vorobkevych> (accessed 2 Feb. 2026)

<sup>33</sup> Hulin, Y. *The Apostle of Enlightenment*. (Translated Title). Zoloti lytavry, 2000. p. 5.

describes the formation and development of clerical education in Bukovyna. In particular, he examines the establishment of the theological institute and the theological seminary in Chernivtsi, which, “over forty-eight years of their existence, developed in all spheres and reached a high level of academic excellence”<sup>34</sup>. These institutions underwent further significant reorganization after the founding of Franz Joseph University in Chernivtsi in 1875.

Therefore, the formation of Sydir (Isidor) Vorobkevych as a composer of sacred music and as a representative of the Eastern Slavic Christian tradition is of particular importance for understanding the specific features of the development of church music culture in Bukovyna during his lifetime and creative activity. In our view, the modal and melodic thinking that shaped Vorobkevych as a composer, artist, and spiritual figure was formed under the influence of several key factors. These include folk music and the vocal traditions of the multicultural environment in which he was raised; his upbringing in a deeply religious milieu, marked by the cultivation of Christian values in the family of his priest grandfather and father, the latter being a highly educated teacher of philosophy at the Chernivtsi Lyceum; early and continuous immersion in church polyphonic singing, characteristic of the Eastern Slavic tradition; and, finally, his studies at the Vienna Conservatory, which provided him with systematic knowledge of the European model of musical harmony and counterpoint. This professional training enabled him to compose sacred choral works, secular compositions, instrumental music, and music for the theatre.

The bibliographic index dedicated to S. Vorobkevych (2021) indicates “that from 1868 to 1902 he taught music and singing in all contemporary secondary educational institutions of Chernivtsi, including the theological seminary, the teachers’ seminary, the gymnasium, the Realschule, and the school for church singers. During his years of pedagogical activity, he published the first German-language textbook on music and singing, *Allgemeine Musiklehre* (1869), which was reprinted many times”<sup>35</sup>; the Romanian-language harmony textbook *Manual de Armonia muzicală* (1869); and the *Collection of Songs for Folk Schools, Lower Gymnasiums and Realschulen* (1870). In 1889, in Vienna, the *Songbook for Folk Schools* in Ukrainian was published for the first time. It was reprinted many times and was used in schools of Western Ukraine for more than twenty years. An analogous textbook was

---

<sup>34</sup> Vorobchivici, N. *Historical Sketches of Some Significant Events Concerning the Organization and Development of the Eastern Orthodox Church under the Austrian Empire*. (Translated Title). Tipografia universitară i. r. a lui R. Eckhardt, Cernăuți, 1900. p. 45.

<sup>35</sup> *Sydir Vorobkevych (1836–1903): bibliografichni pokazhchyk [Sydir Vorobkevych (1836–1903): A Bibliographic Index]*. (Translated Title). Edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021. p. 30.

prepared by the composer for Romanian schools under the title *Colecțiune de cântece pentru școlile populare de Isidor Vorobchieviciu*<sup>36</sup>. Three parts of this songbook, reprinted in Vienna in 1897–1898, are preserved in the collections of the Scientific Library of Yuriy Fedkovych Chernivtsi National University.

## 5. Methodological and Didactic Features of Vorobkevych's Educational Materials

Let us dwell in more detail on the Romanian-language textbook *Musical Harmony*, compiled by Vorobkevych on the basis of the fundamental and general principles of music theory and solfeggio, which, by providing a stable foundation, gradually prepare beginners for understanding the basic principles of musical composition and harmony. Realising the importance of this work, Vorobkevych writes in the preface: "For us, Romanians, this is the first book of its kind, and any beginning is rough and imperfect, while the demands of our time are very high and exacting. However, the need for a book of this type was extremely great, because music is also a science based on certain immutable laws, which everyone who seeks to penetrate the depth and essence of music must know"<sup>37</sup>. In shaping the compositional structure of the textbook, Vorobkevych notes that he followed the principle: "Examine everything and choose the best"<sup>38</sup>. Contemporary publications on music theory and harmony known to Vorobkevych - namely those by A. Marx, A. Reicha and E. Richter - formed the basis of this work and, to some extent, enabled the author to gather in his edition "*the most essential musical laws and to present them as clearly and accurately as possible, albeit very concisely*"<sup>39</sup>. Analyzing Vorobkevych's textbook *Musical Harmony*, S. Protsyk notes that "from A. Marx's major textbook Vorobkevych adopted certain structural and terminological principles. From E. Richter's *Lehrbuch der Harmonie* (Leipzig, 1853), some musical examples were borrowed, as well as the method of systematizing the material, which is especially evident

<sup>36</sup> *Sydir Vorobkevych (1836–1903): bibliografichni pokazhchyk* [Sydir Vorobkevych (1836–1903): A Bibliographic Index]. (*Translated Title*). Edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021. p. 30-31.

<sup>37</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. VIII.

<sup>38</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. VIII.

<sup>39</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. VIII.

in the second chapter. The influence of A. Reicha, the French theorist, is manifested in the author's orientation toward the study and popularization of folk songs, which organically entered the structure of the educational themes of the third chapter as illustrative material. Vorobkevych believed that only folk creativity is capable of guiding a composer in the right direction, and he consistently promoted these ideas in his theoretical works, choral and instrumental compositions<sup>40</sup>. It should be emphasized that the textbook consists of a preface, three chapters and a conclusion, in which the author addresses general musicological issues, namely "the elements of the doctrine of musical forms and the main genres of vocal music"<sup>41</sup>.

Thus, in the first part of the textbook, *General Concepts of Music Education*, general ideas and fundamental notions of music education are presented, preparing beginners for the study of the basics of solfeggio and music theory. This part covers topics that facilitate the mastery of the elements of musical notation, the principles of rhythmic organization, and the possible combinations of note values in different time signatures, as well as examples of articulation techniques and their interpretation. "The author also describes in considerable detail the origin and development of ancient musical notation"<sup>42</sup>. Examples of the notation of dynamics, tempo indications and character markings are provided; in the original edition they are given in their original languages, accompanied by Romanian translations. The textbook explains a range of technical elements, including the use of the fermata sign, octave transposition of a melody, the indication of triplets, the simplification and repetition of musical fragments, and the performance of ornaments such as the gruppetto, mordent and trill, as well as double notes. To denote an upbeat, the author employs the term *anacrusis*, which reflects the music-theoretical tradition of the nineteenth century. Its etymology derives from the Greek ἀνάκρουσις and entered European musical terminology through Latin and French forms (*anacrusis*, *anacrusa*, *anacrouse*). The term denotes an incomplete initial beat and, at the same time, conveys the idea of a dynamic impulse—an upward movement that initiates a musical phrase. This choice

---

<sup>40</sup> Vyshpynska, Ya. "The Role of Sydir Vorobkevych in the Development of Music Education in Bukovyna". (Translated Title). *Sydir Vorobkevych (1836–1903): bibliografichnyi pokazhchyk* [Sydir Vorobkevych (1836–1903): A Bibliographic Index], (Translated Title). edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021, p. 18.

<sup>41</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (Translated Title). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 198.

<sup>42</sup> Vyshpynska, Ya. "The Role of Sydir Vorobkevych in the Development of Music Education in Bukovyna". (Translated Title). *Sydir Vorobkevych (1836–1903): bibliografichnyi pokazhchyk* [Sydir Vorobkevych (1836–1903): A Bibliographic Index], (Translated Title). edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021, p. 18.

of terminology testifies to Vorobkevych's professional competence in creating a music-theoretical textbook and is consistent with the vocal-choral orientation of his compositional work.

The second chapter, *Introduction to the Study of Musical Harmony*, has the character of a conceptual treatise in which the author reveals the content and essence of music as a phenomenon of art and culture. Vorobkevych analyses the concepts of melody, harmony and figured bass, demonstrating their influence on the architectonics of a composition and on the formation of musical form. He defines music as "an art that uses sounds to convey feelings and ideas; through sounds, music acts upon the human heart. ... It is divided into two main branches: melody and harmony"<sup>43</sup>. The author conceives melody as a kind of sound arch, in which individual tones are "strung one after another" and form a line that ultimately creates an idea of musical form<sup>44</sup>. For Vorobkevych, the motif appears as the primary structural unit from which the phrase, sentence, period and, finally, the complete musical form are constructed<sup>45</sup>. With regard to harmony, Vorobkevych proposes the following definition: "1) the combination of several different and definite sounds into a pleasant consonance or into a chord; and 2) the property of an entire musical work when it is considered as a succession of chords"<sup>46</sup>. These harmonic relations, in turn, may be designated by numerical figures, which constitute the basis of the doctrine of figured bass. Generalizing the activity of a musician, Vorobkevych distinguishes four types: the practitioner, the virtuoso, the theorist and the composer, thus constructing a hierarchy that ranges from craftsmanship to creative genius. In his view, it is precisely the composer who "is capable of generating new musical feelings and ideas through sounds in a brilliant way"<sup>47</sup>. Summarizing his reflections, Vorobkevych emphasizes that the achievement of mastery in composition requires a constant combination of theory and practice. For this reason, he stresses that

---

<sup>43</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 25-26.

<sup>44</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 26.

<sup>45</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 199.

<sup>46</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 26.

<sup>47</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 27.

“in this course, theory will always go hand in hand with practice”<sup>48</sup>. The final part of the chapter is devoted to the systematization of modal-tonal and intervallic concepts, including the varieties of the diatonic scale, types of minor, the chromatic scale, intervals and their inversions, as well as consonances and dissonances.

The third chapter, *Musical Harmony*, forms a systematic understanding of the fundamental principles of harmony, including the laws of the circle of fifths, principles of tonal relationships, cadence patterns, and standard procedures for introducing seventh and ninth chords into choral writing. The material is illustrated by folk songs and by excerpts from the author’s own choral compositions, which serve as a practical foundation for mastering the proposed topics: voice leading, examples of voice crossing, the structural role of the bass line, and the harmonization of the diatonic scale in ascending and descending motion. The author harmonizes melodies of authentic Romanian folk songs, offering various solutions for the treatment of the bass and inner voices. In our view, Vorobkevych’s harmonizations of the songs *A Child’s Dream (Visul copilei)* and *Farewell, Motherland (Adio Patriei)* are of particular interest<sup>49</sup>. In these examples, the composer preserves the stylistic character of the original melodies, introduces a variety of modulatory turns in the tenor and bass parts, and creates an effect of harmonic contrast within the unfolding of an identical melodic line. The final part of the chapter is devoted to topics of a more advanced professional level, including modulatory procedures, tonal deviations, and sequences as principal means of harmonic development.

The author pays special attention to polyphonic thinking, in particular to counterpoint, imitation, and canon, which concentrate the practical principles of multi-voice writing. Examples of polyphonic texture include vertical permutation of voices in a four-part setting, the treatment of a fixed voice in movable counterpoint, as well as polyphonic development based on imitative and heterophonic techniques. Vorobkevych also convincingly demonstrates cadence formulas in which harmonic attraction and functional relationships are clearly revealed. It should be emphasized that Vorobkevych’s use of the canonical principle of voice imitation as a means of developing the melodic line in two- and three-part textures occupies an important place in the formation of his educational and methodological materials intended for folk

---

<sup>48</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 26.

<sup>49</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 103-104, 106-107.

schools. In the third part of the Romanian-language songbook *Colecțiune de cântece pentru școlile populare*, the author introduces vocal exercises and canons for two, three, and four voices aimed at developing pupils' skills in part-singing<sup>50</sup>. These materials contribute to the formation of modal-melodic and harmonic hearing, vocal technique, rhythmic stability, and ensemble coordination. The inclusion of imitative polyphonic exercises in school practice by Vorobkevych testifies to the high level of music education in Bukovyna in the second half of the nineteenth century and, to a certain extent, even exceeds the contemporary curricular requirements for the subject *Musical Art* in general secondary education institutions in Ukraine.

In the concluding section of the textbook *Musical Harmony*, Vorobkevych presents a concise yet conceptually significant classification of the basic structural components of musical form - motif, phrase, sentence, and period - and provides an overview of the principal genres of vocal music. Discussing the diversity of ritual and so-called "occasional" songs, as he terms them, Vorobkevych emphasizes that "the Romanian people are among the most singing and song-rich nations"<sup>51</sup>. Within the Romanian musical tradition, he singles out two genres that, in his view, most clearly express its distinctive character: the *doina* and the *hora*. Vorobkevych offers a poetic and at the same time analytically precise description of these genres. He defines the *doina* as a melancholic song through which feelings of pain, tenderness, and longing are conveyed. Most *doinas*, he notes, are characterized by a slow tempo and predominantly soft modal coloring, while modulations into a "hard" (major) mode occur only rarely. In this sense, the *doina* reflects the elegiac disposition of the Romanian people, who "sigh for lost times of glory and happiness"<sup>52</sup>. In contrast to the elegiac and contemplative character of the *doina*, the *hora* represents a fundamentally different emotional sphere. It is a song-game that embodies joy, vitality, and collective emotional release. In the *hora*, sadness is transformed into melody and combined with joy in such a way that joy ultimately prevails over longing. The genre is marked by a faster tempo (most commonly 6/8 or 3/8) and a predominantly "hard" modal character. For Romanians, as Vorobkevych emphasizes, the *hora* is primarily

---

<sup>50</sup> Vorobchieviciu, I. *Colecțiune de cântece pentru școlile populare*. [Collection of Songs for Folk Schools]. (*Translated Title*). Vol. 3, Retipărire a edițiunii din 1896, în editura i. r. a cărților școlastice, (Viena), 1898. p. 25, p. 69-71.

<sup>51</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 202.

<sup>52</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 201.

a hymn of joy - a dance song in which many people “give themselves to the same feeling” and, through collective singing and dancing, express what “everyone has thought and felt”<sup>53</sup>. Vorobkevych also notes that the dissemination and preservation of Romanian folk musical tradition were historically associated with the activity of the *lăutari*. In Ukrainian musical culture, the bearers of this tradition were wandering *kobzars*; in Bukovyna, however, among the Ukrainian population, their functional and cultural equivalent was commonly referred to as the *lăutar*. At the end of the textbook, Vorobkevych presents this material in a highly poetic and stylistically refined manner, fully revealing his literary talent. His language is polished and expressive, rich in comparisons, figurative imagery, and metaphorical definitions. In particular, he employs such evocative metaphorical expressions as “the golden times of a glorious and happy past” (*mărimile, gloriile și fericirile trecutului*), “burning tears” (*lacrimi fierbinți*), “long and painful sighs” (*suspinuri lungi și dureroase*), and “the depth of our soul” (*adâncul sufletului nostru*)<sup>54</sup>. These artistic images clearly bear the imprint of Romantic aesthetics: they appeal to the emotional memory of the people, intensify nostalgic experiences, and vividly reflect the lexicon and expressive means characteristic of nineteenth-century Romanian Romantic discourse. The same linguistic and stylistic refinement can be observed in Isidor Vorobkevych’s short story *Moșul Nicolai Suceavschi*, which is based on the author’s personal recollections and offers a vivid and insightful portrayal of the Bukovynian *lăutar* Nicolae Picu. Vorobkevych depicts his protagonist’s personality, his virtuoso performance shaped by profound emotional intensity, his life wisdom, and his attitude toward material gain. At the same time, he reveals the broader cultural significance of Picu’s influence on the formation and activity of the so-called “musical guild” he established - a kind of informal music school in Suceava that educated multi-instrumental musicians.

This vivid concluding section addresses the development of vocal genres that originated from song, such as the romance, the ballad, and the aria. Particular attention is given to the semantic role of recitative in vocal art. Vorobkevych emphasizes that “sung, or obbligato, recitative places the highest demands on musical declamation and on the art of singing. Nothing reveals the virtuosity and musical culture of the singer, his understanding of poetry and musical composition, the depth of his emotional world, and the

---

<sup>53</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 202.

<sup>54</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 202.

breadth of his imagination as clearly as the manner in which recitative is understood and performed”<sup>55</sup>. Vorobkevych also considers the evolution of operatic schools and draws attention to smaller vocal forms related to opera. At the same time, his reflections on the future of church music of the Eastern Orthodox tradition are marked by pronounced optimism. Analyzing the contemporary state of affairs, he stresses that “there is no doubt that musical geniuses will also appear in the Eastern Church who will raise Eastern church music to a proper artistic level”<sup>56</sup>. In order to substantiate these views and to demonstrate the musical richness of the Romanian sacred style, at the end of the textbook Vorobkevych includes—presumably as an authorial example—his own original choral composition for the Liturgy of the Faithful, *Holy, Holy, Holy, Lord of Sabaoth! (Sfînt, sfînt, sfînt Domnul Savaoft)*, written in C major. This work represents a profoundly religious, exalted, and melodically expressive example of church music. It convincingly illustrates how, by means of economical musical resources—essentially through the melodic interaction of a four-part mixed choir and consonant harmonic writing—it is possible to achieve both tenderness and grandeur of sound, flexibility of voice leading, and fluency in the construction of each individual part (see E.g. 1, mm. 1–5). In this score, Vorobkevych employs a number of characteristic compositional devices. These include the frequent use of raised passing tones on the IV and II scale degrees, as well as brief contrasts with the parallel minor, accompanied by increased mobility in the soprano line, where passing unstable tones also appear—namely the raised III and IV degrees of A minor—intensifying the expressive tension and highlighting a temporary change in the tonal plan (see E.g. 1, mm. 11–12). The episode on the words “*bine este*” is particularly delicate and expressive. In measure 15, the soprano and tenor move in parallel sixths through the octave, incorporating raised passing tones on the II, IV, and V degrees. On the word “*cuvîntat*,” Vorobkevych restores a full four-part texture and firmly establishes the dominant function in the principal key of C major (see E.g. 1, mm. 15–16). The composition also contains a modulation to the subdominant key of F major, which further enriches the harmonic palette. In the final four measures, Vorobkevych prepares a classical cadential progression in which the bass assumes a structurally reinforcing role, achieved through a raised passing fourth that resolves smoothly into the dominant. The cadence is formed by a

---

<sup>55</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 204.

<sup>56</sup> Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. (*Translated Title*). Soțietatea pentru literatura și cultura română în Bucovina, Tiparul lui Rudolf Eckhardt, (Cernăuți), 1869. p. 206.

cadential six-four chord, a dominant seventh with an added sixth, and the concluding tonic. Once again, the soprano and first bass parts are notable for their melodic breadth and expressive brightness (see E.g. 1, mm. 22–23).

E.g. 1

The image shows a musical score for the piece "Sfint!". It is arranged for Soprano and Tenor parts. The tempo is marked "Moderato". The score is divided into two systems. The first system covers measures 1-5, and the second system covers measures 11-12, 15-16, and 22-23. The lyrics are: "Sfint, sfint, sfint Dom-nul Sa-va-bst ff plu es-te ce-ri-ul, O-sa-na, O-sa-na! bi-ne-e-ste-cu-vin-tat in-nal-ti-me." The score includes various musical notations such as clefs, notes, rests, and dynamics (f, ff, mf, dolce). There are also performance markings like "Moderato" and "Sfint".

**Isidor Vorobchieviciu "Sfint!". Manual de Armonia musicală. Cernăuți, 1869. p. 206-207, mm. 1-5, 11-12, 15-16, 22-23.**

It should be noted that the tenor part in the printed score contains technical errors: in the bass clef, the pitches *d–e–f–g*, which should sound in the first octave (notated in the treble clef with ledger lines), are engraved incorrectly. In general, a number of technical inaccuracies occurred in the typesetting of the textbook, including incorrect page numbering and several wrong notes.

The textbook *Musical Harmony* is structured on two levels—elementary and advanced. At the elementary level, the author presents the fundamentals of solfeggio and music theory as an indispensable basis for mastering the nature of musical sounds and their interrelationships. At the advanced level, he introduces material that fully corresponds to the title of the textbook. Vorobkevych thus consistently prepares the student to comprehend the laws of harmony and the processes of musical development. He proposes a multilevel system for harmonizing scales, cadential formulas, modulations, and sequences, as well as for strengthening and expanding melodic lines through chordal combinations and figurative patterns. Summarizing the entire body of knowledge on musical harmony, Vorobkevych finally turns to the study of counterpoint, imitation, and canon. These topics integrate the previously presented theoretical material and foster the development of polyphonic thinking, thereby facilitating students' first attempts at creating their own musical compositions.

## 6. Conclusion and Discussion

The analysis of the structure and content of the textbook provides sufficient grounds to regard Sydir (Isidor) Vorobkevych not only as a composer and pedagogue, but also as an original music theorist who creatively integrated the leading European theoretical concepts of the nineteenth century (A. Marx, A. Reicha, E. Richter) into the educational process and adapted them to the specific needs of the educational system of Bukovyna. A distinctive feature of Vorobkevych's methodology is the systematic involvement of folk song material as a fundamental basis for the formation of students' intonational thinking, harmonic perception and polyphonic skills. This approach clearly demonstrates the author's orientation toward educating a musician-practitioner capable of conscious perception and creative comprehension of musical art. Vorobkevych's textbook *Musical Harmony* may therefore be considered, in the broader context of the development of music-theoretical literature, as one of the early examples of an integrated, European-oriented model of music-theory education in the second half of the 19<sup>th</sup> century.

Summarizing the results of the present study, it should be emphasized that Isidor Vorobkevych's textbook *Manual de Armonia musicală*, together with the songbooks created for folk schools, represents a coherent and methodologically balanced model of music-theory education aimed at combining theoretical knowledge with the practice of part-singing, the development of modal-harmonic hearing, and the formation of skills in musical text analysis. His publications significantly enriched the system of teaching musical disciplines and provided an essential pedagogical foundation for contemporary educational institutions in Bukovyna.

Vorobkevych's songbooks enjoyed wide popularity among both the Ukrainian and Romanian communities of the region, as they contributed to preserving the national, cultural, and linguistic identity of its peoples. The collections include vivid examples of folk songs as well as the composer's own works set to poems by leading national poets of Ukraine and Romania, including Yu. Fedkovych, T. Shevchenko, M. Eminescu, V. Alecsandri, and others. Following the principle of gradual complication of learning material, the third parts of the *Songbook for Folk Schools* (Ukrainian version) and *Colecțiune de cântece pentru școalele populare* (1898) were enriched with essential elements of music-theoretical knowledge: the basics of musical notation, rhythm, articulation, dynamics, and modal-tonal organization.

The consolidation of theoretical material was achieved through the study of folk and original songs whose melodies contain characteristic intonational patterns, facilitating students' assimilation of the tuning and internal structure of particular modes. A. Kushnirenko, analyzing Vorobkevych's

contribution to the formation of music education in Western Ukrainian lands, notes that the songbooks “played an important role in popularizing Ukrainian folk songs among young people and, in fact, constituted the only teaching manuals for Ukrainian folk schools in Bukovyna and Galicia. ... In the methodological sections of the *Songbooks for Folk Schools*, S. Vorobkevych presents the foundations of music theory in a concise and systematic manner, which had not been done before him”<sup>57</sup>.

These conclusions are consistent with the assessment of P. Nykonenko, who, in his analysis of Vorobkevych’s role in the development of musical upbringing, emphasizes the exceptional significance of the Ukrainian- and Romanian-language songbooks and school collections. As he points out, Vorobkevych’s textbooks substantially contributed to ensuring that folk songs and music resounded in the schools of Bukovyna; their publication was highly appreciated by the progressive public, including the prominent representative of Romanian and Moldavian culture, Bogdan Petriceicu Hasdeu (1838–1907)<sup>58</sup>.

Vorobkevych’s consistent use of folk song material as the most natural and organic repertoire basis for cultivating national identity clearly demonstrates his position in defending the cultural interests of the indigenous ethnic communities of Bukovyna. He successfully combined the folklore foundation with a more advanced pedagogical approach—namely, the systematic formation of two-part singing skills, which laid the groundwork for the development of students’ polyphonic thinking.

The third sections of his songbooks are conceived as practical manuals in solfeggio and elementary music theory. In these sections, Vorobkevych introduces special exercises for developing two-part singing based on the imitative (canonical) principle. The musical material is constructed with an emphasis on polyphonic interaction: he creates mobile and melodically expressive soprano and alto parts designed to develop students’ tonal flexibility, intonational accuracy, auditory self-control, coordination between inner auditory representations and natural vocal production, as well as the ability to maintain one’s part within a two-voice texture. These skills subsequently become the foundation for mastering more complex forms of ensemble singing, including the ability to sustain individual parts in homogeneous and mixed choirs.

Such practical competencies were indispensable for the regular activity of children’s school choirs, particularly in the context of their participation in church services. Vorobkevych’s synthesis of scholarly and aesthetic approaches

---

<sup>57</sup> Kushnirenko, A. M., et al. *History of Musical Culture and Education of Bukovyna*. (Translated Title). Chernivtsi National University, 2011. p. 70.

<sup>58</sup> Nykonenko, P. *The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych*. (Translated Title). PP Lysenko M. M., 2011. p. 74.

in the creation of educational and methodological literature for folk and secondary schooling in Bukovyna underscores his integrity and significance as a teacher-musician, cultural enlightener, and forward-looking figure whose pedagogical vision was far ahead of his time.

The diversity and wide demand for Vorobkevych's music theory manuals, song collections, and harmony textbook demonstrate the scale of his pedagogical thinking, his aspiration to create coherent methodological mechanisms for integrating the disciplines of *Singing* and *Music* at a high theoretical level, and his intention to provide students with both basic and advanced knowledge, treating music not only as a field of artistic practice but also as an object of scientific inquiry, aesthetic perception of the world, and a complex system of sounds, harmonies, and consonances.

The results of the present study allow us to conclude that the system of music-theoretical training developed by Vorobkevych in the second half of the nineteenth century corresponded to the general European educational trends of its time and represented a high level of music education in Bukovyna, while simultaneously reflecting its specific regional context and a mature musical-pedagogical culture. Vorobkevych's experience constitutes an important historical and pedagogical resource for contemporary scholarly research and may serve as a conceptual foundation for rethinking modern approaches to the teaching of music-theoretical disciplines within the systems of music education in Ukraine and Romania.

## REFERENCES

- Akatrini, V. "Korotkyi narys pro rozvytok osvity na Bukovyni (1774–1918 roky)" ["A Short Outline of the Development of Education in Bukovyna (1774–1918)"]. *Molodyi vchenyi*, no. 9 (49), 2017, pp. 297–301.
- Akatrini, V. M. Prosvitnytsko-pedahohichna diialnist rodyny Mandychevskykh u rozvytku osvity Bukovyny [Educational and Pedagogical Activity of the Mandychevskyi Family in the Development of Education in Bukovyna]. *Natsionalna akademiia pedahohichnykh nauk Ukrainy, Instytut pedahohichnoi osvity i osvity doroslykh imeni Ivana Zaziuna*, 2023. Accessed 27 Dec. 2025. [https://ipood.com.ua/data/avtoreferaty\\_i\\_dysertatsii/2023\\_Akatrini/Akatrini\\_diser.pdf](https://ipood.com.ua/data/avtoreferaty_i_dysertatsii/2023_Akatrini/Akatrini_diser.pdf)
- Babych, N. D. "Pedahohichna ipostas brativ Sydora i Hryhorii Vorobkevychiv" ["The Pedagogical Dimension of the Brothers Sydir and Hryhorii Vorobkevych"]. *15 ne ostannikh iz mohikan: pedahohy i vcheni Bukovyny druhoi polovyny XIX – pochatku XX stolittia. Naukovyi narys [15 Not the Last of the Mohicans: Educators and Scholars of Bukovyna in the Second Half of the 19th – Early 20th Century. Scholarly Essay]*, Bukrek, 2010, pp. 19–36.

- Bilynska, M. Sydir Vorobkevych. *Muzychna Ukraina*, 1982.
- Botushanskyi, V. M. *Narysy z istorii osvity na Bukovyni (XIX – pochatok XXI st.)* [Essays on the History of Education in Bukovyna (19th – Early 21st Century)]. Tekhnodruk, 2017. Accessed 25 Dec. 2025.  
[https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20исторії%20освіти\\_2017.pdf](https://archer.chnu.edu.ua/bitstream/handle/123456789/2749/Нариси%20з%20исторії%20освіти_2017.pdf)
- Hulin, Ya. *Apostol Prosvity* [The Apostle of Enlightenment]. Zoloti lytavry, 2000.
- Kushnirenko, A. M., et al. *Istoriia muzychnoi kultury y osvity Bukovyny* [History of Musical Culture and Education of Bukovyna]. Chernivtsi National University, 2011.
- Melnychuk, Ya. M. *Stanovlennia ta rozvytok muzychnoi osvity na Bukovyni (kinets XVIII – pochatok XX stolittia)* [Formation and Development of Music Education in Bukovyna (Late 18th – Early 20th Century)]. PhD dissertation, Chernivtsi National University, 2009.
- Muzychne kraieznavstvo Bukovyny: khrestomatiia* [Musical Local Studies of Bukovyna: A Reader]. Edited by O. V. Zalutskyi, Ruta, 2004.
- Nazar-Shevchuk, L. “Shliakhy povnennia: otets Sydir Vorobkevych” [“Paths of Return: Father Sydir Vorobkevych”]. *Mus.art*. Accessed 2 Feb. 2026.  
<https://mus.art.co.ua/shliakhy-povernennia-otets-sydir-vorobkevych>
- Norst, A. *Tovarystvo spryiannia muzychnomu mystetstvu na Bukovyni 1862–1902* [The Society for the Promotion of Musical Art in Bukovyna, 1862–1902] Translated by M. Lytvyniuk, O. Vankevych, and A. Daskaliuk, *Knyhy-XXI*, 2021.
- Nykonenko, P. *Bukovynskiy Zhaivir: Storinky zhyttiepysu Sydora Vorobkevycha* [The Bukovynian Skylark: Pages from the Life of Sydir Vorobkevych]. PP Lysenko M. M., 2011.
- Nykonenko, P. *Bukovynskiy Zhaivir: Storinky zhyttiepysu Sydora Vorobkevycha* [Bukovynskiy Zhaivir: Pages from the Life of Sydir Vorobkevych]. 2nd ed., PP Lysenko M. M., 2016.
- Sydir Vorobkevych (1836–1903): *bibliohrafichni pokazhchyk* [Sydir Vorobkevych (1836–1903): A Bibliographic Index]. Edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021.
- Vorobchievici, N. *Schițe istorice asupra unor evenimente marcante relativ la organizarea și dezvoltarea bisericii ortodox-orientale sub Împărăția Austriei* [Historical Sketches of Some Significant Events Concerning the Organization and Development of the Eastern Orthodox Church under the Austrian Empire]. Tipografia universitară i. r. a lui R. Eckhardt, Cernăuți, 1900.
- Vorobchieviciu, I. *Colecțiune de cântece pentru școalele populare* [Collection of Songs for Folk Schools]. Vol. 3, Retipărare a edițiunii din 1896, În editura i. r. a cărților școlastice, Viena, 1898.
- Vorobchieviciu, I. *Manual de Armonia musicală*. [Manual of Musical Harmony]. *Soțietatea pentru literatura și cultura română în Bucovina*, Tiparul lui Rudolf Eckhardt, Cernăuți, 1869.
- Vorobkevych, I. *Napevy iz Bozhestvennoi Liturgii sv. Ioanna Zlatoustogo, ulozhennye dlia shkol narodnykh* [Chants from the Divine Liturgy of St. John Chrysostom, Arranged for Folk Schools]. Choral score, Chernivtsi, 1881.

- Vyshpinska, Y. "Rol Sydora Vorobkevycha u rozvytku muzychnoi osvity na Bukovyni" ["The Role of Sydir Vorobkevych in the Development of Music Education in Bukovyna"]. *Sydir Vorobkevych (1836–1903): bibliohrafichnyi pokazhchik* [Sydir Vorobkevych (1836–1903): A Bibliographic Index], edited by I. Rudko, O. Sanduliak, and O. Havryliuk, 2nd ed., Chernivtsi, 2021, pp. 16–28.
- Zalutskyi, O. "Sydir Vorobkevych" ["Sydir Vorobkevych"]. *Muzychne kraieznavstvo Bukovyny: khrestomatiia* [Musical Local Studies of Bukovyna: A Reader], vol. 8, edited by O. V. Zalutskyi, Chernivtsi National University, 2011, pp. 3–12.