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HUTSUL BELL-RINGING AS AN IRREPLACEABLE MEANS OF FORMING A WELL-ROUNDED PERSONALITY

Abstract. Using as an example the distinctive bell-ringing tradition of Hutsulshchyna (where numerous rare bells have been preserved and unique structures have been built to house them), this study examines the pedagogical aspects of how teachers organize artistic and educational activities for students as one of the key prerequisites for their comprehensive development. The methodological foundation of the article is strengthened by scientific approaches to the study of material and spiritual life, including systemic, synergetic, phenomenological, and hermeneutic approaches, as well as by the application of relevant principles of scientific research and a comprehensive set of research methods. We consider it beneficial to draw students' attention to the results of contemporary campanological studies as a reliable foundation for their local history literacy. Among the sets of bells found in the churches of Hutsulshchyna are bells that differ in period, artistic value, place of manufacture, sound quality, and methods of suspension and ringing. The study establishes that bells and their music occupy a significant place in the spiritual culture of the Hutsul people and possess rich symbolic and metaphorical imagery within their worldview. The music of bells and handbells not only pleases the ears of Christians and provides aesthetic enjoyment but also functions as a kind of protective charm and possesses healing potential. The outlined information on the bell-ringing tradition of this region of Ukraine helps popularize the richness of its culture, strengthens national identity, and reinforces our spirit. This is particularly relevant in the context of the Russian-Ukrainian war. At the same time, pedagogues in educational institutions must be culturally competent and possess a high level of professional mastery in order to effectively employ the educational potential of bell-ringing traditions in their work with today's children and adolescents. The pedagogical foundations for engaging them in the study of the use and practice of bells and bell ringing in Hutsulshchyna as an indispensable means of education and health promotion include skillful motivation of children and adolescents, the thoughtful enrichment of the educational process with relevant content, and the application of appropriate methods, including creative tasks, and suitable educational formats.

Keywords: Hutsulshchyna, bell ringing, students, education, comprehensive development, teachers, educational and developmental work, health promotion.

ДЗВОНАРСТВО ГУЦУЛЬЩИНИ ЯК НЕЗАМІННИЙ ЗАСІБ ФОРМУВАННЯ ВСЕБІЧНО РОЗВИНЕНОЇ ОСОБИСТОСТІ

Анотація. На прикладі вивчення своєрідного дзвонарства Гуцульщини, де, зокрема, збереглося чимало раритетних дзвонів і збудовано унікальні споруди для них, зроблено спробу розглянути педагогічні аспекти організації педагогами мистецько-виховної діяльності школярів як однієї із запорук їх усебічного розвитку. Методологічне підложжя статті укріплюють наукові підходи до вивчення матеріяльного й духовного життя, зокрема системний, синергетичний, феноменологічний, герменевтичний; належні принципи наукового дослідження та реалізація комплексу його методів. Корисним бачимо привернення уваги школярів до результатів сучасних кампанологічних студій як надійного підґрунтя краєзнавчої освіченості. Серед комплектів дзвонів у храмах Гуцульщина зустрічаємо кампани різного часу й мистецької вартості, місць виготовлення, якості звучання, способу підвішування та гри тощо. Встановлено, що дзвони та їхня музика займають вагоме місце в духовній культурі гуцулів, володіють багатою символічно-метафоричною образністю в їхніх світах. Музика дзвонів і дзвінків не тільки милує слух християн, приносить естетичне задоволення,

а й є своєрідним оберегом, має лікувальний потенціял. Окреслені відомості про дзвонарство цього регіону України популяризує багатство її культури, зміцнює національну ідентичність, укріплюють наш дух. Це особливо актуально в час російсько-української війни. Заразом педагогам навчальних закладів треба бути культурологічно компетентними, мати неабияку професійну майстерність, аби вміло користуватися освітнім потенціялом дзвонарства в роботі з нинішніми дітьми й підлітками. Педагогічними основами їхнього залучення до вивчення побутування дзвонів і дзвонінь на Гуцульщині, як незамінного засобу виховання та оздоровлення, є вміле мотивування дітей і підлітків, оптимальне доповнення змісту освітнього процесу в потрібному ракурсі, використання належних методів, зокрема творчих завдань, відповідних форм едукації.

Ключові слова: Гуцульщина, дзвонарство, школярі, едукація, усебічний розвиток, педагоги, організаційно-виховна робота, оздоровлення.

INTRODUCTION

The problem formulation. The divine nature of the joyful church bells has long captivated the Hutsuls, bringing joy; the Easter ringing of the bells, in particular, brought about a cathartic purification of the soul. Meanwhile, their funeral chimes, accompanied by the trembita, intensified the Christians' feelings of sorrow. This rich musical diversity of sounds produced by these magnificent instruments has been duly recognised in folk culture and reflected in songs and literature. Bells, bell towers and bell-ringers feature in Last Judgement iconography, whilst their motifs appear on Hutsul tiles. The unique bell towers of Hutsulshchyna, as open-air musical structures, are a marvel for the richness of their architectural forms.



The bell tower in the village of Utoropy. Photo by the author. 6 December 2009

Bells are not only musical instruments from the idiophone family that have been prized throughout the ages, but also artefacts of bell-casting and writing, as well as unique mechanical devices. By the phenomenon of bell-ringing culture or bell-ringing, we mean a holistic and self-organising system; it encompasses various activities relating to the manufacture of clappers, the casting of bells, and the construction of bell towers; the training of bell-ringers as master performers of canonical bell-ringing or specially composed forms of ecclesiastical and secular musical compositions; the efforts of the Church and parishioners to preserve bells and assemble bell sets; the dissemination of the art of bell-ringing in the social and domestic, ecclesiastical and sacred, and folk ritual spheres; the reflection of elements of bell-ringing in folk culture, prose and poetry, the visual arts and music; and relevant campanological studies

Analysis of recent research and publications. At present, a number of scholars rightly highlight the urgent need for national and patriotic education among children and young people (Losyuk, 2018a), in particular highlighting the significance of the regional ethnographic component in this process as an indispensable means of shaping the identity of Ukrainians, citizens and patriots of Ukraine (Losyuk, 2018b). The key to this lies in the study of Hutsul culture within the national education and upbringing system (Paska, 2024). Information on the churches and bell towers of Hutsulshchyna, regarded as gems of sacred architecture, has already been compiled (Syrokhman, 2000; Smytsniuk, 2024; Taras, 2007). At the same time, musicologists have identified the place of bells, chimes and small bells within the system of Hutsul folk musical instruments (Kushlyk, 2000; Khai, 2007; Matsievskyi, 2012; Tymofiiiv, 2012). The distinctive features of bell-ringing traditions in the Kosiv region have been explored (Kindratyuk, 2014). Certain possibilities for the education of adolescents through bell-ringing have already been examined (Ilchuk, 2018). The educational and health-promoting potential of church and secular bell-ringing during the Russo-Ukrainian war has been highlighted (Kindratyuk, 2024). However, the potential of bell-ringing culture as a means of fostering the development of a well-rounded individual has not yet been explored in detail.

THE AIM AND RESEARCH TASKS is to examine the educational potential of the bell-ringing culture of the Hutsul region as one of the cornerstones of all-round personal development. Objectives: to highlight bell-ringing in this region of Ukraine as an important component of Hutsul studies; to outline the current state of research into the rich traditions of bells and bell-ringing in the Hutsul region, and in particular to systematise the findings of fieldwork and

expeditions; to examine the pedagogical aspects of organising artistic and educational activities for schoolchildren with regard to the study of bell-ringing in the Hutsul region.

RESEARCH METHODS

To achieve the objectives of this research, a combination of complementary methods was employed: theoretical analysis and synthesis of academic sources helped to elucidate the nature of bell-ringing in Hutsulshchyna as a phenomenon of its traditional culture and to determine its educational potential; historical-cultural and ethnographic methods facilitated the study of the characteristics of the formation, functioning and transmission of Hutsul bell-ringing traditions; art-historical and musicological methods served to analyse the artistic and expressive means of bell-ringing and its emotional and aesthetic impact on the individual; systemic and comparative methods facilitated a comprehensive examination of bell-ringing as a factor in the spiritual, moral, aesthetic, intellectual, physical and creative development of the individual; the generalisation and interpretation of the results proved useful in determining the pedagogical potential of the Hutsul bell-ringing tradition in the context of modern education and the preservation of the national cultural heritage.

RESULTS OF THE RESEARCH

The music of bells is one of the most distinctive features of Eastern European cultural history; it has influenced morals and customs, left a deep mark on folklore, and contributed to the development of church chant. It not only laid the foundations for the development of polyphony but also helped shape the so-called 'national schools of sound' in Ukraine. At the same time, bell-ringing is regarded as one of the most expressive manifestations of the musical foundation, and the bell itself as a powerful and mysterious herald of this foundation [Arro, 1977].

At different times of the day, the Hutsuls would hear church and secular bell ringing, each with its own distinctive timbre and rhythm; they would distinguish between their purposes and react accordingly. This led to the development of local bell-ringing terminology and the enrichment of the people's musical culture. The phenomenon of the bell as a sacred object lies in the fact that, throughout the centuries of Ukrainian history, it accompanied everyone's daily life, thereby playing a part in shaping the mentality, the national character, a distinctive cultural space and a worldview. It was from the time of medieval Ukraine that bell-ringing, as a distinctive phenomenon, laid the foundations for the fusion of craft, art, faith and the Hutsul way of life. Scholars' use of references to written and material campanological artefacts demonstrates the considerable attention paid to bells and bell-ringing.

Thanks to the work of researchers who have studied the origins of bell-ringing in the Hutsul region, its solid foundations are becoming clear. A significant body of campanological material has been systematised, and the historiography and iconography have been enriched. They have helped to shed more light on many questions regarding the history of the phenomenon of bells and bell-ringing in this region of Ukraine, broadened our understanding of its scope and extent, and highlighted its place in the lives of the Hutsuls, its role in shaping their way of life, its influence on morality, and its contribution to the strengthening of traditions and customs (Kindratyuk, 2014). However, scholars periodically return to bell-ringing as a significant material and spiritual heritage, reinterpreting it in new ways, seeking out new sources regarding the widespread presence of bells in our region, and describing those that were rediscovered after having been hidden from requisition during the world wars and and during atheistic campaigns, and better reveal the potential of the components of bell-ringing culture in the education of today's schoolchildren, and so on. Of course, the Ukrainian heritage of campanology is in dire need of further study, including in educational institutions.

This is also the message conveyed by the practical and academic legacy of Petro Losyuk, the People's Teacher of Ukraine. His body of work serves as a unique guide to the direction of current pedagogical research. It is closely linked to the use of Hutsul traditions and art as a foundation for the all-round development of schoolchildren's personalities. The experience of this master of education and scholar, along with that of many other like-minded teacher-researchers notably Igor Pelypeyko from Kosiv, and Roman Skulsky, Myroslav Stelmakhovych and Bohdan Stuparyk from the V. Stefanyk Carpathian National University has been systematised and put into practice. P. Losyuk's scholarly legacy is well systematised in Taras Paska's monograph Hutsul Studies in the System of National Education and Upbringing (Paska, 2024).

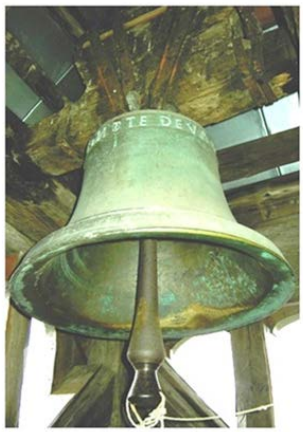
Among P. Losyuk's characteristic pedagogical ideas, his commitment to developing folk art (woodcarving, pysanka-making, weaving, music, singing and dance) as the foundation for the all-round development of the individual stands out. The renowned educator called for schoolchildren to be engaged with traditional culture, which facilitates the acquisition not only of the techniques for crafting various items, but also of the Hutsul worldview. As an experienced practising teacher and academic, he viewed their school as a centre for the active preservation of culture, a solid foundation for strengthening their traditions, and a place for absorbing the spiritual experience of their elders through the study of customs, participation in folk festivals and rituals, and so on. The educational process, as P. Losyuk rightly asserted, must combine national standards with the regional characteristics of the Hutsul region. Thanks to innovative measures, elements of folk culture, particularly the arts, are being integrated into all school subjects (literature (folklore), history (local history), practical skills (traditional crafts), and music (Hutsul songs and instruments)). Such measures create the conditions necessary for fostering well-rounded, nationally conscious individuals. After all, an understanding of the cultural riches of one's native region helps to foster a love for Ukraine, respect for its traditions, a sense of one's own identity, and a desire to preserve and develop the heritage of one's forebears. This system of educational work ensures the holistic development of the pupil's personality – intellectually, emotionally and physically (Losyuk, 2018).

However, the problem lies in the fact that the integration of the components of bell-ringing culture into everyone's daily life, and the presence of its elements all around us, does not yet mean that they are properly understood,

appreciated and skilfully applied in the educational process. Therefore, a pressing issue is to define Hutsul bell-ringing and to integrate its heritage, as an important component of Hutsul studies, into the educational sphere. Accordingly, the aim and objectives of this article are to draw attention to the richness of this region's distinctive bell-ringing art and, consequently, to explore the educational foundations of its educational potential.

An analysis of research and publications on the subject under study suggests that some progress has been made in this area of academic inquiry. First and foremost, the authors of these publications demonstrate the solid academic foundation laid by earlier ethnographers, notably Antin Onyshchuk, Volodymyr Shukhevych, Volodymyr Hnatiuk, Ilarion Sventsitsky and many others.

Bills, clappers, tambourines, bells, chimes and bells have long been classified by ethnomusicologists such as Lyubomyr Kushlyk (Kushlyk L., 2000), Ihor Matsievskyi (Matsievskyi, 2012), Mykhailo Tymofiiv (Tymofiiv, 1999, 2012) and Mykhailo Khai (Khai, 2007) to the system of traditional folk musical instruments within the group of self-sounding instruments (idiophones) of the Hutsul region.



A rare example of bell-casting from the Church of St Michael in Utorop. A bell (59 cm high with a base diameter of 67 cm) dating from the late 16th century. Photo by B. Kindratyuk. 2009.

This article describes a rare bell from the late 16th century (59 cm high and with a lower diameter of 67 cm) from the Church of St Michael in the village of Utoropy (Kosiv district) and the vicissitudes of its preservation. The inscription beneath the crown of the bell, translated from Latin, reads: 'We praise You, O God; we glorify You, O Lord', which confirms the customary purpose of bells. The bell's ancient casting is evidenced not only by its shape and the uneven placement of the letters, but also by the absence of several characters in the final word. In Tadeusz Szydłowski's catalogue of bells, idiophones with similar inscriptions are dated to the late 16th century, but the exact date of the bell's casting (it is used alongside four smaller bells, presumably made in the 1930s) and how it came to be in this village in the Kosiv region (one of the ancient salt-making sites) still requires further research.

Among campanological studies, as evidence of their continuity, of particular interest is Mykhailo Horodenko's publication on a bell cast in 1735, donated to the church in the village of Tekucha by a Hutsul named Fedyuk, and a bell from 1773, presented to the church by the local parish priest, Father Roman Andrukhovych (Horodenko, 2004).

Thanks to such research, the distinctive features of bell-ringing traditions in the Kosiv region have already been outlined (Kindratyuk, B., 2014), in particular highlighting its characteristics in the villages of Nyzhniy Bereziv and Seredniy Bereziv. Such reports have attracted the interest of campanologists, for example, at international scientific, practical, historical and local history conferences held at Lubart's medieval castle in Lutsk (Kindratyuk, 2014).



A bell (95 cm high and with a base diameter of 120.3 cm), cast in 1902 by the Felchynskys in Kalush for the Church of the Assumption of the Blessed Virgin Mary in the village of Seredniy Bereziv. Photo by B. Kindratyuk. 2013.

An examination of the musical motifs depicted on the 'Last Judgement' icon from the second half of the 17th century provides evidence of the long-standing development of customs associated with bells. This work of art, housed in the Lviv Museum of the History of Religion, was painted in the northern part of the historic Maramorosh County (now in the former Mezhigirskyi District of Zakarpattia). The surviving fragment depicts one of the reasons why sinners end up in hell (it shows a man sleeping whilst the bell-ringer is ringing the bell to announce the Divine Liturgy).

The wealth of distinctive and varied designs of bell towers in the Hutsul region is well described by Mykhailo Syrokhman in an encyclopaedic publication (Syrokhman, 2000). The cultural and traditional aspects of the sacred wooden architecture of the Ukrainians of the Carpathians are examined in a distinguished monograph by Yaroslav Taras (Taras, 2007). Interestingly, a single-storey bell tower with a large bell was depicted on the seal of one of the ancient monasteries in Kosiv.

Research into the campanological rarities of Hutsulshchyna has led to the publication of a comprehensive study on its bell-ringing tradition. It is noteworthy that this study appeared in the proceedings of the International Scientific and Practical Conference 'Hutsulshchyna – Slavic Atlantis: History, Ethnoculture, Personalities, Tourism, marking the 70th birthday of another renowned expert on the Hutsul region, Dr Petro Siredzhuk, Doctor of Historical Sciences and Professor at the V. Stefanyk Carpathian National University.

The recreational and tourist potential of bells and bell towers in the Carpathian and Pre-Carpathian regions was highlighted during the All-Ukrainian scientific and practical online conference. It was organised by the Hryhorii Skovoroda Kharkiv National Pedagogical University.

The rich and unique culture of the Hutsul region, particularly its bell-ringing tradition, is the subject of ongoing study. A detailed description of bell towers in the context of other aspects of ecclesiastical art is provided by Father Orest Smytsniuk in a lavishly illustrated two-volume work devoted to the gems of Hutsul sacred architecture (Smytsniuk, 2018, 2024). However, when describing the bell towers of Greek Catholic churches, at best, only the number of bells is mentioned, whilst a comprehensive characterisation of them as artistic monuments is, unfortunately, lacking.

The basis for new campanological research has been provided by recently published fundamental studies documenting the lexical composition of Hutsul dialects from the 19th to the 21st centuries. The sources for these scholarly studies include not only the ethnographic materials and expeditionary field notes collected by Nataliia Khobzey, Oksana Simovych, Tetiana Yastremska and Hanna Didyk-Meush, but also the 'Card Index of the Hutsul Dialects'. These are summarised in the *Lexicon: Hutsul Worlds*. Fixed phrases have also been lexicographically analysed in the innovative two-volume work (a trilogy) by Valentina and Vasyl Hreshchuk, *Hutsul Dialectal Lexicon and Phraseology in the Ukrainian Literary Language*. Thanks to these works, we are once again convinced of the deep-rooted nature of the components of bell-ringing culture in the lives of the Hutsuls, in their worlds—both real and imaginary—which are intertwined, particularly through well-defined campanological concepts, and the study of their deep penetration into Hutsul lexicon (Kindratyuk B., 2024). It reflects both the ancient world, which has defended traditions since time immemorial, and the modern world.

As we can see, this sort of interesting local history information is well worth incorporating into every lesson or extra-curricular activity. Teachers, provided they are sufficiently knowledgeable, can weave various facts about bell-ringing culture, the history of bells and their music in Ukraine, and the educational and health benefits into the curriculum. A system of tasks for teenagers, developed by Lina Ilchuk under our guidance, is particularly useful for teachers of subjects such as music. It helps to develop their knowledge through the medium of bell-ringing (Ilchuk, 2018).

An examination, for example, during a form tutor's lesson, of the role of church and secular bells helps to shed light on the interconnection between their educational and healing potential. This topic is particularly relevant at a time when we are overcoming the consequences of yet another Russian-Ukrainian war. Above all, it is important to strive to stay healthy, to exercise self-control and to be able to cope easily with all manner of life's adversities; to be able to build up one's resilience to stress and to employ various means of safeguarding all aspects of health (spiritual, moral, social, mental, psychological and physical). It is difficult to overestimate the potential of art – particularly sacred art – and the music of bells. Among the methods that enhance the body's latent spiritual and physiological potential, art therapy is recognised as a health-preserving technique. It is precisely the music of church and secular bell-ringing that combines healing properties (its effect on body and soul) with educational ones (its influence on morality, adherence to customs, and so on). Thanks to Christian rites, canonical principles for the use of bells were established, and folk customs surrounding the use of such music took shape. This dominant sound in the environment imparted a certain order and etiquette to it, bringing structure and creating a festive or sombre mood. The beauty of the chimes, the architecture of bell towers, and the reflection of this in the visual arts, literature and music – these key elements of bell-ringing culture constitute the spiritual heritage of our people. In understanding this culture, it is of great importance to foster the ethnocultural competence of educators regarding the appropriate use of suitable pedagogical methods for health-promoting work, and to motivate schoolchildren towards continuous self-education, particularly in terms of acquiring knowledge in the field of bell-ringing (accurate information on the history of Ukraine, the richness of its cultural heritage, the scientific foundations of musical perception, particularly that of bells, and so on.

In Biology and Human Health lessons, for example, whilst helping Year 10 pupils to master the section on Metabolism and Energy Conversion, they can learn about the healing effects of bell music on the human body. After all, as medical professionals assert, the human body is an energy-information structure with its own biofields – that is, distinctive vibrations. This fact is supported by quantum physics. The theory generally echoes the Church's assertion that a person consists of three levels: body, soul and spirit. And it is precisely these biofields emitted even

by the atoms of the human body—that form the foundation of our lives. According to medical experts, such biofields facilitate the exchange of matter and energy. It is believed that illnesses arise as a result of a dissonance between these fields. Their ultra-light particles effectively stimulate the sound waves produced by the chimes. Biofields, in turn, block harmful elements, including free radicals (which are precisely what lead to cancer, cause genetic mutations, and so on). At the same time, the music of the chimes plays a significant role in energy-information exchange. After all, a person consists of seven energy centres, which can become blocked as a result of hurt, distress, fears, anger and other negative emotions that the individual has been unable to 'let go of'. The blockage of a particular centre is caused by adverse life circumstances, leading to illness. We know that each energy centre resonates with a specific mantra or sound that harmonises it. It is precisely the sound of the bells before the start of the service that helps the faithful to attune themselves to sincere prayer and to open up spiritually (Kindratiuk, 2024), and when the bells are rung at the most significant moments of the Divine Liturgy, it can even lead to catharsis.



The gate with bells leading into the courtyard and the old wooden three-tiered bell tower (in the background) of the Church of Saints Peter and Paul in Banya-Berezivka. Photo by B. Kindratyuk. 2014.

In educational practice, creative tasks are set for schoolchildren. Useful activities for organising their local history work include asking them to find out about the history of the bells at the local church, describe their ornamentation, and note down proverbs relating to bell-ringing from fellow villagers; local customs associated with bell-ringing, well-known songs and kolomyikas that mention bells, chimes, bells, clappers, jingle bells, rattles, rustles, and the like.



The bell (approximately 85 cm high and with a base diameter of 74.7 cm) was cast in 1911 by Antoni Serafin in Kalush for the Church of the Assumption of the Blessed Virgin Mary in Seredni Berezy. Photo by the author. 2014.

With the aim of drawing attention to the sounds of bells, chimes and bells, guidance has been developed for students on appreciating the beauty of the sounds produced by idiophones. Here are some examples: If you have the chance to hold a bell in your hands, ring it, listen carefully, appreciate the phenomenon of its sound and its mystique, and admire the overtones, the decay and the layering of one overtone upon another; Assess the sound of church bells as they ring in unison from the belfry; Identify the difference between the sound of clock chimes and church bells; learn to shift your attention from your own inner feelings to the sound of various church bells and their call; Try to find joy in the skilful portrayal by Ukrainian prose writers and poets of the place of church bells in the life of the people, and in the imitation of their sounds in musical works; During the Easter period, when anyone who wishes to do so is permitted to ring church bells for three days, try doing so yourself; create the rhythms you like, and enjoy them, etc.

Thus, the study of archaeological sites, bells and their ornamentation, as well as the examination of chronicles and other campanological sources, suggests that, from the time of the princes, the Church was under patronage – one of the factors ensuring the development of bell-ringing. It is closely linked to the spiritual life of the Hutsuls, as well as

to their ritual traditions. Substantial records attest to the significant role of various bells in ecclesiastical and secular life, their functions, and so on. Systematised information on the use of bells, together with the large number of bells discovered, enriches our understanding of the scope and extent of this phenomenon, and demonstrates the high level of bell-ringing in Rus-Ukraine. The significance of Princely Kyiv and its legacy in the history of bells and bell-ringing—as an integral part of church services—lies in the fact that, upon adopting Christianity, the Old Kyiv state adopted the custom of summoning the faithful to worship by means of bells, the regulated commemoration of its most solemn occasions, and so on. Having adopted bells from the West, medieval Rus' adapted them to ecclesiastical and civic life and established local production, which contributed to the development of bell-ringing culture within its borders. By the 11th–12th centuries, bells had become firmly established in liturgical and secular life, and their functions had expanded; there were increasingly frequent occasions on which bells of various sizes were used. Gradually, in both ecclesiastical and secular life—including that of the Hutsuls a distinct practice of using clappers and bells emerged, born of and established through centuries of experience. The Principality of Galicia-Volhynia and the Kingdom of Rus' under the Romanovich dynasty played a significant role in this ongoing process. Their state bordered the Latin world, which facilitated the spread of bell-ringing culture to other Rus' lands. Monasteries played a unique role in the spread of bells and bell-ringing, the construction of bell towers, and the subsequent canonisation of such music. Their daily routine required the regulated use of clappers and bells around the clock. At the same time, sets of idiophones were also played in parish churches. The impetus for increasing their number and weight was a competitive desire to possess larger, louder bells. This was facilitated by the long-standing salt mining in the Hutsul region, which provided the means to acquire bells that have always been expensive. Presumably, this led to an increase in the number of people entrusted with ringing the bells, the refinement of techniques and performance styles, and the development of musical compositions. This was aided by the Easter custom of allowing anyone wishing to be healed by the music of the bells to ring them.



The bell found (41 cm high and with a base diameter of 45 cm), probably dating from the late 18th century, bears the inscription 'DEVS DEVS MEVS AD TE DE LVCE VI GILO' (translated from Latin: God, God, my God, to you from the light, O Gilo)

An interesting research project for schoolchildren could be organised around writing the history of the bells of the Church of Saints Peter and Paul, belonging to the Orthodox community in the village of Kosmach in the Kosiv Deanery. Four medium-sized bells, cast, it seems, immediately after the First World War, hang in the three-tiered square wooden belfry of the aforementioned church, built in 1905. Its first tier, constructed of log timber, is surrounded by a wide parapet supported by brackets. The upper tiers are built using a timber-frame method. On each side, beneath the hipped roof, there are rows of loudspeakers.



The bells of the Church of Saints Peter and Paul of the Orthodox community in the village of Kosmach

It is interesting to note that the bells are rung – as is customary in the Orthodox tradition – using ropes tied to the clappers. This method of ringing the bells makes it possible to create a wider variety of musical compositions. I wonder what kinds of bells there were in the parish, and how many, before they were requisitioned during the First World War? How, and by whom, were these monuments to bell-founding preserved during the Second World War or at the height of the atheist campaign? Who knows how to ring the bells, and how is it done nowadays?

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

It stands to reason that Ukraine's citizens should be aware of such and similar information regarding the country's rich bell-ringing culture, and that educators must make use of it when organising the educational process in schools. Appropriate motivation for children and teenagers, a sensible enrichment of the curriculum, and the optimal selection of suitable methods and organisational forms will contribute to the all-round development of each individual. This will be aided by the search for bells that were buried and have not yet been found, the collection of relevant ethnographic materials, and so on. Ultimately, such work will ensure a detailed description of all the bells in the parish, the recording of their histories, and the utilisation of the healing power of such music.

Let us highlight those aspects of personality that are developed through involvement in bell-ringing. First and foremost, the spiritual and moral aspects (an appreciation of spiritual values, respect for the traditions of Hutsulshchyna and the cultural heritage of the Hutsuls); aesthetic (the development of musical abilities, in particular aural perception, a sense of harmony, rhythm and timbre, the ability to perceive and interpret sound patterns, and an appreciation of bell-ringing compositions); intellectual (the development of attention, auditory memory, coordination and the ability to recognise patterns in sound); emotional (the development of sensitivity, and observation of one's own reactions to church and secular bell-ringing); social (an awareness of belonging to the community, respect for older generations and a sense of responsibility for preserving traditions); creative (the development of rhythmic thinking, performance skills and individual interpretation of bell-ringing patterns). Of course, we regard these opportunities as pedagogical potential rather than automatically guaranteed outcomes: their actual impact depends on the level of pedagogical skill of the teachers in engaging pupils in bell-ringing, taking into account the participants' individual characteristics, the educational context and so on.

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