

The monograph presents a wide range of questions on history, theory, composer's creativity, performance and education in musical art. Various aspects of musical creativity, education and performance are considered from the standpoint of an interdisciplinary approach, their philosophical generalization and cultural understanding, which reveals and significantly enriches the researched topic. It is intended for scientists, practicing musicians, teachers and students of art educational institutions.



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Zavialova O.K. (Ed.)

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Aspects of modern Ukrainian musicological thought



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**Aspects of modern Ukrainian
musicological thought**

monograph edited by prof. Zavalova O.K.

**Сучасні аспекти української
музикознавчої думки**

монографія за редакцією проф. Зав'ялової О.К.

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У монографії представлено широке коло питань з історії, теорії, композиторської творчості, виконавства та освіти в музичному мистецтві. Розглядаються різні аспекти музичної творчості, освіти і виконавства з позицій міждисциплінарного підходу, їхнього філософського узагальнення та культурологічного осягнення, що розкриває і значно збагачує досліджувану тему.

Призначається для науковців, музикантів-практиків, викладачів та студентів мистецьких закладів освіти.

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**BEL CANTO STYLE AND EUROPEAN VOCAL SCHOOLS
IN SCIENTIFIC THOUGHT OF THE 19TH CENTURY
СТИЛЬ BEL CANTO І ЄВРОПЕЙСЬКІ ВОКАЛЬНІ ШКОЛИ
У НАУКОВІЙ ДУМЦІ ХІХ СТОЛІТТЯ**

With the emergence of national opera and vocal schools in the middle of the 19th century, the technology of the classical Bel canto style, which is based on the register mechanism of the singing voice and a high level of change of registers in singing, ceased to fulfill the role of a universal system of pan-European significance, while retaining its position and influence in opera performance. The complexities, peculiarities, and individual properties of the phonetics of the leading European languages (German, French, Italian, etc.) were the cause of significant differences in the approach to the problem of using the register nature of the singing voice in opera performance.

It is the phonetics of the language when the level of register transition in the singing of ordinary singers (women and men) is reduced that contributed to the detection of the acoustic capabilities of the vocal apparatus. The classification of singing voices and the roles of operatic characters depended more and more on the acoustic properties and sound quality of the registers, in connection with which the problem of recognizing the type of voice arose, which was insignificant in the era of classical Bel canto.

The typification of the acoustic qualities of the singing voice in opera music determined the tessitura and range of vocal parts, their pitch arrangement and the nature of vocal intonation in solo scenes and ensembles. The role and importance of the register mechanism is reduced, the emphasis is shifted to other components in the field of acoustics. On its basis, new theoretical concepts and methods of singing education arise, which are opposed to the register nature of the voice. The extreme expression of these concepts was a complete denial of the register nature of voices and its use in opera performance.

The acoustic theory begins to prevail in the opera performance of the middle - the second half of the 19th century, as a result of which the

relationships with the principles of the classical Bel canto era are broken. Vocal hearing and inner feelings of singers become the only criteria for evaluating the sound quality of a singer's voice. However, it turned out to be impossible to completely ignore the register mechanism, because instead of the problem of register transition, another, no less complex, intra-register transition from the open sound of the main singing register to the hidden one in its upper part arose.

The polemics on these issues are reflected in the vocal and pedagogical literature of that time. New concepts were often implemented with great difficulty in the practice of opera performance. The justification for these concepts was natural scientific research, which after Art. de Madelena and especially M. Garcia-son, already directly influenced the development of the theory and practice of vocal art. In their totality, these studies determined a whole direction, primarily in the German vocal school. It is based on the search for the so-called "phantom" (from the Latin primus - first, initial) tone in the process of producing a voice using the phonetics of speech. The idea of a relationship between the acoustics of the vocal apparatus and the phonetics of speech was first expressed by M. Garcia-son, in the treatise in which these trends were outlined (great attention is paid to the identification and comparison of timbres, sonority and muffledness, strength and fullness, the phonetics of the French and, partly, Italian languages are analyzed in connection with articulation in singing).

With the reduction of the register transition and the solution to the problem of the development of the register nature of the singing voice in favor of the formation of a mixed sound, the acoustic properties and quality of the singing sound became the subject of special attention of singers and teachers. It turned out that somewhat the same timbral qualities of the singing sound can be produced outside the register mechanism with the help of phonetic-acoustic methods of vocal hearing development and observation of internal sensations, which required typification and identification of their meaning.

The first attempts to form a mixed sound of the voice, to identify its quality and the appropriate operation of the apparatus outside the register mechanism through the search for a phantom tone did not have positive results. The founder of this direction Fr. Schmitt (1812 1884), a brilliant singer and vocal theorist who was greatly influenced by Wagner's ideas, was never able to put his concept into practice. In "Introduction to the Great School of Singing" (1853), Fr. Schmitt wrote that he chose new principles for training the singing voice, the mechanism of which requires new additional means. His criticism was directed against the high level of register transition: "There are ... teachers who mainly push the voice up and

force them to shout violently high chest sounds, without taking care of the correct production: they think that from such forcing the voice will be better than strength and volume. I maintain that this method is the most radical means of destroying the voice."¹

It is in this Fr. Schmitt saw the reason for the rapid fatigue of the singer's voice, forced sound, breath, violation of the correct position of the mouth, clamping of the neck muscles, loss of the correct "anzatsu" - the correct sound production and resonance of the sound in the extension tube. The concepts of "sound formation" and "resonance" for Fr. Schmitt syncretic. He understood "anzac" as both "sound formation" and "resonance", not distinguishing their essence in a single timbral quality. Only ten years later, when G. Helmholtz (1821 1894) in the work "The Doctrine of Auditory Sensations as a Physiological Basis for the Theory of Music" (1863) outlined the overtone composition of sound, the division of these concepts took place. In the following authors of the German vocal school, "ansatz" means the resonance of the sound in the extension tube and its direction to any point (Einsatz - sound attack, and Tonbildung - sound formation).

In his criticism Fr. Schmitt formulated new criteria for evaluating the singing process, which contradicted the principles of the Bel canto style, which, in his opinion, were suitable only for Italy. Schmitt presented his concept of singing education in "The Great Singing School for Germany" (1854). Later, his work "The search for voix mixte" (1868) and a pamphlet on the flaws in the methods of training singers were published.

Fr. Schmitt was the first to express an opinion about the close relationship between the principles of singing training and the vocal-performance opera style. He believed that "thorough vocal education" should be provided in Germany² on the principles of a new operatic performance style, which arose under the influence of R. Wagner's musical drama (Fr. Schmitt corresponded with him for a long time on matters of vocal art). This style required strong singing voices, relegating speed technique to the background. According to Schmitt, scales, portamento, decorations, trills, vocalizations, arias, songs cannot be used at the beginning of learning to sing. The basis of training should be the principles

¹ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 431.

² Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 797.

of formation of the "correct tone", because "if one correct tone has already been achieved, then a skilled teacher has everything in his hands, because the formation of the tone itself, from the lowest sound to the highest, is absolutely the same in its mechanism and should not change not one iota".³

This statement corresponds to G. Panofka's opinion that the development of one of the registers does not contribute to the development of the other. Schmitt replaces the principle of simultaneous development of voice sound formations followed by Panofka with the process of finding the correct sound formation within one register, where the sound formation mechanism does not change over the entire range. In this regard, the following are important: identifying the acoustic properties and timbral qualities of the main singing register; analysis of internal sensations, without which the assessment of the "correctness" of sound production is incomplete; study of the voice apparatus in singing and its conscious control. In low female voices, the register transition shifts as far down as possible, expanding the scope of the falsetto register's mixed sound and increasing its advantage over the lower (chest) and upper (head) areas of the range. The problem of register transition was removed, but the solution to the problem of intra-register transition from the center to the upper part of the voice became dependent on its acoustic nature.

Fr. Schmitt strives to reveal new regularities of the singing voice: "The only change in the air current is the pressure applied to the hard parts of the nasal cavities, jaws and forehead, while the lower, muscular parts of the throat remain untouched. A singer on high notes should not feel the slightest pressure in the throat; if he feels pressure, it must be in his head".⁴

He came to the conclusion that in singing, it is not the register mechanism (types of sound production) that can change, but the acoustics of the voice, reference, direction and support of the sound, that is, the resonance of the extension tube. Therefore, it is possible to find a phantom tone or develop a *voix mixte sombre* even without developing the register nature of the singer's voice, due to the improvement of the acoustic nature and coordination of the vocal apparatus. This is how the single-register style of opera singing emerges and is established.

In the process of single-register voice production in the upper part of the range, there is not a darkened sound, as in the case of two-register development of vocal material, but, being correctly formed, "a more subtle

³ Там само.

⁴ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 797.

tone, but it is sonorous, impressively strong, metallic, concentrated and penetrates through the sounds of the orchestra into the distance. It is intoned and sustained easily and without strain".⁵

In this regard, Schmitt did not recognize the terminology "covered ansatz", "uncovered ansatz" (open and covered nature of sound production). This did not reflect or explain the acoustic properties of the sound, because the point of emphasis of the sound behind the upper teeth in the hard palate "moved" back to the soft palate and throat as the sound increased in range.

In his opinion, there is one correct ansatz, unique in its mechanism, not only for all types of voices from the bass to the highest soprano, but also for singing voices in the general range from "MI", "FA" of the major octave to "fa3", "sol3". Anzac - correct and uniform for all singers - solves the problem of the register nature of the voice, on the development of which the Bel canto style was based. Due to the detection of the acoustic properties of the voice of Fr. Schmitt consciously influenced the work of the vocal folds and the organs of the epiglottis, coordinating as much as possible their joint activity. "If, with the proper setting of the mouth, with the correct position of the tongue and body, with the correct breathing ... and with the clean pronunciation of the vowel "A", the middle tone "a1" is taken strongly, cheerfully, freely and briefly, with a full chest, ... then without a doubt, in my opinion opinion, a sound tone with the correct ansatz will always be pronounced".⁶

These settings force you to develop a voice center where it is easiest to achieve the desired results by only touching the lower and upper sounds in the learning process. In the absence of a register construction of the singing range, its new structure is revealed - the division into lower, middle (medium) and upper sections, which is associated with the concept of "register" (chest, main). The identification of the concepts of "chest" and "main" registers (in fact, the main singing registers of men and women) with the lower and upper parts of the range and with the "chest" and "main" resonance, respectively, of the chest and the epiglottis, greatly confuses the vocal terminology

Concepts from the field of musical acoustics were just being formed and were little known to teachers of solo singing. Actually, as a

⁵ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 797-798.

⁶ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 798.

result of abandoning the development of the register mechanism and as a result of the identification of terms, the new acoustic properties of the singing voice began to manifest themselves most actively. Rejecting the two-register principle of the Bel canto style, Fr. Schmitt created the foundations of the single-register style of singing and our modern vocal-pedagogical practice.

The ability to control the exhalation, to direct it to a certain point of the palate acquired a fundamental importance due to the necessary establishment of resonance of the frontal and nasal sinuses during the formation of the tops. In the Bel canto era, due to the high register transition and the open character of sound production, we could only talk about the direction of the sound by exhaling to the hard palate and to the teeth when opening the mouth in a smile, which did not allow the resonant cavities of the throat and other adjacent cavities to be fully manifested to it, internal spaces (nasopharynx, larynx). Thus, the acoustic capabilities of the voice apparatus were used only partially. The timbral coloring of the voice was produced within the limits of the light color. Only with the decline of the register transition in the first half of the 19th century, the throat acquired the importance of a resonator, which contributed to the formation of the dark timbre of singing voices.

The dark timbre and change of color receive recognition and equal rights with the bright sound of the voice. The transition from a light timbre, which is formed when the sound hits the hard palate and upper teeth (the so-called mask), to a dark one, which is formed by the throat, requires a corresponding change in the direction of the sound and the exhalation stream. In his vocal and pedagogical practice Fr. Schmitt discovered the necessary movement of exhalation from the point of emphasis, located in the hard palate behind the upper teeth, towards the throat in order to reveal the resonance of the frontal and nasal sinuses during the development of the upper part, avoiding the register mechanism of the voice. He advises to achieve this resonance on high sounds by mixing vowels, that is, using the phonetic features of the language. The phonetics of the language is involved in the process of setting the voice, and in a broader sense – in the process of forming a national vocal school.

The influence of the phonetics of the language on the education and upbringing of singers in the era of classical Bel canto was minimal due to the specificity of this style. Work on vocalizations and diction, pronunciation completed the singer's training. This feature of ancient methods was noted by M. Garcia-son in the preface to his treatise (1847). It is no accident that Garcia singled out diction problems in a separate section "On Articulation in Singing", where he revealed the relationship between

vowels and consonants.

The method of Fr. Schmitta was the exact opposite. "Language" was involved in the process of producing a voice from the very beginning of training due to the fact that the development of the register nature was ignored, and there were no other means of forming the top, except for the use of vowels and control of exhalation in order to achieve resonance of the cavities of the upper part of the head. He recommended: "Whoever does not have the correct ansatz (for high sounds) and cannot achieve it on "A" ... should try on "E" and "I"; these vowels are nasal ... If that doesn't work, then you have to sing short notes on syllables ending in the consonant "N"... (Wenn...). If this is also useless, then the last resort should be used - the syllable "na"; the consonant "n" should be pronounced only through the nose, and if ... "n" is placed before any vowel, then the stream of air should be directed to the nose. So, you need to sing long with the consonant "n" and as if squeeze out the tone "between the eye and the nose", for example, "ennnnnang". Rejecting nasal resonance, Fr. Schmitt used the nasalization of upper sounds as the only means of restoring a good ansatz (i.e. sound production-resonance).

His pedagogical experience and "sharp ear" convinced him of the correctness of this point of view, which was contrary to the opinion of M. Garcia, G. Panofka and others, who recommended avoiding nasal overtones by pinching the nose with the fingers in order to bring the sound forward to the hard palate. Fr. Schmitt proved that all sonorous and large voices of opera singers (and he was interested in those who could sing in Wagner's works) who sang the upper notes without stress, had a nasal tone, although this overtone was not detected in the center of the range. It is interesting that the legendary Italian tenor Fr. Tamagno, the predecessor of E. Caruso, was blamed precisely for the nasal overtone of high sounds. Thus, as the sound increases in range, the acoustic properties of the main singing register gradually change, as M. Garcia pointed out. In the process of training Fr. Schmitt developed vocal hearing and inner feelings, identifying and typifying them. He formulated paradoxical positions for his time: "For some, it sounds hoarse and unpleasant at first; it means nothing; the thinner and worse the tone, the truer and louder it will be in the future".⁷

Fr. Schmitt proposed a completely new view of the singing voice as an acoustic phenomenon. According to Schmitt, the phonetics of speech should be the basis for the formation of the acoustic properties and timbral qualities of the singer's voice. In practice, he created a phonetic-acoustic method of education and training, which was of great importance for the

⁷ Там само.

formation of not only the ghost tone school, but also the German vocal school in general. Schmitt's method is an important link in the development of the theoretical foundations of opera performance of the 19th century, according to which the properties of the language determine the national characteristics of the vocal school: "We cannot use the Italian and French schools because they do not contain the German language, which is an essential part of all art".⁸

F. Sieber had a negative attitude to this statement, who opposed the concept of Fr. Schmitt in 1855 with an article in *Wien Blätter für Musik*, No. 9. It is clear that the progressiveness of Schmitt's ideas was beyond his time, especially with regard to the "proper Anzac". In connection with the need to develop the correct sound production and its individual properties in each singer, the "standard of singing sound" of the *Bel canto* style loses its meaning. As a result, students become completely dependent on the knowledge, skills, experience and vocal hearing of the teacher-vocalist. The co-creation of the student and the teacher, their interaction in the learning process, becomes important.

Fr. Schmitt, being an opponent of covering the sound, strove for a bright, "light" sound of a voice of an open character. Perhaps this is where his own failures in vocal-pedagogical practice come from, because without the formation of a mixt and covering the sound in the upper part of the range, the single-register principle of singing corresponds to the performance style of the 18th century, and its further improvement is impossible. Due to the nasalization of upper sounds Fr. Schmitt sought to avoid an intra-register transition in the range of singing voices.

However, this technique did not give the desired results. As the French scientist R. Husson (1901 1967) established, nasalization of sound leads to an increase in the so-called impedance (resistance, opposition to the propagation of sound waves inside the singing horn) to such an extent that "it becomes an obstacle to the normal neuromuscular function of the larynx ... Beyond the frequencies of covering sounds, no nasalization is possible, as it causes inhibition of the cricothyroid muscles, the main performers of this transition. Therefore, nasalization is unacceptable in opera singing".⁹

Applying nasalization in the upper part of the range, Fr. Schmitt,

⁸ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 534.

⁹ Юссон Р. Певческий голос: Исследование основных физиологических и акустических явлений певческого голоса / Пер. с фр. Н.А. Вербовой; вст. ст. Е. Рудакова. М. : Музыка, 1974. С. 146-147.

on the one hand, contributed to the development of the power of the voice, and on the other hand, the instability of the upper notes due to the impossibility of reproducing the technique of covering the sound. However, the development of "powerful" sound became one of the criteria for the improvement of new operatic performance styles of the second half of the 19th century. The imperfection of Schmitt's method consists in exaggerating the role of the acoustics of the singing voice, which harmed the register mechanism.

Like R. Wagner, Fr. Schmitt opposed the Bel canto style in the field of vocal pedagogy and opera performance. The tendency of continuity of the principles of the Bel canto style based on the register nature of the voice and the tendency of their complete denial with an attempt to create new principles based on the acoustics of the singing voice and the phonetics of the language, which required a natural-scientific justification, determined the evolution of vocal art in the second half of the 19th century. The opposition of old and new approaches in opera performance touched the field of vocal pedagogy primarily in Germany.

A supporter of the Bel canto style in Germany was F. Sieber (1822-1895), a German vocal teacher, a student of Miksh and Ronconi-son. However, he also failed to overcome the influence of R. Wagner. Analyzing the classification of singing voices in the "Complete Guide to the Art of Singing for Teachers and Pupils" (1858), Sieber concluded that their division into male and female, high (tenor and soprano) and low (bass and alto) was made only after entering from the stage of castrato singers. In the further development of solo singing, medium types were introduced - baritone and mezzo-soprano. F. Sieber connected the classification of singing voices with the opera repertoire, defining roles as follows:

Soprano: - high moving (D1, E1 - C3, D3, E3, F3) - parts: Queen of the Night (V. A. Mozart "Magic Flute"), Marguerite Valois (J. Meyerber "Huguenots"), Martha (Fr. Flotov "Marta");

- strong (B minor, C1 – B flat2, C3, D3) – parts: Donna Anna (V. A. Mozart "Don Juan"), Valentina (J. Meyerber "Huguenots");

- middle, mezzo-soprano (A minor - A2) - parts: Susanna (V. A. Mozart "The Marriage of Figaro"), Desdemona (J. Rossini "Otello");

Alto voices: - mezzo-contralto with light tops (F minor - G2, A flat2) - parts: Sexta (V. A. Mozart "Tita's Mercy"), Azucheni (G. Verdi "Troubadour");

- low contralto (E, F minor – E2, F2) – parts of Arzache (J. Rossini "Semiramis"), Pippo (J. Rossini "The Magpie Thief");

Tenors: - lyrical, moving (C, D minor - B1, C2, D2) - parts: Rodrigo (J. Rossini "Otello"), Don Ottavio (V. A. Mozart "Don Juan"),

Lionel (Fr. Flotov "Martha");

- heroic, strong (B major, C minor - A1, B flat1) - parts: Mazaniello (D. Ober "Nima of Portici"), Robert (J. Meyerber "Robert the Devil");

Middle voices: - baritone tenor (A, B flat major – F sharp1, G1) – parts: Telasco (G. Spontini "Ferdinand Cortes"), Zampi (F. Herold "Zampa"), Roye Gilberta (G. Maschner "Khramovnik and a Jewess");

- bass baritone, cantante (SOL, A flat major – E1, F sharp1) – parts: Alonso (G. Donizetti "Lucrezia Borgia"), Almaviva (V. A. Mozart "The Marriage of Figaro");

Low: - bass-buffi, parlante (F, G major - E flat1, E1, F1) - parts: Dulcamara (G. Donizetti "Love Drink"), Leporello (V. A. Mozart "Don Juan");

- bass profundo, serio (RE, MI, F major – D1, E1) – parts: Zarastro (V. A. Mozart "The Magic Flute"), Marcel (J. Meyerbeer "Huguenots").

Such typification of singing voices in vocal pedagogy eliminates the stylistic differences of the vocal parts of the operas of the Bel canto era and the era of romanticism, the difference in the sound of voices of the same type from the 18th to the middle of the 19th century. Thus, a high soprano with a register transition to C₂, D₂ in the part of the Queen of the Night is significantly different from a high soprano in the part of Margarita or Marta. And the nature of the vocal intonation of these parts, which have approximately the same pitch level, reflects the difference in the technology of solo singing, its influence on the composer's work.

Like G. Panofka, F. Sieber noted the two-register structure of singing voices, dividing the range into three parts (lower, middle and upper). The chest type of sound production covers the area of low and middle tones, and the main or falsetto - "high and higher". He attributed the reasons for the evolution of vocal art to the promotion of female voices to the position of castrato singers, as well as to the change in the two-register theory of vocal art.¹⁰

The "new formulation of the doctrine of registers" began with the addition of the second register to tenors instead of the "feminine sounds" of falsetto, which contrast sharply with the low sounds of the chest register. In the opinion of the author of this article, the correct use of falsetto was little known in Germany. Therefore, the best German singers mainly developed the chest register as much as possible and much less the falsetto register,

¹⁰ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 447.

revealing a broken register and an unpleasant timbre of the upper sounds (fistula). Due to the fact that many tenors, due to prejudice, despised the full alignment of registers and sang in a single-register manner, timbral differences began to appear in their voices, which were mistakenly perceived as new registers. This is exactly what F. Sieber explains the emergence of a new voice sound above F1 in sopranos and altos. He denies the three-register structure of male and female voices: "The so-called mixed voice (voix mixte) is not any separate register, but only an internal fusion of both rows of sounds - chest and head, which is observed in a natural state".¹¹

Contrasting his point of view with Garcia-son, as well as Manstein with his "strange tetrachord system" and Nerlich, who counted five registers in the voice, Sieber is one of the first to apply the concept of "teaching" about registers as a fundamental theory about the singing voice in the field of vocal pedagogy and opera performance. That is why he defends the system of principles of Bel canto as the theoretical basis of vocal art ("teaching"), the result of further development of which is the "mixed voice" (as a result of the fusion of registers).

For F. Sieber, the register mechanism is the driving force of the process of setting the voice and opera performance. In his "Catechism of Singing Art" published by him (1862), the register transition is indicated in accordance with the operatic performance principles of the Bel canto era: in E-flat2, E2 in soprano; to sharp2, d2 - in mezzo-soprano; ля1, си1 - in alto; ми1, фа1 - for tenor; to sharp1, D1 - for baritone; B flat, B minor - in the bass. However, Sieber notes that an experienced singer can shift the register transition down and up, creating a common register section up to an octave. In practice, Sieber emphasized, many performers developed mainly the chest register (both men and women), which harmed health and the main register. Like P. Tozi in his time, F. Sieber condemned singers for the insufficient development of the falsetto register in all types of voices (from bass to high soprano) due to excessive enthusiasm for the chest register and disdain for exercises to equalize sound formation.

After establishing a general-register section convenient for both types of sound production, the power of sound delivery was equalized so that the main voice "acquired lightness through the economical distribution and reasonable direction of sound waves", and the student could master their normal volume, transitioning from register to register without any

¹¹ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 454.

what effort "The chest voice ... is not preserved, ennobled, and at the same time strengthened and expanded by anything like long-term and appropriate training of the main voice".¹²

Regarding the level of register transition, Sieber, taking into account the current state of vocal pedagogy, believed that "it is better to change the register higher than lower." In practice, he was convinced of the opposite, that is, of the greater benefit of low placement of the register transition.

The voice is leveled by exercises in filleting - the technique of smooth transition from one type of sound formation to another, which is the basis of the "theory of the unity of registers". This achieves the internal connection of sounds and entire sound series, the timbral beauty of the voice, the tone is produced - the main material of the singer. The connection of registers should be carried out first on the piano, as a result of which the strength of the chest register decreases, and the transition to the main register at any pitch level does not "offend" the hearing. In addition, on the "piano" it is impossible to sing very high sounds in the chest register due to the increase in muscle tension, which in turn contributes to the reduction of the transition to the main register and the production of falsetto mixto.

If, as a result of this exercise, the main voice expanded downward, increasing its volume, and became stronger, then it is recommended to move on to mezzo-forte exercises. Then the main voice acquires great fullness, and the chest voice - "in a semi-strong performance" - expands by several tones, and after some time by several semitones higher. Filing in men is carried out from "piano" in falsetto to "forte" in chest register and vice versa. For women - from "yy" in the chest register to "f" in the main register (falsetto). However, women should beware of too much expansion of the chest register upwards and sing higher sounds exclusively in the falsetto register from "pp" to "ff" and vice versa, without changing the mechanism of register sound formation.

So, F. Sieber wrote about two levels of register transition - high and low, the establishment of which is extremely important for all singers. A high transition contributes to the development of the thoracic type of sound formation, and a low one - falsetto-major. F. Sieber does not deny the use of a dark timbre as a performance effect on stage. But in pedagogical practice, it is impractical to single out the seventh G1-F2 in the range of female voices with a separate register, because these sounds "are sung by all

¹² Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 455.

female voices as naturally as those above".¹³

It is obvious that he developed a lower level of register transition in trained female singers. Sieber was a supporter of two-register singing and the production of a mixed sound as a transitional timbral sound from one register to another, without distinguishing it as a separate type of sound production. According to Sieber, the register nature is the basis of learning about the singing voice, while the acoustic properties and specifics of the vocal apparatus in singing are auxiliary means that should not dominate the learning process, which harms the register mechanism in all singers without exception.

F. Sieber attached great importance to setting the position of deep inhalation (chest raised, lower ribs expanded, diaphragm lowered down), which depends on exhalation (chest cell maintains its high position, lower ribs slowly fall, diaphragm rises). The singer needs to consciously control his breathing while singing. Using a low type of breathing, incompatible with the high register transition and the open nature of the sound, he developed a two-register style of performance with a low level of register changes, adapted to the capabilities of ordinary singing voices. From the point of view of R. Yusson, such a setting of singing breath is the result of development, amplification, and increase in the impedance of the extension tube.

Sieber's important conclusion is that the mixed sound of registers and timbral changes are not an independent register, being derived and formed artificially. Following the tradition of Bel canto, he precisely defines the meaning and role of innovations that inevitably arise in the process of evolution of the system of style principles and its theoretical basis - the doctrine of the singing voice. Sieber is probably the only author of the middle of the 19th century who compared the vocal settings of the 18th century (the era of classical Bel canto) with his contemporary ones. Without objecting, but based on the existing concept of the two-register nature of the singing voice, he determined the way to further improve the teaching as a theoretical basis for new operatic performance styles of the Romantic era.

In 1861, another German vocal teacher E. Seiler spoke about the change in the Bel canto style, comparing the level of register transition in his contemporary singers: "If the natural limits of the chest register in a man's voice are really higher than in a woman's, then this confirms Rossini's statement, who attributes the decline of the art of singing to the extinction of

¹³ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 453.

the soprano and alto singers.¹⁴

Therefore, for Seiler, the register transition in men and women should be uniform and high. Its decline has a negative effect on the Bel canto style. This point of view, as well as indications of the existence of a high register transition in the works of German vocal teachers (Zering F.V. "Elements of singing training", 1868), is explained by the significant stability of the Bel canto traditions in Germany, where castrato singers in the 18th century were the most respected performers. At the same time, the achievements of the Italian and French schools were used, summarizing a certain period of the evolution of opera performance.

Such is the work of G. Carlberg "On vocal art..." (1870), which summarized the vocal-methodical literature of L. Lablash, Bagioli, M. Bordoni, and M. Garcia. Emphasizing the great role of the development of registers in singers, Carlberg notes the enormous influence of Wagner on the formation of the German vocal school. In connection with Wagner's operas in Germany, great demands were placed on baritones, and the register adopted by Wagner "had to be formed so that the singer could easily transfer it to the chest sound".¹⁵

Also, the tenor, in addition to the thoracic and main types of sound formation, of which the first sounds strong, and the second soft, has another one - "the third register, which is rarely used by German singers: this is the so-called *voix mixte* ... *Voix mixte* lies between the two other registers and young tenors should practice it as often as possible, while, however, one should beware of throat sounds".¹⁶

G. Karlberg singled out three registers (chest, middle, main) in women as well, noting the great freedom of transition (intra-register) from middle to main and emphasizing the difficulty of connecting the chest with the middle. He believed that the soprano should be "practiced" as a mezzo-soprano, paying attention to the upper sounds in both types of voices. German singers, the author writes, impress not so much with their actual singing, but with their "dramatic rise" that permeates "all the fibers of the artist."

¹⁴ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 467.

¹⁵ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 485.

¹⁶ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 485.

The work of H. Carlberg reflects the difficulty of finding the singers that R. Wagner needed. This was due to the fact that in the 70s of the 19th century, German baritones and tenors mostly possessed the technique of mixed voicing and the technique of covering the sound in the s011-re2 section. Teachers taught, as a rule, the two-register manner of solo singing and "sophisticated sound production." R. Wagner, on the other hand, needed singers who knew how to mix and cover sound. In his operas, women used both high and low levels of register transition depending on the stage situation, revealing a connection primarily with the theory of F. Sieber, not Fr. Schmidt. In tenor parts, Wagner had to limit himself to a range no higher than A1, which corresponded to the range of tenor parts in classical Bel canto operas.

Such a "transitional" opera by R. Wagner is "Rienzi" (1838 1840, production 1842). Later, Wagner reformed the opera against the Italian Bel canto style¹⁷, which he focused on in his early works. Unlike J. Verdi, R. Wagner's singing is not the main, dominant element of the opera in the usual sense, it has a different character, a different nature, becoming the sphere of melodeclamation. According to the composer, the human voice can manifest itself melodically only in connection with speech. It is an independent instrument, an "individual", and the human speaking sound is identical to the singing sound.

Vocal pedagogy lagged far behind the creative requests of reformer composers. Yes, the vocal theorist Fr. Vikk in the work "Piano and singing. Dialectics and polemics" (1878) tried to highlight the direction of the development of the art of solo singing and opera. He noted that composers know only the volume of voices and do not pay attention to the high pitch of the tuning fork, vocal registers, the problem of breathing, the inconvenience of modulations, pronunciation, and the peculiarities of the German language. Fr. Vikk advises singers to strengthen the "middle voice" by skillfully singing down the good main sounds, to learn to return the "extended" registers to their limits. He does not recommend tenors to extend the chest type of sound production as high as possible, because "practicing the falsetto and possibly bringing it to the chest register ... is as necessary as for the soprano to use the leading voice".¹⁸

Age criticizes even the phonetic method of learning, which does

¹⁷ Панюшка Г. Искусство пения. Теория и практика для всех голосов. Соч. 81 / Пер. с ит. М.: Музыка, 1968.

¹⁸ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 501.

not lead to ease, freedom, and naturalness of sound production.

The contradiction with the modern requirements at that time was that for Fr. Wikka and other authors, the mixed type of voice formation was only a means of connecting registers within the evolution of Bel canto, and not the basis of a new operatic performance style - dramatic singing, which was formed both by R. Wagner and G. Verdi. The problem of adapting the principles of the two-register style of classical Bel canto of castrato-sopranos and the use of the register nature of the natural human voice in opera performance by ordinary singers was solved in each national vocal-opera school in accordance with the musical traditions of the country, determining the further development of vocal-performance styles in the European opera culture of the 19th century - XX centuries.

Bel canto traditions in the German vocal school of the 19th century.

The problem of identifying the possibilities of register nature and acoustic properties of the singing voice in their relationship and at the same time observing the work of the vocal apparatus during singing is characteristic of many vocal and pedagogical works of the turn of the 19th and 20th centuries. They have noticeably shortened sections devoted to the technique of mobility and types of vocalization - elements of vocal intonation in opera music, issues of performance style. The quality of register mixes in the fal re2 section of men and women becomes an end in itself in performing and pedagogical practice, which determines the independent development of vocal art. The question of the continuity of the traditions of classical Bel canto was doomed. However, the tendency to turn to the principles of Bel canto in one form or another was observed in all vocal schools in Europe, forming a certain direction in the development of solo singing at the end of the 19th century.

The common basis of continuity between classical Bel canto and the new style – dramatic singing – was the register nature of singing voices. The problem of using the nature of the human voice in musical art turned out to be the main one, it became the focus of attention of both singers and vocal teachers, as well as composers. In the historical aspect, this problem was the driving force and internal mechanism of the evolution of the art of solo singing in the opera culture of Europe. The use of the register nature of the singing voice in different eras was diverse, which determined operatic performance styles with their characteristic character of vocal intonation (range, singing tessitura, pitch arrangement of vocal parts in opera, choral music).

In the process of learning, the register nature of the voice is more pronounced than the acoustic capabilities of the vocal apparatus. In

performance, on the contrary, the register mechanism is veiled and recedes into the background due to the gradual alignment of voice registers through the formation of a mixed sound. The timbral features of the sound come to the fore, displacing the "foundation" of the theory and practice of solo singing - the register nature. The acoustic possibilities of the singer's voice are revealed with the growth of singing skill. Hence the mistake of many vocal teachers who try to immediately form the timbral and performance characteristics of the singing sound, bypassing the register mechanism and the entire period of its development. Identifying the relationship between the register mechanism of the singing voice and the acoustics of the vocal apparatus is a rather complex and still relevant task.

Vocal-methodical works of the end of the 19th century focus not so much on the relationship between the register mechanism and the acoustics of the vocal apparatus, but on the gap between them, relative independence and an attempt to fill, replace one sphere of the singing voice with another. Yu. Stockhausen (1826-1906) carried out the experience of combining in the process of setting the voice, the development of register nature and the identification of acoustic possibilities based on the phonetics of the German language in the work "Singing Methodology" (1884). Practically, this is an attempt to reconcile the theoretical concept of his predecessor Fr. Schmitt (1812-1884) and Bel canto traditions followed by F. Sieber (1822-1895) and most of the vocal teachers of that time in Germany.

For Y. Stockhausen, the most important thing was to return vocal art to the principles of the old Italian school, although there were inevitable disagreements on many methodological issues. After all, the problem of using the nature of the singing voice depends on the trinity of components: the register mechanism of the singer's voice; acoustics of the voice apparatus; coordination of vocal organs in singing, as a result of the interrelationship of the first two factors. A change in one of the components immediately affected the performance of the vocal apparatus as a whole.

Y. Stockhausen sought to understand the trinity of vocal components during the opera transformations of R. Wagner and J. Verdi. He was famous primarily as a chamber singer, the son of virtuoso harpist Fr. Stockhausen and the famous singer Margarita Schmuck (student of Catruffaut in Paris). Y. Stockhausen graduated from the Paris Conservatory with Faure and studied at Garcia in London, later becoming famous as a performer of romances by Fr. Schubert and J. Brahms. In his work, Y. Stockhausen combined the achievements of vocal pedagogy of that time with the results of natural-scientific and acoustic research. He put the issue of the acoustics of the voice apparatus to the fore.

According to his belief, in the art of solo singing, one should pay

attention to three acoustic laws, according to which the pitch of the sound depends on the frequency of oscillations, the strength - on the amplitude of oscillations, and the timbral color - on the shape of oscillations. These laws determine the main qualities of the singing sound: purity of tone reproduction; ability to fluctuate (elastic force); timbre (formation of vowels). The sound of the human voice is formed in the form of a certain vowel. The pitch is the result of the muscles of the larynx and vocal folds. The power of the sound depends on the activity of the lungs, chest and diaphragm. The timbre is formed due to the formation of vowels, the detection of the resonance of the extension tube and changes due to the movements of the tongue, lips, palatine curtain, larynx, and throat. Having understood these laws, you can purposefully control the operation of the voice apparatus, achieving the desired sound quality.

Stockhausen puts the formation of professional and technical skills in dependence on identifying the acoustic properties of the voice and fixing the singing position when reproducing vowels even at a whisper level. He finds the solution to the most complex issues of sound formation "in the nature of the elements of pronunciation", and not in the register mechanism of the singer. So, the register mechanism in Y. Stockhausen depends on language skills, and not on the independent function of the vocal folds, as in M. Garcia, that is, their specific activity in singing.

In this way, the principle of maximum development of the singer's vocal registers is replaced by the phonetic-acoustic method of influencing the work of the vocal apparatus. The activity of the vocal folds themselves, controlled by M. Garcia, G. Panofka, and others. register mechanism and the corresponding technology of processing the voice, in Y. Stockhausen is out of direct influence and is controlled only indirectly. At the same time, as a result of exaggerating the possibilities of the phonetic-acoustic method, he came to the conclusion: the elements of speech (in German, 15 vowels and 27 consonants) form all the material for detecting resonance (Ansätze) and attack (Einsätze) of sound in speech and singing.

Practically, Y. Stockhausen proposed a method of forming a singing sound, which in terms of its characteristics corresponds to mixed voice formation. However, the author devotes separate paragraphs of the book to the problem of the register nature of the voice, solving it depending on his theoretical attitudes. His register is defined as a sequence of tones reproduced by a single mechanism (as in M. Garcia). The voice range consists of chest, falsetto (middle) and main registers. Both registers have many common tones and are easily aligned when the larynx is relaxed. The connection of the chest and falsetto registers is set up with a dark timbre and down with a light timbre. The work of the palatal curtain is very important

here, which "lies with low vowels, e.g. O, OE, U, Y, on the throat like a damper".

The complete alignment of the registers with each other leads to *schwelton* ("messa di voce") - the art of filleting. Above F2, the high soprano has the main register, and below the minor octave, the bass has one chest register. Stockhausen connects the formation of a mixed sound - *mixtu* - with the reproduction of vowels. The formation of falsetto is facilitated by the closed E, O, U, OE. A, AE, E, O, И, Ü are open to the formation of chest sound. He describes the change of registers depending on the vowels as follows: with the help of U, a soft falsetto sound is produced, which is strengthened by I and is transferred to the chest register by the complete closure ("tension") of the vocal folds. These three vowels, sung on one breath consecutively, give a half-*schwelton*. For complete filing, they should be sung in the reverse order.

The basis of men's voices is chest register, and women's - middle, that is, falsetto. The only exceptions are high sopranos and contraltino tenors. The register transition for women is indicated by C1, D1, and it is noted that the section D1-G1 is often sung in falsetto rather than chest register. In his opinion, it is dangerous for women to sing in a two-register manner with a high register transition, developing the chest register up to the second octave. In all types of voices, of the three registers, two can be combined: chest and falsetto in men, falsetto and head in women. The all-register section of B minor octave-m1 is the only one for all types of voices from bass to high soprano. This is where the crossing of registers takes place, although for the bass it is the top of its range, and for the soprano it is low sounds. For altos and tenors, this is the center of their voice. Hence their similarity. When singing in an upward movement with the chest register, a "closed" timbre should be used. When singing in the descending direction in the falsetto register, the timbre is open. The task is to make the chest sounds of D1-F1 as soft as the following falsettos. This is a general rule.

Clarifying the theoretical provisions in the book "Singing Technique" (1886), Yu. Stockhausen writes that female voices use all three registers in singing. But only high sopranos are often limited to two - falsetto and main, excluding the chest in performance. Despite the difference in voice registers of singers, the main task in the process of setting the voice is to align them and combine them through crossing. Techniques are clarified: 1) falsetto and main - in the movement of falsetto from the bottom up darken the sound to the timbral coloring of the closed vowel; 2) falsetto with the chest register - in the chest from the bottom up to the dark, closed vowel; in falsetto - from top to bottom to an open, light

vowel. At the same time, the register transition is not higher than F1. When singing the scale up, you should hold your breath, down - give some freedom.

The works of Y. Stockhausen show a growing disagreement with the principles of bel canto. Due to the very low level of register transition (to 1, d1), the principles of maximum development of the register nature, the singer's voice registers up and down, and the formation of a wide general register area and changes in sound formation with the aim of producing register mixes are put to the fore, but directly the formation basic qualities of sound, the timbre of the main singing register with minimal use of another (auxiliary: men - falsetto, women - chest both in the process of learning and in performance) due to mixing of vowels.

The intra-register transition in men and women turns out to be significantly different from the register one. All this weakens the influence of one register on another. The dark timbre begins to predominate over the light due to more use of closed vowels. The mixed type of voicing loses the value of the transitional sound between the chest and main registers, being expanded to the octave re1-re2. The register transition is leveling off, but the role of covering the upper part of the range, especially in men, is growing sharply. This approach contributes to the development of large, strong voices and the transition to a single-register manner of singing even in women who do not use the chest register.

However, the question remained open, how to form the upper part of the range of male voices, especially tenors? A specific, comprehensive description of the process of connecting the chest register and falsetto, thanks to which the chest mixt was formed, and the sound cover was produced in the section sol1-re2, was never made by any of the mentioned authors.

Bel canto and acoustic theories in the German vocal school of the 19th century

In the second half of the 19th century, phonetic-acoustic methods began to be given independent and primary importance. Diction, pronunciation and timbral color of the singer's voice are put forward as the most important means of dramatic performance, based on the phonetic-acoustic properties of speech and the singing voice. The German vocal teacher Y. Hey (Hey, 1832 1909) builds his concept on the relationship between speech and singing in the book "German Vocal Education" (1886). Being an ardent follower of Wagner's ideas, like his teacher Fr. Schmitt, Y. Gay was based on the need to justify the declamatory style of Wagner's operas and provide him with the appropriate vocal technology. It was necessary in a short time to create a method of training singers with large

voices, having a wide range and a powerful sound. The phonetic-acoustic method gave new results in the learning process compared to the methods of developing the register nature of the singing voice.

Yu. Gay illuminates the register nature of singing voices in the phonetic-acoustic aspect and classifies them according to timbral properties: soprano with a light timbre, soprano with a dark timbre, high soprano with a light sound, mezzo-soprano, soprano with a large volume and massive sonority, alto (contralto); three types of tenors (low, high, buff), two middle voices (tenor-baritone), two types of basses (bass and bass-buff).

In a soprano with a light timbre (range up to 1 G2, sometimes A2, B flat2), the chest register is silent and poorly developed. The middle register begins already with C1, D1, and the transition to the major is made on D2, due to which F2 and F sharp2 sound clamped. Y. Gay records in this type of voice a very low level of register transition to B of the small octave-c1, re1 due to the low development of the chest register. Due to the predominance of the extended downward middle register, the main sound of the upper register is complicated, so he recommends starting training with working out and developing the chest register.

The author advises to improve the sound of the voice by "mixing" or "neutralizing" vowels. At the same time, "A" and "E" sound unsatisfactory. "And" - more sonorous. Only the transition from "U" to "Ü" increases the resonant capabilities of the voice apparatus in the center of the range. The transition from "O" to "Ö" in the sol1-re2 section gives the voice roundness and melodiousness, if they are not forced. Y. Gay limits the full development of the register nature of the singing voice, replacing it with a search for resonance on sol1-re2.

In a soprano with a dark timbre, Yu. Gay notes the wide cavities of the mouth and throat, the high convexity of the hard palate, and the low position of the larynx, which contributes to the formation of a dark sound. This type of voice does not require resonance of the nasal cavity, i.e. nasalization of vowels. The range is almost always large and subsequently increases upwards. The most suitable area for the formation of a good sound fa1-re2. From here, sounds up to sharp2-mi2 can be melodious, if they are formed easily and not "thickly". The sound in the center, that is, the timbre of the middle register in general, is identified with the intermediate voix mixte.

The main register should be produced staccato. The chest register of the lower part of the range is characterized by a dull timbre, which, approaching the register transition, becomes sharp and hoarse. The lower sounds of the middle register are quite sonorous, which allows you to gradually and slowly equalize the sound of the registers. It is proposed to

improve the sound of voice registers not by accepting their change in a predetermined general register area (as in M. Garcia, F. Zieber, G. Panofka), but by identifying the timbral properties of the vowels of light "A" in the chest register, where "I", "Ü", "U", "Ö" are formed with difficulty. The sounds of re1-fa1 here are sharp. Dark vowels in the middle, mixed transitional register sound dull and indistinct. "I", "E" with an increase in the range have a sharp sound, and in the main register they turn into a rough cry. In this case, "Ö" and "Ü" are unreachable. They are formed better at the bottom, like "I", "E". This is explained by the peculiar structure of the vocal muscles, which makes articulation difficult, and the impossibility of correct sound attack in spoken pronunciation. The acoustic properties of the voice are put forward as a standard of sound: intensity and duration, lightness and ease, which create a musical and aesthetic attitude to the singing voice that is opposite to the Bel canto style. Yu. Gay does not develop, but improves the sound of registers, as a result of which the timbral qualities of the voice are revealed.

Women - high sopranos with a light sound are recommended to study the elements of pronunciation and practice on dark vowels in order to develop the fullness of sonority and with the help of consonants to master articulation. Alignment of registers is carried out without difficulty. The transition to the main register is easy, but the sounds of re3-fa3 are not defined. Articulation is free and unforced. The given description of three types of sopranos can be compared with modern lyrical, dramatic and coloratura women's voices. Among them, Yu. Gay stands out as a soprano with a large volume of voice and massive sonority. Such voices did not happen often, as a gift of nature. Its owners often missed the initial period of training (production of intonation, leveling of the register, increasing the volume of the voice...). The natural sound was quite normal and did not need staging and allowed to immediately move on to technical exercises.

Altos (contraltos) need the most register processing. Most altos sing in the chest register with a natural pitch in the D minor-E1 section. The transition from chest to middle register is complicated due to the insufficient fusion of light and metallic sounds of chest tones and dull tones of middle (fa sharp1-sol sharp1). The main task is to align the register transition, based on the corresponding vowels. The voice reaches its highest fullness and power of sound on B-flat1-C2. Higher notes are sometimes treated as a major register, which is incorrect. Violas sing in a mixed register, and high voices in a middle register. So, Y. Gay distinguishes between the concepts of "mixed" and "middle" registers and does not equate their sounds.

Neutralization of light vowels is easy. The formation of dark

vowels "U", "Ü", "O", "Ö" and "E" is complicated. It is advisable to pay attention to the pronunciation of these vowels in speech. Then, lengthening and narrowing the vocal tube, transfer the fulcrum of this group of vowels to the inner side of the lips. Dark vowels are not suitable for expanding the range upwards (A flat2, B flat2). The use of staccato should be avoided.

Gay builds the process of teaching women's voices on the theory borrowed from acoustics, the phonetics of speech, transferred and adapted to the needs of vocal pedagogy. The register regularities of the singing voice, which were discussed by M. Garcia, G. Panofka, F. Sieber, Y. Stockhausen, were left aside, their development, especially the chest, is carried out only on the border of the register transition due to the improvement of sound. The smoothing of registers is not carried out by developing the register mechanism of the voice, but by forming vowels and improving timbre. Y. Gay developed the chest register only after completing the middle school.

Yu. Gay divides high male voices into: low tenor with a sonorous chest register; high, using falsetto; and tenor-buff. Determining the volume of the voice of a beginner singer with a low tenor type is quite difficult due to its similarity to a high bass. The upper sounds of low tenors at the beginning of learning are formed with effort, which leads to an error in determining the type of voice. The section - to F minor - the tenor should sing easily and casually in any timbre (both light and dark). Higher sounds after fal can be formed unnaturally and tensely. For the natural formation of tops, "a point of support from below" and a long period of development are necessary. During an upward movement, a low tenor can make a register transition from a chest sound to a falsetto. If a low tenor has a dark timbre, sonority and fullness of sound in the chest register, then falsetto will be heavy, sinewy, gloomy. But it is more important to find reliable points of support for the articulation of the highest sounds of the chest register.

Y. Gay mainly used the single-register teaching principle, forming upper sounds depending on the vocal formation of the vowels "A", "U", "Ü", "I". The most beautiful part of the voice is the middle of the chest register, from which training should begin. Low sounds should not be taken into account. A normal timbre of the voice is found on the sounds of A, B flat, B minor octave. It is enough if "I" is melodious here, which will later affect the sonority of the middle. Yu. Gay used falsetto to practice the covered upper sounds of the chest register.

For Y. Gay, falsetto is a "building material" for significant, dramatic tenors. However, he used the two-register principle of voicing only to form the extreme sounds of the chest register. The development of the falsetto was limited. However, even the minimal use of the register

mechanism in the process of setting the voice in Y. Gay gave better results than in his teacher Fr. Schmitt is known for this. The same approach was characteristic of Y. Stockhausen. The concept of "register" was widely used by Y. Gay, defining not only the nature of the singing voice, but also the areas of the range within each register: middle chest, lowest, high chest register, which indicates unstable terminology and lack of precise definitions.

Light tenors have a sonorous natural tone and the sound of falsetto is so high-quality that Gay suggests its use in operatic performance. Both registers merge well into a single range, creating a "mixed" group of tones, very important for light tenors. Compared to the light ones, the low tenor has to overcome significant difficulties in this area. At the bottom, the thoracic register of light tenors barely reaches the E flat minor octave. The middle starts from A minor, reaching sonority and volume on C flat1. Then the voice moves to the area of the high chest register.

Like Fr. Schmitt, Y. Gay uses nasalization of vowels as a means of forming strong high sounds in the chest register. He distinguishes two subtypes of light tenors: those who used falsetto and those who extended the chest register upwards in order to exclude falsetto in performance. Inadmissible in the opinion of M. Garcia and his followers, the nasalization of the sound provided a certain acoustic effect during the formation of tops and the formation of a vocal technique with a strong impedance (according to the classification of R. Husson), new for that time and opposite to the technique of the Bel canto era with a weak impedance.

The tenor-baritone is compared to the bass in terms of sound. But many such singers artificially developed the ability to take high notes and became heroic tenors. The bass-baritone in the G section of the minor octave-F1 is characterized by courage. This section can be expanded both downward and upward. In terms of timbre, the bass is quite different from the baritone. It is characterized by a low position of the larynx in singing. Bass-buff – the voice is higher. Working on low range sounds sometimes helps bring out the high notes.

Y. Gay improved the sound production, first of all, of the main singing register, dividing it into lower, middle and upper parts. Sound formation began with the formation of the basic vowels "A", "U", "I". Then, in each section of the range, the vowels were brought to sound perfection by force, dynamics corresponding to their pitch placement. The main task is to produce a normal tone by aligning registers based on the laws of vowel formation. Dark vowels (closed "U", "Ü", "O", "Ö", "EU", "AU", as well as dark "I", "E") give intensity to weak sounds on the verge of a case transition. Light vowels are most suitable for the central part of the registers

(open: "A", "AI", "Ä", "E" and open "И").

Thus, Y. Gay proposed a method of mainly single-register development of singing voices. His development of phonetic-acoustic theory in the art of solo singing is the result of the formation of a vocal technique with a strong impedance, but within the limits of a two-register singing style with a very low level of register transition. At the same time, it becomes possible to switch to a single-register manner of singing by both women and men, which is opposite to the single-register manner of singing (with an open sound) of the classical *Bel canto* era.

Yu. Gay greatly exaggerated the role and importance of the acoustic nature of the singing voice, which harmed the register. In this regard, the mixed, veiled sound began to dominate, especially in the center of the voices, over timbres in other parts of the range. In the further development of vocal technique with strong impedance, which is usually possessed by "Wagnerian" singers, the education of high singing voices (coloratura soprano, lyric tenor) became more and more problematic. The very process of setting the voice is fundamentally changing. Fr. Schmitt, Y. Stockhausen, and Y. Gay built this process, relying not on the use of voice registers, but on the comparison, development and alignment of vowels, their neutralization under the condition of smoothing, and not on the alignment of registers according to certain parameters.

The phonetic-acoustic method did not receive a positive assessment from vocal teachers who adhered to the principles of the classical *Bel canto* style. In 1883, F. Sieber spoke again with criticism (*Neue Berliner Musikzeitung*, No. 25), already regarding the first part of Y. Gay's book, devoted to the phonetics of the German language. Apparently, Sieber got acquainted with the content of the book either before its publication, or from a little-known publication. In his opinion, in this work, the doctrine of pronunciation is laid out first of all for speakers, artists and lastly for singers, since the theory of breathing, sound formation, intonation, sound attack ... is absent. F. Sieber believes that the definition of "German" in the title has no meaning in the art of singing, because there is teaching of singing in general, and not teaching of German singing.

In this case, Sieber emphasizes the supranational character of the vocal technique and the regularities of the staging process and the nature of the singing voice. If for Schmitt and Gay the German language is the basis of vocal art, then for F. Sieber the main thing is the teaching of the singing voice: its nature is breathing, tone formation, matching of registers, register mechanism. Compared to this, the problem of pronunciation, phonetics of speech is a secondary, although important component of the theory of vocal pedagogy and opera performance. For F. Sieber, the issue of continuity with

the Bel canto style is more important. Therefore, he agrees with Y. Gay, who warned against imitating foreign singers, but advised to study aria-buff "in order to learn as much language technique as possible." Despite the fundamental difference of opinion regarding the tasks of teaching "German singing", F. Sieber notes the value of Y. Gay's book on pronunciation.

The vocal teacher of the Vienna Conservatory, V. Rokytanskyi, in his work "About singers and singing" (1891), formed his method on the basis of the old Italian school. He considered it a misconception that processing the chest register, because of its ungrateful shade, harms the formation of the tops and narrows the scope of the range. At the same time, he did not recognize the high register transition in women, believing that its abuse leads to the fact that "the extreme poles of the voice remain unaffected, and the middle register is permanently affected".¹⁹

Voix mixte in tenors was considered by V. Rokitansky as a transitional connecting register between chest and falsetto. Meyerbeer used exactly this combination of registers and voix mixte in the tenor parts in his operas. With constant practice of this type of vocalization (i.e. sound masking) considerable strength can be added. However, the use of veiled sounds above A1 is gross violence against the voice. Criticizing the new trends in the German vocal school, V. Rokytansky noted: "With equal intensive training of the singing and speaking voice, none of them achieves noticeable development, this is proved by the example of operetta singers".²⁰

The emergence of such diverse views on the issues of education of the singer and his voice depended on the solution of the most essential problem of opera singing, namely: the use of the nature of the singer's voice in performance. At the same time, the musical and aesthetic requirements for operatic voices were increasingly based on their acoustic properties and capabilities determined by the quality of the mixed timbre. The substantiation of the theory of solo singing was carried out with the help of related natural and scientific disciplines, phonetics of language. The register nature turned out to be practically excluded from the learning process due to the complexity of researching this mechanism. Only some vocal teachers were able to combine the register mechanism and the phonetic-acoustic

¹⁹ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 565.

²⁰ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 566.

approach into a single concept.

The development of the ghost tone theory at the end of the 19th century is thought to be innovative. Its authors came to the conclusion that the Bel canto style and the register mechanism of singing voices cannot be the theoretical basis of solo singing. B. Müller-Brunov (1853-1890) in the book "Sound formation or learning to sing by explaining the secrets of a good voice" (1890) offered the only remedy: "Remove all obstacles created by long-term skills: speech, pronunciation, dialect, and also a misunderstanding of the concept of "singing". We call this removal of all cultural appendages the search for the initial tone, that is, the basic tone of each person".²¹

This tone correlates with nature not by skills, but by the structure and position of the voice. It comes out of the easily opened mouth without obstacles, without the help of the muscles of the larynx, tongue, nostrils and jaws, the special strength of the lungs and chest, regardless of the quality of sound, timbre, and causing the singer a feeling of "pleasantness". This approach determines the learning process and its theoretical basis. In search of the initial tone, B. Müller-Brunov abandons the muscular setting of the vocal apparatus on vowels, which was developed in everyday speech. It is necessary to identify the initial state of the sound and form a new sound of the voice on its basis.

The vocal apparatus of an outstanding singer and a person who does not sing are the same. However, natural scientific research cannot reveal the secret of singing. Müller-Brunov saw the secret of great and beautiful voices not in the "mechanical-physical process of sounding the vocal folds due to the friction of air against them, but in the art of catching, concentrating and forming this healthy tone in the head and in the mouth with the help of all natural resonance and vibration apparatuses". The doctrine of the correct function of air is the basis of voice production. The main principle is to direct the sound into the head and be able to "lead" the tone, sing it. Thanks to the release of the tone from the throat clamp and its upward direction, "unnatural habits pass into a state of rest - almost into powerlessness: the air slides incessantly, bypassing obstacles".²²

Sound creation is not singing, but studying the possibilities of the

²¹ Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 807.

²² Мазурин К.М. Методология пения. Курс педагогики пения: Руководство для учителей и пособие для учащихся. В 2-х т. Т. 1: Часть теоретическая. М., 1902. С. 811.

vocal apparatus. The main vowels, from which others will later be formed, are: "Ö", "Ü", "O", "A", "U", their free reproduction is not yet possible. The consonants "B", "M", "D", "S" help to concentrate the tone on the piano more freely. The mouth slightly protrudes forward. The opening of the mouth should correspond to the thickness of the pencil, which is quite enough to produce a large and clear tone. The word "blüh" promotes this position of the mouth, the clear pronunciation of vowels and consonants in their relationship. In the period of transition from false skills to the natural work of the vocal apparatus, crises arise in singing. The correct tone contains all its other varieties. The most difficult vowel is "A", it takes about 4-5 years to develop.

B. Müller-Brunov created acoustic conditions for the manifestation of the nature of the singing voice, but did not develop its register mechanism. Success depended on the appropriate knowledge and skills, experience of the teacher-vocalist. Students find themselves completely dependent on the teacher's authority and their inner feelings. The meaning of this concept of voice production is in the correct function of breathing and sound production. This complex system is aimed at forming elementary properties of the singing sound. Eliminating the theory of registers, the Müller-Brunov method reduced vocal technique to one register, substantiated the need to produce an air column, resonance, connection of vowels and consonants, dark and open timbres in the process of tone formation.

The famous German music theorist G. Goldschmidt (1859-1920) in his review "Müller-Brunov and ghost tone" (Allgemeine Musik Zeitung, No. 13, 1898) recognized the existence of the doctrine of "primary tone" in German vocal pedagogy. Behind this center of singing training, the process of voice production is the development of vowels. The timbral beauty of the voice is formed depending on what, as an extension tube, correlates with vowels and at the same time is a resonant space. Mastering the work of the extension tube and vocal folds should be done in parallel, thanks to which greater elasticity is achieved.

B. Müller-Brunov built his concept on the question of the sequence of vowels and their coordination with the activity of the vocal folds, which is controversial for German teachers. After all, the language practice of the future singer is unsuitable for singing. It is worth finding the best and most natural tone and vowel, the acoustic qualities of which are close to the ideal tone and are a mixture of ear and nasal resonances. The determination of the vowel with which to start learning depends on the quality of the voice, that is, on sound production. G. Goldschmidt considered the disadvantages of this system to be: minimal opening of the mouth for all vowels, Müller-

Brunov's rejection of a soft attack, the recommended sequence of vowels and consonants, unsatisfactory knowledge of the vocal-methodical literature of that time (M. Garcia, Fr. Schmitt, Yu. Gaya, Y. Stockhausen) and a reassessment of the influence of the "school" on the education of singers.

Therefore, H. Goldschmidt and B. Müller-Brunov associated the concept of "resonance" only with vowels and sound formation, i.e. timbral properties of sound. They practically do not highlight the relationship between the concepts of "resonance" and registers, the interaction of which was carried out indirectly through vowels and sound quality. The development of register nature took place thanks to a complicated system of acoustic devices and techniques, among which the most important place belonged to the strengthening of nasal resonance.

After reading B. Müller-Brunov's book, G. Goldschmidt was finally convinced that there are no general and mandatory norms for all cases and for all voices in the art of solo singing. H. Goldschmidt's opinion, which was formed without regard to the register mechanism of the voice and illuminates the point of view of the representatives of the "ghost tone" school, can be recognized only in relation to the phonetic features of the German language first of all and the acoustic properties of singing voices with their huge variety even in one related type.

Register nature is much more specific in its manifestation and is much better amenable to typification of its features and boundaries. That is why the main principles, first of all the register mechanism, were developed in the era классического *Bel canto* castrato singers as a teaching about the singing voice.²³

Acoustically, the phonetics of the German language is based on a greater number of closed vowels and their maximum use in the language. For this reason, open "A" is the most difficult. Unlike German, the phonetics of Italian, Ukrainian, and partially French languages are dominated by open vowels and their maximum use in the language. Therefore, the merit of the phantom tone school is the study of the influence of the acoustics of the vocal apparatus on the activity of the vocal folds in singing with the maximally reduced level of register transition and the corresponding vocal-pedagogical practice, albeit to the detriment of the register mechanism.

At the same time as Müller-Brunov, the doctrine of phantom tone was developed by Sig Garso, Wagenmann, and a little later by G. Armin and P. Bruns (Bruns-Molar). Bruns-Molar, a student of Müller-Brunov,

²³ Стахевич А.Г. Искусство *Bel canto* в итальянской опере XVII-XVIII веков: Монография. Х.: ХДАК, 2000. 156 с.

tried to compare the problem of "ghost tone and voice registers" in the book "A New Method of Singing". According to Bruns, the phantom tone, the essence of which is the acoustic phenomenon of overtones, is capable of leveling all registers and establishing one register. It is very difficult to distinguish falsetto, which is characteristic of male and female voices and exists naturally, and ghost tone, which is created artificially.

In essence, Bruns combined the concepts of "chest", "main", "middle" registers with the concepts of "chest", "main" resonance, which, in his opinion, contains all three registers in the middle part of the voice. However, in the process of searching for a phantom tone, Bruns recommended using the technique of crossing registers, because, in his opinion, falsetto "in both female and male voices is naturally located on the same vocal chord and sounds the same in the resonance cavities".²⁴

It is interesting that when teaching the women the ghost tone technique, Bruns often demonstrated a high G2 with his voice, of course in the falsetto register. He, in fact, replaced the French term "voix mixte" with the German concept "ghost tone", revealing its acoustic nature and at the same time adhering, albeit to a limited extent, to the registral regularities of singing voices.

In their practice, the representatives of this direction mainly used the single-register principle of teaching and solo singing, exaggerating the importance of acoustics. The mixed type of voicing developed in the center of the singing range to the extreme degree of its manifestation, correspondingly affecting the formation of both the upper and lower parts of the range. Despite the careful development of the acoustic theory of the singing voice, representatives of the ghost tone school could not completely overcome or avoid the problem of using register nature in opera performance. At the end of the 19th century, two completely independent concepts of the singing voice coexisted: register and acoustic. Their separation was, rather, artificial: the concepts complement each other, creating a single, coherent teaching about the singing voice at a new stage of its development.

The only problem was how to combine these two concepts into a single theory of vocal art in pedagogical and performing practice. In the study of the singing voice, three spheres began to be separated, somehow related to the nature of the singing voice and natural scientific research (anatomy-physiology, acoustics): 1) register mechanism; 2) acoustics of the vocal apparatus; 3) typification of the vocal apparatus (breath, larynx,

²⁴ Багадунов В.А. Очерки по истории вокальной методологии. Ч. 2. М.: Музгиз, 1932. 320 с. 141.

throat, tongue, mouth and articulation) in singing. At different times, any of the spheres came to the fore.

If the need for equality of voice technique in the Bel canto era was determined by a high level of register transition, then the advantage of a beautiful tone in the 19th century was its maximum reduction and the formation of a mixed type of voice formation. In accordance with the singing technology, the style of vocal intonation in opera was formed. V. Iffert put forward the idea of combining the principles of Bel canto with his modern demands for the beauty of tone and correct pronunciation, which developed the pan-European tendency to return to the basics of vocal style.

So, even at the end of the 19th century, the problem of research in the field of vocal pedagogy and performance history, which was posed by M. Garcia in the first half of the century, needed to be solved as soon as possible, its absence hindered the further development of solo singing. Manstein's works on the Bologna school of the 18th century and Goldschmidt's "Italian singing method of the 17th century and its significance for modern times" (1892), as well as a critical article "On the essence of *accento* and *esclamazione* in the ancient Italian art of singing and their high significance for modern times" was published a little later by P. von Lind (*Neue Zeitschrift Musik*, No. 7, 1898) on Goldschmidt's book were isolated phenomena in the general flow of literature on the art of solo singing. Another book by H. Goldschmidt, "Manual of German Vocal Pedagogy" (1896) is an attempt to summarize his historical and contemporary knowledge of the art of singing and to propose his teaching method based on them, to combine register theory with phonetic-acoustic theory (close to the ghost tone school) and the results are naturally - scientific research on the functioning of the vocal apparatus in singing.

These works prepared the emergence of a historical scientific approach in the field of vocal methodology.

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ILLUSIONS AND REMINISCENCES

IN PROGRAM MUSIC

АЛЮЗІЇ ТА РЕМІНІСЦЕНЗІЇ У ПРОГРАМНІЙ МУЗИЦІ

The specifics of understanding works of musical art are relevant at all times. The recipient is always faced with a series of questions without ready answers, or questions that would help to understand the structure, learn the

content, and make original comparisons, for example, with other types of art. Sometimes program music is simpler in this process, which helps performers, listeners, critics in "deciphering" the composer's message in the title of the work. Often such a program is necessary for instrumental music for a certain musical narrative, musical illustration of literary plots or an associative series of natural phenomena.

Despite this, the program name of the musical piece leaves many open questions for listeners and performers. Each of them has its own structure of the musical canvas. It is formed under the influence of semiotic-semantic connections, previous auditory or visual experience. Each subsequent listening gives birth to "musical pictures" in the imagination, creates a palette of associations for the listener, leaving free space for hints and memories, allusions and reminiscences.

Allusions (lat. *allusio* – a hint, a joke) are actually such hints, pointing to fairly well-known historical or mythological, literary or political facts, certain analogies with everyday life. Of course, historical or political events should be known so that the impression of the program becomes more understandable, for example, Andriy Bondarenko's symphonic poem "2004". They are fixed in culture or art, becoming an experience for finding mutual links between works within the same art form or different art forms, M. Gogol's story "Eyelash" in various interpretations from a simple theatrical production to a ballet and a piano suite.

Taking into account the previous listening or viewing experience, when listening to a piece of music, memories arise (reminiscences - from the Latin *reminiscentia* - memory), which spread to its understanding. Allusions and reminiscences enrich artistic creativity, and in musical art form complex connections, which affects the understanding of each work and its evaluation in the context of inter-art dialogue.

For example, the well-known piano cycle of the Czech romantic composer A. Dvořák "Silhouettes" (op. 8, 1879). The composer masters his memories through the silhouette images of the cycle. Earlier musical themes of the composer appear in it - "silhouettes" of the past from symphonies, a string quartet, a vocal cycle. Moreover, these works are building material in the structure of the cycle. But the composer does not repeat the themes in their original form, he updates them, looks at them through his experience. And the listener or performer needs to know the work of the composer in order to remember them in a new context with interpretation.

Allusions and reminiscences arise under the influence of means of musical expressiveness, which are endowed with certain standards for the embodiment of images and feelings laid down by the author. Of course, in music, these images are more psychological reflections of composers first, and

then performers and recipients, but the means of musical expressiveness play a direct role in this process. Means of musical expressiveness solve figurative and semantic loads, hint (in the form of allusions) to the recipients of the possible content of the musical text or direct thoughts and feelings to the memories of the recipients through reminiscences. The name, the program, and the form, absolutely everything plays a role in understanding the musical work.

Authors use bright images in program music. According to the researcher R. Arnheim, a bright image with a "clearly organized form has the ability to convey a visual message to consciousness".²⁵

For example, appeals to the image of Viy in the art of the 19th - 21st centuries in different countries and types of art have both common features in the use of means of musical expressiveness and differences, but at the same time, this image is indicated in the titles of the works.

In the program music, we can find the names "Tree", "Unripe", "Troublesome Nabata". Since the art of music does not have such expressive means to convey visual images, all that is available to music is the transfer of the composer's feelings, the impressions received from a specific action, for example, contemplation, or a sequence of actions, which is fixed in the names. The titles of the works can be just a hint of the feelings embedded in the music "Sadness of the soul", "Hope". This tendency towards musical sketches of momentary impressions was also typical of romantic composers F. Schubert, R. Schumann, F. Liszt, and J. Brahms. Although the first third of the 20th century and the work of Ukrainian composers, and colorful program names with means of musical expressiveness attract the attention of researchers, for example, the piano miniatures of Serhiy Drimtsöv (O. Gaedz).

Therefore, the need arose and the goal of the study was formed - to analyze the relationship between the name (program, as a certain program) and the means of musical expressiveness in the works of different composers.

The study material was scientific literature on the problems of piano music and works for piano by composers: I. Aleksyichuk Vii, A. Bondarenko "Kaleidoscope", H. Bezyazichno "Characteristic plays in the form of etudes", J. Sibelius "Trees", V. Stepurka "Partita", V. Jianzhong "Variations on the theme of a small pine". The choice of musical works is determined by the purpose and tasks of the work.

One of the examples of program music in which it is interesting to identify allusions or reminiscences, to trace the relationships with the means of musical expression, is the Finnish composer Jan Sibelius' cycle "Trees" (1914–

²⁵ Arnheim Rudolf. The development of perceptual terms. Uta Grundmann and Rudolf Arnheim. The intelligence of vision: an interview with Rudolf Arnheim. URL: https://www.cabinetmagazine.org/issues/2/grundmann_arnheim.php

1919). The composer's creative output includes more than a hundred piano pieces: from miniatures to large canvases. Finnish musicologist Erik Tavassterna wrote about most of them in the monograph "Piano Works of Sibelius" (1957). Most of the composer's works have programmatic titles, often natural phenomena are mentioned in them. In this we can find something in common with the impressionists, in particular K. Debussy. Under the influence of professor of music, composer and collector of Finnish folk songs Richard Faltin and Finnish composer and teacher Martin Vegelius, Sibelius developed an interest in Finnish mythology, the Finnish national epic. This is felt in his symphonies. But other works of the composer are inspired by nature and Scandinavian mythology. And this is represented in his piano work. That is why we are interested in allusions and reminiscences that can arise both from the titles of the works and from the means of musical expression used by the composer.

So, the cycle of J. Sibelius "Trees"²⁶ consists of poetic sketches and philosophical reflections: "When Rowan Blooms", "Lonesome Pine", "Aspen", "Birch", "Spruce". The miniatures of the cycle are different in terms of technical capabilities and construction: balanced and virtuosic, elaborate and simple. The names of the works refer to nature, and in a rather simple and concrete form - to the names of trees. According to the type of programming in music, we can define J. Sibelius's cycle as narrative-pictorial. Therefore, it is logical to analyze the means of musical expressiveness that the composer chooses for the presentation of such titles.

The cycle opens with an excitedly lyrical work with a poetic title and a hidden narrative "When Rowan Blossoms". The composer chooses the tonality of G-minor (g-moll). Tonality is sometimes associated with melancholy or moving moods. These moods correspond to the melodic line, which almost from the beginning is overgrown with undertones, forming a three-part and then a four-part part. Despite the complete harmonic exposition, it is quite difficult to find the exact harmonic sequence. The melodic line is saturated with chromaticisms, and the imprecise sequential constructions are fragmentary. This development lasts ten measures, in which the measures 4/4, 2/4, 3/4 alternate, adding uncertainty to the overall development.

At the end of the period, we feel that the movement leads to the tonic, but the tonic of the same major key. It is so short-lived that it seems as if the thoughts should have stopped, but they did not - they are abruptly interrupted by an ascending passage, which begins a construction rhythmically similar to a graceful dance. This is also facilitated by the three-part measure with a

²⁶ Jean Sibelius – The Trees, Op 75 (Gimse)

URL: <https://www.youtube.com/watch?v=ReHR2SHdUss>

backstroke at the beginning and a dotted line at the end, there is a melodic and harmonic definiteness, unlike the previous period. But such transparency is short-lived - it is also interrupted by an ascending passage. If there was a hint of Neapolitan harmony in the first passage, it was only a hint because the passage ended with a seventh degree seventh chord with a diminished second degree. In the second movement, the passage ends with a bright Neapolitan seventh chord, which becomes the center for a further short modulation in G-flat major (Ges dur). The construction ends with another passage, but it leads to a new period of homophonic-harmonic structure.

The new period is a metrical subdivision of the play. It consists of two repeated sentences. The first sentence ends with a full tonic. The development of the second repeats the first, but right before the cadence after the deviation to the subdominant, the movement to the tonic seventh chord is replaced by the seventh chord of the same major key - G minor (g moll) - G major (G major).

From the point of view of emotional coloring, the juxtaposition of different thematic episodes is important: the first one is saturated with chromaticisms, which creates the feeling of a creeping musical fabric with a lack of clear harmonic definition; a small second fragment – with rising passages, a hint of danceability, and the third – absolutely defined harmonically, melodically and structurally, hinting at submission, subjection, as if tiredness, detachment from the impossibility of resisting. A poetic summary of the inability to overcome what is about to happen. And here we recall the title of the work "When Rowan Blossoms". So, maybe this is exactly what was in the composer's thoughts, that it is impossible to argue with the course of natural things, to listen to nature. The composer in the form of a musical greeting, with such successive changes in the texture, in our opinion, comes to the conclusion of obedient adoration of the melody with a simple harmonic sequence, with the dominance of the tonic-dominant alternation, small fluctuations and the affirmation of the major tonic.

The second work of J. Sibelius's cycle "Trees" is "Lonely Pine". The title of the work evokes many associations at the level of symbolism, so it is interesting to know what means of musical expressiveness the composer provides his impressions and emotions? The tonal plan of the play. The selected tonality of the piece, C-dur, is known for the fact that it often opened cyclical forms, added brightness and purity to the images. The title of the play may emphasize these sentiments. Especially since the piece begins with a slow introduction and the first C-major chords quickly lead to a parallel minor (a-moll). Emphasized sequence of chords, especially dramatically colored ones, was used by composers in the music of the 18th-19th centuries in order to convey a sublimely emotional and expressive sphere or images of anxiety or deep sorrow. Therefore, it is not surprising that the development of the

miniature, in addition to a bright beginning and an affirmative finale, does not hold the major, but bypasses it all the time.

The composer chooses a simple two-beat motif for the main theme, which is played sequentially three times. Already at the second performance, the motive changes at the end: instead of moving down a pure fifth, the fourth sounds harmonically, not melodically, which gives a certain inhibition of the movement, but greater confidence in the development. In the third execution of the motif, its second half is fragmented by triplets, actively leading to a climax with an A minor quarter-sixth chord, which is briefly confirmed by A minor through the dominant. The triplets are duplicated in the octave, adding brightness and simplicity to the overall development. Melodically, B-flat appears here, which is the Phrygian degree for A minor. Since the time of Aristotle, the sound of this mode evoked the idea of high, solemn feelings.

It is characteristic of the romantics, in contrast to the classics, to emphasize the third tone as in the melody - the main motive began with the third tone - and the ending also occurs on it. The misunderstanding continues.

Melodically, the composer continues to use the main motive. Now he takes it up an octave, but with the use of lower degrees, which gives the music a character of detachment and sublimity. This is actively facilitated by harmonic constructions from seventh chords on strong parts of measures: major major, minor major second chord, chords of non-tertiary structure. Despite the sequential development, the composer invests most of the piece in squareness. Almost the entire work has classic question-answer couplets. In the last third of the piece, this development is interrupted by ascending passages: first, simple octave movements, in the second passage – a movement along the sounds of a diminished seventh chord, starting with a diminished fifth. In the third performance, there are two diminished seventh chords and a bright E-flat major sixth chord. It briefly becomes the tonal center, followed by the chord sequence Es – g – c – B – Es – g – As – Es – f. The composer seems to forget about the main tonality of the work - C major. But no - this f chord combines the entire previous movement with the tonic, as it is a minor subdominant. The tonic sounds three times, but never reaches completion. And so it remains in third position.

Now let's try to understand the means of musical expressiveness, which in different ways reveal the composer's feelings related to the title of the work "Lonely Pine". With this title, the composer clearly wants to connect listening perception with nature. He sends the imagination to search for new contexts, when "pine", a tree combined with the clarification of "lonely" acquires additional meaning on the example of historical (non-historical) events and reveals inter-artistic models. Of course, we also mention the parallels with fine art, looking for examples of the "pine tree standing alone." The paintings

and reproductions of the French post-impressionist artist Paul Cézanne "Das Tal des Arc mit Viadukt und Pinie" ("Valley of the Arc with Viaduct and Pines" or "Mount Sainte-Victoire" (1887) are mentioned here. P. Cézanne often compares tones and colors, which forms a certain incompleteness. This is especially observed in the studies of Mount Saint Victoire. The disproportion is also interesting, in fact the same disproportion is present in the work of Sibelius. Perhaps this disproportion is also included in the epithet of the name "solitary".

Sometimes we can find a reference to social reality from a simple allusion. This is our guess, but it turns out that in honoring the memory of the participants of the First World War, people planted single pine trees as monuments. These pines are known as "Lone Pines" or "Gallipoli Pines". Sibelius' cycle was written precisely during this war. Maybe that's why the tempo grave - in one of the translations from English it means "grave, tombstone". Then the beginning of the piece in C major is perceived in a completely different way, but without a sense of celebration, namely with a sense of grave calm. Pine symbolizes long life, even immortality. It is a symbol of rebirth, renewal and a bright (hopeful) future - a connection with the Japanese New Year.

This is how allusions can arise, extending not only from one type of art to another, but also based on historical parallels. Based on this information, the title of the play caused many allusions, but most of all it became a symbol with associations in the listeners. The melodic and harmonic development of the work evoked the feeling of a sad story without the possibility of change - the endings of phrases with an emphasis on the tonic support, which first sounds on a weak note, as a sense of hopelessness, acquire special significance. And so it turns out that the abstractness of musical art is complemented by verbal signs - names and means of musical expressiveness, which in their complexes form the impression of the composer, performers and listeners from certain specifics. Understanding of which requires not only musical, but also non-musical experience.

In the first and second pieces, there are common things in the development of the musical material - short motifs are sequentially passed several times, forming uncertainty and incompleteness, which convey the impression of the composer from contemplation, when thoughts jump from one impression to another.

The third work of the "Trees" cycle is "Aspen". It has the character of a story with elements of sound imagery, which are not very active and are perceived only when we remember the symbolism of the title of the work - an aspen that trembles all the time and as if the composer is trying to convey these tremors in passages.

Unlike the two previous plays, which are constructed quite freely, the third has a clear two-part form, not always with a square structure, but with fairly clearly defined periods, sentences and phrases. The first period consists of two sentences: 7 measures (4+3), 10 measures (5+5). The second period is 8 bars, which are divided into short two-bar motifs. After the performances, there is a reprise, in which the first two sentences are repeated with minor changes (5+3 and 5+5). A second eight-beat period of short two-beat motifs is then repeated. The whole construction ends with the tonic, which is repeated several times (4 measures). In general, we can present the form as two-part.

The tonality chosen by the composer for his reflection on the theme "Aspen" is quite difficult to perform - gis-moll. The sentence is melodically undeveloped, but it is harmoniously colored. The four-beat begins with the avoidance of the tonic sound, that is, with tonal uncertainty. All the more so because all eight bars sound on a sustained dominant sound. In the fourth bar, a full triad appears, which we can define as the natural dominant of gis-moll. This triad is played for the next three measures, where the raised sixth degree appears, adding developmental activity to a rather static structure, harmonically coloring it with a diminished seventh chord, which resolves into a parallel major (H major) sext chord.

The next sentence begins with a dominant third-quarter chord of parallel key (H-dur) to G-moll, which is repeated three times and each time resolves into a major tonic with a sixth. The chords in the left hand are arpeggiated, which adds an even greater rocking effect. In the first movement, this effect was formed by the juxtaposition of chords that were connected by an ostinate bass.

The last four bars are a swing on two seventh chords that lead to the G minor dominant, ending with the tonic of that key. Despite the blurred squareness of the building, it is perceived as logical and complete. From the point of view of imagery, this is the composer's reasoning and observation. All means of musical expressiveness are aimed at conveying such feelings.

In the next part of the piece, the creeping melodic line moves to the bass. It is complemented by a harmonic sequence. Among the chords there are diminished and augmented triads and seventh chords, which alternate with short sustained chords.

The reprise differs from the first part by the appearance of repeated melodic-harmonic movements in sixteenths, which violate the original structure, by the growth of measures. Perhaps there is a faint hint of sound imagery, which corresponds to the title of the work - a tree prone to "trembling" from the wind. The work ends with a tonic gis-moll, a chord in the position of a third, which was characteristic of romantic music. Despite the four-beat repetition of the tonic, there is a feeling of incompleteness of thoughts.

The fourth work of the cycle is "Birch". It differs from the previous three in its allegro tempo. Immediately there is a feeling of movement, active development, easy breathing. Especially since the composer shows freedom of tonal development. The two parts of the work are written in different keys: the first part is in Es major (according to the signs near the key), the second part is in D major.

But not everything is so simple in terms of tone. The first period is perceived as an introduction and is built on the oscillation of the tonic - dominant. Moreover, the tonic on the strong part of the measure is a triad with a sixth, which adds a certain folk flavor. The eight-bar period ends with a long tonic, against which ostinate intervals appear. They will be the harmonious basis of the next period. Both the accompaniment and the melodic line with a Mixolydian style, movements along stable degrees of the dominant tonality, which here became the tonal center – triads form an idea, allusions to folk music with simple accompaniment. In the rhythmic design, absolute certainty prevails on the one hand: beat, syncopation, and on the other, non-squareness (not a full four-beat), which evokes memories of an active folk male dance.

The variation of phrases and the imprecise sequence return the movement to the theme - conditional introduction, which is completely repeated. So, the first part is a chord texture, two-quarter time with alternating stressed chords in the left hand. The main theme in the soprano due to a staccato stroke with accents, emphasized by fourth durations, sounds twice. The second treatment of this theme in a modified version, with passages in the final phrases, as if preparing the perception of the next period.

The second part is in the key of Des-dur, the key of the second degree of affinity. To transition to it, the last passage is a seventh chord of the VIIth degree of the new key and the VIth degree with a lowered fifth of the first key.

The melody of the second part is veiled in the texture of eighth durations. This period is initially perceived as new, but in further listening it turns out to be a variant of the musical material from the second period, simply with a new texture. A melodic line is also hidden in these arranged chords. The transition from *mf* to *pp* is perceived organically due to textural saturation. The last construction of seven bars argues for a tonic sound - the bass is based on the tonic of Des-dur, the soprano - Es-dur. And ending on two fifths in the bass on Des – As, above – As – Es.

What allusions arise from the point of view of imagery. Most likely, they are related to the composer's impressions of folk music. The composer recorded the program of the work in the title, but the music is not able to depict the concreteness of the subject, it differs in emotional impact. Of course, the first thing we encounter in this play is its activity, which forms a stable image of the author's elevated mood, his interest in the events taking place around him.

The last work "Smereka" is the most popular and performed work of the cycle. And here there are several reasons. The piece is written in the genre of a slow waltz in the key of h-moll. The composer did not call this piece a waltz, but its three-part rhythm, slow tempo, and romantic melody are saturated with the atmosphere of an English waltz. It is interesting that the English waltz was performed for the first time precisely at the beginning of the 20th century, when the play by J. Sibelius was written. The tonality chosen by the composer caused associations with darkness and death, if we recall the works of L. Beethoven, F. Schubert. In Baroque music, h-moll was associated with passive suffering.

The work begins with a short introduction with arranged chords. This is how a musical picture or story opens with a guitar accompaniment. There are only six arranged chords: the first four chords are performed concisely (*stretto*) with an acceleration of the tempo; two chords are extended (*allargando*). After the introduction, a singing melody appears among the accompanying chords. The theme takes place in the cello register, which gives it special expressiveness. The rhythmic sophistication of the melody is complemented by the rhythmic originality of the chord accompaniment. The melody begins with a weak, active note, but its development stops there, and in the following bars, one sustained note is sounded. But here the accompaniment plays an important role. In the measure of $\frac{3}{4}$ in the measure in the bass part, he has two dotted quarter notes, and in the right hand he has repeated chords on the first beat of the pause and on the two weak beats. A note in the melody sounds during the pause. The entire fabric seems to pulsate, breathe, convey hidden excitement behind a clear structural and harmonious form. This is the elevated and detached character of the story. Thus ends the first period.

The second period (*dolce*) begins an octave higher. In the same way, the very unspokenness, moderation leads to the sequentiality of development against the background of exquisite seventh chords. In the last performance, the melody sounds against the background of arranged chords. The middle part (*Risoluto*) is a stream of torn passages. Complex memories, not just excitement, but open psycho-emotional tension. As in life, when such a state is accompanied by an acceleration of breathing, heartbeat, so in music, any hint of rhythmic stability disappears.

After such a richly psychological fragment, a reprise follows. It is significantly shortened and actually states memories, and the means of musical expressiveness are subordinated to this idea.

So, we have the name of the cycle "Trees", which characterizes a certain transition from music without a specified program to music in which the program is conditional. The content of this program imitates the title in allusions (hints) and reminiscences - previous listening experience. The means of musical

expressiveness produce the poetics of the program of the cycle, which allows listeners and performers to freely relate to the connections between the program and the music itself.

The mutual influence of imagery in music and scenery extends to aesthetics, ideas, stylistics of works and means of musical expressiveness. In the cycle of J. Sibelius there is a work "Lonely Pine" with a complex artistic, poetic and psychological load. It turned out that "lonely pine" is not only the composer's emotional reaction to the contemplation of nature, but also possibly a story related to "pines that were planted in memory of war heroes", pines as monuments. And the work of the Chinese composer, pianist and teacher Wang Jianzhong conveys a completely different emotional mood in "Variations on the theme of a small pine". From the title of the work, the influence of painting and poetry on the figurative structure of the composition can be felt. The composer chooses the poetic image of a "little pine" and reveals the musical theme in the form of variations. We cannot say that this is a contemplation of nature, rather it is about deep connections with folklore, when there is a musical theme and it is presented in different versions. How in a folk performance the creative imagination of improvisers was revealed through variations of the main theme. And so here - the composer chose the theme, image and form of variations.

A small colorful introduction in the form of a two-sentence period leads to the main theme. The introduction begins with the playing of the dominant (A major) in a different texture - chordal, then in the high register of intervals with backstrokes, and the first movement ends with a wide virtuosic passage. The second virtuosic movement develops from tonic to tonic through a dominant seventh chord. It is emotionally and vividly fixed on the tonic to present the main theme of the variations. All means of expressiveness of the introduction are aimed at forming a festive expectation. And this expectation passes to the theme in the key of A major.

The main theme is simple. It moves melodically along the sounds of the tonic triad, supported by inversions of the tonic triad in the bass part. Of the difficulties, there is only a rhythmic one - a quarter with a dot in the second bar of the theme. The second phrase of the theme is interesting only harmonically - a double dominant appears, which resolves into a dominant, which adds a certain elegance to absolute simplicity. The next four bars are more developed melodically and harmonically (there are chords of the VI, II degrees). The last phrase misses all the previous ones, its originality is in its non-squareness (three bars). They give the impression of haste, incompleteness. The next sentence is a modified progression of the previous material, but already with a square four-beat ending.

The first variation presents the theme in two-voice presentation. It's like a duo of beginnings performing in public for the first time. Everything is

simple and strict, without specific tonal and melodic-harmonic changes. Only the theme sounds in tenor, reminiscent of folk wind instruments with the appropriate register.

The second variation contrasts with the first in tempo and full four-part exposition. Developmental activity is achieved due to the rhythmic design of the main theme - a dotted quarter and two sixteenths appear in one bar and four sixteenths in another. The harmonic sequence changes, but these changes are not significant, since instead of chords of the II and VI degrees, a subdominant appears. Well, all these chords belong to the subdominant series, so it does not affect the overall development.

In the third variation, the composer offers a theme in the key of the subdominant – D major. Prior to this, the introduction and all variations took place in 2/4, the division of fates was clear, which was formed by the chordal accompaniment, or in two voices by the division into eighths of duration. Now, for the first time, a variation in the size of 3/8, which immediately gives the music plasticity, fluidity and lyricism. Everything else remains.

In the fourth variation, the composer keeps the 3/8 measure, but changes the rhythm – the whole fabric moves in sixteenths, hiding the main theme in the passages. And in the development, a melodic-harmonic improvisation begins, which finally breaks the squareness of all previous variations.

The fifth variation returns to the key of A major. It echoes the first very simple two-voice variation. It is as if the novice musicians have mastered the technical techniques of the game and added greater virtuosity to the two-voice. After a development similar to individual variations in 2/4 time, the musical material reaches an epilogue. The influence of the second sentence of the introduction is felt in it. The work ends with this virtuosic passage.

Returning to the title "Variations on the theme of a small pine", which the composer V. Jianzhong wanted to attract the attention of performers and listeners, we can make an assumption that the means of musical expressiveness evoked pleasant emotions of festive anticipation. One gets the feeling that the composer is joking, as J. Bach once joked, using solo flutes in a fast tempo accompanied by a chamber orchestra. In V. Jianzhong's variations "on the theme of a small pine", we have allusions to the works of this genre, in which each variation is designed in a genre style. The alternation of dance and song material is a hint of a rather subtle contrast, which reproduces a special insight.

Almost simultaneously with R. Schumann, under the influence of French romanticism, based on various assumptions, F. Liszt formulated the concept of poetic piano music: on the one hand, it should serve the mystical

immersion of the individual, and on the other, be universal. Perhaps that is why two parallel trends of development are visible in art, in particular music of the 20th century: a departure from traditions and a return to traditions. The use of new means of expression in art, provoked by technological revolutions and the appeal to forgotten or beloved genres and themes, images and the possibility of their embodiments.

In the second half of the 20th century, the titles of the works increasingly convey the feelings of the composers. And here there is an unconscious desire to know the name of a musical work as a number of means of musical expressiveness, which are able to provide both the external transmission of the name and the internal (emotional) component. That is, curiosity becomes the driving force for comparing different works regarding the title, means of musical expressiveness before its broadcast.

At the beginning of the 20th century, Sibelius needed to turn to the titles of the "Trees" cycle in order to master his impressions of different trees. And in the second half of the 20th century, the composer V. Stepurko gave names to plays that corresponded to his feelings. This is the cycle of miniatures by Viktor Stepurk "Party" (1983). In the dedication of this cycle, the composer mentions his conservatory teacher, the outstanding composer Myroslav Skoryk, whose work includes seven cycles of "Partyta" for various ensembles. In particular, the piano part "Partita No. 5" (1975) by Myroslav Skoryk is also saturated with musical allusions to other well-known cycles, for example, the cycle "Children's Music" by S. Prokofiev.

Turning to the genre of early music "partita" for Ukrainian composers is not an isolated one. We can mention the cycle of plays by M. Skoryk "Music in the old style", Yu. Ishchenko "Little partita", instrumental suite by M. Shukh "Old gallant dances", V. Zubytskyi "Partita concertante No. 1". The cycles are completely different, but the hint of connections with baroque music is obvious. From V. Stepurko's words about a hint of psychological closeness to M. Skoryk's cycle, we can assume that the composer heard from Skoryk something that is hidden deep enough, because after analyzing V. Stepurko's cycle, no memory of M. Skoryk's cycle arises.

The artistic and figurative world and the compositional structure of V. Stepurka's cycle are fixed in the names of the cycle: "Unripe", "Anxious Nabata", "Sadness of the Soul", "Hope", "Heavenly Beyond" and have a specific character that in no way overlaps with M. Quickly

The cycle has a name characteristic of the Baroque era, which translated from Italian meant division into parts, which were built as variations on a theme. V. Stepurka does not have a common theme for variations. This function is assumed by the common nature of the cycle -

from sorrowful thoughts, deep experiences to endless waiting and continuation.

The piano cycle "Partita" opens with the piece "Unfinished", the only one in the Vivo tempo. The improvisational nature of the development with a strict fixation in the sheet music is embedded in the title. The melody begins on the tonic, but then moves down to the *ses* - as if there is doubt, since this key is the third degree and it oscillates between major and minor, between the anticipation of joy or the doubt of anticipation. In contrast to the melody, the bass crawls upwards. Such a movement of voices to meet each other is complemented by a chord texture in sixteenth durations, which conveys excitement and adds to the uncertainty of a happy outcome of anticipation. It is not for nothing that the melody gradually climbs to the top of *Es*, as if overcoming obstacles, trying to win back happiness. Having reached the top, the melody is repeated an octave higher, as if confirming the reached compositional and emotional positions. The freedom of improvisation here is connected with thematic and rhythmic-textural development. In addition, the composer does not invest in square constructions, which adds freedom of development, improvisation. Before moving from one tonality to another, from the second to the third execution of the main theme, the composer briefly changes the size of $2/4$ to $3/4$, which is a hint of radical emotional changes and they occur with a brilliant transition to the tenor key (*Des dur* – *E dur*). The main theme takes place in a shortened version on a new harmonic background and disappears. She breaks off. That's all, she is immature. The wish did not come true. In the passages and variable size, everything dissolved.

The harmonic plan of the play is quite free, which is typical for the period when the cycle was written. The form of the work is one-part AA1A2. A topic that has been conducted three times has different endings. Twice the theme is played in the same key with a change of register, as if changing the instrument. For the third time, the theme passes in a new key, which gives it a special elevation: from a flat key (*Des-dur*) to a sharp key (*E-dur*), such a transition to an enlarged second is not frequent.

In general, the form is simple, but reminiscent of folk art, when short motifs receive an improvised development. Actually, this musical structure is similar to the national tradition of Ukrainian dance songs, which are performed solo and express fleeting feelings. Such moods both begin instantly and end suddenly. This is how the composer combines folk and professional art.

The images of the next miniature of the cycle - "Anxious bells" - allusively remind of the traditions of bells in Ukrainian music, which are a bright timbre and coloristic tool in folk music with wailing intonations.

"Nabat" in combination with the adjective "alarming" conveys a signal of threat, danger. Although everything begins with the indication "affettuoso" (affectionate). And this is not surprising, because for the composer this nabat performs a dramatic function in feelings. Chord accumulations form tension. Their movement in different timbres signal the maximum load on the psyche. This is complemented by simulated textural and thematic development. There is the picturesqueness of playing bells with echoes in different registers. The size of the first period is 12/4, it has a repeated structure with a different ending (8 bars). The second period is 9/4, also of a repeated structure with a different ending. Everything sounds *ff*, so it's not just a feeling of excitement, desperation or anxiety, it's an emotional cry. Especially since the next period is prayer. A sudden change of everything: complex measures to a simple 3/4 time, which changes instantly to 4/4 and back to 3/4; texture – chord sequence; volume - *p*, *mp*, *pp*. So, the miniature, and miniatureness is a characteristic manner of the composer, reveals another mood of sadness, an emotional state. It is interesting that sadness is not considered misfortune, it is more related to humility, but sadness can be long-lasting. Intuitively, the composer conveys different states of these infusions in the cycle.

The next miniature "Sorrow of the Soul" (Cantabile) contrasts with the first two periods of the previous piece, but it overlaps with the last chorale period in terms of meditateness. Its melodic contours sound like endless ribbon-like lines. Psychologically, such a musical sequence coincides with the transfer of feelings in a monologue, or reflections, or in a prayer. Motor skills and plasticity of constructions are associated with meditateness. Although certain melodic and rhythmic constructions are prone to wavering, uncertainty, and melodic swirls only complement these feelings. The three-part form gives the miniature a strict character, and a free tonal plan, on the contrary. Therefore, there is a feeling of emotional chaos, insecurity. This is also facilitated by the texture with the unfolded chords of the non-tertiary structure. In psychology, such an emotional state is associated with a certain behavior of a person when he tries to be as quiet as possible. Actually, this was passed on by the composer. The previous emotional cry was followed by a state of submission and disappointment, sadness and irreversibility.

But such a state cannot be maintained in a living person, and the fourth play of the cycle - "Hope-hope" (*moderato assai*) turns out to be logical. The first impression of it is a synthesis of the two previous ones: the rhythm of the second miniature and the melodiousness of the third. With this synthesis, the three-part miniature takes on the culminating features of the cycle. Melody of the first and third parts in the lower voice. It begins

actively due to the measure with an upward jump to a diminished fifth. The melodic activity is complemented by the corresponding rhythm - a dotted fourth appears on the first beat of the measure. Such a rhythm is reminiscent of marching. Since the size of the piece is 4/4. Although the melody is complemented by motor accompaniment - arpeggio chords in a dotted rhythm that imitate the playing of, for example, a bandura or a kobza, it is still more like an author's song with accompaniment than a march.

The middle construction of the piece is characterized by variable time (3/4, 4/4) and the absence of a melody. The development of the whole fabric in the general context conveys a mood that corresponds to the name "hope" as an assumption that everything planned will come true. But the first theme returns and the whole disharmonic development, changes in sizes, dominance of minor constructions and ending in es-moll (the beginning of the piece in a-moll), do not give hope for a happy resolution. Therefore, the last miniature of the cycle in its title sends us to a "double" impression.

The final piece "Heavenly Beyond" (andantino) is an epilogue. As in the previous plays, we feel one of the sad moods. But we turn to the name: heavenly beyond, or horizons (from the Greek ὄριζον, horizon, from ὀρίζειν, to border), the inaccessibility of the optical boundary between the visible surface and the sky. And what is there? Probably, the place of stay after physical death is in the heavenly places.

A miniature in a simple three-part form with a contrasting middle, a clear tonal plan - with d-moll in the extreme parts and in H-dur in the middle. In the first part, the composer offers two voices. Two independent melodic lines, with a wide range, which develop independently of each other: metaphorically or allusively imitate the inaccessibility of the horizon. The upper voice has a gradual up-down movement; the development of the lower voice is built from broken arpeggiated constructions of a non-tertiary structure. The main tonality is d-moll, although this is at the beginning, and then the composer is quite free with the tonality. Especially since the second part begins in a distant key with five sharps (H-dur), which creates a bright contrast. In terms of imagery, it can be a feeling of connection with a goal or dreams, as indicated by a hint of a smooth ascending melodic line with a calm breath. In it, the composer shows himself as a melodist. But gradually, the entire development sinks into the passage, as if dreams are dispelled, disappearing and the horizon, into the heavenly beyond. The third part is the result of combining the melody from the first part and the accompaniment from the second part. The first part was a dialogue-mind, the second - unfulfilled dreams, the third - an attempt to reach an agreement. What is

actually conveyed in the means of musical expressiveness through major accents on strong parts, rhythmic repetition, ending with a major triad.

Since the 17th century, the term *partita* has been used consistently for instrumental pieces. In addition, there could be dances in the *partita*, as in the *suite*. The cycle of instrumental miniatures by V. Stepurka "*Partita*" conveys states of sadness, anxiety, expectation-hope, despair. In the means of musical expressiveness, the tonal uncertainty in 2, 3, 4 miniatures of the cycle, that is, in the middle of the cycle, in contrast to the first and last pieces, stands out. They have a certain tonal plan - it is not quite simple, but we can talk about it. And it seems quite logical: from certain reflections (tonal definiteness) through despair, searching, arguing (tonal uncertainty) to coming to terms with reality (minor key definite) and even enlightenment (major tonic). The intonation-rhythmic tendency of the cycle intersects with the music of the 20th century – chords of a non-tertiary structure, dissonant constructions, a fairly free attitude to the musical form. The programming of this cycle is general, the titles of the works simply hint at the thoughts of the composer and the reflections of musicologists.

Another example of program music is the piano suite "*Viy*" for two instruments by the Ukrainian composer Iryna Aleksyichuk with literary associations to the novel by Mykola Gogol. The suite has six pieces corresponding to Gogol's plot: "Introduction. Seminarists", "On the road", "Death of a young lady", "Koma dances", "In the church", "Epilogue". Each play reveals the content of the story at the level of names and means of musical expressiveness.

In the first play "Introduction. Seminarists" composer uses two themes, related thematically and plot-wise. The first theme begins with glissando consonances and measured bass sounds imitating the sound of church bells or simply improvised bells. In Gogol's text "As soon as the loud seminar bell rang in the morning in Kyiv at the gate of the Bratsky Monastery, schoolchildren and bursaks rushed from all over the city in droves".²⁷

Although the listeners may also have memories of alarm signals (alarms), which were given in ancient times when danger approached.

A melody appears in the background of the *nabats*, which we first perceive as folk, and then as a characteristic of the seminarists - since they are recorded in the title. This theme imitates the movement of young people, which resembles a Ukrainian dance. Their musical characterization is quite bright thanks to the active melody in the bass in one of the piano parts. Melody with repeated deep sounds. Visually, we imagine how young guys, full of energy, go to meet adventures: "Grammars were still very small; walking, they pushed

²⁷ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14>

each other and slandered each other in the most delicate treble... The rhetoricians walked more solemnly...". The music has a lot of onomatopoeic techniques that mimic the teasing that is told in the story.

The two themes are different, but organically coexist, complementing each other thematically and rhythmically, conveying the atmosphere that we can mention in the story. In addition, there are associations with the number "Bursaka" from the suite "Viy" by O. Rodin.²⁸

In this work, the seminarians dance, but melodically and rhythmically, reminiscent of a waltz in the classical-romantic tradition, in contrast to the folk manner of I. Aleksiychuk.

The next piece of the suite by I. Aleksiychuk "On the Road" (4 min. 05 p.) has the character of a recording. Such a feeling arises from monotonous, repetitive harmonies, there are many allusions to simple recordings by musicians, but this is only a feeling, since the professionalism of the composer and performers in general suggest a difficult development of the musical fabric. In the bowels of these recordings, a motif appears, reminiscent of the course of the seminarians from the first number of the cycle. In fragments, the author seems to recall that folk performers improvised on their instruments, and then the sound-image techniques of playing the piano appear, sending our memory to folklore motifs, their development in a folk ensemble. Here, the composer was helped by folk scales, movement in parallel fifths. A purely professional and academic play with an intrigue in the finale of the play. The listening experience encourages you to look for connections with the name of the picture. This is helped by knowledge of Gogol's story and melodic-harmonic brightness, metrorhythmic determination.

The road leads to uncertainty and a premonition of something unrealistic, an assumption of a future event. This is achieved by a sudden change of active chordal movement with interval calls and movement dynamics. Seminarians seem to have a vision or vision of something that causes anxiety. After a pause in the part of one piano, we hear the sevenths, they are repeated and become the background of a detached motif from parallel intervals in the part of the second piano. This and the following constructions are short, as if hinting at the next events. That is, the gradual expectation increases: tremolo, forehands, jumps, unspoken phrases - everything is aimed at reproducing future expectations. In the text of the story, this musical imagery intersects with the appearance of the village: "There was light in the windows; a dozen plums were sticking out under the tin. Looking through the flimsy

²⁸ Родін О. Вій. URL: <https://www.youtube.com/watch?v=MxU2cpe3Maw>

wooden gate, the bursaks saw a yard lined with Chumat carts. At that time, stars appeared somewhere in the sky".²⁹

The third number "The Death of a Lady" is impressionistic. Glissando passages, split-second repetitions, sharp changes in texture, metrorhythmic accents, and hovering create a persistent feeling of sound imagery. We still do not fully understand imagery, as our experience, not intonation-rhythmic or harmonic, but emotional-psychological, allows us to recall another work of the composer - the mystery-action "Otherworldly Games" (another title "The Game of the Maiden", 2008) in two parts for female a cappella choir, electronic recording, organ, didgeridoo and percussion. The special atmosphere of mysticism resonates with the piano suite. The mystery uses a quote from the folk cry, the cry of the bride "I will light a candle against the sun, I will light a candle against the moon." On the eve of the wedding, the bride is between the real and other worlds, and after the wedding, she is reborn in a new life. The mystery begins with the words "The lady is dead, dead." The tragedy is full of mysticism of ancient beliefs. In contrast to this image of the Lady in M. Verikyvskyi's opera "Eyelashes", she is endowed with a lyrical, singing aria.³⁰

The image of Pannochka in I. Aleksyichuk is more reminiscent of the corresponding image in V. Gubarenko's opera-ballet "Vii". Maybe because the role of Pannochka is balletic, and the music is instrumental, just like I. Aleksyichuk's. Musical thematics, characteristic of various works, but saturated with chromaticisms, allusions to "wild" dances, church bells.³¹

Gogol's text states: "His veins trembled: before him lay a beauty the likes of which the world had never seen. It seemed that facial features had never before created such a sharp and at the same time harmonious beauty... It was the same witch he killed".³²

Khoma's feelings about what he saw are vividly conveyed in the music: "But in them, in the same outlines, he saw something eerie and piercing. He felt that his soul began to somehow painfully throb, as if someone had started a song about an enslaved people in the midst of a whirlwind of fun and a butterfly of dancers."³³

The musical image of Pannochka in the suite, and later in O. Rodin's ballet, intersects with this. The lady in the suite is represented by a number of leitmotifs. The number is called "Witch. Night flight". In the ballet, not only her

²⁹ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=2>

³⁰ Вериківський М. Арія Панночки з опери «Вій» URL: <https://www.youtube.com/watch?v=u5IR2DIAVxI>

³¹ Губаренко В. «Вій»

URL: <https://www.youtube.com/watch?v=AZEnzb8PH5Q&t=96s>

³² Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=4>

³³ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=4>

image is reproduced, but also the fantastic and mystical atmosphere of the entire action. The image of Pannochka from the suite by I. Aleksiychuk is saturated with sound-imaging techniques with continuous trills in the high register. That is why it is perceived as a natural phenomenon inhabited by unknown creatures that resemble E. Grieg's trolls and gnomes. But the number ends with rhythmic repetitions of the same sound, like a nabat: "Just then, somewhere far away, a rooster crowed; the corpse lay in the coffin, and the lid closed over it".³⁴

The fourth part of "Homa Dances" (10 min. 48 sec.) is characterized by a clear active rhythm. But melodically and harmoniously is an accumulation of dissonant chords (Part I). Allusively, we can mention feedback from folk dances. Choma's dance thematically continues the previous plays. Here we also hear the echoes of bells, as in the previous play "The Death of a Maiden" and in the first, opening play. The middle part of Khoma's dance ends with impressionistic constructions reminiscent of "Homa's Dream" from O. Rodin's suite and ballet. To form the image of Khoma, the composer uses glissando several times. The reprise of the play (Part III) is shortened, which is quite organic for the overall development, including the plot.

In the entire text of the story, Khoma's dance is not so much fun as it is out of despair: "Hey, musician here! That I had music! — and, without waiting for the musician, went to the middle of the yard, on the stream, to plant a tropak. So he danced until it was almost noon, and the people, who had surrounded him in a circle, as is customary on such occasions, spat on everything and went away, saying: "This is how long the man dances!"³⁵

Means of musical expressiveness (metrorhythm, timbre, intonation and harmonic constructions, improvisational development) convey the general character of the story.

The fifth part of "In the Church" (13 minutes) hints at the appearance of Khoma in the church. But the question immediately arises: "In what parish?". We remember that there are three of them and they are different, they end differently. Since the Epilogue follows, we understand that this is Khoma's last trip to the church.

The musical movement begins with a short alarm motif in the second piano part. And this motif accompanies the entire cycle. It is even multi-functional: it is both trembling, and despair, and expectation. The motif is built on dissonant intervals, mostly seconds, supplemented by forslags, glissando passages. The phrases are short and seemingly unfinished, conveying the mystical atmosphere of this number and the cycle in general. The text from M. Gogol's story is mentioned here, where the death of the young lady, her stay in

³⁴ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=6>

³⁵ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=7>

the church with night terrors, the events that prevailed in the church are full of fantastic and mystical scenes. Musically, repetitive constructions in one part of the piano are interrupted by chords. At this time, in the second part, rehearsals on two adjacent notes alternate with chord progressions. In general, the whole development leads to a climax as a Sabbath, not a church space: "A whirlwind swept through the church, icons fell to the ground, and broken windows from windows fell to the ground from above. The doors were torn from the jambs, and an innumerable force of fears flew into the church of God. The terrifying noise of wings and scratching claws filled the entire church. Everything flew and scurried, looking for the philosopher".³⁶

The climax, where Vii appears, was impressive with the volume and concentration of all means of expression. Dynamic alternations seemed to convey doubts and Khoma's inner voice warning not to be distracted from prayer, but: "He couldn't stand it and looked. - Here he is! Vii shouted and pointed an iron finger at him. And everyone, as many as there were, rushed at the philosopher. Breathless, he fell to the ground, and then his spirit flew out of fear. The rooster crowed".³⁷

It is interesting that this section echoes the second section from the piece "Otherworldly Games", which begins with a chromatic chant on the piano. It mentions the chant of the first chapter "The Virgin is dead." Only now all this sounds at a slower tempo and in a different harmonization. Changes of registers, fifth-third combinations of sounds provide culminating waves. Only this choral piece and here the voices of the performers are interrupted by loud sounds, and in the piano performance there are exactly such transformations that energetically saturate the soundscapes with mysticism.

The definition of a visual series that could correspond to the content of the title coincides with the reasoning of R. Arnheim "regarding the "truth" of our perception or images. The composer imagines the image of a dancing Khoma or the atmosphere of a church in actively dissonant musical material. R. Arnheim writes that "we always face the problem that there is no direct "visual world" with which we can compare our perception. If vision is as much a product of experience and cultural determination as image-making, then what we compare graphic representation to is not reality; rather, it is a world already clothed in our representational systems".³⁸

³⁶ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=7>

³⁷ Гоголь Вій <https://www.ukrlib.com.ua/world/printit.php?tid=14&page=7>

³⁸ Arnheim Rudolf. The development of perceptual terms. Uta Grundmann and Rudolf Arnheim. The intelligence of vision: an interview with Rudolf Arnheim. URL: https://www.cabinetmagazine.org/issues/2/grundmann_arnheim.php

This author interprets artistic images as already visual. What then can we say about musical and audio images? The complex process of perceiving sound-musical images may never coincide with what the composer, and then the performer, imagined. The listener, not knowing the title of the work, which is often a program for the visual series, can imagine absolutely everything, his previous experience was connected with this. And here R. Arnheim's opinion about the lack of a certain standard with which we can compare is confirmed.

In the sixth part of the "Epilogue", dissonant and more enlightened, harmonious constructions are marked by the individualization of the author's approaches. Although it is impossible to call it a multiplicity of stylistic or genre solutions. However, all the pieces of the suite are quite uniform in the composer's decision. At least, after listening to the entire cycle, that is the impression left. And here R. Arnheim's theories about visual images, through which we appeal to sound images, are mentioned: "Different observers of the same thing see different things, due to the fact that perception is not actually a mechanical reception of sensory components; rather, it is the formation of structured images that naturally depend on the personal experience of the observer. Observation of the world requires an interaction between the objective characteristics provided by the observed thing and the nature of the subject of observation. Furthermore, I do not object to the idea that there is a historicity of perception and that cultural determinations play a role in vision. In particular, the problem of realism revealed that the naturalistic style of the image is a cultural appearance."³⁹

So, the programming of the Aleksyichuk suite comes from the very title of the work, but the means of musical expressiveness encourage the listeners to a free process of choice, to their own listening concepts, to an appeal to non-musical experience and, perhaps, to the literary text, images and actions in M. Gogol's story. Listeners independently find these familiar images in the musical text.

Such a gradual movement from the names of the trees, which the composer noted in his cycle, through the literary text of the suite, we turn to the interesting allusions filled with musical imagery. Sometimes instrumental works contain means of musical expressiveness tending to activate imagery. Their "reading" will be organized into a musical picture, while remaining a generalized version of the program. An original example here is A. Bondarenko's miniature "Kaleidoscope".⁴⁰

³⁹ Arnheim Rudolf. The development of perceptual terms. Uta Grundmann and Rudolf Arnheim. The intelligence of vision: an interview with Rudolf Arnheim. URL: https://www.cabinetmagazine.org/issues/2/grundmann_arnheim.php

⁴⁰ Бондаренко А. Калейдоскоп. URL: <https://aib.at.ua/kalejdoskop.pdf>

The play is written in a simple three-time form. In the first part (moderato) the cluster technique is used. Composer indicates that all keys in the specified range must be pressed silently in the lower case. The variable size ($5/8$, $3/8$, $4/8$, $3/8$, $2/4$) creates a sense of instability. A children's toy with a system of mirrors and colored glasses for making unique patterns is mentioned. You have to look against the light source. New and new patterns are constantly emerging from a whole pile of colors. But we have an audial kaleidoscope and the composer surprises with consonances in rhythmic fastidiousness. At the end of the first phrase, the sonoristic effect of free improvisation is fixed, but in the range noted in the text. Let's not forget that here the kaleidoscope is auditory, so there are constant changes, but not visual, but in the sound expression of the general indistinguishable noise from the fusion of disparate sounds. The composer notes that all twelve notes of the chromatic scale are used here, avoiding, however, chromatic or diatonic sequences. The impression of immersion in the middle of a sound kaleidoscope is formed.

The first phrase of the second part (presto rudato) is built on passages from the sixteenth and thirty-second durations in variable measure ($4/4$, $3/4$, $1/4$). The entire fabric moves in a downward motion with jumps and stops. Visually imagine the rotation of a kaleidoscope, when small colored glasses produce new patterns. It is also auditory, when each construction is perceived as an inward turn to sounds that seem to multiply symmetrically and are perceived with different colors.

In the second phrase (meno mosso, and then rit), new passages, now more in cross-sounding, and then in ascending movement, convey the impression of a slow change of consonances. This is also facilitated by changes in dynamic shades - beat-by-beat *f*, *mf*, *f*, *p*. Now the kaleidoscope turns the other way, taking absolutely no time to change our feelings.

The reprise is not perceived unambiguously - it is not literal, but mirrored. A reprise with a sonorous effect begins. The author allows you to improvise in a given range in $4/4$ time. The silent cluster hum is an onomatopoeic technique to emphasize the possibility of showing infinite polyphonic combinations. The sound kaleidoscope, as if focusing attention on a certain musical spectrum, gradually becomes more transparent and disappears completely. The sound kaleidoscope ceases to exist.

So, the means of musical expressiveness (dodecaphonic technique, sonorous techniques, deep bass and contrasting juxtapositions in the upper voice) through allusions and reminiscences help reveal the meaning of the title of A. Bondarenko's miniature "Kaleidoscope". Means of musical expressiveness form a stable feeling of sound imagery, which evoke visual impressions of a bright picture of a children's toy - a kaleidoscope.

The title of a piece of music directs the performer and the listener to a certain content. It may have minimal information as a program. The name can be related to the genre and not have a program, for example, the cycle of modern Ukrainian composer, pianist, teacher Gennady Bezyazichny "Characteristic pieces in the form of etudes" (2018). Each piece-etude aims to practice a certain type of technique, and the cyclical form allows to develop the technical capabilities of the performer. To interest the performers, the composer calls each etude a well-known artistic image or an emotional response to certain events: "Good Mood", "Walk", "Jumper", "Relay", "Vertun", "Dzyga", "Wind", "Dance", "Grandmother's Tale", "The Magician", "Hvalko", "Stream", "The Distant Traveler", "The Old Boat", "Zhivchuk", "The Little Mermaid", "The Petrel", "Spring Evening". There is nothing surprising in this, it is a wonderful educational technique of a composer-teacher. Therefore, in each play we have not only the development of the technical capabilities of the performer, but also the direction of his associative thinking, the ability to use his own experience and knowledge from other disciplines. Such development is necessary, the establishment of associative links between the means of musical expressiveness, artistic creativity forms a personality.

Connections between the perception of information, in particular musical information, thoughts about musical images, the emergence of feelings and moods are included in the concept of "association", which unites everything into a common whole. And on the example of the piece "The Little Mermaid" from the cycle of H. Bezyazichny, learning occurs by association, when various elements of the musical language are combined (arpegged technique, harmonic consonance, tonal plan) in order to achieve an understanding of the musical content, the expediency of using the means of musical expressiveness for this

Allusions and reminiscences as hints and memories are characteristic of program music. Of course, first of all it will be the title of the work, which has a primary meaning for determining the ideas of the composer. Thus, in the cycle "Trees" J. Sibelius appeals to the poetics of "When Rowan Blooms", or the sketches of "Aspen", "Birch", "Spruce" or the philosophical reflection "The Lonely Pine". In conveying his feelings, the composer uses such means of musical expressiveness that turn his feelings into pictorial and musical stories. Allusions arise and extend from fine art to music (V. Jianzhong "Variations on the theme of a small pine") from literature to music, choreography (I. Aleksyichuk "Wow"), intersect with memories from history (J. Sibelius "Lonesome Pine").

The use of a genre term in the title of a musical work is also a certain direction to the content and form of the composition: "Characteristic

pieces in the form of etudes" - miniatures for the development of technique; "Partita" - composed of different parts; "Variations on the theme of a small pine tree" - the theme and its variations in a variation presentation. Musical abstractions are deciphered with verbal signs from literature ("Eyelashes"), visual arts ("Trees"), familiar things ("Kaleidoscope").

By means of musical expressiveness, composers evoke memories at the level of non-musical experience. For example, dodecaphonic technique, sonorous techniques, deep bass contrasts, through allusions and reminiscences reveal the content of the program called "Kaleidoscope" (A. Bondarenko). The feeling of sound imagery arises from the combination of arpeggiated technique in harmonic consonances, complemented by a simple tonal plan in the etude "The Little Mermaid" (G. Bezyazychny). When reading M. Gogol and listening to the suite by I. Aleksiychuk, the means of musical expressiveness used by the composer paint the scenes and images of the story. Repetitive constructions, contrasting juxtapositions of harmonic sequences, tempo and textural contrasts enhance the impression of the scenes of the story (the Sabbath in the church space, the feeling of a "philosopher", the characteristics of Khoma's surroundings).

In V. Stepurka's cycle "Partita" with titles corresponding to moods of confusion, anxiety, sadness, hope-hope, unattainability of dreams, appropriate means of musical expressiveness. Most of the plays are characterized by tonal uncertainty, variability of sizes, and melodic immensity.

Musical art and the specifics of understanding works are quite complex. Therefore, the definition of allusions and reminiscences, which arise when familiarizing with the work of composers, always remain relevant.

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**THE VOCAL CONTENT OF THE SPIRITUAL HERITAGE
OF TARAS SHEVCHENKO
ВОКАЛЬНИЙ ЗМІСТ ДУХОВНОЇ СПАДЩИНИ
ТАРАСА ШЕВЧЕНКА**

The vocal-poetic branch of the spiritual heritage of Taras Hryhorovych Shevchenko (March 9, 1814, Moryntsi village, Zvenigorod

district, Kyiv province - March 10, 1861, St. Petersburg) now covers ever wider artistic spheres, being represented not only by the genres of folk songs, but also and in the fields of cinema, theater, opera and choral music, classical and modern romance. Without setting the task of listing all the works, naming their authors and interpreters of the vocal world of T. Shevchenko, we will note the most prominent of them in Ukrainian musical culture. These are the operas "Catherine" by M. Arkas (1892) and O. Rodin (2021); "The Centurion" (1938) and "The Mercenary" (1943) by M. Verikyvskyi; "Marina" (1939) by H. Zhukovsky; "Haidamaki" by Y. Meitus (1941); "Nazar Stodol" (1959) by K. Dankevich; "Taras Shevchenko" (1964) by H. Maiborody; "Poet" (1988) L. Kolodub. These are the cantatas "Hitting the Thresholds" (1878), "Rejoice, Nivo Nepochitaya" (1883) and "In Eternal Memory of Kotlyarevsky" (1895) by M. Lysenko; cantata-symphony "Caucasus" (1901–1913) by B. Lyatoshynskyi; cantata-symphony "Caucasus" (1902–1913) by S. Lyudkevich; poem-cantata "Shroud" (1923; 2nd ed. - 1944) by L. Revutsky; separate choral works, vocal cycles and numerous solos on poems by Veliky Kobzar. V. Barvinskyi (1918), S. Lyudkevich (1934; 2nd ed. – 1955), B. Lyatoshynskyi (1939), L. Revutskyi (1939) wrote their cantatas based on the immortal verses of Shevchenko's "Testament", symphonic poem - R. Glier (1939); choral diptych - V. Sylvestrov (1995), B. Frolyak - the final part of the requiem symphony "Righteous Soul" (2014). In general, about 60 vocal versions of "The Testament" are known, the first of which belong to the composers M. Verbytskyi (1868), H. Gladkoi (1870) (it became a folk song: its choral arrangements by K. Stetsenko, Ya. Stepovoy, etc. are known.). In 1868, the young M. Lysenko started his vocal (solo and choral) Shevchenko music for the Testament. Having started his choral Shevchenko "Cantata in five movements for a mixed choir on poems by Taras Shevchenko" in 2008, V. Antonyuk will write "Testament" on poems by Taras Shevchenko for a mixed choir in 2010, and in 2014 - a cycle "Eight poems by Taras Shevchenko for mixed choir".⁴¹

Тож, поетична спадщина Великого Кобзаря дедалі більше надихає до творчості сучасних композиторів і виконавців. Співане слово Тараса заповнює сучасний простір української національної вокальної культури, спонукаючи також до нових досліджень представників різних гілок шевченкознавства.

⁴¹ Антонюк В. Г., Кумановська О. Л., Шейко А. О. Про хор «Заповіт» Валерія Антонюка на вірші Тараса Шевченка. *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2023. № 2. С. 128–135.

The substantiation of the vocal content of the spiritual heritage of Taras Shevchenko will be carried out by identifying the figurative features of his artistic world, namely: through the eidōs of nostalgic vocality (Greek eidōs - image). Here it is important to note that, taking morbid eidetism (neurosis – fin de siècle) as a cultural phenomenon, it becomes possible to extrapolate its semantics to the Ukrainian context: "...the most pathogenic factor was society, which made the free creativity of the artist impossible, limited him to various "taboos" ; in addition, Ukrainian culture lacked its own bohemian artistic environment, in which it would be allowed to go beyond these "taboos".⁴²

Respecting Ukrainian dumas, slave and other historical songs, which were for him a kind of folk prayer book, above Homer's "Iliad", T. Shevchenko, according to the memories of P. Kulish, "...at the end of his life he repeatedly asks, it was... to respect to him our Kobzar Dumas (as if at the departure of the soul). It was Taras who listens and does not listen to the nightingales of our old time, as perhaps the singer Igoriv listened to the nightingale of his old time, the soothsayer Boyan".⁴³

Focused on the image of picturesque Ukraine, Taras Hryhorovych, separated from his homeland, sang it with every manifestation of his multifaceted creativity, weaving together a deeply national vocal artistic space without musical notes. According to M. Kostomarov, "... Shevchenko's poetry is a legitimate, beloved daughter of ancient Ukrainian poetry, formed in the 15th - 17th centuries, just as the latter was the same daughter of ancient South Russian poetry, that poetry far from us, about which we guess we can judge from the works of Igor the Singer" (I. Dzyuba considers this statement an important evidence of the continuity of the process of creation of Ukrainian literature).⁴⁴

The special "singing" of Shevchenko's poems was discovered and investigated by S. Lyudkevich, who believed that Taras Hryhorovych "...did not compose, but sang his poems, even without a melody"⁵. M. Rylsky also emphasized that the poet was characterized by a special musicality of perception of the world: he "... while creating his poems sang them in his mind", and also noted that "... the leading feature of Shevchenko's poetry is

⁴² Павличко С. Д. Дискурс модернізму в українській літературі: Монографія. Вид. 2-ге. Київ : Либідь, 1999. С. 243–246.

⁴³ Куліш П. О. Твори в 2-х томах. Київ : Наукова думка, 1994. Т. 1. С. 668.

⁴⁴ Дзюба І. М. У всякого своя доля. Епізод із стосунків Шевченка із слав'янофілами. Літературно-критичний нарис. Київ : Радянський письменник, 1989. С. 305.

music, melos, rhythmic power and metrical variety" and called Taras Shevchenko one of the world's greatest masters of sound recording.⁴⁵

"Shevchenko's poetic works are noted for their extraordinary musicality, musicality of poetic vocabulary, artistic means, rhythm, musicality of all means of versification, melodiousness of singing and words," writes P. Odarchenko in honor of the 125th anniversary of the poet's death, noting his high musical talent and exquisite musical taste and strengthens his statement: "Yes, the powerful poetry of Shevchenko, which came out of the song, turned into a song itself and became a powerful source of musical creativity of outstanding Ukrainian and world composers".⁴⁶

Taras Shevchenko, being a person who sings himself, also liked to listen to folk songs, which he recorded throughout his life, recording the environment in which they lived, the peculiarities of their performance, giving characterological portraits of the performers, as well as describing his own psychological state, which prompted him to sing, such as: ...gradually freeing himself from the influence of self-love, he finally brought his proud spirit to a normal state and quietly sang the Haidamat song: "Oh, the Kozachenko Shvachka is traveling around Ukraine".⁴⁷

Among his other favorite songs are "Oh go away, go away, you, starling and evening", "Oh Frost, Frosty", "Oh there's a grave in the steppe", "Oh, it's not Petrus", "Oh, and trouble for the seagull", "Stand the sycamore over the water" (to the words and music of his close friend S. Gulak-Artemovskiy), as well as - recorded by D. Kamenetskyi "The snow turned white", which he called the first song he knew without a rhyme⁹. On June 22, 1846, during the excavations of the Perepyatikha Cossack grave (near the village of Maryanivka, Fastiv district), T. Shevchenko recorded Oksana Zorivna's song about Bayda "In Kyiv on the Market", and while on a research expedition in Right Bank Ukraine in the fall of the same year, collected many folklore materials, including songs, of which only a few have survived due to the tragic events connected with the arrest in 1847. Folklore texts and ethnographic observations of T. Shevchenko are accompanied by separate musical notes made by him by hand

⁶ Рильський М. Т. Поетика Шевченка // Наукові записки АН УРСР. Київ, 1946. Т. 2. 347 с.

⁴⁶ Одарченко Петро. Тарас Шевченко і українська література. Зб. ст. / ред. О. Зінкевич. Київ : Смолоскип, 1994. С. 64.

⁴⁷ Шевченко Т. Г. Твори у трьох томах. Київ : Вид. художньої літератури, 1955. Т. 3. Листи, щоденники. С. 141. (Цитати з листів і щоденникових записів Т. Шевченка подано в нашому перекладі на українську мову).

Emotionally, noticing the finest psychological details and psychological nuances, T. Shevchenko describes the life and songs of his countryman from the Kherson region, Private Skobelev, whom he met in exile: "...I especially remembered him for the Ukrainian songs he sang to his young "what tenor is amazingly simple and beautiful. With particular expressiveness, he sang the song: "A small river flows from the cherry orchard." I forgot that I was listening to this magical song in the barracks. I shall never forget this swarthy, half-naked wretch who ruffled his shirt and carried me so far with his simple singing... And I loved him as a countryman and as an honest man, regardless of the songs. Poor Skobelev! ...you flew into my seven-year prison like a singing bird from Ukraine, as if only to remind me of my sweet, poor homeland with your sweet, longing songs".⁴⁸

Suffering in exile from a strict ban on writing and painting, Taras Shevchenko recalled that he had already had a similar ban on singing in his life: during his Cossack training under P. Engelhardt, however, "...violated the master's order, humming in a barely audible voice Haidamat's sad songs", heard by him in his childhood from his grandfather.⁴⁹

Testified by the recollections of contemporaries, as well as the personal confessions of the poet, the sung state of mind of T. Shevchenko was not unique and accidental in the artistic environment of that time. First of all, let's pay attention to the deeply mental male folk-song tradition of Kobzar for Ukrainians, which has its genesis from the times of epic and princely singers of Kyivan Rus, when the vocal personality was universal: singer-poet-prophet-chronicler. Obvious passion of such persons endowed with sacred knowledge. Here we will again turn to the image of the ancient Russian poet: "When Boyan began to compose a song, he first sang about the cosmic tree of life, the top of which was crowned by the king of birds - an eagle (a symbol of the sky god), then he wrapped his imagination around the whole tree, running like a wolf on the earth." - asserts S. Pushyk and at the same time remarks on the origin of Yaroslavna's cry, written, in his opinion, specifically for Boyan, and over time stylized (thanks to the word "thing") for a female embodiment.⁵⁰

Echoes of the fame of princely singers, diviner poets, magi, whose prophetic chants were outlawed after the introduction of Christianity in

⁴⁸ Там само, с. 135–137.

⁴⁹ Одарченко Петро, с. 64.

⁵⁰ Пушик С. Г. Криваве весілля на Каялі (Слов'янська міфологія і Слово о полку Ігоревім): Есе // Пушик С. Г. Дараби пливуть у легенду. Київ : Радянський письменник, 1990. С. 5–228.

Russia, as well as the singing traditions of crippled passers-by, whose singing culture also formed the epic genre, became one of the prerequisites for the emergence of the 16th century. Kobzar art, most widespread in Dnieper and Steppe Ukraine (lyre makers were in every region of Ukraine). The Kobzar tradition belongs to the elite

circles of Ukrainian traditional singing: both by the manner of solo performance with own accompaniment, and by the cultural status of the multi-functional personal mission of kobzars, and by performance forms.

The image of the kobzar, the Ukrainian messiah, is widely represented in Taras Shevchenko's artistic, poetic, prose and epistolary heritage: painted and silent or inspired by words, he is always singing. Shevchenko's kobzars are different in different plot circumstances, united by a great vocal charisma: "The wind blows and blows, Walks in the field, On the grave the kobzar sits, But plays on the kobza... Gray mustache, old hair, The wind blows; He will lie down and listen, How the kobzar sings, How the heart laughs, blind eyes cry... Such and such Perebendya, Old and whimsical! He will sing a wedding song, And he will turn to mourning" ("Perebendya"); "The kobzar sits on the loose, But he plays on the kobza.... The kobzar plays, sings, Says with words... He laughs mischievously" ("Tarasova night").⁵¹

In exile, T. Shevchenko wrote about Ukraine: "...it's as if I'm talking to the living with its blind lyreniks and kobzars." In many of his prose and poetic works, essays, and epistles, he described the phenomenon of Ukrainian kobzarstvo – original singing and mysterious argo-speech, a special Spartan way of life, and mental professional features of the training of guild, traveling, settled, and other forms of creative life of folk singers. Writers, folklorists, artists, composers, contemporaries of T. Shevchenko were also interested in Kobzar's work. M. Lysenko gave lectures-concerts in Kyiv and St. Petersburg, commenting on the performances of Ostap Veresai before the elite musical audiences of Kyiv and other cultural centers and referenced these observations in a scientific work.⁵²

It should be noted that Ukrainian kobzar Ostap Mykytovych Veresai (born between 1803 and 1805–1890) appeared on the concert stage for the first time in the history of kobzar; T. Shevchenko sent him his "Kobzar", published in 1860, with a signature as a gift. On February 22, 1875, Kobzar O. Veresai also sang in the requiem concert organized by the

⁵¹ Шевченко Т. Г. Тарасова ніч. *Кобзар* / вст. слово О. Гончара. Київ : Дніпро, 1985.

⁵² Лисенко М. В. Характеристика музичних особливостей українських дум і пісень, записаних з голосу Остапа Вересая. Київ : Мистецтво, 1955. 86 с.

Club of Artists of St. Petersburg during the Shevchenko Days. The typology of melismatics of epic singers of the Slavic world determined by M. Lysenko as "adding laments", together with the rhythmic and syntactic factors of the phenomenon of Ukrainian authentic singing, also refers to the artistic and meaningful filling of folk song samples to the texts of T. Shevchenko, interpreted by several generations of Ukrainian kobzars. It should be noted that modern forms of Ukrainian kobzarstva are a multidimensional phenomenon. This is, first of all, the education of kobzar boys in educational centers of this elite type of traditional vocal art: School of kobzar art in Stritivka; Studio at the National Bandurists' Chapel of Ukraine and profiling of kobzar art at the Kyiv National University of Culture and Arts (please note: the concept of the educational complex for the education of bandurists in the music school-school-conservatory system is significantly different, as it is based on academic traditions and involves the education of girls).

Secondly, the development of the forms of concert kobzar performance unified by M. Lysenko: after all, by bringing Ostap Veresai to the stage and referencing this experience in ethnological research, Mykola Vitaliyovych laid the foundations of new performance traditions, which until now keep in their context the modern cultural meaning of the phenomenon of "kobzarstvo", weakening its sacredness. Thirdly, there is a lack of information about inter-religious conflicts between members of the Kobzar brotherhood and their relevance today. These are modern kobzars and lyre players, performers of the cycle of songs of the Mother of God and kobzars - performers of epics, folk songs of various genres and author's songs, etc.: leaders of Christian and pagan views and beliefs. And, finally, fourthly, the modern renaissance of the cultural phenomena of kobzarstvo and myrvation, which deepens traditionalism and reduces it to a new functional basis, consonant with social factors in the life of society.

Let's go back to the middle of the 19th century, when the creative intelligentsia of Europe was gripped by a kind of fashion for salon music, which was characterized by the emergence of an array of songs and romances of literary origin. It would not be an exaggeration to call Taras Shevchenko the most popular author of their texts. Let's note the origin of the term "romance" itself from the Romance (Spanish) language: romance (Late Latin - romanice); and also on its origin from an ancient form of Spanish verse, - more often - an eight-syllable chorea, in which the ends of even lines are echoed by assonances of vowel sounds.⁵³

⁵³ Лесин В. М., Пулинець О. С. Словник літературознавчих термінів / вид. 2-ге. Київ : Радянська школа, 1965. 432 с.

The spread of this form of verse to other European languages coincided with the popularity of musical-poetic versions of the genre, which became traditionally vocal, standard-salon in the everyday life of Ukrainians and characterized by the emergence of a number of romances and songs of literary origin. Among them are well-known numerous romantic versions of T. Shevchenko's popular poems "Thought" (Why do I have black eyebrows) and "Tell me the truth"; classic romances based on his words: "What is difficult for me" by H. Alchevsky; "Oh, the three paths are wider", "I trampled the path" by Ya. Stepovy; "Swim, swim, swan" by K. Stetsenko; "Hopak" from the poem "Haydamaki" by I. Shamo; "From village to village" from the poem "Haydamaki" by V. Kireik and Y. Meitus; "On Sunday morning-early" (from the poem) "Gamaliya", "Oh, I am alone, alone", "Fires are burning", "Cherry orchard around the house" and other solo songs by M. Lysenko and from the very first collection "Music to "Kobzar" » by the German composer R. Pfennig. Just as in German poetry, both concepts: "romance" and "song" correspond to the other - "Lied", and in French - "chanson", we observe the convergence of the genres of "solo song" and "romance song" in the Ukrainian musical inter eri

Thus, it is the song ("Lied") that is one of the leading poetic genres, relegating to the background odes, hymns and the type of poems that German literary experts call "Reflexionsgedichtes" - the poetry of reflections. The genesis of Ukrainian romance songs is derived from the genre of "song-verse" or "secular song", which were the product of urban vocal culture, in the midst of which the process of interpenetration of cultures of different peoples took place most actively. Ukrainian secular (author's) song is gaining popularity in those countries where our folk songs are already known. Yes, in the 17th century. Ukrainian songs were published in Poland (in Latin), where they enjoyed "greatest fame"; the French traveler to Ukraine H. Beauplan, hearing the wedding songs, wrote: "...this nation sings while crying"; the German poet F. Hagedorn in the preface to his book, published in 1747, noted: "...Cossack dumas, which are sung while playing on the bandura, can argue for supremacy with the most favorite songs of the French and Italians"; I. Herder enthusiastically predicted that the sung Ukraine would become the new Hellas.⁵⁴

The song "A Cossack Went to the Danube" is popular among many peoples of the world, composed by Kharkiv military musician S. Klymovskiy in the 1st century. of the 17th century, it is even in the songbook of the Queen of England (it is worth noting that Great Britain is the first non-Slavic country, where in 1816 an English-language version of a

⁵⁴ Нудьга Г. А. Слово і пісня : дослідження. Київ : Дніпро, 1985. С. 98–101.

Ukrainian folk song was published for the first time, and in 1840 translations of Ukrainian Dumas were published).⁵⁵

Therefore, by the middle of the 19th century, domestic urban, as well as foreign interior use of Ukrainian folk and secular household songs formed an original performance style corresponding to the traditions of salon music. The ripening of a specific romantic flavor took place in the mutual influences of other related genres: cantos and psalms, school drama, school concert, nativity scene, as well as Western European classical vocal and vocal-instrumental music, especially opera. Folk songs and romances of Ukrainian amateur authors are mostly anonymous. That is why the chronology of professional romance in Ukrainian musicology is kept only starting with P. Sokalskyi, whose romance "Duma" ("There is fate in the world" based on T. Shevchenko's poem) T. Bulat calls a bridge between salon and professional romance.⁵⁶

This researcher of small forms of Ukrainian solo singers distinguishes the polystadiality of their phenomenon of two types: genre-historical and archetypal and sees the cause of this phenomenon in its correspondence to the cultural level, the state of the artistic life of society, etc. The interdependence of the performance and acoustics of the room, the special intimate atmosphere of romantic evenings goes back to the manifestations of professional and amateur music making. Among the famous interpreters of the Ukrainian romance song are Marko Kropyvnytskyi, the Tobilevichi brothers, and Maria Zankovetska. The touching singing of the provincial amateur singer Melania Zahorska is described by M. Lysenko.⁵⁷

Important evidence about Shevchenko's performance of Ukrainian romance songs and folk solos has also been preserved: thanks to his high vocal talent, he had the already mentioned phenomenal vocality of poetic words. According to the memories of M. Bilozerskyi (brother of Hanna Barvinok, wife of P. Kulish), "... Shevchenko was especially charming with his singing; used to walk around the hall with his hands folded behind his back, his thinking head bent down; the neck is tied with a scarf; facial expression is sad; the voice is quiet and thin; mother used to cry from his songs".⁵⁸

⁵⁵ Там само, с. 112.

⁵⁶ Булат Т. П. Український романс. Проблеми розвитку й стилю : автореф. дис... д-ра мист. : спец. 17.00.02. Київ, 1980. С. 25–26.

⁵⁷ Лисенко М. В. Листи / упорядкув. та коментарі О. М. Лисенка / вступна стаття М. Т. Рильського / заг. ред. Л. С. Кауфмана. Київ : Мистецтво, 1964. 533 с

⁵⁸ Куліш П. О. С. 65.

P. Kulish himself wrote: "...shevchenko was known by his works and his favorite ... conversation. No one knows yet that he is a wonderful, perhaps the best singer of folk songs in all of Ukraine (T. Shevchenko sang as a bird sings - Ich singe wie der Vogelsingt) ... Placing his hands behind his back, he began to walk around the hall as if in a grove, and sang: Oh, come out, come out, you star and evening star / Oh, come out, come out, my faithful girl... As Shevchenko sang at that time of his life, and even more than he sang that evening, such or equal to his singing I did not hear it either in Ukraine or in the capitals. All the conversations broke off together... the guests came from all the lights to the hall, as if to some church. The poet's soul ... turned the wedding of a fan of his great talent into a national opera, which may not be heard in Ukraine soon." Ten years will pass, and on July 11, 1857, while in exile, T. Shevchenko will remember that touching evening: "This melancholic song reminded me of the evening when I and my young wife Kulish sang this magical song in two voices. It was on the second day after their wedding, in the year 1847."⁵⁹

The professional meaningfulness of the vocal performance of his poems and the ability to delve into the sphere of feelings, as signs of the singing style of T. Shevchenko, are also evidenced by the memories of his contemporary, the artist L. Zhemchuzhnikov, who with his canvases "Kobzar on the Way", "Abandoned", as well as a series of etchings under the name "Picturesque Ukraine" continued the traditions of the publication of the same name started earlier by T. Shevchenko.

Diaries, letters and literary works of T. Shevchenko himself are full of descriptions of musical life, filled with nostalgic sadness for the songs of his homeland. The poet was also familiar with the classical repertoire; loved and understood the instrumental music of F. Chopin too much, calling the melodies of his mazurkas, which he heard performed by an unknown violinist, as songs: "I will never listen to these all-Slavic, heartfelt, deeply sad songs. Thank you, my serf Paganini. Thank you, my random, my noble. The groans of a disgraced serf's soul fly out of your poor violin...".⁶⁰

In the story "The Musician" he skillfully brought out a touching image of a serf cellist who was a conductor at a kobzar in his childhood. In a dramatically important episode of the work, his main character plays inspiringly: first - Chopin's mazurkas, then - the famous Norma cavatina from the opera of the same name by V. Bellini, then he improvises for a

⁵⁹ Шевченко Т. Г. Т. 3. С. 143.

⁶⁰ Шевченко Т. Г. Т. 3. С. 191.

long time and talentedly on the theme of the Ukrainian folk song "Carts rolled from the mountain".

T. Shevchenko repeatedly describes the life of Ukrainian folk songs outside the homeland: they are mostly traditional solos, performed unaccompanied or in a salon manner with piano accompaniment, as well as melodies of vocal works without singing, interpreted on musical instruments. Thus, in his diary entry dated March 18, 1858, there is talk of visits to the Moscow residence of M. Maksymovich, in whose wife the poet saw "...the pristine type of my countrywoman": "She played several of our songs for us on the piano so cleanly, without manners, as no great actress can play /.../. I wrote my "Spring evening" in memory of her ("Cherry garden near the house" / Author's note), and she gave me a Kyiv pattern to wear around my neck"; and after a few days - "...despite Good Friday, she, dear, sang for me our native heartfelt songs all evening. And she sang so heartily, beautifully, that I imagined myself on the banks of the wide Dnieper. Great songs! A wonderful singer!"⁶¹

M. Shchepkin introduced the poet to the opera singer Ms. Grekova: "...tonight he invited a certain Ms. Grekova, my half-countrywoman, with a notebook of Ukrainian songs for me. A beautiful, fresh, strong voice, but she did not like our songs, especially female ones. Disruptively, sharply, she did not catch the national expression"²⁶. In his diary, T. Shevchenko describes piano improvisations on the themes of Ukrainian songs in Nizhny Novgorod, performed by V. Dal's daughter, and also mentions how in Moscow, at a guest house with S. Aksakov, "...listened to my native songs with pleasure". It is difficult to overestimate the existence of the Ukrainian romance song witnessed by Shevchenko outside the borders of Ukraine, because it is an important proof of how the urban culture of one ethnic group generates (appropriates) the traditional culture of another, despite the existing imperial bans on the creation of Ukrainian culture in its homeland.

Ukrainian song-romantic household singing in T. Shevchenko's time was stylistically subordinated to the canons of the cultural interior of its distribution. It was, for the most part, the salon singing of dilettante performers, as well as professionals, a kind of fashion tribute to nationalism by some, and heartfelt passions by other interpreters of the inexhaustible fund of Ukrainian domestic romance. The appearance of collections of Ukrainian folk songs and domestic romances in the 19th century. testified rather to the sphere of their use than to the sources of origin. The authors-compilers of the collections (I. Prach, V. Trutovskyi, etc. - anonymous) included folkloric as well as author's works in the lists, performed

⁶¹ ШЕВЧЕНКО Т. Г. Т. 3, с. 291–293.

processing of Ukrainian folk songs in the style of Western European vocal and instrumental samples, which sometimes made the song unrecognizable and put them in the category of romance songs. In this context, it is worth mentioning M. Lysenko's unique arrangements, made before his studies in Germany, in which traditional stylistics are preserved, corresponding to the genre of each of them, thanks to which even lyrical solos do not sound romantic. Reflecting on the semantics of sound-images in poems

Shevchenko's "Testament", O. Tsalyay-Yakimenko defines this phenomenon as an original "sound counterpoint", "sound leitmotifs", remote intonation connection: "...arch intonation connection of parts of the composition based on the principle of reprisal [...] connected with meaningful transformations of the image", which is clearly correlated with rhythmic figurations and in sum "...reveals the closeness of the poet's verbal-intonational thinking to specifically musical thinking" and puts forward a hypothesis about the influence of the features of the psychology of Taras Shevchenko's work on the compositional creativity of the authors of his sung poetry.⁶²

Let's add: also in vocal performance, since Ukrainian singers are mostly formed on the song poems of T. Shevchenko. First, it is traditional music for "Kobzar" with folk versions of the melodies of his poems, performed a cappella already in early childhood. Then - the same songs, but already with an instrumental tempered accompaniment, in arrangements by Ukrainian composers, where they are sometimes presented as folk - without indicating T. Shevchenko as the author of the words. Further, the singers' repertoire includes romances by classical composers and modern authors based on his poems, opera arias, etc. In this way, there is a gradual growth of performance skill, which coincides with the gradual mastering of the genre and stylistic systems of Ukrainian solo singing. The mediated connection of species and genre vocal intonations in the "sung word" is more arbitrary than that of individual intonations, the crystallization of which constitutes the content of the ontological approach to the problems of national vocal culture.⁶³

The historical selection of phylogenetic subintonational semantic units testifies to the complex emiosis of generalizations and typification of the very intonation thesaurus of the era.

⁶² · Цалай-Якименко О. С. «Заповіт» Т. Шевченка в музиці (співвідношення слова й музики в музичних інтерпретаціях «Заповіту») : автореф. дис... канд. мист. : спец. 17.00.02. Київ, 1964. 19 с. С. 11.

⁶³ Антонюк В. Г. Співане слово Тараса // Вісник ДАКККіМ. № 1. Київ, 2004. С. 38–44.

Conclusions. This perspective of the study of the traditions of Ukrainian solo singing continues the archetype of the images of ethnic culture. The study of the vocal content of Taras Shevchenko's spiritual heritage through the semantics of the traditions of domestic and salon music-making and the image of nostalgic vocality, which permeates the artist's prose works, letters and diary entries, as well as the memories of contemporaries about his own vocal work, allows us to make a statement about the inherent constancy of his vocal eidetism, which inspired the creativity of her Kobzar, who was exiled from Ukraine. These generalizations testify to the threefold nature of vocal eidism in the spiritual heritage of Taras Hryhorovych Shevchenko, namely: 1) the majestic transformation of his artistic creativity in vocal genres (and vice versa); 2) his artistic style, marked by the image of nostalgic vocality; 3) the perspective of the research of the musical and vocal world, concentrated in the multidimensional vocal Shevchenkian. All that has been said allows us to affirm the interconnectedness of the vocal manifestations of the spiritual heritage of Taras Shevchenko that we have described, which are concentrated on the Ukrainian national phenomenon of the sung word.

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**FEATURES OF ORCHESTRAL-CONDUCTOR I
NTERPRETATION OF A MUSICAL WORK
ОСОБЛИВОСТІ ОРКЕСТРОВО-ДИРИГЕНТСЬКОЇ
ІНТЕРПРЕТАЦІЇ МУЗИЧНОГО ТВОРУ**

The art of interpretation is one of the main areas of creative activity of musicians. It is difficult to call a performer a master, a true artist, if he does not have his own vision of artistic embodiment, his own handwriting, conceptual thinking. In other words, the depth of "reading" of the meaningful part of the work, its correlation with the construction of the musical form, a detailed and holistic representation of the development of drama are important attributes of the professional activity of a musician, instrumentalist, vocalist, etc. The value of the listed components increases many times over in the art of conducting. Comprehension, awareness of all coded information (mastery of artistic and figurative intricacies embedded

in the score), search and determination of the vector of development of the musical fabric, construction of a step-by-step so-called "route map" of performing actions-movements make up the essence of the conductor's profession, find the status not only of first-class, but and extremely necessary and fundamental.

The specifics of conducting creativity in the field of symphonic art are considered in the scientific and methodical works of conductors, in particular, H. Yerzhemskiy, R. Kofman, H. Makarenko, V. Rozhko and others.

The theoretical base was formed on the basis of the fundamental areas of musicology: interpretation (P. Volkova, E. Gurenko, V. Demyankov, U. Eko, S. Sontag, H. Kagan, O. Kolesnyk, Y. Kristeva, P. Ricker, A. . Usmanov), in particular, in the art of music (A. Alekseev, Yu. Vakhranov, E. Gurenko, N. Korikhalova, H. Klyuyeva, O. Katrych, E. Liberman, O. Markova, V. Medushevskiy, V. Moskalenko, I. Polusmyak, O. Samoilenko, L. Shapovalova, G. Brelet, H. Danuser, H.-Joachim Hinrichsen (Hans-Joachim Hinrichsen), W. Wiora); musical cognitive studies (A. Amrachova, A. Khokhlova, Annabel J. Cohen); musical communication (O. Beregova, M. Bonfeld, I. Zemtsovsky, M. Kagan, I. Korsakova, V. Medushevsky, E. Nazaikinsky, M. Naidorf, L. Oparik, O. Sokhor, V. Shcherbina, O. Yakupov, John L. Austin, David J. Hargreaves Raymond MacDonald, Dorothy Miell, R. Keith Sawyer, Graham F. Welch, Gary Ansdell, and Mercédès Pavlicevic).

A number of scientists investigate the necessary factors that allow creating a personally significant version of the performance of a musical work: musical thinking (B. Yavorskiy, N. Zgurska); peculiarities of intonation (V. Koloniy, O. Markova, V. Pereverzev); performance analysis of music (T. Roschyna); forming (O. Krasovska); the level of performance skill (H. Panchenko); skills in verbalizing musical images (V. Krytskiy), musical analytical skills (I. Grynchuk); professional independence of a musician (I. Polibina, O. Oleksyuk, N. Ryabukha); creative qualities of the performer (V. Belikova, V. Ivanova, V. Moskalenko), the specifics of the performance interpretation of a musical work in the professional training of future musicians-teachers (L. Harkusha, O. Economova), musical interpretation in the context of the art of sound recording (V. Volkomor) etc.

The problems of the professional development of a teacher-musician, in particular musical and interpretative activities, were considered by domestic scientists: A. Bolgarskiy, I. Grynchuk, G. Didych, V. Dryapika, T. Zavadska, G. Padalka, O. Rudnytska, O. Scholokova and others.

The purpose of the research is to investigate the conductor-orchestral interpretation of a musical piece and to find out its features.

Modern interpretology is a complex of scientific concepts (dedicated to the study of performance style as a typological category, genre, creative thinking, etc.) and schools or, according to the definition of L. Shapovalova, an "integrative discipline". Today, there is a Ukrainian school of interpretology, the essence of which differs from Western theories of cognitology. This difference lies in the experience of studying performance not as a secondary process, but as the primary basis of creativity. This is evidenced by studies on the understanding of V. Moskalenko's performing creativity, which contain a whole system - a description of the performing process and the development of categories, among which the basic ones are "interpretation-interpretation", "interpretive version", "style of musical creativity", "interpretive direction of creative activity"; the concept of the reflective artist L. Shapovalova, focused on the personality of the artist as the central mode of artistic consciousness and mastering such categories as "I-consciousness", "reflection", "I-other", "synergy", "Knowledge of God", "spiritual communication"; the concept of musicological interpretation by O. Samoilenko, etc.

The tools for the interpretive theory of musical communication are provided by the methodology of humanities, which integrates the achievements of various sciences based on the theory of communication. The basis of the interpretive theory of musical communication is the following positions:

1. Approaches of modern musicology as a component of humanitarianism: both the academic foundation of scientific thinking and those that point to new dimensions of scientific thinking, directed at the unity of compositional and performance practices, metaphysics of music, spiritual analysis of music.

2. Between objective and interpretive concepts of communication in modern musical creativity, priority belongs to the interpretive theory. Interpretive research assumes that people create and associate their own subjective and intersubjective meanings as they interact with the world around them. Researchers try to understand phenomena by engaging with the meanings that the participants themselves assign to them. Interpretive methods position the meaningful practices of a person (the researcher does not start with concepts defined a priori). Interpretive research focuses on the analytical disclosure of the practice of perceiving musical meanings.

3. The need for a cognitive approach in the sense in which it was formed in modern interpretology. One of the axioms of cognitivism is the reliance not simply on the study of the presence of actions, but of their

mental representations, symbols, strategies, and other unstudied human processes and abilities.

4. The priority of the heuristic approach in the process of formulating the interpretive theory of musical communication.⁶⁴

Interpretology includes a number of aspects:

- semiotic (structure of the text of the work, its specificity);
- hermeneutic ("interpretive understanding", revealing the content of the musical text of the work);
- methodological (specification of the approach to the study of the work in the context of general aesthetic, artistic and axiological aspirations of researchers in certain cultural and historical periods, authorial, national styles, artistic directions, etc., in the context of scientific concepts chosen by the researcher);
- methodological-theoretical, technological (in particular, comparative analysis of samples of interpretations of musical works).

The analysis of performance interpretations has become widespread in the practice of music-critical activity.

Characterization and assessment of performing interpretation as an artistic phenomenon, in turn, is its interpretation - in a philosophical-aesthetic, theoretical form, in another linguistic system of understanding and interpretation. According to the hermeneutic "philosophy of understanding", this is a method of mastering reality in which, along with theoretical understanding, direct experience, specific types of practice, experience and forms of aesthetic understanding play a significant role. Hence, the relativity of understanding-interpretation of performance interpretation by a musicologist is not a defect, not evidence of "parascience", but is a substantial quality of this field of theory.

Doubts are often expressed about the ability to reliably and demonstrably identify in the author's interpretations unique, fundamental differences from the interpretation of the same works by other performers. The argument of the skeptics is as follows: specific qualities, including great artistic persuasiveness, the truth of the author's interpretation of music - a question that lies entirely in the plane of individual, subjective impressions of musicians, in particular, theorists who study, compare and evaluate these samples. The spread of these impressions and opinions is so great, some experts believe, that building a scientifically convincing

⁶⁴ Пясковський І. Феноменологія музичного мислення. Науковий вісник : зб. наук. праць. Нац. муз. акад. України ім. П.І. Чайковського. К., 2000. Вип. 7 : Музикознавство: з XX у XXI століття. С. 46–56.

theoretical concept related to the phenomenon of author's interpretation is not promising. We note again that these arguments cannot be neglected. At the same time, a node of such doubts can generally block the researcher's intentions, or, contrary to doubts, prompt him to search for ways to update and enrich traditional methodological strategies established in executive theory. Such strategies are meant that would "combine the incompatible", on the one hand, based on the principled relativity of interpretations of executive interpretations, on the other hand - meeting the requirements of authenticity.

Undoubtedly, the given problem cannot be discussed outside the modern paradigm of music-performance theory with its fundamental research attitudes and strategies. Interpretology is a central, key area in it, because it corresponds to the problems of relations in the "composer - performer - listener" system known since the time of B. Asaf'ev.

It is advisable to imagine the paradigm mentioned above in the form of concentrically diverging circles from the center, traditionally postulated in the domestic theory of performance as the embodiment of the author's idea of a musical work by the performer.

This central category generated a whole range of provisions that constitute patterns, factors, conditions, and technologies for the executive implementation of the author's idea. In performing interpretation, these are: the unity of the objective (that is, embedded in the author's artistic concept of the work) and the subjective (as its creative and individual interpretation by the performer); form and content; conscious (rational) and unconscious (irrational), artistic and technical (art and skills, poetics and technologies).

The given paradigmatic construction is seen, first of all, as a system of postulates of philosophical-aesthetic, actually theoretical, psychological content.

It opened and continues to open quite rich opportunities for analysis, discussion of numerous facts, phenomena, processes in the practice of performance, which allows you to put forward hypotheses and build concepts that form the problematic field of performance musicology, stimulates the increase of the amount of scientific knowledge. Thus, in general, such a system stimulates movement in this largely axiomatically organized space.

In the works of performance theorists, the author's idea of a musical work most often appears as an artistic concept in which the virtual (from the Latin *virtualis* – possible, undiscovered, potential or imagined, imagined) and material things are intricately combined. Sound structures born in the imagination of the composer materialize and appear in the sheet

music as works that are perceived as "a product of the composer's and the object of the performer's creativity".⁶⁵

As a researcher in the field of musical interpretology, M. Kornoukhov, states: "at the same time, the musical text becomes the main manifestation of the author's intention... the musical text of a musical work is a legitimate, the only reliable document that records the individual author's handwriting, the intention of a particular work".⁶⁶

The scientist believes that the text is the starting point of any research. In the opinion of the majority of practicing musicians, performers and teachers, the specified "duality" in the work of virtual and material usually leads to a subconscious, "by default", mutual superimposition of the concepts "author's idea" and "musical text". At the same time, the "material" as objective, visible in the practice of performance work dominates, due to which the composer's idea is thought of as an artistic phenomenon, complete in itself, spatially closed "once and for all" in the pages of the musical text. In addition, the existence of many works is often accompanied by programmatic or associative interpretations discovered by the composer himself or created by the collective imagination of professionals. "Adequate perception - it is also emphasized - is reading the text in the light of musical and linguistic, genre, stylistic and spiritually valuable principles of culture." However, the desire to interpret the author's intention...turns out to be some facet of adequate perception", that is, as if it seeks to go beyond its limits. Such a formulation of the question gives reason to deduce the problem of perception as a performer and analyzes the performance of the theorist, the limits of the musical text of a single work.

Thus, perception plunges into the "texts of culture" and at the same time "turns" to the author's intention of a specific work as a "resonating" integral sphere, the macrocosm of the composer's work with all the fullness of its semantic overtones. Then, between the three objects, which are considered according to different semiotic systems, internal virtual real spaces are formed, open to subjective interpretation, "the happy uncertainty of solutions, the discrete unpredictability of choice options, not under the

⁶⁵ Сирятська Т. О. Виконавська інтерпретація в аспекті психології особистості музиканта-артиста : автореф. дис. на здобуття наук. ступеня канд. мистецтвознавства : 17.00.03 «Музичне мистецтво». Харків, 2008. 18 с.

⁶⁶ Kornoukhov M. D. Fenomen ispolnitel'skoj interpretatsii v muzykal'no-pedagogicheskom obrazovanii [The Phenomenon of Performing Interpretation in Music and Pedagogical Education]. Monograph. Veliky Novgorod: Kirillitsa Publ., 2011. 300 p.

control of necessity, but the possibility that the work opens up is such in the field of a certain field of relations".

In the future, and after the work is completed and published, the author's idea, as a virtual-material artistic concept, finds a temporary, historical dynamic in the composer's creative consciousness and usually actively accumulates options for internal transformations.

His existence continues in new temporal scales, equal to the essence of the entire creative life of the composer: realistically in self-interpretations, if the composer is engaged in performance, often also in new author's editions, transcriptions of works, etc.

The presentation of the author's idea, which is open to many and different interpretations, often comes into conflict with the attraction of the mass listener, a fan of established, "usual" interpretations that easily "fit" the ear and memory. For professionals, performers, teachers who seek to penetrate the author's idea and reproduce it artistically convincingly, as well as for theorists who study performing interpretations, the opposite is important: the maximum plasticity of auditory thinking, the openness of various perceptions to interpretive subjective, sometimes even unexpected interventions." provided that they go beyond "what the composer wanted".

Thus, the author's idea of the work as an open phenomenon moving in time and space exists in inseparable unity with the process of the composer's life and work. So alive and changeable that it is accompanied by the continuous intentions of his "sound-creating will", often internal contradictions of his ideas, the author's idea evolves in the course of the struggle between the achieved and the new, absorbs and processes all the conscious and unconscious creative experience of the composer, all that was already created in the world of his intoning consciousness, and open to what is yet to be created.

The author's idea of a specific work is a peculiar element of the "hologram" of the whole artistic world of the music creator, perceived, accordingly, in the conditions of "flickering" of this integrity in each particle, in the unity of continuous and discrete factors of perception.

Continuing the consideration of the temporal and spatial openness of the author's idea to its executive reading-interpretation and their theoretical interpretations, we will express one hypothetical consideration. It concerns the problem of the adequacy of the perception of the author's intention by the performers in the conditions of influence on it by the countless number of those who sound in concerts or existing in recordings of interpretations of the same works. Some of these options, artistically bright and individually unique, are directly and vividly realized and stored in memory, while others, not so outstanding, more or less traditional, are

also deposited in the auditory experience, the artistic thesaurus, affecting mainly the unconscious plan. What has been said can also be projected onto the executive perception of the composer's work, style in general. Over time, accumulating, layering one on top of the other, such "imprints" are able to slowly form in the subconscious of performers, as well as researchers of their work, integrated auditory-mental patterns that model the perception of musical phenomena, and thus affect its adequacy.

In this way, innovative artistic trends in performing arts characteristic of certain stylistic periods are born. At the same time, well-known stereotypes and stereotypes arise in the interpretation of works, in the interpretation of the author's ideas, which affect the creative work of performers, teachers, and performance researchers.

The adequacy of the performance interpretation to the author's idea appears as a dynamic concept, as the ability (potential) of the interpretation's movement in time, and not only in the individual chronotope of the creative life of one performer. The ability of one or another specific interpretation of the text of the work to enter into a dialogic relationship with many different interpretations, transformations, reinterpretations, often contradictory, the potential for long-term existence in conditions of continuous renewal - this is what, in our opinion, meets the criteria of reliability and provability of the fidelity of the executive interpretation of the author's intention .

Let's add to this that in each of the mentioned "parallel realities" and "spaces of mutual transformations" different but equal intensities of the manifestation of qualitative originality are observed, which is also related to the problems of the adequacy of mapping one to the other.

Let's recall the well-known postulate that the persuasiveness of a performance interpretation is determined by the full depth of disclosure of the composer's intention, recorded in the sheet music text of the musical work. Such an idea - the way to reveal the author's intention - is supported by the historical development of notation: the system of symbolic fixation of the sound of music, which is being improved, the increasingly detailed provision of the text with various types of author's comments, the development of textological science and editorial practice, in particular, contributed to the formation of an academic direction in performance. The fruitful desire to provide the performer with a kind of "guide" that focuses attention on the details of the text, encourages to look and listen to them, at the same time limited the performer's possibilities in reading it.

Thus, the main condition for the correct understanding of the composer's intention is to observe the rules of reading and deciphering the musical text. There is no alternative to this primordial and inviolable

postulate, according to general belief, and there cannot be. However, there seems to be some sense in some of the considerations that complement it.

One of them is the danger of understanding the accuracy of reading the text as a movement only from its surface, symbolic and graphic layer.

In the mass practice of performance and pedagogy, the correctness of reading the text is often exhausted by observing its "letter", that is, it is limited to the possible acoustic and grammatical accuracy of the reproduction of the graphic signs and various verbal additions. Such "reading" inevitably leads to the so-called "game with shades", without understanding the internal meaningful stimuli.

The thesaurus accumulated by the interpreter, the experience of creative communication with the world of the composer, mostly his creations in various genres (in particular, with works with text - vocal, choral, etc.) translates the performing understanding-interpretation from the level of correctness of reproduction of a specific, single text of the work to the level of fidelity of an individually creative reading of it -interpretation (embodiment). Such a reading reveals the originality of the author's style and creative method and the individuality of the interpreter. And here we can talk about a dialogue between them, which is conducted if not on equal terms, then with the persistent desire of the performer to get closer to the understanding-feeling not only of the external circumstances of the composer's creation of the work, but also of the internal properties of his human and artistic self reflected in it.

Thanks to the mastery of variant forms of music interpretation, the performer enters into a dialogue with the author, and is not simply in the stream of his consciousness. Dialogic communication with a certain composer somehow reconstructs the author's idea. It finds expression not only in intonation, but also in a logical-verbalized form (which is especially important for a teacher), supported by knowledge of the circumstances of the creation of the work, the author's comments in the text, which are a very important component of the dialogue with him, the study of revisions - the author's and other musicians, other numerous information drawn from various sources. In the performance, the auditory thinking of the performer forms a kind of dynamic and plastic integrative material, a "matrix analog" of the author's original, with which the creative work of the interpreter can last for an unlimited time. This "matrix" of the author's text is open for its actualization in each new performance act, in concert performances, in recordings.

In fact, it is the basis of the variant multiplicity of interpretations of the author's intention (and not only the author's text of the work) in its dynamic procedural essence.

A special layer and interpretative resource is laid in the study of the author's instructions in the text: normative markings, instructions invented by the composer himself, comments, remarks, etc. This layer of meanings is directly addressed to the performers, calls them to dialogue. It is worth paying attention to the fact that the author's instructions are a kind of guide for the performer, where the hand of the composer is ready to shake the hand of the interpreter.

Therefore, the interpretation of musical works is one of the most important problems of musical performance and involves an individual approach and an active attitude to music, the presence of the performer's own creative idea. It is considered in the field of objective - subjective factors regarding the depth of discovery of the composer's artistic intention and the degree of creative freedom of the performer. In particular, a significant part of scientists, teachers and performers insists on the full compliance of the composer's intention. Another - defends the performer's right to a creative approach, motivating his position by the nature of musical art and the specifics of musical performance.

The concept of interpretation covers wide areas of cognition and value orientation and is associated not only with establishing the objective meaning of interpreted subjects, but also with identifying their subjective, personal meaning.

Interpretation is an artistic interpretation by a performing musician (singer, instrumentalist, conductor or chamber ensemble) of a piece of music during its performance. In the broadest sense of the word, the interpretation is to a certain extent also the verbal description of the work. In contrast to the spatial arts — painting, sculpture, architecture — music, existing in the form of musical notation, requires an act of reproduction, that is, through the mediation of a performer: a musical work finds its real sound only in the process of performance. Musical notation records only the combination of pitch and rhythmic ratios of sounds; intonation of musical text, disclosure of the artistic content of the work is the task of the performer.⁶⁷

G. Padalka notes: "interpretation is the main type of artistic activity in the performing arts. The process of artistic interpretation contains not only reproducible, reproductive aspects, but also a significant potential for revealing a creative attitude to the work. The performer must not only delve

⁶⁷ Інтерпретація (музика) [Електронний ресурс]. Режим доступу: [https://uk.wikipedia.org/wiki/%D0%86%D0%BD%D1%82%D0%B5%D1%80%D0%BF%D1%80%D0%B5%D1%82%D0%B0%D1%86%D1%96%D1%8F_\(%D0%BC%D1%83%D0%B7%D0%B8%D0%BA%D0%B0\)](https://uk.wikipedia.org/wiki/%D0%86%D0%BD%D1%82%D0%B5%D1%80%D0%BF%D1%80%D0%B5%D1%82%D0%B0%D1%86%D1%96%D1%8F_(%D0%BC%D1%83%D0%B7%D0%B8%D0%BA%D0%B0))

into the author's feelings of the image and convey it as fully as possible in his own interpretation, but also reveal his own understanding of the text, express his own feelings, convey the peculiarities of his own perception of what the author created".⁶⁸

Musical interpretation is a creative process that creates appropriate conditions for self-expression, which enable the performer to embody in each construction of the work a part of his soul, which is characterized by subjective, personal beliefs, ideas, experiences, thoughts.⁶⁹

V. Moskalenko singles out three types of interpretation: everyday, scientific and artistic. In the process of everyday interpretation, acquired information, results of knowledge, usually objectified in texts, symbolic systems, cultural monuments, and other products of human activity, are described, explained and interpreted, that is, interpreted in the everyday meaning of the word. Conventional interpretation is used in various forms of cognitive and value-oriented activities within the framework of practical life experience.⁷⁰

The artistic interpretation of a musical work is based on the creative act that precedes it - the creativity of the composer and has its own characteristics. But the interpretation of a musical work is complicated by the fact that, when creating his works, the composer records them using a special symbolic system. Due to the high level of abstraction, musical notation cannot be directly related to one or another subject area of the real world. Its connection with the object of artistic reflection is mediated by real sound. Thus, according to V. Moskalenko, "the artistic interpretation of a musical work is the disclosure of the content of the notation by isomorphic mapping of the scheme fixed in it to the subject area of the "language" of sounds."

The artistic interpretation of a musical work necessarily includes not only the mastering by the performer of the product of the primary (composer's) creativity and the creation of his own performance interpretation, but also the performance stage. Only in the presence of performance is the process of artistic interpretation carried out in its full and

⁶⁸ Падалка Г. М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін). Київ: Освіта України, 2008. 274 с.

⁶⁹ Гейченко М. Становлення та розвиток проблеми виконавської інтерпретації в Україні. Наукові записки. Серія: Педагогічні науки. Кіровоград: РВВ КДПУ ім. В. Винниченка, 2013. С. 99-103.

⁷⁰ Москаленко В. Г. Аналіз у ракурсі музикознавчої інтерпретації. Часопис Національної музичної академії України імені П. І. Чайковського. 2008. № 1. С. 106-111.

complete form. The creation of a product of executive activity includes "the construction of an object of consumption, with the help of which the artistic and communicative process is closed."

Undoubtedly, the process of interpretation is not only the creativity of the performer, but also, necessarily, the reproduction (reproduction) of the author's text. Artistic interpretation is a synthesis of the creative and non-creative, but even reproducing individual or collective performance experience, it can enrich the artistic values of the past, update their content, make them close and understandable to the modern audience.

V. Krytsky notes that the formation of an interpretation takes place in the mind of the interpreter as an ideal formation in the form of an understanding of the subject of interpretation, and only then is it realized, whether it can be realized in performance or in any other form.⁷¹

Taking into account the existing positions on the artistic and pedagogical problem of performing skill, its main features are: emotional, which reflects the subjective perception and direct reaction of the performer to a musical piece; normative, which assumes the necessary knowledge of art, the ability to reveal the author's concept of a musical work, reproduction of its genre-stylistic and form-creating features; valuable, which characterizes the ability of the performer to reconcile the musical interpretation of the work with personal artistic and value orientations and preferences, to reveal his own aesthetic and evaluative attitude to the content of musical works in the process of performance; technical, which expresses the extent of the performer's mastery of instrumental techniques (sound lift, speed, etc.); public-regulatory, which reflects the performer's ability to regulate and adjust his own mental state in the conditions of stage activity, the ability to preserve creative well-being and artistic self-expression on stage.

The art of conducting, which was born in extremely favorable conditions associated with high achievements of composer creativity and the flourishing of instrumental performance, made a giant leap forward, reaching its perfection in the 20th century.

Quite valuable ideas of a musical-aesthetic, social-psychological, psychological-pedagogical and musicological nature are contained in the scientific and literary heritage of outstanding symphony conductors. Numerous scientific works, articles, and reflections of masters of

⁷¹ Крицький В. М. Формування умінь художньої інтерпретації у студентів музичних факультетів педагогічних закладів вищої освіти: автореф. дис. ... канд. пед. наук: 13.00.01, НПУ ім. М. П. Драгоманова. К., 1999. 20 с.

conducting art have incorporated personal practical experience, subtle observations, and important reflections on conducting and orchestral performance.

Famous conductors of the world are talented musicians recognized by the general public. The world-famous Austrian conductor Herbert von Karajan (1908-1989) was at the helm of the Vienna Philharmonic Orchestra for a long time. At the same time, he performed Charles Gounod's opera *Walpurgis Night*. The star time for the conductor came in 1938, when Richard Wagner's opera *Tristan und Isolde* in his performance was a huge success, after which Herbert was called "The Miracle-Karayan".

In 1939, the American conductor Leonard Bernstein (1918-1990) performed a composition of his own work called *The Birds* with a small orchestra. Thanks to his high professionalism, Leonard Bernstein quickly gained popularity and already at a young age led the New York Philharmonic Orchestra.⁷²

The technique of the performer - the instrumentalist physically "touches" with the sound-reproducing mechanics of the musical instrument, in turn, the conducting technique remotely affects the orchestra. Like a sound-reproducing "social organism".

Conducting as a creative process is a phenomenon that is located next to the concepts of "management" and "plastic art" - that is, management through art.

If we talk about the conductor's technique, which is fully responsible for the technical side of the sound of the entire orchestra, then the artistic technique (plastic art) is aimed at managing its artistic side, that is, the interpretation of music.

The integrity of the art of conducting involves inseparable interrelationships between metrorhythmic, rhythmic, motor and figurative, expressive, plastic performance.

Timing as a stable motility of technical movements organizes and constructs (goes through an orchestral performance process, revealing and emphasizing the typical formative features of music, first of all - metrorhythm, tempo).

The artistic technique, as a variable plasticity of figurative movements, affects the meaningfulness of the orchestral sound, giving flexibility and spiritual meaning to the musical performance.

⁷² Відомі диригенти світу. URL: <https://uk.ruarrioseph.com/iskusstvo/51288-izvestnye-dirizhery-mira.html>.

Thus, conducting art acts simultaneously as a goal and as a means, as form and content, as technique and art, representing a contradictory artistic and functional phenomenon.

The art of conducting is at the top of performing activity and requires not only the presence of moral-willed, intellectual-communicative, creative, general cultural qualities, but also a wide range of professional knowledge, instrumental and performing experience, and an appropriate level of worldview.

With all the multifaceted activities of a conductor (artistic director, teacher, director, artist, dispatcher, manager, music therapist, educator, etc.).

The art of performance interpretation represents its basis, determines its purpose. The methodological task of the music-educational process is to teach a student in the "conducting" class to think and understand, listen and hear, look and see, build and create, search and find, embody.

The conductor-theoretician, conductor-philosopher, conductor-interpreter, conductor-sculptor of the orchestral consciousness, emotional-sensual nature of the listener are important characteristics of the professional and creative portrait of the studied phenomenon.

The art of interpretation dates back to the creation of a musical work as a phenomenon of musical culture. It has been actively developing for three or four centuries, representing the genesis of the conductor's musical and creative activity.

It is not by chance that V. Medushevskiy expressed himself on this occasion: "a musical work arose at the edge of a new type of culture, imbued with a new outlook on the world, which rushed to the infinitely diverse realities of life and therefore carries an irresistible tendency to differentiation. In these conditions, a musical piece appears as a fundamentally new, unprecedented in history subject of communication: a musical piece becomes a means of exchanging world relations, different "opinions" about life, points of view on it, born from the creative imagination of composers and sometimes sharply polemical in relation to tradition and creatures contemporaries, interpreters, - becomes an artistic hypothesis about the world ... at the same time, the plan of compositional "vision", "reinterpretation" is more and more clearly indicated.⁷³

The main path of the conductor-interpreter is multifaceted perception, awareness, rethinking, search for expressive means,

⁷³ Медушевський В. В. Музичний твір і його культурно-генетична основа. Музичний твір: сутність, аспекти аналізу. Київ, 1988. С. 13.

reproduction of artistic and figurative content, communication with the listening audience.

Interpretation is a personal reading of the conductor, a conceptual vision of the performance process in the overall unity of technical and artistic-figurative, logical-semantic and emotional-sensual, rational and irrational, reproductive and productive, traditional and innovative, conscious and intuitive, objective and subjective objective beginning, end-to-end action and detailed view, as well as the form and content of a musical work.

N. Zhukova emphasized that "interpretation is called, on the one hand, the performance itself as a process, on the other hand, the nature of the performance, the interpretation of the content of the musical work by the musician-performer. Artistic interpretation is not the entire process of performance, which includes many formal and technical aspects and has some invariant basis, offered, for example, by the score of all the many variants of performances. Interpretation in performing arts is meaningful, intellectual and emotional coloring, stylistic uniqueness, brought to performance by the bright creative individuality of the performer or performing team. It arises when an original "reading" of an artistic work takes place, which leaves a noticeable mark in artistic culture and turns into a tradition of figurative, semantic and stylistic interpretation of the work."⁷⁴

The thoughts of a conductor who is studying, within the framework of the art of interpretation, should be directed towards the era of the creation of the piece and, at the same time, to the present.

Many scientists discuss the art of interpretation, highlighting different aspects of its multifaceted construction. So, in particular, they pay attention to its objective and subjective components.

Katrych O. says the following: "since there can be many different versions of the same piece of music, I think that under no circumstances should you literally repeat yourself. I prefer improvisation, which excludes the interpretive stamp as such, regardless of whether it has an "objective" or a "subjective" basis".⁷⁵

Many scientists, teachers, conductors consider the idea and intention of a musical piece to be the subject of interpretation. Indeed, the

⁷⁴ Жукова Н. Інтерпретація як компонент музичної творчості: естетичний аспект: дис... канд. філос. наук; Київський національний ун-т імені Тараса Шевченка. К., 2003. 191 с.

⁷⁵ Катрич О.Т. Індивідуальний стиль музиканта-виконавця (теоретичні та естетичні аспекти): автореф. дис. ... канд. мистецтвознавства. Нац. муз. акад. України ім. П.І. Чайковського. К., 2000. 17 с.

idea as a defining, methodological beginning can "manage" the entire performance process, predicting the course of thought, structuring and content of the dramaturgy, style, language of the presentation.

An idea is a kind of way of realizing an idea. The idea can be one, but the ways of its implementation are different. H. Makarenko notes: "there are three most important conditions in orchestral performance. The first is unity of thought, that is, a philosophical concept that reveals the idea of the work. Only one leader-conductor can produce it".⁷⁶

In our opinion, the implementation of the idea of embodying the artistic and figurative content of the work in the conductor's interpretive art is carried out at the following levels:

- melodic and harmonic;
- polyphonic;
- tempometric;
- temporythmic;
- articulation;
- textural and timbral;
- logical and dynamic;
- intonation-acoustic;
- compositional and communicative;
- genre-stylistic;
- collective and group.

Thus, the collective artistic product is multifaceted, multifunctional and can represent a convergent or divergent type of thinking. All the listed levels are deeply determining among themselves. Only such a deterministic organization of the realization of an idea and a plan is capable of creating the highest examples of performing creativity. The given approach, in many respects, is a paradigm of the musical-educational process in the "conducting" class.

So, it should be noted that the idea and intention are important elements of the subject of the conductor's interpretation. It is not by chance that V. Samitov emphasized that "one of the main components of the subject of performance interpretation is the idea of the work, the composer's idea as a whole. In the socio-historical conditions of the composer, the idea of the work carries a certain semantic load. A new era can make corrections, expand or narrow the semantic meaning of an idea, mark an element in it that is actualized, receives further development or is forgotten. A

⁷⁶ Макаренко Г.Г. Творчість диригента в контексті інтегративного підходу: автореф. дис. ... док. мистецтвознавства: 17.00.01; Нац. муз. акад. України ім. П.І. Чайковського. К., 2006, С.7.

composer's idea can be filled with a new rationalistic or sensual content, get a kind of programming, an unusual form of interpretation, "reading", understanding and realizing the idea of a work is a kind of extra task for any performer. The deeper the performer is concerned with the idea of the piece, the more expressive his playing becomes, which finds an individual style. And vice versa, finding new means of expression by the performer often sheds light on the secret corners of the consciousness, the soul of the composer, imprinted in the work.⁷⁷

Perception of shades of mood, empathy, emotional and sensual filling of the content of a musical work determine a significant element of the conductor's interpretation art. The isolation of conflict situations or their leveling, for example, through dynamic, textural and timbral design, leads to the opposite interpretation of the psychological nature of the works. A deep-sensual perception of the artistic sphere determines the finding of subtle nuances, "draws" sometimes barely noticeable features of characters or captures unattainable facets of dramatic events. Not a single emotion should escape the conductor's attentive gaze.

The depth of psychologism, the emotional and sensual richness of the drama are essential components of the conductor's performance concept. It is difficult (practically impossible) to teach creativity, which absorbs such a level of psychologism. It is important, possible and necessary to teach student conductors to work creatively, perceiving the entire spectrum of psychological action.

Style as a set of expressive means that determine the era of the creation of the work, the system of views, thoughts of the composer, represents the subject of interpretation for future conductors. Indeed, "an important component of the subject of performance interpretation is the style of the work.

Style is a historical category that changes its meaning in different eras. In this case, a comparison of performance, for example, baroque during the 17th-early 21st centuries, where each period is marked by the second, third, fourth, etc., birth of the style as a whole, closed, separated from other styles of education, seems obvious.

In turn, the style can have a personal interpretation of the performer, who builds his concept with a dominant traditional or innovative, strives for stylistic ecology or stylization.

⁷⁷ Самітов В. Специфіка інтерпретаційного мислення музиканта-виконавця (психофізіологічний аспект): монографія; Національна музична академія України імені П. І. Чайковського. К.: ДАКККиМ, 2007, с. 23.

In the conducting class, you have to listen to a large number of musical works, try to get acquainted with music criticism, make an analysis of performing schools, learn more about orchestra groups, outstanding conductors, etc. At the same time, the future conductor understands the secrets of performing traditions. Their interpretation in the field of creativity can also be the subject of the conductor's interpretation.

Some scientists emphasized that "interpretation is the identification of the cultural status of the cultural tradition materialized in the work." Others pointed out: "not only the initial ... text, score, etc., but also the tradition of interpretation of the work developed in this or that cultural collective is interpreted".⁷⁸

Attending concerts, master classes, lecture courses, participating in competitions, festivals, studying scientific and methodological literature, demonstration internet resources, orchestral content allow not only to get a detailed idea of the relevant performing tradition, but also to ground it on the basis of personal reading, interpretive approach to the work.

The unity of the form and content of the musical material is a significant element of the subject of interpretation of the student conductor. This monolith represents the regularity of musical development, is a powerful artistically expressive core, a methodology of musical thinking.

In the sample plan of work on the score, E. Kokarev clearly indicates the fundamentality of the process of mastering form and content:

"Working on the score. Mastering the score in the performance plan"

1. Acquaintance with musical notation.
2. Analysis of the form of the work.
3. Mastering the general nature of emotional and figurative content.
4. Analysis of the orchestral texture.
5. Specification of the executive plan.
6. Preparation for the rehearsal (thinking over the work plan, adjusting orchestral parts, touches, etc.).⁷⁹

The vast majority of researchers, considering the process of creating a performance interpretation, tend to believe that it covers two substructures - the formation of an artistic interpretation in the mind of the

⁷⁸ Ніколаєвська Ю. В. Homo Interpretatus в музичному мистецтві XX – початку XXI століть : монографія. ХНУМ імені І.П. Котляревського. Харків: Факт, 2020, С. 130.

⁷⁹ Кокарева Е. О. Основи диригентської підготовки: навч.-метод. Посібник. — Кривий Ріг : КП ДВНЗ «КНУ», 2015, с. 40.

interpreter and the material and sound realization of an ideal representation in the performance of a musical work. The content of the first subsystem consists in the creation of an executive plan, based on the development of the product of primary artistic activity, and the second - in its implementation, which is a set of specific operations aimed at the implementation of the executive plan, mainly technological actions of the interpreter.

It is necessary to note the direction of detection of the process of interpretive and performing activity - its function of communication of artistic images. Performance, as is known, is directly aimed at the listener, and the real sound of music forms the process of its perception. The performer, using the artistic and figurative means of the work and filling them with personal feelings and experiences, exerts a corresponding influence on the listener, who, in turn, feels this influence, and corresponding feelings and emotions are awakened in him. During such objective-subjective connections, the performer can evaluate the effectiveness of the musical work and its interpretation, and the listener can give his subjective assessment not only to the musical work, but also to the performer himself.

The main factor that makes it impossible to accurately repeat the work is the subjective nature of the performance process. If the inadequacy of the interpretation of the same work by different performers is due to their individual differences, in particular, the inconsistency of education, musical abilities, artistic thinking, technical and performing training, performance manner, etc., then the different interpretation of the work by the same performer is due to the subjective essence of human activity as such, and artistic creativity, in particular.

So, we came to the conclusion that interpretation is the conductor's personal conceptual vision of the performance process: technical and artistic-figurative, logical-semantic and emotional-sensual, rational and irrational, reproductive and productive, traditional and innovative, conscious and intuitive, objective and subjective beginnings, end-to-end action and detailed view, as well as the form and content of a musical work.

The levels of implementation of the idea of embodying the artistic and figurative content of the work in the interpretive art of the conductor are: melodic-harmonic, polyphonic, tempometric, temporhythmic, articulatory-stroke, textural-timbral, logical-dynamic, intonation-acoustic, compositional-communicative, genre-stylistic, collective - group

The elements of the conductor's interpretation are: idea, idea, emotional and sensory "reading" of a musical work, style, performing traditions, form and content of a musical work.

Methodological tasks facing future conductors involve the use of both educational and various cultural and educational forms of work: listening to concert programs, attending master classes, lecture courses, participating in competitions, festivals, studying scientific and methodological literature, demonstration internet resource, orchestral content.

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**DIDACTICS IN LESSONS OF MUSIC THEORY AND SOLFEGGIO
USING LITTLE-KNOWN WORKS OF UKRAINIAN COMPOSERS
AND COMPOSERS OF THE UKRAINIAN DIASPORA.
ДИДАКТИКА НА УРОКАХ ТЕОРІЇ МУЗИКИ І СОЛЬФЕДЖІО ІЗ
ЗАСТОСУВАННЯМ МАЛОВІДОМИХ ТВОРІВ УКРАЇНСЬКИХ
КОМПОЗИТОРІВ ТА КОМПОЗИТОРІВ УКРАЇНСЬКОЇ
ДІАСПОРИ**

In modern conditions of renewal of the music education system, special attention is paid to the professional training of the music teacher. Mastering in-depth theoretical knowledge and practical skills is one of the important elements of quality training of a student. Until recently, and even now, the term "elements of musical language" is stereotyped. Although in fact, what is included in their list (meter, rhythm, tempo, harmony, texture, volume, musical form, etc.) are primarily means of musical expression. Moreover, each of these so-called "elements" always works together with the others, creating living musical matter. Therefore, each of them should be approached with an understanding of what exactly they express in the intonation sense, and the "sign of what" (which modality - lyrics, heroics, pathos, enthusiasm, games, etc.) they act as a "musical lexeme" (in linguistics, the concept of "lexeme" is a word-type, a speech phrase).

For example, the graphic image of the melodic line (which is its smoothness from the point of view of the interval ratios between the steps of the scale and the metro-rhythmic unevenness) provides the lexeme of cantilena / singing: such a lexeme is an expression of sensually colored contemplation or dreaming or thinking.

Instead, the lexeme of motility (from the Latin motor – movement) is primarily a “formula” of a rhythmic pattern (for example, in a certain dance or march formula of “movement”), which reproduces uniform “mobility” (including the effects of “mechanistic”, i.e. production motility) .

The lexeme of "declamation" has very special features - such a musical expression, which is intonationally related to the tempo and pitch organization of live human speech; and also "simulation" of situations in a certain "genre" of speech (interrogative address, dialogue, monologue, etc.).

The lexeme of "general forms of movement" is extremely diverse for the stylistic organization of means of musical expression - from "generalizing" gamut-like passages to virtuosic complexes, which are primarily used in the so-called cadential sections of musical expression (for example, in the "coda").

An equally attractive and original musical lexeme is the iconic form of the lexeme "signaling": it is mostly a volitional expression of a "call" (to certain actions - for example, hunting or fighting), where the decisive role is played by the characteristically sharp "iambic" (beat) organization of the rhythmic motive

And, perhaps, the most original is the musical lexeme of "sound imitation" - for example, the sounds of nature (chirping birds, gurgling water, gusts of wind, etc.) pitch, etc. organization of musical material).

Therefore, each of the listed musical lexemes is the so-called "symbolic" form of musical expression, which, thanks to its speech specificity, creates a certain intoned meaning.

All theoretical information must be applied with musical samples. Therefore, well-chosen didactic material in music theory and solfeggio lessons is the key to successful study and assimilation of the information being studied. The problem of updating musical samples is quite urgent. In contrast to the rapidly growing pace, the immense possibilities of artificial intelligence, the modern academic music community is trying to stimulate the interest of young musicians in classical acoustic sound, professional "live" performance, which, in turn, is impossible without updating and enriching the didactic material. Turning to pop and popular compositions and remakes of classical music, along with studying the traditional repertoire, students of the 21st century get a lot of motivation to improve their professional skills, as well as improve their abilities, abilities and skills thanks to working on the works of modern artists.

Updating the content of music-pedagogical education by enriching curricula, manuals and all didactic material with a national component, which is an important element of training a music teacher, is also one of the principles of forming the educational repertoire. First of all, it is the use of works by little-

known Ukrainian composers, references to which can be found in private archives, libraries, diaspora materials, etc. In view of the acute shortage of the national repertoire, this directs a systematic search for the problem of researching the heritage of Ukrainian composers, whose work has been deliberately silenced for a long time and to this day is little known to the general public, both professional musicians and fans of national musical art.

In recent years, many musical works by V. Barvinskyi, D. Bortnyanskyi, M. Hayvoronskyi, N. Nyzhankivskyi, etc., whose works were silenced in Soviet times, are successfully researched and implemented in the process of training future specialists.⁸⁰

Some scientists, such as A. Mukha, R. Savytskyi, S. Stelmashchuk, L. Filonenko, O. Yatskiv managed to partially investigate the creative work of Yaroslav Barnych, Denys Bonkovskyi, Bohdan Kryzhanivskyi, Zinovyi Lysk, Vasyl Prysovskyi, Yuri Fiala, and others. For our research, it is important to highlight the main stylistic vectors of the work of these artists, since their works are increasingly included in the concert and pedagogical repertoire of modern performers and students.

Zinovii Lysko is a composer, pianist, teacher, editor, critic and musicologist⁸¹, was born on November 11, 1895 in Rakobuty (Lviv region); in 1906 – studied at the Higher Music Institute named after M. Lysenko in Lviv, the theory class of S. Lyudkevich), and in 1913 he graduated from the Academic Gymnasium there. Subsequently, he privately took lessons in harmony from V. Barvinshy (Lviv, 1922) and composition - from F. Yakymenko (Prague, 1926); in 1928 he obtained a doctorate at the Ukrainian Free University (Prague). At the same time, he studied at the Czech State Conservatory (composition class of K.-B. Yirak) and graduated from the School of Masters in 1929 at the same conservatory (composition class of J. Suk). For a long time, Lysko worked in the pedagogical field; was a teacher of theoretical subjects in composition and piano classes in such institutions as the Ukrainian Pedagogical Institute named after Drahomanov in Prague (1925 – 1929), the Kharkiv Conservatory (1930 – 1931), the Higher Music Institute named after M. Lysenko (Stry - Drohobych, 1931 - 1939), Lviv Conservatory (1939 - 1944). In the 1930s, Z. Lysko was the deputy chairman of the Musicological Commission of the Scientific Society named after T. Shevchenko, and after moving to America - a valid member of the

⁸⁰ Філоненко Л. Маловідомі фортепіанні твори українських композиторів та їх роль у збагаченні навчально-педагогічного репертуару. Етнос, Культура. Нація / [упор. В. Дротенко]. Дрогобич: НВЦ «Каменярь», 2002, С. 208–212.

⁸¹ Савицький Р. Зіновій Лисько та його музикознавча діяльність. Записки наукового Товариства імені Т. Шевченка. Праці Музикознавчої комісії / [ред. О. Купчинський, Ю. Ясиновський]. Львів, 1993, С. 471–477.

Ukrainian Free Academy of Sciences and head of the Musicological Section of the Ukrainian Academy of Sciences. He was also the founder and director of the Music School in Mittenwald (Bavaria, 1946 - 1950) and the director, and later the president of the Ukrainian Music Institute of America, professor of the piano and theory class (1961 - 1969).

The innovative features of Z. Lysk's composition were manifested even in his student years, when he composed a piano concerto - a musical form almost unknown in Ukrainian music. At the Prague Conservatory, he wrote the Piano Sonata (1927), the String Quartet (1928), and in 1929 the symphonic poem "Tryzna", which was performed in Lviv, Kyiv and Kharkiv. Czech teachers of the time - composers Josef Suk and Vitezslav Novak in the official graduation report described the considerable polyphonic richness and temperament of the compositions of the student Z. Lisk (1929).

Unfortunately, the narrow horizons of pre-war Galician life did not contribute to a broad compositional activity, but Z. Lysko continued to create, and later many more secular or church pieces appeared (eg. "Sunday Troparies" in a new sounding, etc.). However, his compositional activity gradually recedes into the background. In addition to his constant work as a reviewer, Z. Lysko wrote textbooks on conducting, harmony, musical forms, etc., and also edited musical publications at a highly professional level ("The Great Song of Red Kalina" (1937) - a collection of shooting, historical, everyday, ceremonial and humorous songs, etc.). He published the first professional music magazine in Western Ukraine, "Ukrainian Music" (Lviv - Stryi, 1937-1939), the preserved issues of which are still of great historical and scientific value. Towards the end of his life, Z. Lysko completed another important editorial work - the collection "Religious Works" of O. Koshyts (New York, 1970).

But without a doubt, the greatest achievements of Z. Lysk are his independent scientific musicological works. His doctoral dissertation "Semen Hulak-Artemovsky "Zaporozhets za Danube" and a summary of Mozart's "Abduction from the Seraglio" (1929) became a new word in Western Ukrainian musicology. Z. Lysko also left behind valuable studies of the origins of musical art in Galicia ("Novi shlachy". - Lviv, 1932 and "Our Culture". - Lviv, Warsaw, 1936-1937), a monograph on M. Verbytskyi (not preserved). As early as 1933, Strya published his "Musical Dictionary" - a list of Italian, German, and Polish musical terms with a Ukrainian interpretation. This is the first published independent work of this kind in the Ukrainian musicological literature. In exile in 1947, Z. Lysko produced another original work, "Ukrainian Musical Lexicon" (about 400 pages) and in typescript "Materials for the Bibliography and History of Ukrainian Music" (1947-1961). Both of the latter works are very valuable in their encyclopedic form, but still unpublished.

Z. Lysko devoted many works to Ukrainian songs. As an 18-year-

old young man, he began collecting folk melodies from his village of Rakobuty, later prepared a number of artistic interpretations of Ukrainian melodies, wrote a number of articles on the peculiarities of Ukrainian songs ("Formal structure of Ukrainian folk songs", 1939; "Ionian rhythms in Ukrainian folk songs", 1957; "Tetrachord elements in Ukrainian folk melody", 1965, etc.). The main work of his life is the ten-volume volume "Ukrainian Folk Melodies" - a beautiful logical conclusion of all previous searches of Z. Lysk in the field of Ukrainian folk music, published in 1964. It contains 11,447 tunes with lyrics, accompanied by commentary on each tune's location, source, genre (carol, thought, jingle, etc.) and its rhythmic, melodic, or formal characteristics. This collection is not only the completion of persistent studies by the author himself; it is also an analytical conclusion of the ethnomusicological activity of P. Bazhanskyi, M. Hayvoronskyi, V. Hnatyuk, K. Kvitka, F. Kolessa, O. Koshyts, M. Lysenko, S. Lyudkevich, M. Maksymovich, D. Revutskyi, O. Rubets, P. Sokalskyi, V. Stupnytskyi and many others.

Among the compositions that have been found in our time, it is worth mentioning the collection of Z. Lyska "Piano miniatures on Ukrainian folk themes" for children.⁸²

We will remind that M. Lysenko, V. Barvinskyi, N. Nyzhankivskyi, L. Revutskyi, V. Kosenko and others also worked in this genre. The cycle consists of five different plays: "Oh, the grove is beautifully played", "Oh, in the field", "Cucumbers", "The world, the moon", "Wild goats". The works are based on Ukrainian calendar and ritual songs. A feature of Z. Lyska's musical expression is the polyphonic presentation of the material. The composer skilfully uses subvocal and contrasting polyphony. The melody, as a rule, is performed in the upper voices, sometimes veiled in the middle ones. The harmony of the works is interesting. The author does not only resort to the use of classical chords, but also widely uses chords of the diatonic system, altered chords, seventh chords, and various deviations.

A characteristic feature of Z. Lyska's musical style is the modal juxtaposition of voices. We often observe that the melody sounds in a major key, and the accompaniment uses a minor key ("Oy, the grove is played beautifully", "Cucumbers"). An important problem for performers is alternating metro rhythm. This is especially noticeable in the last piece, "Wild Goats", where independent interpretation of the parts of the right and left hands is required, since the rhythmic accents do not match here. The

⁸² Лисько З. Фортепіанні мініатюри на українські народні теми / [ред. В. Витвицький]. Краків – Львів, 1944, 7 с.

interpretation of miniatures requires the student to concentrate his thinking, master the techniques of polyphonic playing, clear rhythmic organization, and the distribution of the timbral coloring of the sound.

"Piano miniatures on Ukrainian folk themes" by Zinovia Lyska is a valuable didactic material for young people and a significant contribution to the treasury of Ukrainian musical culture. Here, students have the opportunity to familiarize themselves with Ukrainian folk songs, in the processing of which elements of modern harmony are aptly applied, learn to master sound gradation, agogic deviations, and acquire certain skills of polyphonic thinking.

Yuriy Fiala (March 31, 1922, Kyiv - January 6, 2017, Montreal) - Ukrainian composer, pianist, organist, teacher. Since 1949 he lived in Canada (Montreal). He received his musical education at the Kyiv State Conservatory under L. Revutsky, B. Lyatoshinsky. In 1942-45 he studied at the Higher Conservatory of Music in Brussels. He was a member of the local "Seminar of Artists", a frequent guest conductor of the Belgian National Symphony Orchestra, the Brussels Wind Quintet, a participant in the World Spring Music Festival in Brussels (1948). Yuriy Fiala is the author of many orchestral, chamber-instrumental and vocal-choral works. In his creative work: three symphonies, in particular, "Ukrainian" (1973), a symphony, several one-part orchestral works, namely "Burlesque Overture" (1972), "Kurylyk Suite" (1982), "Canadian Credo" for choir with orchestra (1966), three piano concertos, two string quartets, several trios for different compositions, seven piano sonatas, several cycles of romances, etc.

The search for the composer's little-known collections of piano music ended with a positive result. Therefore, his "Little Ukrainian Suite for Children", published in Munich in 1948, was found.⁸³

The cycle consists of five plays: "Come, come, sunshine!", "Galya was walking around the kindergarden", "Bunny, bunny!", "Somewhere there was a little girl...", "Dance". For each piece, the composer provides detailed performance instructions for tempo (with an indicated metronome) and dynamics. The first play "Come, come, sunshine!" (the modern version of "Come out, come out, sunshine!") consists of three periods (16 bars each). Tempo – Adagietto. The entire piece sounds on r and rr. The crescendo and diminuendo are inscribed in the theme itself (8 bars), which sounds five times during the piece, and precisely thanks to such wave-like dynamics, it fills the music with "air" or barely perceptible "blowing of wind". It sounds like a hint, the impressionistic coloring reproduces a landscape picture, a

⁸³ Фіала Ю. Маленька українська сюїта для маленьких. Мюнхен, 1948. 7 с.

premonition of a meeting with a celestial body. Such sound imagery resonates with impressions (French impression) from the canvases of the French impressionists K. Monet, E. Manet, O. Renoir, E. Degas, and others.

Already in the first play, the author presents a polyphonic type of presentation of musical material, which is also used in subsequent plays, mostly imitations. The essence of imitation is that the melodic turn (in this case, the melody of a Ukrainian song) sounds alternately, sometimes in one, then in the second or several voices. Quite often, the preceding voice during the imitation continues its movement, creating an opposition to it.

"Come, come, little lady!" written in the key of A-moll, but the composer never uses the sound of a stable tonic triad. From the first chords, an altered 1st degree of tonality is used - A sharp, which is essentially a raised IV degree of the tonality of the dominant (E). The downward movement of whole durations - A-sharp, G-sharp, F-sharp, E in the first sentence leads to the appearance of the main tone in the lower voice, which is maintained until the beginning of the second period. Then, the theme sounds in the second part without changes, while in the upper one, a whole-tone scale passes, and in the middle one, the progression of E - A-sharp - E, presented already in the previous presentation. In the final part, the middle voice is unchanged, and the theme passes once (8 measures), but more richly, because it sounds with the motif of si-la in the lower register in a third (after 2 octaves), which is written out in fourths, which is tonal (without division into eights) by playing the melody. It is the first sentence of the third period that is the climax of the piece, after which only three chords sound, and between them there are half-pauses that have a deep content load - stop, listen, hear and come to the logical conclusion of the piece - a tonic chord with a Picardian third and unstable II degree.

The second play "Galya Walked in the Kindergarten" is a canonical form of presentation of musical material. The tonality of C major. The first development of the theme takes place in the upper voice (proposta). After a two-beat pause, the second voice enters (risposta). The next development of the theme (the middle part of the piece) sounds like a mirror image of the main one. In the same modified form, the theme is canonically reproduced in the second register, which is a kind of development material: the tonality (F) changes, the tension increases, which reaches its apogee in the final part of the piece. Here the theme again passes in its previous form, which is now imitated by the second voice not after two, but after one measure of the break, and the part of the third - the lower one appears, in which successive moves (sol - a-becar - B-becar - si -flat - A-flat - G) sounds in melodic minor, when the theme is played in the upper and middle registers in the main key (C major). The composition ends with

an unexpectedly steady sound of a tonic triad with an omitted fifth.

The liveliest of all is play No. 3 "Bunny, Bunny" of a somewhat excited nature. Tempo – Allegretto, key – g-moll. A clear singing melody (on the piano) is accompanied by chromatic movements of the middle voice and a sustained tonic bass. Written in a simple two-part form. It stands out among others for its conciseness and architectural elegance.

The fourth play "Somewhere there was a podolyanochka". The tempo is Moderato. Dynamic plan - from *r* to *mf* The theme is in the upper voice, and in the accompaniment part - altered chords that have their own melodic pattern - unstable second intervals weigh and resolve into more stable chords. During the sounding of the theme in the lower register, parallel thematic motifs in the upper register pass in a slightly modified form, in the key of C-dur with low VII and high IV degrees. The piece consists of two periods - 16 measures plus 2 measures in which the keys converge to form the tonic triad of A minor, without a fifth with an unresolved high seventh degree.

The final play of the cycle is "Dance". Offered for four-handed performance. Tempo – Larghetto, key – d-moll. In the opening presentation, a lively dance theme takes place in the first part, and in the second part there is a rhythmic accompaniment in the form of tonic fifth movements (D - A), which reproduces the sound of authentic Ukrainian folk instruments. This flavor emphasizes the use of the Phrygian mode. Next, the theme is sounded alternately in all voices, and in the upper voices it is duplicated by an octave. The full-range sound with the use of all registers creates a picture of an enchanting Hutsul dance - bright, colorful, the kind that is passed down from generation to generation by national customs and traditions and is a spectacular conclusion to the "Little Ukrainian Suite" by Y. Fiala.

"Little Ukrainian Suite" is a vivid example of Ukrainian music and valuable didactic material. The performer faces the following tasks: learn to listen to polyphony; to understand well the structure of plays, all processes of development of musical material; learn to control the synthesis of the horizontal and vertical, pay attention to non-coincidence, non-synchronicity of phrases, giving equality to each voice, without disturbing the structure of the work; hear pauses, listen to long notes.

Vasyl Prisovskiy (1861–1917, pseudonym A. Owenberg from the name of the Grebnevo estate in reverse order) is a composer, pianist, bandmaster of the cadet corps orchestra in Kyiv. He is the composer of the collection of children's piano works from Ukrainian songs "Children of Ukraine", the author of light salon-type piano pieces (dumok, shmuk)

designed for amateur music-making.⁸⁴

"The Child of Ukraine" (work 193) was published in 1912 in Kyiv by Leon Idzikovsky's publishing house. In the encyclopedic dictionary "Artists of Ukraine"⁸⁵ and in the Encyclopedia of Ukrainian Studies we find information that the Idzikovskis are a family of Ukrainian and Polish publishers.⁸⁶

In 1859, Leon Vikentiyovych Idzikovskyi (1827–1865) founded a music firm in Kyiv. After the death of L. Idzikovsky, the company was managed by his wife, and from 1897 by his son. The firm published a large number of works by Ukrainian composers, including Mykola Lysenko (more than 350), Kyryll Stetsenko, and others.

The collection contains 40 pieces: arrangements of folk songs by V. Prisovskyi himself and works by D. Bonkovskyi, V. Gartevelde, M. Zavadskyi, V. Zarembo, A. Kotsipinskyi, D. Kryzhanivskyi, M. Lysenko, P. Nishchynskyi. The pieces are arranged in such a way that they follow the difficulty of performance in increasing order, so students of junior and middle grades of music schools can perform from one to several pieces. So, the student has the opportunity to hear Ukrainian songs already known to him in a professional interpretation, or to familiarize himself with what he heard for the first time. For the sake of full understanding, it is worth offering students original poetic texts of Ukrainian folk or author's songs, the music of which is included in this collection. Conventionally, the plays can be divided into the following groups: lyrical, genre-household, Cossack, to the words of T. Shevchenko, and plays written specifically for the piano.

The lyrical theme is revealed in the plays No. 1 "Handkerchief", No. 4 "The Winds Blow", No. 6 "Oh, I'm Unhappy" by Antin Kotsipinsky, No. 8 "The Beloved Girl", No. 11 "Tell Me the Truth" by Fenig (words O. Afanasyev-Chuzhbynskyi), No. 13 "Loved Petrusya", No. 14 "Don't chirp, nightingale", No. 18 "The wind is howling very loudly in the field", No. 19 "Gorlitsa", No. 20 "No, mother, you can't" by Vladyslav Zarembo (words by E. Hrebinka), No. 22 "Whore, wind, to Ukraine" by Vladyslav Zarembo,

⁸⁴ Муха А. Композитори України та української діаспори: довідник. Київ: Музична Україна, 2004. 352 с.

⁸⁵ Митці України: енциклопедичний довідник / [за ред. А. В. Кудрицького]. Київ: «Українська енциклопедія» ім. М. П. Бажана, 1992. 848 с. – С. 604.

⁸⁶ Ідзіковський Леон Вікентійович (1827–1865) в 1859 році заснував у Києві нотну фірму. Після смерті Ідзіковського фірмою керувала його дружина, з 1897 – син. Фірмою було видано велику кількість творів українських композиторів, зокрема Миколи Лисенка (понад 350), Кирила Стеценка та інших.

No. 25 "Oh, don't go, Hrytsyu" (the authorship of the words and music is attributed to M. Churai), No. 28 "The sun is low", No. 30 "One mountain is high."

Genre and household samples include: No. 2 "Oh, you guys are scumbags", No. 3 "Gandzya-tsyatsa" by Antin Kotsipinsky, No. 5 "How not to approach you", No. 7 "Oh, under the cherry tree", No. 10 " And it makes noise and hums", No. 15 "The girl stood in the haystack", No. 17 "The mowers went to the field", No. 21 "Blizzard", No. 24 "Gretchaniki", No. 27 "The neighbor has a white house", No. 31 "Oh , behind the grove, grove", No. 32 "Boots", No. 38 "Cossack", No. 39 "Hopak".

Cossack songs: No. 12 "Where the thunder is over the mountains", No. 29 "The Cossack went across the Danube", No. 35 "Carmelyuk" by Garteveld, No. 36 "Cuckoo and gray cuckoo" from the opera "Vechornytsia" by Pyotr Nishchynskyi.

Songs to the words of Taras Shevchenko: No. 16 "This is her fate" by V. Zarembo, No. 23 by him "My thoughts, my thoughts", No. 26 "The Dnieper roars and moans wide" by D. Kryzhanivskyi, No. 3 "If I die, then bury it" (Will).

Works written for piano: No. 9 "Brown eyes" (thought for piano) by D. Bankovsky, No. 34 "When two separate", romance for voice with piano accompaniment to words by H. Heine (translated by M. Slavinsky), No. 37 "Shumka No. 3" by M. Zavadskyi for piano.

According to the dynamic plan and emotional saturation, the entire cycle can be divided into microcycles of 2-3 plays, which are different in character and means of expression. For example, "Handkerchief" - written in the key of e moll - an expressive cantilena of a somewhat sad, pensive nature is changed to "Oh, you guys are a mess" in the key of G major and is performed at a more mobile tempo; a different mood reigns here. The culminating moment of this microcycle is the "Gandzyatsia" of a dance nature. The next play "The Winds Blow" again takes the listener into a state of reflection on his own fate and the fate of his native people.

The play "Metelitsa" is characteristic - a fast, lively melody with a clear rhythmic accompaniment, sounds quite impressive in the frame of the lyrical "No, mother, it's not possible" and "Blow the wind to Ukraine". Such ludo-tonal and genre changes require the listener to concentrate attention and cause an interested expectation of further musical material. Starting with the play "Carmelyuk", there is a certain final chapter of the entire cycle. This play resembles K. Stetsenko's unfinished opera Karmelyuk in its title and figurative and emotional content, for which the author was arrested in 1907 and sent to Donetsk region with a ban on returning to Kyiv.

The piece "The Chained and the Gray Cuckoo" is distinguished by

a more complex and rich texture, as it must convey the sound of a male choir by means of the expressiveness of the piano. This requires certain professional skills from the performer, in particular, the performance of passages in the right-hand part and jumps and octave moves in the left. To perform Shumka No. 3, it is necessary to have clear articulation, the technique of playing double notes, as well as a sudden change of the dynamic plan, to adhere to a rhythmic pattern and a single tempo, while using apt agogic deviations.

As for the final work of the collection "Where there is harmony in the family", under unknown circumstances, the last page of the sheet music was lost. The composer wrote the piece in two parts - for piano 4 hands. So, to the available accompaniment in the song "Singing Field of Ukraine"⁸⁷ the melody of this song was found, which makes it possible in the future to reissue the entire collection without losing the artistic integrity of the musical material. The major scale, moderate tempo and expressive melodic pattern, which begins with the dominant sound with a jump to the sixth, create a solemn and sublime character of the piece, and the translation in 4 hands for the piano sounds as the final chord of the entire cycle, emphasizing the significance, power and eternal life of the Ukrainian song.

The collection of children's piano pieces "Children of Ukraine", organized by Vasyl Prisovsky, is a valuable didactic material, as it contains the best examples of national art. Their detailed analysis and study contribute to the improvement of figurative thinking, the development of emotional perception, knowledge and popularization of the piano music of composers whose creative heritage was banned or forgotten for a long time.

Therefore, even a cursory analysis of the work of the above-mentioned (forgotten or banned during the Soviet era) authors shows the urgent need to further search for and introduce the musical heritage of Ukrainian composers into the process of training future music teachers of the national school, since "it is necessary to start with awakening the national consciousness of the teacher, deepening his knowledge of the history of the native land, art, from impeccable knowledge of the native language... Art is not a "luxury" and not a "toy", not a "means of beautifying life", but a representative of values, a factor in the development of spirituality in a person, and hence - an important path improving the quality of human work, including technical and scientific work".⁸⁸

⁸⁷ Співоче поле України / [упор. Б. Артишук]. Київ: Молодь, 2004, 400 с.

⁸⁸ Вишневський О. Теоретичні основи педагогіки: підруч. для студ. Дрогобич: «Відродження» – «Коло», 2001. 268 с.

The Drohobytsh Music School is proud of a whole galaxy of composers who began their creative endeavors within the walls of the Music and Pedagogical Faculty of the Ivan Franko State University of Music, the Institute of Musical Art, and over time continued their creative activity in various institutions of Ukraine. These are Liliya Kobilyuk, Mykola Lastovetskyi, Ernest Mantulev, Yuriy Reshetar, Volodymyr Saliy, Roman Sovyak, Roman Stakhniv, Vasyl Storonskyi, Mykhailo Timofiyev, Volodymyr Shlyubik.

Mykola Lastovetskyi (b. 1947) is one of the luminaries of the Drohobych school of composers - composer, teacher. At the beginning of the new millennium, the artist acted as a delegate to the II All-Ukrainian Congress of Education Workers from the Lviv region (2001). M. Lastovetskyi is the head of artistic delegations and creative teams of a music school abroad, in particular in Romania (1985, 1991), Poland (1987–1991, 1998), England (1992); he is the artistic director of the artistic delegation of Ukraine at the festival "Folklorama-97" (Winnipeg, Canada), at the International Choir Festival "Advent-2000" (Vienna, Austria); head of the organizing committee of the festival of classical and modern music "Drohobych Music-Fest - 97", the First regional (later - Regional and International) competition of young pianists named after Vasyl Barvinsky (Drohobych, 1998, 2002, 2005). Creative aspirations are revealed in the large-scale composer's creativity, in the stylistic realities of modern writing. M. Lastovetskyi's music is in demand by both young and experienced performers in Ukraine and abroad.⁸⁹

An important contribution of M. Lastovetskyi to the national fund of piano music is "Piano pieces for children and youth", which impress with the variety of styles, moods, images and genres. All 43 plays are grouped into seven large and small cycles according to the principle of genre affiliation (Lullabies, Two Dances, Freckled Girls, Five Preludes and Postludes) and thematic and figurative direction (Children's mosaic, Boykiv pictures, small suite, Boykiv wedding, suite in two acts).

Among them, "Boykiv Dance" is an example of the rich possibilities of variant-variational development of a simple Kolomyiuk melody. The initial theme - the "singing" moves through registers, is performed in many keys, receives various types of accompaniment - from fifth-bourdon to counterpoint. Chord "chorus" is more monolithic. He suddenly, on *ff*, intrudes on the calm flow of the main theme with his thickening of flats in the low register, the chanting of the colomyiuk formula (4+4+4+2), and the accentuation of the weak beats of the measure. The echo of the chorus appears at the end of the play in a shortened but texturally unchanged form.

⁸⁹ Кафедрі музикознавства та фортепіано – 50: Біобібліографічний довідник / [упор. : Л. Філоненко, О. Німілович]. Дрогобич: Посвіт, 2017. 120 с.

As for the four "Springs", here the composer shows maximum originality and imagination, presenting each piece in a unique and original way. It is obvious that there are neo-romantic and neo-folkloristic approaches, with the aim of embodying ancient ritual and song patterns. The neo-romantic approach is represented by the second "Vesnyanka", where two themes unfold in a compact three-part form, the first of which is bright, playful, and the second is humming, thoughtful and meditative. The filigree sophisticated third "Vesnyanka" is developed in the same neo-romantic vein, and is based on the variant development of one theme consisting of two phrases. In the first and fourth "Springs" neo-folkloristic stylistics is used, which is manifested in the synthesis of ethnographic closeness to the original folk source or its stylization and the most modern techniques of compositional writing. In the last "Spring", the syncretic nature of the genre, its pagan roots, is felt the most. M. Lastovetskyi presents this play as a complete ritual action that has absorbed the magic of song, dance and ceremony. "Prayer" ("Saint Nicholas") logically crowns the entire album. The well-known religious prayer song sounds solemn and majestic. It is decorated with lush textured robes (which suggest the score of a string orchestra), rich harmonic "decor".

M. Lastovetskyi's use of Podil and Boykiv melodies is connected with deep personal inspirations, because Podillia is his "small" homeland, and Boykivshchyna is his current place of residence and work. The folklore foundation of the collection for young pianists is an auxiliary factor of perception, which contributes to the intuitive knowledge of the music of one's ethnicity and gives the opportunity to directly respond to both folklore and professional creativity, because the spiritual heritage of the past and the present will always be the core of national educational traditions.

The development of Roman Sovyak's compositional talent was greatly facilitated by his work in the 1960s in the Drohobyt'sk Music and Drama Theater. Here he arranged musically more than one performance, skilfully and with a sense of tact, combining folk song music with his own composer's melodies. We consider it necessary to focus attention on R. Sovyak's collection of patriotic songs "We were born in a great hour", which is dedicated to the fighters for the freedom of Ukraine. Each of the songs in this collection has its own genre definition. The definition of "patriotic" is most often associated with a march song, but two of its varieties can be traced here: a derivative march ("Give me a hand, girl, in farewell", "Eagle's flower", etc.) and a restrained march, a song-march of a rhythmic nature ("Stand up, brothers!", "With Bandera forever!", "Stand up, friend!" etc.). Individual choral works of the collection are close to the lyrical element of folk songs in their music ("Velychalna Heroyu", "Ukraine", "Song of the Gray Wolves Chicken"). This is evidenced not only by the slow tempos, but also by the metrorhythm of these compositions (6/8, 9/8). True, even this complex

metrorhythm often "modulates" into a march genre ("With an unstoppable flow"). The listening audience enthusiastically welcomes the harmonization of the march of the Organization of Ukrainian Nationalists "We were born in the great hour" (words by O. Babiya), "Brave to the victor" (words by S. Yadlos), "That's not storms-storms" (words by R. Pastuh), "Again in to the blue sky, the proud will sing" (words by M. Prokopets) and others.

Of particular interest are several little-known works by R. Sovyak based on poems by Ivan Franko. The composer began to turn to the poetry of our compatriot in the early 1960s, as evidenced by the solos "Autumn Wind, That Mighty Moaning" for a mixed choir (1963) and "Thundering, auspicious time is coming" (early 1980s). One of the first completed compositions of the Frankish theme was a solo arrangement of I. Franko's popular and favorite song "Zhuryu ya sya, zhuryu" (1980). Subsequently, "Oh, don't be sorry, my darling", "Oh, in Lviv on the market", "Green sycamore" (1981), "Romance" ("Thank you, my sunshine") (1996) were written later. R. Sovyak's collection "Three Choirs to the Words of Ivan Franko" contains the works "My Earth, All-fruitful Mother!..", "Dry, Fall, Fall Snow" and "Vivere memento!". If "Vivere memento!" written in a somewhat romantic musical style, the influence of S. Ludkevich's work can be felt in the other two. The large-scale work "My Earth, All-fruitful Mother!.." is close in form to a cantata, the culminating center of which is a four-part fugue. This collection aroused the interest of the general public and became a significant contribution of the composer to the Ukrainian Frankiana choir.

A graduate of the Faculty of Music and Pedagogy in 1976 (M. Senyos accordion class, M. Shunevich's vocal class, P. Turyanskyi's class) Vasyl Storonskyi (born in 1949) is a teacher, composer, poet. The author of the music for three fairy tales staged by the Lviv Regional Academic Music and Drama Theater named after Yu. four fairy tales based on the texts of S. Geishev: "New Year's Adventures of the Straw Bull" (1988), "The Secret of the Planet Shkerebert" (1988), "The Golden Bark" (1989), "A Gift to Mom" (1989), two of which are recorded in fund of Kyiv radio.

V. Storonsky also has five poetry and six song collections in his author's work ("In cherry blossoms"⁹⁰, words by Olena Pekar, "Pearls of Verkhovyna", words by Julia Dragun⁹¹, "I am yours", words of Tetyana Cherep-Peroganych⁹², "Autumn flood", words of Larisa Nedin, "From Dniester to Dnieper", words of Ukrainian poets⁹³).

⁹⁰ Пекар О., Сторонський В. У цвітінні сакури. Дрогобич, Пóсвіт, 2014. 12 с.

⁹¹ Драгун Ю., Сторонський В. Перли верховини. Дрогобич, Пóсвіт, 2015. 24 с.

⁹² Череп-Пероганич Т., Сторонський В. Я твоя. Дрогобич, Пóсвіт, 2014. 16 с.

⁹³ Сторонський В. Від Дністра до Дніпра. Дрогобич, Пóсвіт, 2008. 44 с.

The themes of the author's work touch on patriotic, highly lyrical, civic, humorous, satirical and other aspects of people's life. A characteristic musical form, used in all his favorite musical genres, is a simple two-part, chorus-chorus type. In such a laconic musical structure, the author skillfully places complex and sublime Christian images; songs are patriotic, exhortation, public-household, family-household, which also have a couplet structure. The themes of the composer's works are complemented by songs for and about children and miniatures of lyrical and psychological content.

The creative achievements of V. Storonsky have a significant artistic value not only for Drohobychchyna, because he created musical settings for fairy tales, which the young audience can see from the theater stage, where he gets to know the Ukrainian folk tale, its aesthetic component, as an element of national culture. After all, a fairy tale is a phenomenon of folk ethnopedagogy, which is of inestimable importance in modern pedagogical practice and is a multifaceted material in the general development of the individual, the formation of his abilities, and the formation of aesthetic culture. In addition, a musical fairy tale (!) nurtures the desire for an aesthetic ideal, it is an effective and powerful means of comprehensive education that reflects the mentality of the Ukrainian people, on which their national self-awareness was formed.

Liliya Kobilnyk (born in 1952) is a choir conductor, teacher, composer-bard. The author of collections of his own musical works: "Fate. Songs to the words of Lina Kostenko" (2008), "The sun is bathed in a bowl" (2007), "Lilya and Olenka Kobilnyk sing" (2011), "Strunes" (2011). Mystkina is the compiler of little-known works by V. Ivasyuk - "Chamber-instrumental works", "Piano works", as well as educational and methodological manuals for the choral class and methods of music education: "Melody" - The student choir sings, "The sun bathed in a bowl" (works for children.) Author of concert projects dedicated to V. Ivasyuk: "Malva grew from my heart" (for the composer's 50th birthday), "I haven't told you everything yet", (for his 55th birthday), "Unknown Ivasyuk" (Lviv), "Destiny has its own spring" (for the composer's 60th birthday). She released author's albums (CD): "Alfresco", "Fate", "Heart of a swallow", "Presence", carols and Christmas carols "Christmas Bells".

Volodymyr Saliy's composition work contains a significant number of works for children and youth. Among them the publication: "Children's album of a accordionist (accordionist)" (2011)⁹⁴; "Pedagogical repertoire for

⁹⁴ Салій В. Педагогічний репертуар музиканта-інструменталіста на прикладі «Дитячого альбому баяніста (акордеоніста)»: навч.-метод. посіб. Дрогобич: РВВ ДДПУ ім. І. Франка, 2011. 40 с.

a duet of instrumentalists" (2015) (together with O. Bobechko)⁹⁵; "Children's album of accordionist (accordionist) No. 2" (2017)⁹⁶; "Miniatures for clarinet accompanied by piano" (2019) (jointly with R. Mihac and N. Storonska)⁹⁷. V. Saliy is the compiler of collections that are used in music making at almost all stages of musical education: school – college – institute. These are collections: "15 artistic etudes for the guitar" by V. Gudzia, "Pedagogical repertoire for folk instruments" by Y. Pukshin (together with A. Dushny, V. Shafeta)⁹⁸, "The majestic word of Kobzar, which resounds like a song" by Ya. Hispit.

In order to update the didactic material, V. Saliy wrote "12 artistic vocalizations accompanied by a piano" (2016) (co-authored with N. Storonska and P. Turyansky)⁹⁹ and "15 artistic vocalizations accompanied by piano" (2018) (co-authored with N. Storonska)¹⁰⁰.

Regarding the specifics of the vocalization genre in the context of professional activity, one of the urgent problems is the issue of high-quality repertoire support. It is quite fair that S. Gmyrina considers the process of choosing the educational vocal repertoire to be the main component of working with a student in a voice production class.¹⁰¹

It is thanks to the correct selection of the work that the possibility of revealing the potential vocal abilities of the singer is realized. However, an important condition is the performance of the work in accordance with the author's intention, high-quality reproduction of technical and artistic and aesthetic requirements. Each work is a carrier of certain imagery, the artistic content of which is revealed with the help of a number of means of musical expressiveness. As for the vocal-instrumental genre, the verbal text has a

⁹⁵ Бобечко О., Салій В. Педагогічний репертуар для дуету інструменталістів: навч. посіб. Дрогобич: РВВ ДДПУ ім. І. Франка, 2015. 34 с.

⁹⁶ Салій В. Педагогічний репертуар музиканта-інструменталіста на прикладі «Дитячого альбому баяніста (акордеоніста) № 2». Дрогобич: РВВ ДДПУ ім. І. Франка, 2017. 28 с.

⁹⁷ Михаць Р., Салій В., Сторонська Н. Мініатюри для кларнета у супроводі фортепіано. Дрогобич: РВВ ДДПУ ім. І. Франка, 2019. 46 с.

⁹⁸ Педагогічний репертуар для оркестру (ансамблю) народних інструментів: навч. посіб. / [автори-упоряд. А. Душний, В. Шафета]. Дрогобич: Посвіт, 2012. 156 с.

⁹⁹ Салій В., Сторонська Н., Турянський П. 12 художніх вокалізів у супроводі фортепіано. Дрогобич: РВВ ДДПУ ім. І. Франка, 2017. 48 с.

¹⁰⁰ Салій В., Сторонська Н. 15 художніх вокалізів у супроводі фортепіано. Дрогобич: РВВ ДДПУ ім. І. Франка, 2018. 54 с.

¹⁰¹ Гмиріна С. Добір навчального вокального репертуару як складова фахової підготовки естрадного співака. Музичне мистецтво в освітологічному дискурсі. 2016. № 1. С. 105–108.

significant influence on the understanding of the concept and artistic content of the work. However, there are works devoid of a verbal component - these are vocalizations.

Vocalization - singing without words presents the singer with a number of tasks aimed at creating an appropriate interpretation of the work. Considering the specifics of this genre, we note that the perception of vocalization has historically undergone evolutionary development. After all, earlier it was perceived only as an exercise aimed at the development and improvement of the singer's vocal skills. But S. Hmyrina takes into account the importance of vocalization both as an exercise and as a separate work: "Vocalization is a vocal exercise, a work for the voice without words, performed on a vowel or on syllables. It is used for the development of the voice and vocal technique."¹⁰²

Thus, artistic vocalizations, that is, those that have a name and, in turn, a certain program, can be used as vocal exercises, but their performance should be close to an artistic work. It is possible to achieve this if the author's recommendations are followed, as well as by creating an appropriate image with the help of means of expressiveness (tone, agogy, dynamics).

The cycle "12 artistic vocalizations accompanied by a piano" consists of miniatures under the following names: "Mirage", "May shower", "Sun in the dew", "Sakura flower", "Breath of the wind", "Edelweiss", "Polar star", "Molfar's Dream", "Rainbow", "Lord of the Elements", "Whisper of the Starry Sky", "Emerald Breeze". The titles of the works convince that the author of the vocal part V. Saliy and the author of the piano part N. Storonska tried to convey their admiration and love for their native land, because Drohobych is located in the picturesque foothills of the Carpathians ("The Sun in the Dews", "Breath of the Wind", "Polar Star", "Rainbow", "Whisper of the Starry Sky"), as well as reproduce the unique Galician flavor, which is inextricably linked with legends, folk customs and traditions ("Edelweiss", "Dream of Molfar", "Lord of the Elements"). An important role in this cycle is assigned to the piano accompaniment, because it is thanks to the accompaniment, which organically emphasizes and complements the melodic line with the help of various registers and technical techniques, that it is possible to reproduce the images encoded in the artistic vocalizations.

¹⁰² Гмиріна С. Добір навчального вокального репертуару як складова фахової підготовки естрадного співака. Музичне мистецтво в освітологічному дискурсі. 2016. № 1. С. 107.

The first vocalization "Mirage" (c-moll) is created in couplet form with an introduction and is intended for baritone or mezzo-soprano. The figurative and emotional content of the singing melody of the verse is emphasized by a smooth accompaniment, which changes to a chordal accompaniment in the second section. The vocalization ends with a light and humming melody in the major of the same name. The difficulty for performers is that the text doubles from 4/4 to 3/4 (corresponding to the shimmering image indicated in the title). Vocalization is useful for working out the flexibility and mobility of the voice, and breathing during pauses should be light and short. The middle part should be sung more restrainedly, changing the breathing resistance.

In "May Shower" (D major), thanks to the rapid ascending passage in the right hand and the tremolo accompaniment in the left hand (on the V degree), the image of an unstoppable water flow is created from the first sounds. The melody (con fuoco) is written in 6/8 time, has a fiery, lively and cheerful character/ The accompaniment supports a graceful and variegated melodic line. The purpose of this work is to practice even, "lean" sound production in the middle register of a baritone or mezzo-soprano.

"The Sun in the Dews" is a cheerful and relaxed melody (brillante), which, through a series of seventh chords, moves from C-dur major to c-moll minor and ends somewhat sadly and humbly. Vocalise is written for baritone or mezzo-soprano, it should be sung easily, and after changing the key, the sound should be formed more rounded with a soft attack.

"Sakura Flower" (es-moll) has a melancholic character at the beginning, the music is characterized by a peculiar play of colors, which is expertly demonstrated in the accompaniment. Subsequently, through the dominant seventh chord, an unexpected deviation is made to e-moll with the fixation of the given tonality. Vocalization can be offered to a tenor or soprano with a limited range in the upper register, as well as a baritone and mezzo-soprano, in which there is a free formation of Es and E notes of the second octave. A long, soulful melody is useful for practicing wide breathing, cantilena, and also for developing the voice in the middle range.

In the vocalization of "Breath of the Wind", a surprisingly calm and humming melody sounds, which is in constant development (f-moll) and logically leads to Agitato thanks to the rhythmic thickening of the accompaniment (in 3/4 time, the movement in eighths changes to a triplet). This is a kind of culmination of the work, but within the main figurative and emotional content of this play. Next, the melody with a repetition through a series of deviations leads to a calm coda (morendo). The piece ends on the dominant without resolution, symbolizing the incompleteness of the action, the possibility of a new gust of wind.

The calm mood in "Edelweiss" (g-moll) creates a small introduction to the piece. The melodic line is constantly evolving, but the chordal accompaniment helps reveal a surprisingly original melody. The climax occurs at the transition to the major key of the VI degree, which vividly and convincingly emphasizes the virtuosity of the melody's development.

The texture of "Polar Star" (F-dur) is built on a fairly transparent and calm melodic fabric, which is supported by a wave-like and arpeggiated accompaniment. The second section is quite original, as here a certain piano texture is superimposed on the main melody in the vocal solo, which is tessitura written above the vocal part. This technique pursues certain artistic tasks in order to create a volume of sound that symbolizes the unity of the universe. The peculiarities of musical interpretation require singing with a rich voice, holding breath until the end of each phrase, which can be achieved by crescendoing.

"The dream of a molfar" (misteriozo) is accompanied by a restrained chordal accompaniment that creates a wary and mystical atmosphere (e moll). The second section is a kind of contrast, primarily due to the exposition in parallel major (G-dur). The accompaniment of the arpeggiated plan emphasizes the bright and at the same time simple melodic line of the composition.

The architecture of the vocalization "Rainbow" (D-dur) is three-part: an exquisite and original melody sounds against the background of the chordal accompaniment. The second episode is marked by an interesting melodic fabric, against the background of which sounds a wavy accompaniment in the left hand, and the reprise brings us back to the element of the graceful first section.

"Lord of the Elements" (d-moll) is characterized by a very expressive melody of an expressive plan. The middle section with a rather developed melodic fabric in character continues the figurative content of the first and smoothly transitions into a reprise. Vocalization is offered to a baritone or mezzo-soprano, assuming a moderate tempo without losing the flexibility of singing eighth notes in a melodic line.

The vocalization "Whisper of the Starry Sky" (d-moll) has a small introduction, in the exposition of which a chordal texture is used. After it, a lyrical theme sounds against the background of the accompaniment of the triple plan, which emphasizes the expressiveness of the melody. A small tonal deviation prepares the climax of the work, but over time the main tonality and dominance of the lyrical mood return.

The cycle ends with the vocalization "Emerald Breeze" (E flat major), which is based on a bright, simple and relaxed melody. The second

chapter continues the mood of the main theme. The vocalization is generally intended for baritone or mezzo-soprano, but since the melody does not have high upper notes and the middle tessitura prevails, it can also be offered for bass.

The conducted analysis of the vocal cycle proves that these works, which contribute to the development and improvement of the singer's performance skills, are successfully used in the lessons of solfeggio and music theory, included in the curricula of the Franko University and other higher education institutions of Ukraine.

In his original compositions for the accordion, Ernest Mantulev (1933–2013) referred to Hutsul and Boyki folklore (Children's album "Prycarpathian Patterns"), using a simple notation accessible to children and convenient for mastering playing on a ready-made instrument. An analogue of this approach to the use of folk melos is found in the artist's orchestral composition "Carpathian Motif", in addition, the "Hutsul" mode is used in his cantilene works for the orchestra of folk instruments "Romance" and "Songs without words". Folkloric thematics, of course, are the basis of the arrangements of the folk songs "Why do I have black eyebrows", "Black брови, капії очі" and the plays "Beguine".

The song "Magic Spring" for voice accompanied by an instrumental pop quartet occupies a special place in Ernest Mantulev's creative work, because it is his only composition written for voice with accompaniment in the genre of lyrical song and couplet form. It is the presence of a poetic text that subordinates all musical means of expression used by the artist to embody and reproduce the figurative content of the work.

A tender and humming melody (soprano or mezzo-soprano) in the final part of each verse is supported by a second voice (backing vocal), which sounds a sixth lower than the solo part. The role of accompaniment is performed by an instrumental ensemble, which includes a clarinet, accordion, guitar, double bass. However, here too there is a division: the main priorities are given to the clarinet and accordion, the guitar and double bass are accompanying. The accordion part duplicates the vocal part in unison or third, while the clarinet part sounds melodic undertones, variation playing of the melody, the melodic canvas of which forms a kind of dialogue (closer to the undertone type of polyphony). The guitar, maintaining the rhythm and harmony (the digital system is deciphered by the author in the chord texture), gives the ensemble a unique acoustic sound. The double bass performs the function of a harmonic base, in some places it has a syncopated presentation, using the pizzicato technique.

The composition ends with the tonic ("e" of the second octave) from the vocalist, against the background of which sounds the melodic minor in a scale-like movement from the clarinet and accordion, and the final chord (nonachord) is drawn between the double bass "E" of the major octave - the bass on the first beat, taken by Pizzicato, and the accordion – syncopated subito *sf* on vibrato, a tonic triad with a high VI degree and with a second above on the fermata, which, thanks to the timbral-acoustic diversity of these instruments, creates the effect of lightness, shimmering, unspokeness, which corresponds to the artistic image of the entire work and harmoniously completes it.

E. Mantulev's appeal to Latin American folk music, under the influence of which he wrote "Beguine" for accordion duet and triangle, is interesting.¹⁰³

The play is created in a simple two-part form with an introduction and a coda, which is based on a contrasting combination of two periods, united into a single whole by means of characteristic harmony. Introduction in the style of blues, the first and second periods - on a polyrhythmic basis. The culminating moment falls on the unfolded code. The soloist at the beginning of the piece is the first accordion, closer to the climax, the texture is noticeably saturated due to the fact that both instruments synchronously perform sixteenth-note passages against the background of the constant (contrapuntal) rhythm of the triangle, which gives this piece a unique colorful sound.

Collection of E. Mantulev "Three pieces for violin and chamber orchestra of Ukrainian folk instruments"¹⁰⁴ contains "Carpathian motive", "Romance" and "Song without words". The violin solo sounds bright, expressive and original accompanied by an orchestra, which includes flute, clarinet, accordion, 1st and 2nd banduras, 1st and 2nd violins, viola, cello, double bass. Only the percussion - tambourine, triangle, maracas - changes.

The first play "Carpathian Motif" is written in a simple three-part form. The introduction (Largo rubato) introduces the listener to the atmosphere of the beauty of the Carpathian landscapes. Against the background of rhythmic fifths, the calls of the flute and clarinet sound, which throughout the piece are leading in the orchestra. Although the orchestral part is meant to accompany the violin part, the flute and clarinet

¹⁰³ П'яцолла А., Мантулев Е., Власов В. «Три сучасні танці для дуету баяністів та ударних інструментів» / [упоряд. В. Шафета, автор вступ. статті А. Славич]. Дрогобич: РВВ ДДПУ ім. І. Франка, 2009. 32 с.

¹⁰⁴ Мантулев Е. Три п'єси для скрипки та камерного оркестру українських народних інструментів. Дрогобич: Коло, 2005. 40 с.

have their own melodic line that echoes the melody of the solo instrument. All other groups perform the function of harmonic accompaniment.

"Romance" (a three-part form with an introduction and a coda) conveys a lyrical and dreamy image. The piece contains an intonation seed that finds its development in different groups of instruments. The cadence of the solo violin, which is traditionally placed before the coda, carries the burden of the emotional climax of the piece. The author complicates harmony by tending to use non-chord sounds in harmonic verticals. In "Song without words" (a two-part composition with an introduction and a cadence), jazz expressive techniques are characteristically specific means of metro-rhythm and harmony. The first section is written in the blues style (a 12-bar jazz form), the second section is built on the tempo-rhythmic features of the beguine, where the theme is played by a solo violin with double notes and chords. At the end of the cadence, the theme of the second section sounds in the accordion part.

Children's album "Prycarpathian patterns"¹⁰⁵ for the ready-made accordion of E. Mantulev is dedicated to his daughter Iryna. The collection contains 10 pieces that are quite easy to understand and are aimed at developing the musical and performing abilities of young musicians, enriching their worldview, and expanding the perception of the imagery of musical works. These diverse works convey the unique flavor of a picturesque corner of Ukraine - Prykarpattia. Conventionally, they can be divided into groups, the differentiation between which is indicated in the names, and, therefore, in the means of musical expressiveness, namely, compositions that convey a pictorial-contemplative mood of admiration for nature ("Trembit Echo", "Carpathian Motif", "Mountain brook"), compositions of a lyrical chant ("Hutsul chant", "Irynka's song") and dance compositions ("Two kolomyiki", "Dance with axes", "Hutsul dance", "March of the lumberjacks").

These miniatures, written mostly in a simple two- or three-part form, became quite popular among connoisseurs of accordion art, and inspired Yury Chumak, a graduate of E. Mantulev's master's degree, to arrange four compositions from this cycle ("Hutsul Dance", "Kolomyika", "Trembit Echo", "March of Lumberjacks") for an orchestra of Ukrainian folk instruments.¹⁰⁶

Thanks to the masterful arrangement, these works reveal the multi-timbral nature and color of the music, because the score is written for an orchestra of 11 instruments: a flute, two banduras, two accordions, cymbals, three violins, a

¹⁰⁵ Мантулев Е. Дитячий альбом «Прикарпатські візерунки» для готово-виборного баяна. Дрогобич: Вимір, 2000. 20 с.

¹⁰⁶ Педагогічний репертуар для оркестру (ансамблю) народних інструментів: навч. посіб. / [автори-упоряд. А. Душний, В. Шафета]. Дрогобич: Посвіт, 2012. 156 с.

cello and a double bass. These compositions have been successfully tested by the orchestra of the V. Barvinskyi Drohobysk Music College and regional groups in educational and concert processes.

"I want to live" written by Roman Stakhniv (b. 1992) for accordion and string quartet¹⁰⁷ dedicated to the tragic events - the Holodomor of 1932-1933. Here, the traditional composition of the string quartet – the 1st and 2nd violins, viola, and cello not only accompany the accordion part, but also have clear expressive and timbral functions of their own melodic elements. The work begins with a short introduction, in which the accordion performs unstable chord progressions against the background of second repetitions in the quartet. Starting with the 7th bar, the accordion performs a textured chord combination using increased seventh chords, which give the sound anxiety, uncertainty, and fear. In the part of the first violin, there is a jump-like melodic line with the same repetitions of the minor second. Closer to the middle of the composition, chromatic movements appear in the cello part (within the major third), which lead to its cadence, which timbrally, intonation and harmonically conveys a state of hopelessness, a premonition of an imminent tragedy. This is reproduced thanks to the moves prescribed by the author for a split second (as if sobbing), which can be called the leitmotif of this work. Therefore, after the fermata on a whole note (b), there is a change of key from d-moll to c-moll, while the quintal figurations in the accordion part, alternating with chord progressions, gradually lead to the climax of the whole piece. This is also facilitated by the increasing dynamics and expression in the sound of all instruments of the ensemble. The piece ends with an unresolved dominant chord, which is performed by all participants and covers almost all registers - from the major to the third octave.

"Christmas collage"¹⁰⁸ R. Stakhniv created for the orchestra of folk instruments. According to the genre, this work combines the themes of six popular carols: "Silent Night", "New Joy Has Begun", "In Bethlehem", "Around the World", "God is Born" and "The Old Year Passes". Already at the beginning of the piece, the first chords containing jazz elements introduce a festive Christmas atmosphere with its traditional customs, but interpreted for a modern listener (harmony, rhythms, touches, changes in size and tonal plane). Interesting in terms of the timbral combination are the calls between different groups of instruments, and soloing parts are mostly

¹⁰⁷ Стахнів Р. Педагогічний репертуар для народних інструментів: навч.-реперт. зб. / [ред.-упоряд. А. Душний, В. Шафета]. Дрогобич: Посвіт, 2013. Вип. 2. 40 с.

¹⁰⁸ Стахнів Р. Різдвяний колаж: навч. посіб. [для студентів ЗВО]. Дрогобич: РВВ ДДПУ ім. І. Франка, 2020. 34 с.

entrusted to violins and accordion, in some episodes – wind instruments. The double bass has a function of harmonic support, cymbals and drums add a kind of folklore flavor to the overall sound. The carols, which are different in character and manner of delivery, replace each other, relentlessly move towards the finale - in the direction of increase and intensification, there is the use of dynamic shades, texture saturation, etc. This entire acoustic flow in its development rapidly moves towards a solution, unexpectedly stopping on a double dominant chord (on the fermata), after which the motif of the first carol (cadence reversal) sounds, creating a kind of arch that thematically united the entire cycle.

The name of the teacher, composer, performer, musical and public figure, pupil of the Drohobyt'sk Music and Pedagogical School (2008) Volodymyr Shlyubik is known today not only in Ukraine, but also far beyond its borders. It was in Drohobych that he discovered his bright talent for composition. V. Shlyubik published the educational and methodological manual "Children's Plays" for accordion and accordion, which included such works as "Oh, Virgin Mary", "Song without words", "Cossack humorous", "Tsvete teren" and others. In parallel, he was preparing a diploma program in the class of Professor S. Protsik. It should be noted that in addition to the mandatory program, at the request of the Chairman of the State Commission, Professor K. Syatetskyi, Volodymyr Shlyubik also performed his own compositions, in particular, "Nocturne", "Mama", "Memory" and "Blooming Fields" (the program lasted over an hour, which does not happen so often in state exams (!)).

Recently, the composer released a new collection "Selected works for accordion and accordion",¹⁰⁹ which included ten works of different visual and emotional content, genres and character. Opens the collection "Polyphonic Play", which is distinguished by a sing-song melody, where the author uses various types of polyphony, which is quite a valuable didactic material for teaching children in music schools and art schools. In the work "Cuckoo" against the background of the accompaniment are exclamatory intonations that are characteristic of the nature of this bird and contribute to the development of associative elements in children. The plays "On a bicycle" and "Children's miniature" are contrasting in character and presentation method. The traditionally interpreted "Perpetual Movement" is a virtuosic, cheerful, energetic work, saturated with various types of technique (passages, third sequences, octaves, etc.). The next plays are "Romance", "Poem", "Tanochok", "Blooming therne". The latter is a treatment of a folk song, which is traditionally written in d-moll and has a

¹⁰⁹ Шлюбик В. Пісні та романси. Дрогобич: Посвіт, 2011. 107 с.

variational form (five variations in total). In the first two variations, a lyrical theme is sung against the background of the chords in the left hand, later the texture (bass, figurations and theme in the right hand) gradually becomes saturated. The third variation is original and interesting, where triplets sound in the right hand, and the theme of the "cello" plan (in the left) with an improvisational passage brings the whole musical fabric to *f* to the fourth variation, which in turn logically leads to the tremolo chords of the bright coda (fifth variation).

The manual "Pedagogical repertoire of a bandurist-vocalist "Bells, banduros!" is unique.¹¹⁰ Yuriy Chumak and Natalia Tsygylyk-Chumak. The collection contains two sections, the first of which are original compositions written for bandura, the second - bandura translations and arrangements. Original works composed by Yu. Chumak to the words of the Lviv poetess A. Kanych "Bells, banduro!", "Violin-enchantress", "She chose a long husband", "Music of the mountains", this also includes the arrangement of the song "Cross paths" (I. Khomy, sl. A. Kanych). Regarding the compositions "Fantasy of May Nights" (words and music by V. Ivasyuk), "Bring the flower of fate" (V. Korch, words by Y. Fishtik), "Poppy" (B. Veselovsky, words by O. Slisarenko), "Dream" (B. Filts, lyrics by T. Shevchenko), "Standing Willows" (V. Filipenko, lyrics by I. Lazarevskii), it is worth noting that in the original they were written for voice accompanied by piano and translated for bandura by N. Tsygylyk-Chumak and Y. Chumak.

The song "Bell, bandura!" - a patriotic piece based on the slogan: "bring beauty and love to the world with a bell song." In the second and third couplets, which are built on the theme of the song "Banduriste, Orle sizyy", an imitation type of presentation is used. The piece ends with a modulation (e-moll – fis-moll), which contributes to the expression of emotional elevation. The author of the music uses various means of musical expressiveness for the multifaceted reproduction of the figurative content of the poetic text. Yes, there are quite frequent changes in size (4/4 - 3/4), and the verbal text with a high degree of expression in the music is expressed in triplets, which adds dynamism and excitement to the work. At the same time, the triplet movement first sounds in the accompaniment, and then it is transferred to the vocal part.

¹¹⁰ Чумак Ю., Цигилик-Чумак Н. Педагогічний репертуар бандуриста-вокаліста «Дзвени, бандуро!»: навч. посіб. / [ред.-упоряд. А. Душний]. Дрогобич: Посвіт, 2009. 48 с.

"Music of the mountains" is a composition designed to recreate the image of the Carpathians. The lyrical, humming theme is accompanied by a rather modest accompaniment, which only supports the melody, giving the voice the palm of primacy. "Violin-enchantress" receives a completely different musical arrangement. Here, the accompaniment, created using subvocal polyphonic techniques, complements the expressive and colorful melody of the work. The humorous song "I chose my husband for a long time" has a light playful character, which especially aptly emphasizes the use of forelegs in the accompaniment part, where an ascending melody sounds in unison against the background of exclamations: "Oh..., oh!".

Regarding the translations for bandura of the vocal-instrumental works of outstanding composers V. Ivasyuk "Fantasy of May Nights", V. Korch "Bring the Flower of Destiny", B. Veselovsky "Poppy", B. Felt "Dream", V. Filipenka "Standing willows" it is worth noting that all of them are as close as possible to the author's ideas. In each translation, the appropriate musical image is reproduced with the means of expressiveness of the bandura, taking into account the specific features of the timbre of this instrument, its sound and technical capabilities, as well as the smallest compositional nuances. The translators managed to preserve the message encoded in each of these works, breathing new sonorous life into them and enriching the bandurist-vocalist's repertoire.

An important factor in the development and improvement of the abilities of a musician-performer is practical skills and the ability to play in a duet (singing polyphonically in solfeggio lessons) - a collective form of music making, which is often considered as a subject and a method of learning at the same time. Yes, Andriy Dushnyi's translations for two accordions of the Ukrainian folk songs "I go to the garden" and "Iz syrom pirogy" (edited by I. Myskiv) are interesting. In these works, the main canons are observed, according to which ensemble music-making develops: individual moments are performed by the participants simultaneously / synchronously (introduction, removal of sound, caesuras, pauses, etc.), as well as in the synthesis of individual-personal and collective-compatible principles, the equal nature of the artistic initiative (performance interpretation of each of the parts, bar and bellows techniques, dynamics, tempo).

Very popular among students and performers is the arrangement of the Ukrainian folk song "Black eyebrows, brown eyes" for a duet of accordion players by E. Mantulev. It is created in the form of variations, each of which is marked by a different tempo and character (Andante cantabile; Leggiero, lesto; Espressivo; Largo). The text is full of clear and precise instructions regarding dynamic and agogic deviations. Variations

change either with a break in the sound (pauses), or a chord in the part of the second accordion (between the first and second variations), or a chordal movement performed by both instruments (between the third and fourth). The climax of the whole work is the ending of the *Espressivo*, where the tonality of f-moll changes to c-moll (minor dominant), but in the end there is a resolution of instability and a return to the main tonality.

Another type of translation that always attracts attention is the translation of classical works. For example, E. Mantulev translated M. Kolessa's "Three Reeds" for the accordion¹¹¹ which were originally written for piano (1958) and sounded in an unsurpassed performance by Maria Krushelnytska. Both M. Kolessa and E. Mantulev often turned to the genre of kolomyika in their works. So, feeling and understanding the specifics of this genre, the author of the translation managed to take into account all the nuances of the composer's intention, he managed to embody the sound palette of this piece with the expressive capabilities of the accordion, thereby enriching the repertoire of accordion players, as well as giving new life and sound to the colorful and characteristic opus of M. Kolessa.

In 2008, the collection of Ye. Marchenko and I. Frait "Works of Denys Sichynsky translated for accordion" was published.¹¹²

This became possible thanks to a significant contribution to the preservation of the musical heritage of the composer O. Nimylovych, who a year earlier published the study guide "Denys Sichynskyi. Piano works",¹¹³ which included the composer's unpublished piano works. This edition contains ten works, namely: "On the banks of the Dniester", "My memories", "Song without words", "Concert mazurka", "To eternal sleep" - all arranged by Serhii Maksimiv, March "Sagaydachny", "Vivos voco, mortuos plango" (I call the living, I mourn the dead), "Mourning march", "Oh, there are three wells in the field" - edited by Viktor Chumak.

The analysis of the translations of this guide makes it possible to state that these highly artistic musical compositions are aimed at instilling in the young generation a love for the culture of their people, their language, history, and attracting them to the treasures of national musical art. His main pedagogical focus – attracting young people to music by means of folk melodies prompted

¹¹¹ Колесса М. Коломийки / [перекл. для баяна Е. Мантулева]. Київ: Музична Україна, 1969. 11 с.

¹¹² Твори Д. Січинського в перекладі для баяна / [ред.-упоряд. Є. Марченко, І. Фрайт]. Дрогобич, Півсвіт, 2008. 52 с.

¹¹³ Січинський Денис. Фортепіанні твори / [ред.-упоряд., автор вступ. статті О. Німілович]. Дрогобич, Півсвіт, 2007. 52 с.

him to translate these works for the accordion, and this, in turn, will provide an opportunity to fill the educational process with a national element.

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**FROM THE HISTORY OF THE DEVELOPMENT
OF VIOLIN ART IN FINLAND
З ІСТОРІЇ СТАНОВЛЕННЯ СКРИПКОВОГО
МИСТЕЦТВА ФІНЛЯНДІЇ**

Musical art, like the entire world artistic culture as a whole, has a steady tendency to integrate various national schools. This process covers all spheres of creativity, including violin art. The history of world violin art, as an integral part of musical culture as a whole, is a complex process that develops unevenly and depends on many historical factors, including the emergence of a bright creative personality capable of bringing art to a new qualitative level. Such musicians create their own school, their own direction, which has an impact on violin performance over a period of time, or becomes the basis of traditions, creating favorable conditions for further development. Thus, such influential schools as Italian, German, French, Franco-Belgian, and Russian were created. Each of them attracted universal attention, their carriers, in a certain sense, defined the characteristic features of the violin art of their time.

At the same time, other national schools, borrowing the advanced achievements of musical and performance pedagogy, preserved specific features, bringing their colors to the rich palette of world violin art of a particular period. In this sense, it is important to study the experience of not only the leading schools and schools, but also the violin performance of such countries, which, having no traditions of world importance, bring their own unique flavor, without which the idea of violin art as a whole would be incomplete. This article attempts to briefly trace the stages of formation and development of violin art in one of the Scandinavian countries - Finland.

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Violin performance in Finland, as well as all of its professional musical art, developed with considerable delay compared to other European countries. The first steps towards creating music on a national basis were

made only in the middle of the 18th century. The reason for this was a number of historically developed conditions. Among them, Finnish researchers highlight the country's geographical position. It is also its remoteness from the traditional cultural centers of Europe, and very small cities scattered over a very large territory, which determined the low population density. A factor restraining the development of national art was also the almost complete absence of court life, on the intensity of which, in particular, the flourishing of musical cultures in other European countries largely depended. This development of Finland's national cultural traditions is also connected with its many centuries of political dependence. For about six hundred years, Finland was under the rule of Sweden. And in the period from 1809 to 1917, the country turned into an autonomous Grand Duchy of Finland as part of the Russian Empire. And it was only in 1917 that Finland gained independence, which had a very positive effect on the further development of the country, the western social structure and western values took root, which entailed economic growth, the growth of national self-awareness and national culture.

The lack of scientific research and any reliable data makes it impossible today to reconstruct a full picture of the musical life of Finland up to the middle of the 18th century. The surviving sources consist almost entirely of church liturgical collections. Finland became one of the states that officially adopted Christianity in the 11th century, and the earliest extant examples of church music are the Gregorian chant, which is characterized by a pronounced German style. And samples of church hymns from the 14th century and later indicate the presence of a pure Catholic style with a predominance of French influence. All this indicates that church music, which was widespread in Finland for many centuries, had little in common with the national culture itself.

In addition to church singing, the so-called school music also spread in medieval Finland. At that time, much attention was paid to singing as a school subject. Students, along with Gregorian chants, also studied chants that are not included directly in the church service.

A collection of such songs, published even during the Church Reformation, that is, in the middle of the 16th century, has survived. Before these songs were recorded, they were passed on by word of mouth by students and teachers for a long time. Many of them, exposed to the constant influence of collective creativity, have reached the level of significant artistic value, the best ones are still traditionally used by the people. At the beginning of the 20th century, some of these songs received a new transformation in the work of such composers as J. Sibelius, Leiva Madetoya, H. Clementi, Oscar Mericanto, Uno Klama and many others.

And, finally, the most viable layer of Finnish national musical culture was and remains folklore. The realization of the value of their spiritual heritage by leading cultural figures came only in the middle of the 18th century. For many centuries, Finnish folk music was persecuted by the clergy. It was categorically forbidden to perform any non-religious songs, even at feasts, festivals, and public celebrations. Violators of this decree were subject to severe punishment. A woman from among the people, who was suspected of practicing spells, was met with a merciless death. And although folk art did not cease its existence, all this threatened the complete oblivion of a large part of the great cultural heritage of the Finnish people.

One of the first enthusiasts of the revival of the Finnish language and folklore was Taneli Yuslenius, who began to praise folk art back in 1700. Henrik Gabriel Portan was the first researcher of Finnish folklore. His work "Poetry of Finland", on which he worked from 1766 to 1778, contains the first information about the melodies of ancient verses - runes and about ancient musical instruments. Despite these efforts, the prejudices related to folk creativity were still strong throughout the 18th century, and the results of work on its revival were initially very insignificant.

At the same time, the very fact of turning to folklore marked a turning point in the history of Finnish musical culture. Since it is ancient Finnish folk art, the magical world of the Kalevala became the foundation on which the further development of the national musical art rests firmly, which made possible such achievements as the creativity of the most outstanding musicians of Finland.

And it was only in the 19th century that Elias Lönnrot carried out his work on collecting folklore, which became widely known. He accumulated a huge treasury of folk poetry, on the basis of which the first edition of the Finnish national epic Kalevala was published in 1835. The same Elias Lönnrot prepared for publication in 1840 an anthology of folk lyrics "Kanteletar". Melodies of folk songs from a later period were also published in the appendix to this collection. Currently, there is a thirty-three-volume edition of "Ancient Runes of the Finnish People", which includes 1,270,000 stanzas of various versions of the runes. Volumes I to V, published from 1883 to 1933, contain 8,584 numbers, including spiritual, song and dance melodies and, also, melodies intended for performance on old folk musical instruments.

The earliest musical instruments used in Finland were shepherd's horns, which were made from birch bark and animal horns. Among the stringed instruments, the kantele, which was a type of plucked zither, should be mentioned first of all. The characteristic features of this instrument have been developed since ancient times. Kantele is a close relative of Lithuanian

kankles, Latvian kokle and gusel, which were popular even in Kievan Rus. A widespread stringed and bowed instrument was the youhikko or youhikkannel. This instrument is a two-, three-, or four-string bowed lyre, borrowed by Finland from western Scandinavia and becoming a popular instrument here. The body was hollowed out from the front and was equipped with a resonating deck with a hole for the hand, which makes it possible to place the finger joints on the melodic string. They played the instrument while sitting. The strings were tuned in fourths and fifths, one of them was a bourdon, vibrating freely, producing a long hum. Yuhikko melodies presupposed the use of the instrument mainly in dance music, many of them were also performed on the kantele.

Undoubtedly, one of the most popular instruments among the people is the violin, although it came into use much later than the kantele or youhikko. The first mention of the violin as a Finnish folk instrument dates back to the 17th century. It became most widespread in the western and southern regions of Finland in the 18th and, especially, in the 19th centuries. Playing the violin could be heard at all kinds of folk festivities and celebrations. It was also traditionally used at grand weddings and weddings, which were given a special splendor by the rites of the Catholic Church, but the music used for this had a distinctly Scandinavian character. Melodies performed during ceremonies or dances are similar in character to the music of the Baroque period, and are distinguished by their special dignity and beauty. Usually, at weddings, ensembles of two or three violinists played, which made it possible to play melodies in an octave. The accompaniment was performed on violins, and from the end of the 19th century, some harmonic instrument was added to them. The violin, however, was mainly used as a solo, monodic instrument, the performed melodies were usually decorated with rich ornamentation. A short pointed bow, different from the one used today in concert practice, also determined a rather limited stroke technique, which was also determined by a very simple dance rhythm, a typical early tradition of which was to emphasize the weak beats of the bar.

The first manifestations of professional music in Finland date back to the second half of the 18th century. If before that the main instrument was the organ in the church, then since the 1740s, the piano, violin and cello began to be actively introduced into the musical life of different layers of the country's population. This was the time when, in connection with the general process of social transformations in Finland, a wide listening audience began to form, with the support of which the concert life and activities of musical societies became possible. Around the same time, foreign soloists begin to visit Finnish cities. And although it was not yet on

the same scale as it would be in the 19th century, Finnish music lovers already had the opportunity to get acquainted with the musical life of Europe. And in 1790, the oldest musical society in Finland was organized in the city of Turku. The task of the society included the organization of concerts, teaching music, and education was free for poor young people. A significant event in the life of the country was also the creation of the first orchestras. In 1787, a small orchestra was organized in Oulu, and one of the first music libraries was created here, which at that time contained only about 150 works. Significant work in this direction was also carried out by the Music Society in Turku. So, already in the first period of his activity (1790–1808), there was an orchestra consisting of approximately twenty performers. The orchestra players were mostly amateurs, as a rule, teachers, university students, officials, and only a few professional musicians. At that time, the society had about 900 members, 70 of whom actively played music.

The society also established its library, which was considered one of the best in the Swedish kingdom, with a collection of about two thousand works. However, key positions and the greatest influence on Finnish music were still held by foreigners. Only from the second half of the 19th century, the leading role gradually shifted to Finnish musicians.

Among the musical figures who laid the foundations of the modern musical culture of Finland, the role of Eric Tulindberg (1761-1814) should be especially noted, who took an active part both in the organization of the orchestra in Oulu and, as the head of the library, in the creation of the first sheet music collections. For the history of the development of musical art in Finland, the name of Erik Tulindberg is also significant because he is the oldest of the famous Finnish composers who wrote for the violin.

In fact, he represented amateur circles, at that time in Finland composers did not have the opportunity, following their calling, to engage only in creativity. By profession, Tulindberg was a state official, at the end of his life he held high positions - senator, chairman of the government finance committee. It is natural that, fulfilling an extensive range of duties, his creative legacy could not be greater. It is also known that, in addition to composition, he played the violin and cello. Both the data that have come down to us from the memories of his contemporaries and the compositions created by him testify to a fairly high level of mastery of instruments. With the exception of a few pieces for solo violin, a number of large-scale pieces belong to the ego pen. Historical sources testify that he created two concertos for violin and orchestra and six string quartets. Concerto No. 1,

op. 1 and quartets (without parts of the second violin, which were restored later).¹¹⁴

Tulindberg's Violin Concerto has a special significance in the history of Finnish music primarily because it is the first original large-scale violin work. The concert was written in a traditional three-part form, fully corresponding to the models of classicism, the author was a contemporary and sincere admirer of the work of V.A. Mozart. Due to its dramatic importance, the part of the solo violin remains dominant in almost the entire cycle, the orchestra is assigned the role of accompaniment. The nature of the use of the violin indicates that the author, being a violinist, well understood the nature of the instrument, although he uses specific means of artistic expression on a rather modest scale. The music of the Concert does not yet reveal the characteristic features of the Finnish national musical language, which will become characteristic of composers of later generations.

If at the early stage of development, Finnish music and culture as a whole was connected mainly with the old capital of Finland, Turku, then at the beginning of the 19th century, the role of the cultural center shifted to Helsinki. The capital was moved from Turku to Helsinki in 1809, after the end of the Russo-Swedish war. However, the cultural life of the new capital remains insignificant for some time. In 1827, Turku was badly destroyed by fire and the university with its rich library was transferred to Helsinki. Only after this, in the political and cultural sense, Helsinki, in fact, received the importance of the capital.

As for the musical life of Helsinki, the real turning point and the beginning of active development dates back to 1835, when Fredrik Pacius (1809-1891) began teaching at the university. Being a multifaceted gifted and educated musician, Pacius had a decisive influence on the development of Finnish music, his activities largely determined the achievements of the 1880s and its later entry into the international arena. It is a telling fact that Pacius was the author of the national anthem "Our Land" based on the words of the poet Runeberg.

Fredrik Pacius was a talented violinist, composer, conductor and choirmaster. German by origin, he studied the violin with Ludwig Spohr in Kassel, gave concerts in German cities. From 1828 to 1834 he worked as the first violinist of the Royal Court Orchestra in Stockholm. In 1835, he was invited to teach at the University of Helsinki, where he worked until 1867, simultaneously performing as a soloist and in chamber ensembles. As

¹¹⁴ Необходимо отметить, что сочинения Э. Тулиндберга были заново открыты широкой общественности только через сто лет после смерти композитора.

a composer, in addition to works for orchestra, choir and vocal music, he created a violin concerto (1842) and a string quartet (1826).

Around the same time, the activities of some Finnish violinists, who laid the foundations of the traditions of Finnish national violin art, unfolded. Among them, Johan Erik Gestryn (1806-1875) should be named first and foremost, who was the first Finnish violinist to fully devote his life to concert activity. Performing as a violinist and choirmaster in many cities of Finland, he thereby contributed to the formation of the young national performing arts.

An important place in the history of the development of Finnish violin performance belongs to Karl Johan Lindbergh (1837-1914). One of the first Finnish violinists, Lindbergh received a good school, his teachers were prominent European masters. He began his education in Helsinki with F. Patsius and K. Hansaugen, he, like many Finnish musicians of that time, continued it abroad. In particular, in 1856-1858 he studied with Ferdinand David at the Leipzig Conservatory, in 1864 he studied in Hanover under the guidance of Joseph Joachim, he also studied in Weimar and Vienna. In 1868, he moved to Stockholm, where he worked in the Royal Court Orchestra (1870-1886), from 1832 he was concertmaster of this orchestra. In 1873-1903 he taught at the Stockholm Conservatory (since 1897 a professor). He gave many concerts in northern countries, Germany, Austria. He achieved high results in teaching as well, in 1873 he published the first methodological work in Finland, "Technical Development", in which he summarized his personal experience and the experience of his outstanding teachers.

Lindbergh's contemporary, Ernst Fredrik Fabricius (1842-1899), was also active in concert activity in Finland. He studied violin and composition at the Leipzig Conservatory. In 1859, he performed his first solo concert in Helsinki, then, throughout his life, he gave many concerts around the country, in 1864 his concerts were a great success in Stockholm. Fabricius created vocal works based on poems by Finnish poets, a violin concerto, and a number of violin pieces in the romantic tradition.

Interest in violin performance was also formed under the influence of foreign tourers, among whom we should highlight the greatest violinist of the 19th century, Henryk Veniavskyi, who visited Finland with concerts three times (1846 - Helsinki, 1872, 1879 - Helsinki and Vyborg).

The activities of such violinists as Erik Tulindberg, Fredrik Patsius, Karl Johan Lindbergh, Ernst Fredrik Fabricius made a significant contribution to the development of Finnish national musical culture. It was thanks to their performance, teaching and propaganda work that the foundation of the traditions of Finnish violin performance was laid, and the

first attempts in the country's musical history to create a national violin repertoire belong to them. However, without at all underestimating the contribution of each of them to Finnish music, the efforts of these single enthusiasts could not have a significant impact on the overall development and level of the musical art of Finland as a whole. The fact that all of them were either talented self-taught, or received education in foreign educational institutions, determined the orientation of these musicians, mainly on the all-European examples of musical achievements of their time. As a result, the Finnish national color in their music was either extremely weak or completely absent, a certain degree of cosmopolitanism was characteristic of the majority of compositions of that time.

The true flowering of Finnish musical culture, including violin art, falls on the eighties of the XIX century. The decisive role in this turning point was played by the opening in 1882 of the country's first higher musical educational institution, the Helsingfors Musical Institute (Swedish: Helsingfors musikinstitut). This educational institution was founded thanks to the efforts of the prominent Finnish musical figure Martyn Vegelius (1846-1906) and from the very beginning of its activity conducted systematic work on training national musical personnel.

In the same year, 1882, another outstanding Finn - Robert Kayanus (1856-1933) founded a symphony orchestra, which since 1914 has been called the Helsinki City Orchestra and is rightfully considered one of the oldest permanent professional orchestras in Northern Europe. R. Kayanus, being the first conductor of this orchestra, subsequently set a unique record, having worked in this position for about fifty years. During this time, the orchestra performed a large number of works, among which the compositions of Finnish composers and, in particular, Kayanus himself, took pride of place. A worthy place in the history of Finnish music belongs to Kayanus also because he was the first performer and one of the most significant interpreters of the music of his contemporary and great friend Jan Sibelius (1865-1957). A passionate propagandist of Sibelius' work, Kayanus did a lot for his popularization, performing and recording his compositions both in Finland and abroad.

In the first years of the orchestra's existence, its foundation was made up of foreigners, there were about thirty of them, mostly Germans. Therefore, three years later, in 1885, Kayanus created the so-called Orchestra School on the basis of the orchestra, designed to prepare national cadres of orchestral musicians. As time has shown, the school successfully fulfilled its task. And, along with well-trained orchestra players, her students include prominent Finnish chamber music performers and soloists.

In 1924, the musical institute was reorganized into the Helsinki Conservatory, and in 1939 it was renamed the Academy and named after the most important Finnish musician Jan Sibelius, who studied at this educational institution in 1885-1889. Among the teachers at that time were outstanding musicians - Professor Kai Saarikettu, Leif Segerstam, Lahya Linko, Liisa Linko-Malmio and others.

The last two decades of the 19th century were a period of significant activation of musical life in Helsinki. In addition to the city orchestra, the Helsinki Music Institute also played an important role in this process. The Finnish violinist and researcher Lajos Garam, who currently teaches at the Sibelius Academy, provides the following data reflecting the concert activity of the music school: from 1882 to 1906, 6 string quintets, 146 string quartets, 7 string trios, 36 piano quartets, 36 piano quintets were performed. , 125 piano trios and 100 duets. Prominent Finnish and foreign musicians took part in these concerts, some of them were touring artists, but the main part of the participants of these concerts were the first teachers of the Helsinki Music Institute. Among the most famous participants of the concerts, we should mention the names of Pohling, Wasenius, Ekman, Viktor Novacek (we are not talking about Otakar Novacek), Ferruccio Busona, Vojtech and Ivan (Jan) Grzymala, and others.

However, the main function of the music institute has always been pedagogical work. From the very beginning, among other performing specialties, the training of violinists was an important part of this work. And practically every violinist known to a greater or lesser degree in Finland was listed among the students of this educational institution.

The lack of stable professional traditions of violin performance in Finland determined the fact that during the first twenty-five years (1882-1907) of the Helsinki Music Institute, violin classes were led exclusively by foreigners, who laid the foundations of modern violin pedagogy.

The Czech violinist Anton Sitt (1847-1929) became the first teacher of the violin class. He received a musical education at the Prague Conservatory, Sitt worked as a concertmaster of orchestras in Prague, Germany and Sweden. He taught at the Helsinki Music Institute for nine years (1882-1885; 1916-1923), successfully combining teaching and concert activities. From 1885 to 1912 he worked in the Helsinki Philharmonic Orchestra, and from 1914 to 1923 he was the concertmaster of the Helsinki City Orchestra. Anton Sytt often performed as a soloist and in various chamber ensembles. While working at the music institute, he trained a number of Finnish violinists, the most famous of them was Heikki Halonen, who later also taught at the institute.

The names of the two violin teachers who replaced Anton Sitt in 1885, despite the fact that they worked at the music institute for a very short time, entered the history of Finnish music, as Jan Sibelius (1865-1957) studied violin in their classes. About the first of them, Mitrofan Vasilyev, who worked at the institute from 1885 to 1887, Eric Tavastsherna wrote that he was one of the best teachers. It should be noted that in Vasilyev's class, Sibelius makes noticeable progress in a short time. In May 1885, one of his solo performances took place, where F. David's Concerto in e moll was performed and where he also took part in the performance of W. Mozart's Quartet in d moll. For this performance, Sibelius was praised in a review by one of the most prominent Finnish critics, Karl Flodin.

In 1887, Mitrofan Vasiliev was replaced by a new teacher-violinist, the Hungarian Herman Chillag, who, like Vasiliev, worked at the institute for only three years (1887-1889). Chillag showed himself as a violinist with a fiery temperament, brilliant technique and excessive portamenti. All this attracted the attention of Ferruccio Busona, who arrived in Helsinki an hour later. For Sibelius, lessons with Chillag turned out to be very productive, in May 1888 he had a public performance where he performed one of Rode's concertos, again receiving high praise from critics. However, the development of Sibelius the violinist practically stopped there. Fully aware of the imperfection of his performing abilities, the future composer in his letter to Robert Kayanus in 1891 issued a harsh sentence to his dream of a career as a concert violinist. And although Sibelius later returned to the violin, for example, on February 14, 1889, he took part in the performance of R. Schumann's Quintet, where F. Busony played the piano part himself, and in 1892-1894, at the invitation of Wegelius, he taught the violin to younger students of the school - she did not become the main thing in his life. At the same time, it was probably thanks to a deep understanding of the nature of the instrument that it became possible to create one of the peaks of the violin repertoire of the 20th century, the Concerto in D minor for violin and orchestra.

After Hermann Chillag, the Norwegian J. Halvorsen (1889-1892), the Dutch A. Spoor (1892-1893), and the Swede S. Kihlman (1893-1898) taught the violin at the music school for a short time. The results of their pedagogical and performing activities were not specifically reflected in the published materials.

Hungarian violinist and teacher Victor Novacek (1873-1914) left a noticeable mark in the history of the Helsinki School of Music. He worked at the school for fifteen years (1898-1913) and during this time trained a number of violinists and teachers well-known in Finland, including the future teachers of the school: Sulo Voipa Khurstinen and Eino Juhana

Raitio. Novacek's musical activity was not limited to pedagogy. He often gave concerts as the first violinist of the institute quartet and as a soloist. Novacek was the first performer of the Sibelius Concerto, this performance took place on February 8, 1904, where the composition was performed in the first edition. In addition to performing, he did a lot for the publication of Finnish folk violin music, and also appeared as the creator of a number of instructive compositions, which were included in the educational repertoire of the school's violin classes.

Also among the first Finnish professional musicians who led the violin classes of the Helsinki School of Music was Elis Valdemar Jurva (1873-1934). In 1883-1893, he received a musical education in the violin classes of H. Chillag and J. Halvorsen, after which, in 1896-1898, he studied at the Leipzig Conservatory under the direction of Hans Sitt. Then, for more than twenty years, he worked in the orchestra led by R. Kayanus. He was also known as a chamber performer, played the part of the second violin in the Finnish String Quartet. In 1911, his teaching activity began, first at the Orchestra School of the Helsinki Philharmonic Society, then in the violin class of the Helsinki Music Institute. Fritz Kylanto achieved the greatest fame among his students. In the future, his fate was not quite normal. From 1919 to 1933, Yurva, with the military rank of captain, led the army bands in Oulu and Vyborg. On several occasions, as the main conductor, he took part in holding Finnish song festivals.

The musical activity of the Finnish violinist and teacher Karl Arvyd Lindelöf (1877-1956) was distinguished by diversity and richness. He continued his musical education, received in Finland, abroad with G. Heerman in Frankfurt am Main and with A. Marto in Geneva (1898-1900). In a very short time, Lindelöf becomes a prominent figure in the musical life of Finland. From 1903 to 1944, he worked as concertmaster and soloist of the orchestra of the Helsinki Philharmonic Society (later the Helsinki City Orchestra). From 1906 to 1912 he was concertmaster of the orchestras of the Helsinki Swedish Theater and the Finnish National Theater. For a long time he played the part of the first violin in the quartet of the Helsinki School of Music and in the Finnish String Quartet. His pedagogical activity was uninterrupted for forty-five years from 1903 to 1948 at the Helsinki Music Institute and Conservatory, then at the Sibelius Academy.

At least briefly, the name of Johan Leopold (Lepo) Lauril (1878-1956) should be mentioned. He graduated from the Orchestra School of the Helsinki Philharmonic Society and the Helsinki Music Institute, worked in Helsinki orchestras, taught at the institute. Since 1917, Laurila has developed active social activities. He was the founder and for a long time the president of the Finnish Musical Society, he headed the Musical Union

of the Northern Countries, the Finnish Chamber Music Society. Made a big contribution to the edition of the Musical Dictionary in 1931.

Sulo Voipa Hurstinen (1881-1979) was one of the first Finnish violinists to actively perform in concerts. He studied with Viktor Nowáček at the Helsinki Music Institute, then studied with Otakar Ševčík (1852-1934) in Prague and Karel Halirz in Berlin. His first solo concert took place in Helsinki in 1906. In total, he gave more than one and a half thousand concerts both in Finland and in the Scandinavian and Baltic countries, and in Germany. Hurstinen is the first Finnish violinist to perform the Sibelius Concerto abroad, in 1908 in Berlin. From 1909 to 1964, he actively taught at the Helsinki Music School and Conservatory, at the Sibelius Academy. In 1913-1914 he taught at the Tallinn Music School. A number of violin works were published in Hurstinen's editorial office, and his violin school was published in 1913.

A number of Finnish violinists, having come into contact with the personality of L. Auer (1845-1930), to one degree or another carried the traits of his violin school in their performance art and pedagogy and made a noticeable contribution to the development of Finnish violin art. One of them was Heikki Halonen (1892-1932), a famous violinist and teacher in Finland, who came from a family of prominent representatives of various arts: his brother Pekka Halonen became a famous artist, his cousins Emil and Arttu were sculptors. Heikki received a very solid musical education from A. Sitt in Helsinki, from A. Marto in Geneva, from L. Auer in St. Petersburg, then, in 1929, he additionally trained in other European conservatories. From 1899 to 1932, with short breaks, he worked in first violins and as a concertmaster in Helsinki orchestras. He gave concerts around the country, took part in various chamber concerts. He taught a lot (from 1913 to 1932), first at the Helsinki Music Institute, then at the conservatory. He educated many violinists, the most famous of them - Vyainyo Aryava.

Tatyana von Rippas (1882-1964) entered the history of Finnish violin art as a talented teacher. In 1906-1911, she studied with L. Auer in St. Petersburg. In all probability, she managed to absorb and transform the creative method of her teacher in many ways. He worked for a short time in the group of first violins of the Vyborg Symphony Orchestra, since 1923 he has devoted himself entirely to teaching activities. She managed to prepare a whole constellation of violinists known in Finland. The most significant of them are: Jorma Rachkonen, Holger Morant, Emil Stemberg, Eila Toropainen, Marja-Leena Toropainen, Jussi Balsta, Sakara Sunna, Veikko Saarnikoski, Olava Tylla, Ilse Harpf, Anton Hujokki, Jussi Kollat.

The name of Eino Juhana Raitio (1882-1936) also entered the history of the development of Finnish violin art. In 1901-1906, he studied at the Helsinki School of Music under V. Novachek, then for a year at the Munich Music Academy. Raytio spent 1908-1910 in St. Petersburg at L. Auer's master school (meisterschule). From 1919 to 1923 he studied in Berlin at Villa Hess. It is possible to say that violin pedagogy was the basis of his professional activity. From 1911 to 1936, he worked at the Helsinki Music Institute, then, after the transformation, at the conservatory.

In Raytio's class, violinists who later took a leading position in Finnish violin performance studied at different times: Onna Suhonen, Eino Rautasuo, Olava Haapalainen, Toivo Rosovaara, Pippa Haikala, Volde Jussila, Eero Koskimies. Along with teaching work, he gave many concerts both in Helsinki and in the most remote corners of Finland. Raitio also proved himself as an active organizer of musical life. In 1930-1934, he organized and directed the theater orchestra in Helsinki and the Helsinki Workers' Orchestra. conducted and played in the orchestra of the Vyborg Society "Friends of Music".

Leo Funtek (1885-1965) is one of the most multifaceted figures in the history of the development of musical art in Finland. A Yugoslav by origin, Funtek became a prominent Finnish violinist, conductor, teacher, and music critic. He received his education in Germany, in 1903-1906 he studied at the Leipzig Conservatory and University. He began his professional career in 1906 as concertmaster of the Helsinki Philharmonic Orchestra. In 1909-1910, he worked as a conductor of the Vyborg orchestra. In 1911, he began his exceptionally productive teaching career, first at the Helsinki Music Institute, then at the conservatory, from 1939 to 1955 he was a violin professor at the Sibelius Academy. In addition to the violin, he taught chamber ensemble and accompaniment, being an excellent pianist, popular accompanist and performer of chamber music. Among his most famous students, the following names should be mentioned: Kerttu Vanne, Irma Nyssinen, Väinjo Arjava, Maia Autere, Elva Taskula, Rurik Svento, Jorma Kärkkäinen, Aarne Tyrkkonen, Eero Koskimies, Fritz Kylanto.

Heikki Pekka Kansanen (1887-1932) made a significant contribution to the development of Finnish violin pedagogy. He was a highly educated musician, studied aesthetics and art history at the University of Helsinki, studied the violin at the Orchestra School of the Philharmonic Society, improved under the guidance of L. Auer in St. Petersburg, Hugo Heerman and Willa Hess in Berlin, and trained in Paris. He worked in the orchestras of Helsinki and Vyborg. Then, from 1918 to 1932, he taught at the Helsinki Conservatory. Kansanen was the first Finnish violin teacher to attempt a theoretical generalization of pedagogical

experience. In 1921, his work "Development of violin technique based on the Auer School" was published.

Boris Syrpo (1893-1967) - Finn of Russian origin, conductor, violinist-teacher, whose name is becoming well-known far beyond the borders of Finland. He studied in Moscow, St. Petersburg, Berlin, Vienna, and Prague. Having worked for two years (1912-1914) in the orchestra of the Helsinki Philharmonic, Syrpo moved to Vyborg, where from 1918 to 1939 he worked as the rector of the music school opened there. His performing and conducting activities also took place in Vyborg. He worked as a concertmaster in the orchestra of the Vyborg Musical Society. In 1932, Syrpo organized a chamber orchestra with which, with the participation of Bronislav Huberman, he toured in the Netherlands, Belgium and France. Then, with his student Haymo Haitto, he took a trip to the USA, where he was invited by Portland professors Levis and Colligen. In the USA, Syrpo actively performs as a conductor. He led the women's chamber orchestra of Portland, with which he toured extensively in South America and Europe, in particular, in 1955 in Finland. For his fruitful teaching activity, he was awarded the title of honorary doctor of music in Finland. In addition to Heimo Haitto, who has already been mentioned, among his students who became famous in Finland are: Irma Salmela-Syurpää, Jouko Ilvonen, Toivo Salovuori, Volde Jussila, Naum Levin, Onna Suhonen, Sulo Aro, Jorma Nysula.

Famous Finnish violinists Jūrjo Johannes Suomalainen (1893-1964) and Eero Selin (1893-1960) are also connected with L. Auer's name. Suomalainen's activity was multifaceted. He toured a lot as a violinist, performed in many cities in Finland. His fruitful pedagogical activity is highlighted by such students as Heikki Lowhivuori and, in the past, a violinist, and now an outstanding conductor, Paavo Berglund. Suomalainen was one of the most influential Finnish critics, his most significant works were published in 1929-1952 in the newspaper "Uusi Suomi" ("New Finland"). In 1936, he published his famous work "Violin and violin masters".

Eero Selin entered the history of Finnish violin art as a violinist, teacher and conductor. His many tours in Finland, Scandinavia and Germany were always successful. Of particular interest were his interpretations of early music, in particular the viol d'amour parts. His teaching work at the Vyborg Music School and his conducting activities in Turku and Helsinki were also successful.

One cannot ignore the name of Arvo Sakara Hannikainen (1897-1942), the son of the famous Finnish composer P.Y. Hannikainen. In addition to the Helsinki Music Institute, Arvo Hannikainen studied in Berlin

and Paris, including with J. Thibault and E. Izai (1858-1931). While working at the Helsinki Conservatory and the Sibelius Academy, he trained a number of Finnish violinists who later became prominent, among them: Arno Granroth and Erkki Aaltonen. His concert activity has acquired an international character, in addition to Finland, he has given concerts in Scandinavia, Estonia, Berlin, and Budapest. From his concert repertoire, it is worth highlighting the performance of violin concerts by I.S. Bach, L. Beethoven, J. Brahms, J. Sibelius and a number of chamber music programs. A.S. Hannikainen also proved himself as a composer, in addition to symphonic works, he also created violin compositions.

It can be said that, starting from about 1910, the Finnish violin school acquired, basically, its finished form. Finnish violinists could already receive education on the basis of national conservatories, improving abroad on courses of higher mastery. Finnish conservatories work in the following cities: Tampere, Turku, Kuopio, Joensuu. It should be noted that the only higher musical educational institution in Finland is the Sibelius Academy. The created system of musical educational institutions made it possible to educate performers on the best examples of national musical culture, which, in turn, stimulated the creativity of Finnish composers. Since then, to a certain extent, the specific national features of Finnish violin art, based on the deep roots of folk violin music, have also been formed.

Famous Finnish violin teachers E. worked in this direction. Raitio, E. Jurva, H. Halonen, L. Funtek. Among their students, such names should be noted as: Eero Kaarlo Koskimies (1897-1959), Vyajno Aryava (1899-1976), Fredrik Wilhelm (Fritz) Killanto (1902-). All three actively gave concerts and worked in orchestras, which is a distinguishing feature of most Finnish violinists. Koskimies and Aryava successfully combined performing and pedagogical activities. Vyainyo Aryava stands out for his performance, whose repertoire included concerts by V. Mozart, N. Paganina, J. Brahms, and J. Sibelius. Among his prominent students: Okko and Esa Kamu, Paavo Rautio, Lajos Garam.

The extremely fruitful pedagogical activity of Onna Sukhonen (1903-1987) should be highlighted. He studied with B. Syrpo in Vyborg, E. Hubai in Budapest and Nauvinka in Paris. He gave concerts successfully, his performances of Sibelius and Paganina concerts were especially noted. From 1929 to 1976, he trained a number of famous Finnish violinists at the Vyborg Music School, then at the Sibelius Academy, who subsequently took a key position in Finnish violin art and gained international fame in the 1960s. Among them are Leena Sjukkonen-Penttilä, Eila Patomaa, Jouko Ignatius, Aarre Hemming, Seppo Tukiainen, Ari Angervo, Roy Asplund, Juhani Numminen, Kaya Saarikettu and many others. The string quartet

created by him, which bore his name - "Suhonen Quartet", also enjoyed great fame.

It is impossible within the framework of one article to give detailed information about each of the famous Finnish violinists and teachers who made a significant contribution to the history of the development of Finnish violin art. But it is impossible to pass by a number of names that are well known in Finland. Among them is Erik Johan Kronvall (1904-1979), the founder of the Sibelius String Quartet. A student of Karl Arvyd Lindelöf and Anton Sitt, he toured at home and abroad. He taught successfully, Tuomas Haapanen, Heikki Louhivuori, Pentta Salonen and others stand out among his students. Curtt Vanne (1905-1963), a student of L. Funtek, L. Nauvinka and L. Kape, was distinguished by his bright personality, whose tour routes ran throughout Europe and the USA. The Finnish violinist of Russian origin Naum Levin (1907-1978) should also be mentioned. He received his primary education in Vyborg from Russian teachers B. Syrpo, P. Cherkassky and N. Sheinin, and continued it in Budapest with E. Hubai. He combined teaching and performing work, for twenty years he was concertmaster of the Helsinki City Orchestra. His repertoire included violin works by both Finnish and many European composers. In 1828, at the jubilee dinner dedicated to the sixtieth anniversary of Sibelius, N. Levin performed a jubilee concert with an orchestra conducted by the author.

Arno Granroth's name is internationally known. He began his education with Arvo Hannikainen, he continued it in Paris with Lucien Capet, Leon Nauvinc and Jacques Thibault, after which he was called the bearer of the French violin school. The most important violinists of today passed through his violin class at the Sibelius Academy: Jussi Pesonen, Synikka Leino-Enqvist, Pentti Sistonen, Hannele Segerstam, Pekka Kary, Paavo Pojola, Erkki Kantola and many others. Granroth was also a famous concert violinist who gave concerts in many European countries.

A prominent place in Finnish violin art was occupied by: Irma Källikky Nyssinen, Irma Salmila-Suurpää and Anja Ignatius. Being bright performers, they, along with works of violin classics, widely propagated the best examples of Finnish violin art. As teachers, they brought up a number of remarkable Finnish violinists. The activity of the Sibelius Academy professor Anja Ignatius, the first Finnish violinist to record the J. Sibelius Concerto, is particularly noteworthy. Ignatius has repeatedly participated in the work of the jury of national and international violin competitions, including the jury of the Sibelius competitions in Helsinki and the Weniawski competitions in Poznań.

We should also mention the name of the well-known Finnish violinist and teacher Jouko Hjalmar Ignatius, who successfully toured in

Austria, Sweden, Germany, France, for the first time in Finland he performed the concerts of Bartok, Stravinsky, Fortner, the Second Violin Concerto by Aarre Merikanto and trained a number of famous violinists, and in 1965 was a member of the jury of the Sibelius competition.

Perhaps the most authoritative violin teachers in Finland today are Leena Maia Sjukonen-Penttilä and Tuomas Jaakko Haapanen. The Suukkonen-Penttil school is distinguished by the flexibility of the performing style, high musical culture. Among her many students are Leif Segerstam, Sakary Sallinen, Benita Nordell. Tuomas Haapanen also educated a large number of graduates, among whom Manfred Gräsbek and Puryu Mikkola stand out. An authoritative musician, he has repeatedly been a member and chairman of the jury of national and international violin competitions. Professor Haapanen led the Sibelius Academy as rector for many years.

Violinist, teacher and conductor Aarre Hemmo Johannes Hemming (1028-2007), known far beyond the borders of Finland, made a significant contribution to the organization of national musical education. Since 1965, he has worked as rector of the Lahta City Conservatory and conductor of the local opera house. Hemming was a member of several creative organizations, including the Finnish Union of Musical Education. In particular, he is responsible for the development of a system of examination requirements for violinists, students of Finnish music schools. A student in the violin class of O. Suchonen, he, in turn, educated a number of famous violinists, such as Martti Saarnikoski and Eero Lagerstam. Hemming received his conducting education from Leo Funtek in Helsinki and from John Barbirolla in Manchester. Hemming became one of the most famous Finnish conductors. He performed with many of the world's largest orchestras, took part in the world-famous Savonlinna Opera Festivals.

The name of the violinist and teacher Pentta Salonen (1930-2005), who taught at the Tampere Conservatory, should also be mentioned. P. Salonen studied in Finland and Austria. In addition to successful teaching activities, Salonen, as a performer, was an active promoter of the music of modern Finnish composers.

Undoubtedly, Finnish violin art is not limited to the listed names of outstanding violinists. Finnish researcher Timo Mäkinen points to a characteristic feature that distinguishes Finnish violinists from representatives of other national schools. This feature consists in the fact that in the North there were almost no child prodigies, musicians reached the heights of performance skill at a fairly mature age and as a result of many years of hard work. Another characteristic feature of Finnish violinists is the lack of clear differentiation into soloists, chamber ensemble

performers, teachers, and orchestra players. Many of them became excellent conductors. All of them paid tribute to each of these types of activity and, it should be noted, almost all of them had solid experience in orchestral playing, which brought the necessary versatility to their pedagogical work. The above information about outstanding Finnish violinists can be continued with such names as: Volde Jussila (1912-1978), Urpo Pesonen (1915-1987), Eero Olava Byster (1919-1972), Usko Aro (1922-1967), Pentti Johannes Systonen (1924-1989), Heikki Erikka Louhivuora (1926-2003), Pekka Johannes Cara (1931-1962), Paavo Pojola (1934-1967) and others.

Perhaps one of the few excluded was Heimo Haitto (1925-1999). He is a virtuoso violinist who has completely devoted himself to performance and won universal recognition. He is called the Finnish Heifetz. He began his musical education at the age of ten with Boris Syrpo at the Vyborg School of Music, and at the age of fourteen he became the winner of a national violin competition in England. Since 1940, Haitto lived in the USA for about twenty years, where he continued his studies with Ivan Galamyan. He possessed a rare performing talent, his technical capabilities seemed to have no limits, he was easily given the most complex violin compositions. H. Haitto toured a lot in the USA and Europe, often came to Finland. The most striking were his performances with the D minor concerto of A. Vietan, the F sharp minor concerto of H. Veniavskiy, the D major concerto of N. Paganini, the concerto of J. Sibelius, etc. He played a lot on American television, in Finland he performed with the Symphony Orchestra of the Radio Humoresque Sibelius, made a number of recordings with the famous Finnish pianist Ralf Gottony. After returning to his family, he taught at the music school in the city of Savonlinna.

At the present time, a new generation of violinists, called to continue the best traditions of Finnish violin art, is increasingly asserting itself. Among the most famous of them are: Manfred Gräsbeck, Okko Kamu, Erkki Kantola, Puryu Mikkola, Kaia Saarikettu, Hannele and Leif Segerstam, Pertti Sutinen, Simo Vuoristo, Benita Nurdell.

An important role in the general rise of musical culture in Finland was played by national music festivals and performance competitions. Sibelius Weeks in Helsinki, held since 1951, occupy a central place among cultural events of a national scale. This music festival invariably gathers the most authoritative musicians and musical groups from many countries around the world. The traditional culmination of the Week is the performance of the Sibelius Violin Concerto, for which one of the world's leading violinists is invited each time. National chamber music festivals and violin competitions, which are held in various cities of Finland: Turku,

Jyväskylä, Kuopio and other cities of the country, also enjoy consistent success.

The Jan Sibelius International Violin Competition in Helsinki became one of the most prestigious in the world. This creative competition has a noticeable impact on world violin art along with such as the Jacques Thibault competitions in Paris, Henryk Wieniawski competitions in Poznań, etc. His program, composed of the most complex works of all eras and stylistic directions, includes a composition specially written for the competition by a Finnish composer. The competition is held every five years, the first was held in 1965. The most famous and authoritative violinists of the world were invited to the jury of the competition. These are: Leonid Kogan, Max Rostal, Evgenia Uminskaja, Igor Bezrodny, Joseph Gingold, Ricardo Odnopozov, Cornelia Bronzetta and others, including Finnish violinists: Anja Ignatius, Jouko Ignatius, Naum Levin, Arno Granroth, Tuomas Haapanen, Okko Kamu, Pekka Cara, Leena Syukkol-Penttil. Among the laureates of the Sibelius competitions are many well-known musicians who have taken leading positions in world violin art, including representatives of the Ukrainian violin school: the world-famous Lydia Shutko and the young but extremely promising violinist Bohdan Luts. Finnish violinists such as Puryu Mikkola and Kaia Saarikettu were among the finalists, and since 1995, Pekka Kuusisto and Petteri Iivonen have won the prizes.

The achievements of the Finnish violin school naturally stimulated the creation of the violin repertoire, many works became widely known in the world. Currently, compositions by Finnish composers represent a wide variety of stylistic directions, genres, and different levels of violin complexity, from relatively simple for a performer of any age to compositions that have become a true decoration of the world violin repertoire. In addition to the violin masterpieces of J. Sibelius, the most famous in Finland and in many other countries are the works of J. Kokkonen, E. Rautavaara, E. Englund, P.H. Noordgren, K. Aho, E. Mellartin, L. Madetoya and many others, especially young composers.

It is well known that the level of the country's performing arts largely depends on the state of the national education system. The peculiarities of the organization of the training of musicians-performers determine the fundamental principles that make up the concept of a national performing school. Already today, it is possible to say with confidence that Finnish violin pedagogy is an established school with certain traditions. In this regard, it is interesting to present some of its historically developed structural and organizational features.

In its development, the Finnish music education system was influenced by various countries. These are mainly the countries in which Finnish musicians were educated. In the second half of the 19th century, most of them studied in Austria and Germany. At the turn of the 19th and 20th centuries, the school of the St. Petersburg Conservatory also had an influence. The second half of the 20th century brought a significant influence on musical education in the United States.

The general principles of the organization of the educational process in music universities in modern Finland are significantly different from those familiar to us. Despite the differences, the elements of this system can bring very interesting details to the modern national educational process. Taking into account the fact that modern Ukrainian music universities have received a sufficient degree of freedom in the choice of forms and methods of organizing the educational process, this information can bring variety to the traditionally used structure.¹¹⁵

1. Summing up, it should be stated that the relatively young violin performance art of Finland has successfully completed the "period of accumulation". The violin work of Finnish composers developed very fruitfully and diversely in terms of style and genre. The processes of formation of national musical art and culture of the era were vividly reflected in their works. Finnish musicians have made a serious contribution to world violin art, a contribution that is still insufficiently studied and appreciated both by musicologists, specialists in the field of violin art, and directly by violinists.

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¹¹⁵ Рамки данной статьи не позволяют подробнее остановиться на особенностях финской системы музыкального образования.

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**THE PHENOMENON OF THE CONCERT HALL
IN HISTORICAL RETROSPECT
(UP TO THE LAST QUARTER OF THE 19TH CENTURY)
ФЕНОМЕН КОНЦЕРТНОЇ ЗАЛИ У ІСТОРИЧНИЙ
РЕТРОСПЕКТИВІ Ї
(ДО ОСТАННЬОЇ ЧВЕРТИ XIX СТ.)**

The concert hall can be considered as a specialized architectural object, a zone of intersection of architecture and performing (primarily musical and performing) arts in the urban environment; a specialized public space for sounding and public listening to music; the locus of fixing the place of music and its symbol in the system of urban culture. In a given phenomenon, all the named features are important and none exists completely independently of the others. In the purpose of the concert hall, two fundamental functions can be reasonably distinguished - the realization of music in sound at the moment of performance and the presence of the musician and the audience at the same moment. However, starting from the middle of the 19th century, the visual component of the concert event turned it into one of many spectacles (while preserving the priority of the acoustic component). As a result, the concert hall was interpreted in the architectural sense as a "theater of music" until the middle of the 20th century. An integral description of a concert hall in culture as a unity of a concert venue and a specific concert space allows analyzing its transformations synchronously and diachronically in four aspects: physical (localized-geographical), social, communicative and intellectual. The concert hall as a complex phenomenon in the same row as a "cultural object" is integrated into the system of similar architectural objects (public spectacular structures). Interest in the study of the system of such objects in the context of the urban environment has been growing during the last century in urbanism, sociology and anthropology of the city, sociology of arts, architectural psychology and psychoacoustics, at the same time, art studies of this phenomenon remain relatively few.

Studies of the concert hall are not characterized by systematicity and comprehensiveness. Attempts to comprehensively study the phenomenon of the concert hall in the broad context of European and even more so domestic culture have not yet been carried out. At the same time, there are quite a lot of studies devoted to certain aspects of the existence of the concert hall in musical art. Among them, the scientific works of B. Blesser & L.-R. Salter¹¹⁶, dedicated to the sound environment in the culture of the city; M. Hammond¹¹⁷, focused on the study of modern performing arts; O. Voytovych, whose subject is aesthetic and acoustic parameters of orchestral sound; L. Beranek, M. Schroeder, T. Hidaka, dedicated to concert hall acoustics in general. Despite this, scientific works that systematically investigate the genesis of the concert hall phenomenon in historical retrospect still do not exist.

Let's consider the concert in historical retrospect from ancient times to the last quarter of the 19th century. The concert begins its history with ancient Greek - and later, ancient Roman theater performances and poetry competitions. They took place in city theaters - large and small; small theaters were divided into "odeons" ("odeum") and "theaters at a rich house or meeting" (curia or "bouleuteria"). The great theaters were open amphitheatres of semicircular or elliptical shape; small theaters were most often covered annexes to houses.

It is to the period of the existence of late Roman theaters that the recommendations given by Vitruvius (1st century BC) in the fifth book of his treatise on the architectural acoustics of curiae and theaters belong: to gird the inner walls at half the height with cornices, to build so that there is no there are no obstacles to the voice: "...if no obstacle interrupts the voice wave, it does not upset the second or the next".¹¹⁸

Music has long existed as an integral part of theatrical and theatrical performances, as well as medieval poetic tournaments. It began to be institutionally separated into an independent branch of art only with the transformation of a traveling minstrel musician (spilman, trouver, minnesinger) into a professional city musician. Musicians have become a permanent social group of townspeople since the end of the 12th century, professional associations of city musicians are emerging, the first city

¹¹⁶ Blesser B., Salter L.-R. Spaces speak, are you listening? Experiencing aural architecture. Cambridge, Mass.: MIT Press, 2007. 437 p.

¹¹⁷ Hammond M. Performing architecture: opera houses, theatres and concert halls for the twenty-first century. London: Merrell, 2006. 239 p.

¹¹⁸ Architectural theory: an anthology from Vitruvius to 1870 / ed. by H. F. Mallgrave (in 2 vols). Vol. I. Malden: Wiley-Blackwell Publishing, 2006. 590 p.

normative documents are created that legally formalize the rights and obligations of musicians .¹¹⁹

The practice of holding musical events both in urban public spaces, such as taverns or cathedrals, and in private public spaces (the first examples of harpsichords, which, due to their fundamental stationary nature, influenced the formalization of private rooms as "musical"), is established in the 14th century.

To this should be added the emergence (primarily in university and "free") communities of music lovers, around which publishers and copyists of sheet music, professional musicians, their students, amateur musicians and their fans are structured. In the 16th century, instrumental music became independent (that is, one that does not accompany any events), the first professional and amateur orchestras appeared. This semantic field has a rather long history and appeals to the tradition of "societies of music lovers", the first of which is considered to be the "Songregatia Rationale" (aka Accademia di Santa Cecilia, Rome), which existed since 1585.

In the 14th century, a three-dimensional model of the layout of a private house (manor) with a large hall in the center, the owner's private rooms on one side of it and a block of service premises on the other appeared in English architecture.¹²⁰

In the 15th century, L. Alberti returned to European architectural practice the models of the Greek/Roman amphitheater, as well as the early Roman basilica. Later - and especially in the 19th century - models of the English "hall" and the basilica church scheme with an altar apse (the works of S. Serlio and A. Palladio returned to European architecture the schemes of ancient churches, which were also actively integrated into the architecture of halls in the 18th and 19th centuries, which were used as concert buildings) had a significant impact on the architecture of concert buildings.

Vitruvius's advice on the organization of interior acoustics became relevant with the appearance of the first theater buildings of the New Age (XVI century, the first theater building in Europe is considered to be the theater "The Red Lion", London, 1567). In 1580–1585, the theater designed by A. Palladio was completed in Vicenza, which became the basis for numerous European imitations and variations. In the 17th century, the semicircular or ellipsoidal amphitheater gradually began to transform into a "parter" scheme with galleries (U-shaped in plan), one of the first examples

¹¹⁹ Taruskin R. Text and Act: Essays on Music and Performance. New. York: Oxford University Press, 1995. 382 p.

¹²⁰ Forsyth M. Buildings for music. Cambridge, Mass.: MIT Press, 1985. 398 p.

of its implementation can be considered the "Drury Lane" theater, designed by I. Jones in 1616. Also among the predecessors of the modern concert hall is the "Banqueting-House", erected in London by I. Jones in 1619-22, with the main hall having a gallery at the level of the first external entablature. In this connection, we will single out two versions of the use of the gallery known at the time: from the 15th century, church ensembles accompanying divine services were located in the galleries (choirs); from the 15th century to the end of the 18th, in secular practice, ensembles accompanying balls, banquets, meetings were located on the balcony or gallery. From the middle of the 17th to the end of the 19th century, music was played regularly (on various occasions) in the hall of I. Jones. In 1676, journalist and amateur musician T. Mace recommended using rectangular rooms with galleries that surround the musicians from all sides for music.¹²¹

By the end of the 17th century, architects had accumulated quite thorough empirical material on the acoustic properties of public spaces. First, the dependence of sound volume (intensity) on the number and location of sound-absorbing materials (carpets, paintings, wallpapers) was established; as well as the direct dependence of the degree of sound distortion on the number of reflecting surfaces (stone, plaster). Secondly, it turned out that an actor who speaks in a normal voice can be heard at a distance of no more than 18 m, and speech loses intelligibility already at a distance of 23 m (B. Addis, citing these data, clarifies: by the end of the 18th century, the desire to obtaining the greatest possible profit from tickets served as the basis for the construction of theaters with distances of more than 30 m, which led to the development of affected "stage acting speech").¹²²

It can be said that architectural acoustics in the modern sense originates from this large empirical database of room construction methods. Until the last quarter of the 18th century, there was no attempt to provide any theoretical foundations for this knowledge.

In Europe, the first public secular concert as an event dates back to 1620 (Lübeck, Abendspiel series). In 1672, the violinist J. Bannister, leaving the position of head of the court orchestra "24 violins of the king", received a royal patent to hold public paid concerts in London. Of the nature of this enterprise the following announcement was made in the London Gazette: "It is announced that at Mr. John Bannister's house (now called the

¹²¹ Long M. Architectural acoustics. London-New York-Oxford: Academic Press, 2014. P.19–20.

¹²² Addis B. A Brief History of Design Methods for Building Acoustics // Proc. of Third Int.Congress on Construction History, Cottbus, May 2009. P. 2.

School of Music) exactly opposite George's Tavern, the White Brothers, this Monday there will be music performed by excellent masters, commencing exactly at 4 o'clock in the afternoon, and thereafter every day at the same time".¹²³

In 1680-90, Covent Garden and York buildings (where concerts were held in hired rooms, musick rooms) began to acquire the status of a real "concert center" of London ¹²⁴, ceding this title only in 1774 to a specially built concert hall near Hanover Square (a "shift" of the center of concert life in London was observed in the direction of the royal palace).

It must be borne in mind that in the first quarter of the 18th century in Europe there were no concert halls as specialized premises (and even less buildings). A number of authoritative publications, in particular, the American "Grove", claim that the first specialized concert hall was built in 1690 in London by the "Vocal and Instrumental Music Concerts" society. The primary source of this statement is a note in the "London Gazette" dated February 19, 1690: "The consort of musick lately in Bow-street is removed next 'Bedford-gate in Charles-street, Covent Garden, where is room is newly built for that pur ".¹²⁵

But even a relatively cursory study of the history of buildings in the Covent-Garden area ¹²⁶ indicates that it could have been "built" on Bedford Gate: at that time, concert premises were rented and specially rebuilt (a stage was built, seats for listeners were fenced off, etc.) - probably this is how "newly built" should be understood. We should also note that the concerts of that time were called musick meeting, entertainment of musick or consort/concert of musick - in the sense that was preserved later during at least the entire XVIII century.¹²⁷

The first specialized concert building in Europe is considered to be the "Holywell Music Room", Oxford, 1748 (It is a specialized building in which the concert hall is the only (or main) functional center). The history of its construction is the history of the public (private) initiative of Oxford University employees. By the beginning of 1740, four musical societies successfully existed in Oxford: the Choral Music Lovers' Society, the

¹²³ Hawkins J. General history of the Science and Practice of Music (vol.2)) . L., 1868. P. 763

¹²⁴ York House / Survey of London (vol.18: St Martin-in- the-Fields II: The Strand).London, 1937.

¹²⁵ Hawkins J. General history of Science and Practice of Music. P. 764.)

¹²⁶ Bow Street i Russell Street Area: The Form Charles Street / Survey of London (vol.36: Covent Garden). L., 1970. P. 195-196.

¹²⁷ Dannelly J.F. An explanation of Words and Things, connected with all the arts and sciences. London, 1830

Quartet Society, the Symphonic and Concert Societies, which included music professors, amateur citizens, professional singers in church choirs, and students from various colleges. The auditoriums of the University Colleges and the King's Head Tavern, where they held their rehearsals and concerts, were ill-suited for such activities.

In 1741, a public donation fund was created for the construction of a hall for the needs of all four musical societies, as well as for concerts by invited musicians. The initiators and first contributors were professors of the Faculty of Music of Oxford University, the architect was the vice-rector of the college "St Edmund Hall" T. Camplin, who used the rich collection of architectural literature in the college library to work on the project.

"Holywell Music Room" is a typical building in the style of a "town house" designed in a classicist manner. The construction of the building is interesting due to the rounding of the rectangular hall (21 × 10 m and 9 m in height) from the "artistic" side ("apse" scheme), which was done specifically to improve acoustics. The architect creates almost the first "acoustic lens" in its pure form in modern times. The stage is raised, separated by a balustrade and has several steps. From the decor, there are modest panels on the walls and ceiling. An audience hall for 400 seats: an amphitheater on three sides, and the listeners sit facing each other and half-turned to the stage. The stage is an amphitheater, and the amphitheater (only U-shaped) accommodates the audience. In the 50s of the last century, the building was significantly rebuilt, however, with maximum preservation of interiors and acoustics.

The principles of the raised stage, the use of concave walls are already significant, specifically concert elements of the design and layout of the hall, which were used and further developed in two other concert buildings - "Hanover Square Room" (1775, built with funds collected by the London Philharmonic Society), and later - in the "old" Gewandhaus in 1781 (rebuilt from the Weavers' Guild Building for the needs of the orchestra of the Society of Orchestral Music Lovers).¹²⁸

The appearance of the first concert halls (not concert buildings) inevitably correlated with the Renaissance worldview, in which music is an applied science that requires research. This is what the first philharmonic societies were engaged in, although it would be wrong to call their musical gatherings "concerts" - at that time there was no division of the musician's activity into author's and performer's (the creator was always the performer himself). It can even be argued that the object of research of the

¹²⁸ Appleton I. Buildings for the Performing Arts: A design and Development guide (2nd ed.). Oxford: Elsevier, 2008. 283 p.

"philharmonics" was not music as such, but the discovery of the principles of creating harmony and teaching them. In this sense, there was a fundamental difference in the architectural framing of these searches. However, later, with the appearance of ensemble performance, the need for an adequate architectural environment (or for the "harmonization" of this environment with music) had to be determined in some way, and to the purely musical needs were added others dictated by such cultural factors as the appearance in society of ideas about "leisure" and methods of its implementation; about turning leisure into a need - and then into a demand for "leisure activities" (right here, in the middle of the 17th century, the seeds of what was called "the concept of reasonable entertainment" a century and a half later). With regard to the concert hall, the above means: the needs of the musicians themselves and their immediate environment in making music are sufficient for the appearance of a concert as an event, but not enough for the appearance of a concert hall as a specialized space. Note that a concert as an event arises under the conditions when music acted as a background or carrier of something else, for example, in dances, religious services, parades, etc. Further, the formation of a certain way of spending leisure time already leads to the appearance of a circle of people who are not related to musicians by kinship, status or professional interests - therefore, it already creates certain prerequisites for the appearance of specialized premises.¹²⁹

The creation of demand for certain types of "musical leisure" forms a circle of financially interested persons (in particular, from the circle of patrons), therefore, a circle of potential investors for the construction of already specialized concert halls.

The period from 1775 to 1850, according to P. Metzner, will be singled out as "The Century of Revolutions - so often in European history, the interval between the last quarter of the 18th and the first half of the 19th centuries is marked, which includes the American Revolution of 1776-83, the French Revolution, sporadic revolutions in Europe around 1830, the Continental Revolution of 1848, the Industrial Revolution, the Romantic Revolution in the arts, and other, little-studied and unnamed revolutions".¹³⁰

Thousands of works are devoted to the events of these revolutions and their consequences; without pretending to be exhaustive, we consider it

¹²⁹ Faulk B. J. Music hall and modernity: the late-Victorian discovery of popular culture. Athens, OH: Ohio University Press, 2004. 244 p.

¹³⁰ Metzner P. Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris during the Age of Revolution (Studies on the History of Society and Culture). University of California Press, 1998. 371 p.

appropriate to single out important points related to how social transformations were correlated with transformations in music and architecture.

Starting from the end of the 18th century, the relationship between the system of public (public) events and the system of leisure practices and social entertainment is formed. A concert in this system is not only an independent event, but also part of the practices of travel (concerts in hotels and courses), gambling (casino halls), book publishing business (store concert halls), education (halls of universities, schools, conservatories), public catering (concert venues, restaurants), etc. "From the second half of the 18th century, the circle of people who could support artists personally, at the expense of their own budget, began to narrow, and the center of artistic life was a "collective patron", who supports the professional artistic environment through the purchase of sheet music, tickets to the theater and concerts, lessons, as well as due to its influence on cultural policy.¹³¹

At the turn of the century, the profession of a musician was finally divided into independent free professions – composer, performer and conductor.¹³² Music has become one of the "high arts", musical communities are professionalizing (the process took about a century, from the middle of the 18th to the middle of the 19th century). New professional orchestras are being created, existing ones are becoming fully professional. Conservatories became the most important source of personnel; since the presence of one or more concert halls is mandatory for the conservatory building. Almost immediately after the opening, societies for public concerts were founded at the halls (in Paris - from 1803, in Vienna from 1820, in Leipzig from 1844).

At the beginning of the 19th century, the "environmental music" business began to expand actively, primarily music publishing houses and the production of musical instruments. Music fans and professionals bought "cabinet" grand pianos for home practice, and from the middle of the 19th century, a piano (the piano was invented in 1800 independently by the American J. Hawkins and the Austrian M. Müller). It should be noted that thanks to the improvements made to the design of the piano in the first half of the 19th century, it became a rather universal instrument, and it began to

¹³¹ 9. Boden M. A. Conceptual Spaces. Milieus of Creativity: An Interdisciplinary Approach to Spatiality of Creativity: Knowledge and Space. Vol. 2 / ed. by P. Meusburger, J. Funke, E. Wunder. New York: Springer, 2009. P. 235–243.

¹³² Forsyth, M. Buildings for music. Cambridge, Mass: MIT Press, 1985. 398 p.

be used in combination with small ensembles that existed at that time, which essentially gave rise to chamber music in its modern sense. .

Orchestral practice was changing significantly. The size of the orchestra increased by 2.5–3 times during the 19th century. A "visual-ethical revolution" took place: the conductor turned his face to the orchestra, and his back to the audience hall. And if until this moment the conductor could stop the inappropriate applause with a gesture, now the duty to applaud at the right moment fell exclusively on the listener. Gradually, the concert becomes not just a public event, but a form of, as T. Veblen called it, "consumption for display." The period from the 1820s to the middle of the 1850s is the era of "romantic virtuosos", who fundamentally changed the approach to both the creation of music and the concert as an event. And the main role of this transformation belongs to L. van Beethoven, F. Liszt and N. Paganini.¹³³

L. van Beethoven brought to the image of the musician a certain heroism and authority over the audience, which demonstrates respectful devotion. There were rules that regulated a certain playing style, choreography, permissible gestures and movements for musicians. According to contemporaries, L. van Beethoven's playing style was aggressive and dramatic. Techniques used in his music to depict the sublime (thunderous chords, double octaves, sudden and stunning motifs) change the performer's behavior on a bodily level, replace the aristocratic body with a livelier, more energetic, visceral and active one. This energetic authority later determined F. Liszt's stage image, which, according to L. Kramer, "...is very close to the metaphor of a virtuoso as a deified absolute ruler <...> For some researchers, Liszt's concerts are not even a triumph of visuality, but a triumph over visuality". It should be noted that at the same time, the model of the "theatre of empathy" began to develop in the European theater, and a special role was assigned to the proscenium in theater architecture.¹³⁴

As for N. Paganini, his stage image (something like a "suffering demon") is diametrically opposed to Beethoven's and Liszt's heroism. As a contemporary testifies, "whoever saw him once will forever remember this tall, thin figure, these long, bony fingers, this pale as if insane face, thin gray hair falling on his shoulders, an incomprehensible smile, sometimes bitter, convulsive, and almost always strange. He does not walk, but rather crawls on the stage; as if his weak legs are supporting his body with

¹³³ The anthropology of Space and Place: Locating Culture / ed. by S. M. Low and D. Lawrwnce-Zuniga. Malden MA: Blackwell Publ., 2003. 422 p.

¹³⁴ Pelletier L. Architecture in Words: Theatre, language and sensuous space of architecture. London, 2006. P. 77-78.

difficulty. When his wild gaze ran through the theater, one would have thought that he was not a musician, but a criminal released from prison, or a ghost summoned from the grave, or a madman who broke from his chains. But when the first noise made by his appearance subsided, when the orchestra finished the tutti, the kikimora became Apollo... and further: It would be a sin for Paganini to complain about fortune: no artist in the world collected such huge money.¹³⁵

In the "era of romantic virtuosos" (the first third of the 19th century), concerts become publicly accessible; the number of music fans in Europe and America is growing due to at least two factors: the ability of the "average educated person" to play music by sheet music and the availability of both sheet music and musical instruments. By the end of the first third of the 19th century, sheet music publishing and the manufacture of musical instruments was a fully developed industry. U. Weber gives the following statistics: if in the 1770s the catalogs of music publishers contained from 100 to 1,500 titles, then in 1824 the catalog of the London firm "Boosey" already contained 10,000 foreign works only, in 1827 the combined catalog of "Whistler and Hofmei" - 100 thousand, 1938 (Paris catalog "d'Almaine") - more than 200 thousand titles.¹³⁶

Professional music criticism and music journalism emerged on this wave; specialized music magazines appear, such as, for example, "The Harmonicon" in London (1823) or "Neue Zeitschrift für Musik", created by R. Schumann (1844). Literary magazines have sections of music criticism, with which both music fans and professional musicians, performers, conductors and composers (for example, H. Berlioz or R. Wagner) collaborate.

We should especially mention the development of railways, which emerged at the turn of the first and second quarter of the 19th century, and by the middle of the 19th century fundamentally changed the mobility of the European and American population. For music, this primarily meant the intensification of concert activities, the establishment of an institute of touring professionals and a professional concert business.

The period from 1770 to 1850 in the history of architectural acoustics is a period of intensive generalization of the experience of working with sound accumulated by architects and builders, mainly in

¹³⁵ Mackintosh I. *Architecture, Actor and Audience*. London: Routledge, 1993. 184 pp.

¹³⁶ Weber W. *Mass Culture and Reshaping of European Musical Taste, 1770–1870*. *International Review of Aesthetics and Sociology of Music*. 1994. Vol. 25. № 1 (2). P. 180.

theater halls. Four researchers made the greatest contribution to this work - Pierre Patt, George Saunders, David Reid and Ernst Chladny.

P. Patt studied the principles of the acoustic geometry of the audience hall.¹³⁷ As a result, he came to the conclusion that, from an acoustic point of view, the best hall would be elliptical in plan (at least such a hall provides a certain solution to the contradiction between audibility, visibility and capacity). J. Saunders in his work "A Treatise on Theatres"¹³⁸ (1790 p.) formulated the following rules for creating the best theater acoustics from his point of view: the maximum distance of the listener from the stage is no more than 22-25 meters¹³⁹; the ceiling should be used to "transmit" sound to the upper seats of the audience; a semicircular hall in plan will be the best (the center of the hall is 5 meters in front of the stage and no more than 18 meters in diameter; the height of the hall is no more than $\frac{3}{4}$ of its diameter); the stage must be visible from any place in the hall.¹⁴⁰

E. Khladny was the first to assess the vibrational effect of sound on solid bodies. E. Khladny also became the first in recent history to be a consulting physicist for an architect designing a concert hall (Singakademie, Berlin, architect K.T. Ottmer)¹⁴¹ (initial drafts of the project belong to K.F. Shinkel). E. Khladny designed a theater hall in which the walls are made of plates that rotate on vertical axes, thereby changing the direction of the reflected sound. In 1844, the fundamentally important work of D. Reid "Illustrations of the theory and practice of ventilation..." appeared, which connected the acoustics of the room with the qualities of sound insulation and the nature of the movement of air masses inside the room (the problems of ventilation have since been associated with problem of acoustics).

The works of P. Patt and J. Saunders formed the basis of the methods of geometric acoustics, and the researches of E. Chladny and D. Reid initiated dynamic acoustics.

Consider three European concert halls: Crystal Palace and Albert Hall (Royal Albert Hall, both in London) and Trocadero Palace (Palais de Trocadero, Paris). Both "palaces" were originally designed and built for the events of the World Exhibitions (1851 and 1878), "Albert Hall" (1871) - as

¹³⁷ Patte P. Essai sur l'architecture théâtrale, ou De l'ordonnance la plus avantageuse à une salle de spectacles. Paris, 1782.

¹³⁸ Saunders G. A Treatise on Theatres. London, 1790.

¹³⁹ Mallgrave H. F. Modern Architectural theory, A Historical Survey, 1673–1968. New York: Cambridge University Press, 2005. 503 pp.

¹⁴⁰ Addis B. A Brief History of Design Methods for Building Acoustics. P. 4.

¹⁴¹ Ullmann D. Life and work of E. F. F. Chladni // Eur. Phys. Journal Special Topics. 2007. № 145. P. 25–32

a multifunctional concert and entertainment hall. Nevertheless, we consider both "concert-exhibition" halls in the concert hall system because they were actually used as venues for grand concerts, which had several important consequences for the history of concert halls.

"Crystal Palace" ("Crystal Palace") is the first exhibition building, a huge three-story greenhouse made of steel and glass, designed by architect-gardener J. Paxton and engineer W. Cubitt, for the exposition of the First World Exhibition in London in 1851. The building, designed for 14,000 visitors, was 550 meters long, 137 meters wide, 40 meters high, and in the center of the building there was an 8-meter fountain.

After the end of the exhibition (six months after the opening), the building was dismantled and given to a supplier company for scrap metal. However, J. Paxton founded "The Crystal Palace Company" ("The Crystal Palace Company") and managed to attract half a million pounds of private capital to it. The company spent £70,000 on the purchase of the palace structures and began construction of a new building in August 1852. The new building was expanded from three floors to five.¹⁴²

For the new building, H. Semper, with the participation of J. Russell, developed a project of a grand amphitheater, applying the "isoacoustic curve" calculated by Russell back in 1838 to the shape of the amphitheater elevation (each level of the amphitheater on the line of this curve should give the same "acoustic picture" for the listener). The new palace was opened on June 10, 1854. The capacity of the new concert hall is evidenced by, for example, the following fact: at the big choral concert on July 2, 1858, the orchestra and choir together numbered about 2,500 people; 19,874 listeners were present.¹⁴³

Subsequently, the construction of the building aroused the great interest of architects and caused a number of imitations (in the 12th issue of "Zodchigo" for 1880, we find a note: "In the Saint-Cloud park, on the site of the destroyed palace of Napoleon III, a crystal palace of 780 × 120 with a huge hall is being designed for exhibitions"). Thus, "according to the system of the Crystal Palace", the pavilions of the World Exhibitions in New York (1853) and Paris (1855) were built, and then the ideas of the "Crystal Palace" were partially used at the Paris Exhibitions of 1867 and

¹⁴² Eatock C. The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance. *19th-Century Music*. 2010. Vol. 34. № 1. P. 89.

¹⁴³ Crystal Palace // *The Musical Times and Singing Class Circular*. 1858. Vol. 8. № 186 (Aug. 1). P. 286, 291.

1878.¹⁴⁴ But none of these buildings attracted up to 2 million spectators a year to its concerts, exhibitions and sporting events in the first 30 years after its opening, as the Crystal Palace did. By the way, the formation of programs for "Crystal Palace Saturday Concerts" in the 1870s was carried out with the help of surveys of the permanent audience.¹⁴⁵

"Albert Hall" is the first example of a multifunctional concert and entertainment hall in Europe. The building was conceived as a memorial to Prince Albert ("Hall of Arts and Sciences").

The shape, construction and purpose of the building appeals to the "theatre-rotunda-circus" model, which proved to be quite a viable solution for organizing musical entertainment starting from the middle of the 18th century (it was then that the word entertainment entered the English language in relation to music). Park rotundas in the gardens of Reinlach, Woolwich, and Vauxhall can be considered the direct predecessors of the "Albert Hall"; a characteristic feature of the concerts in these rotundas was that the audience was divided into those who sat - in the boxes and galleries - and those who strolled around listening to the music. It should be noted that according to the initial design of the Albert Hall, it was a "promenade" hall ("Promenade" concerts date back to theatrical France of the 17th century; the hall was emptied of chairs, a buffet table was placed, the stage was covered with a curtain, the orchestra enclosure was covered with shields).

The hall is interesting, first of all, because of the "iceberg principle" - it is half underground (the total height from the ground floor to the dome is more than 80 m). The ground floor of the hall is fenced off, with the function of an arena; belted balconies are divided into two main (amphitheatrical) and three additional tiers, circular and sectoral. There is no fixed stage as such, it is assembled and installed where necessary. We note an important innovation: for the first time, spectators began to be accommodated without the choir on the seats on the stage, fixed behind the choir (the estimated capacity of the hall is from 5,544 to 8,000 people).

At the opening of the hall, the Times reporter, who was there, was impressed by the fact that Prince of Wales Edward, announcing the opening, practically did not strain his voice. The correspondent of "World Illustration" reported from the opening: "The external appearance of the building is a large oval with facades in the new Italian style and with a

¹⁴⁴ Armand Silvestre de Paris et de ses environs et de l'Exposition de 1900. Paris, 1900

¹⁴⁵ Eatock C. The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance. *19th-Century Music*. 2010. Vol. 34. № 1. P. 99.

graceful glass dome. Inside there is an amphitheater for 1,400 people, with three tiers of boxes” and further, the hall is able to “accommodate up to 8,000 spectators during concerts, in which two thousand people can participate”.¹⁴⁶

The Albert Hall produced a number of significant followers. For example, the "old" public center "Madison Square Garden" (New York, built in 1890, demolished in 1924), with a small simplified theater hall, a small concert hall and a huge arena for public events.¹⁴⁷

"Trocadero Palace" was built specifically for the World Exhibition of 1878. The building was demolished in 1937, and the exhibition and park complex of Novy Shayo was built in its place.

The hall is rounded in plan, an amphitheater with clear zoning (the amphitheater on the ground floor is separated from the amphitheater on the belted balcony). Dome of complex profile; the wall of the hall under the dome is dissected by large windows, under which about 100 beds are located around the entire circle of the hall to the stage portal. The estimated capacity is 4,665 listeners, the stage is designed for 350 musicians together with the orchestra and choir (taking into account the standard at that time composition of a large symphony orchestra of 120-130 people).¹⁴⁸

The domed hall of Trocadero Palace had serious problems with acoustics: the huge volume generated a long echo (double or even triple in the upper tiers of the amphitheater), in the emergence of which the glass surfaces of the huge windows played a significant role. In order to save from excessive echoes in the upper tier of the dome near the lantern, a painted silk cloth was pasted, and small drops of lead were soldered into the window panes, but these measures did not give a noticeable result. This attempt at acoustic correction, which was typical at the time, showed not so much the limitations of the technical means of combating acoustic defects available at that time, as the lack of systematic knowledge about the conditioning and specificity of the generation of acoustic defects in large-volume halls.

The construction of large and very large halls (designed for more than 3,000 spectators) demonstrated, on the one hand, the possibilities of construction technologies that allow the construction of large public spaces based on one volume, on the other hand, the fact that this volume itself (in the physical sense - volume of air in the hall) becomes a source of serious

¹⁴⁶ Howard D. M., Angus J. *Acoustics and Psychoacoustics* (4rd ed.). Oxford: Focal Press , 2009. 488 pp.

¹⁴⁷ Krims A. *Music and urban geography*. Abington: Routledge, 2007. 203 pp.

¹⁴⁸ *Le Palais de Trocadero*. Paris, 1878. P. 45-50.

and often insurmountable acoustic problems. As an example, we will cite "Alexandra Palace" in the suburbs of London, opened in May 1873; with concert and theater halls, each for 3,000 people, and the main hall 130 m long with a dome 50 m in diameter; the acoustics of the main hall were immediately recognized as "terrible".¹⁴⁹

However, the very fact of the construction of "Crystal Palace" and "Trocadero" - concert halls in the ensemble of buildings of world industrial exhibitions - indicates the completion of the processes of institutionalization of the concert in the field of entertainment accompanying business, which in turn stimulated the processes of commercialization of music.

In this context, it is worth mentioning the colossal building "Coliseum", built in Boston in 1872 for the "great celebration of the musical world", designed for 100,000 listeners and musicians. At the opening concert, as the correspondent of "World Illustration" reported, an orchestra of 2,000 people accompanied a choir of 20,000 people. At the same time, further research in the field of architectural acoustics significantly changed approaches to the construction of concert halls in the last quarter of the 19th and early 20th centuries.

Conclusions

The purpose of the chapter in the monograph was the theoretical substantiation of the transformations of the concert hall phenomenon in historical retrospect from ancient times to the last quarter of the 19th century and the subsequent evolution of the role and functions of the concert hall in the system of musical art and culture, taking into account that scientific works that systematically investigate the genesis of the concert hall in culture is currently lacking. It is quite obvious that the limits of one study of this level do not allow to fully and comprehensively characterize all possible ways of realizing a concert hall in musical art and culture, accordingly, the search vector was directed precisely to the formation of a cultural and artistic justified model of the description of concert halls in historical retrospect for further systematization. For the purpose of theoretical generalization, a model of the concert hall is proposed as a unity: 1) the venue of the concert and 2) a specific concert space. We can reasonably assume that such a model allows us to study the evolution of the concert hall in art and culture synchronously and diachronically in four interrelated aspects: physical (geographical), social, communicative and intellectual.

¹⁴⁹ Rabinovici P., Rabinovici A. Alexandra Palace: cultivation of 'higher civilization' in the late nineteenth century. *Music & Letters*. 2014. Vol. 95. № 2. P. 190.

The determination of the specifics of the genesis of concert spaces in Europe, the specifics of the cultural conditioning of the change of types of space in European culture and the prospects of its transfer into the domestic culture was essential in the creation of the model.

It is appropriate to characterize the main factors of the specified specificity. First of all, we emphasize the fact that in European culture, the development of secular musical art and related practices in the space of the church (especially the Lutheran one) is significant, at the same time, on the territory of Ukraine, a significant part of the church practices directly prohibited and still prohibit the playing of musical instruments and singing community during the service. The second factor is determined by the fact that, in contrast to the domestic culture, in European culture since the 14th–15th centuries. there were urban professional musicians and institutionalized (workshop) ways of reproducing professional performance competencies. Accordingly, in the genesis of the domestic concert hall, professional music-making practices were practically unavailable until the middle of the 19th century, and the "temple component" of the concert space was actually included in the concert space only in the second half of the 20th century. The third factor is the institutionalization of forms of leisure (and singling out music making and concerts as one of these forms). The formation of a certain way of spending leisure time leads to the appearance of a circle of people who are not related to musicians by kinship, status or professional interests - and, therefore, already creates certain prerequisites for the appearance of specialized premises for their meeting; the creation of demand for certain types of "musical leisure" forms a circle of financially interested persons (in particular, from the circle of patrons), therefore, and a circle of potential investors for the construction of already specialized concert buildings.

For a long time, the concert hall as a space for music-making was the only place for secular public contact with music. However, already at the beginning of the 20th century, the fundamental unity in one acoustic space of the musician and the listener was broken (the appearance of the theater phone, later - the radio and the gramophone record). Starting from the middle of the 20th century, with the development of microelectronics and the appearance of electronic music, there was actually a "disconnection" of the musical instrument itself (the musician ceased to be associated with a specific instrument), as well as a "disconnection" of performance at the level of practice. The consequence of this was the extreme universalization of the concert space, calculated in advance to the fact that it will be possible to create almost any sound picture in it with the help of electronic devices.

But this is only one side; on the other hand, the concert as an art event, in the system of art and culture, turned out to be very flexible - it "fit" into any given space, but in fact it did not have a specific space.

We can state that the concert hall (both in domestic and world culture) still exists for two rather simple and obvious reasons. First of all, virtual reality technologies are still not enough to convey both the presence at the moment of the concert and, even more so, the situation of presence near the "miracle of creation" of music. By the way, sound recording is in principle able to convey the subtleties of the acoustic "work of the hall" quite believably, but such equipment is still very expensive; in other words, going to a concert is easier and cheaper. The second reason is that conservatories and philharmonic societies still to some extent support in culture (both domestic and European) the attitude of the concert hall as a "place of reverence" before music as a high art, therefore, it is currently obvious that the history of the concert hall is still quite far from his final.

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**MUSICOLOGICAL CHARACTERISTICS OF STYLE BASICS
MASS MUSICAL CULTURE OF THE XX CENTURY
МУЗИКОЗНАВЧА ХАРАКТЕРИСТИКА СТИЛЬОВИХ ОСНОВ
МАСОВОЇ МУЗИЧНОЇ КУЛЬТУРИ ХХ СТ.**

Mass musical culture of the 20th century. is a complex and multi-level phenomenon. On the one hand, it demonstrates a number of features characteristic of mass culture as a whole: orientation towards average tastes, commercial character, dissemination by means of mass communications, internationality, significant pluralism of directions, broadcasting of archetypal images and modern myths (as carriers of general knowledge), use of postmodern games, mixing of many different cultural codes and traditions. On the other hand, mass musical culture is characterized by: reliance on four interrelated musical traditions, clearly expressed stylistic dominants, common mental field.

Stylistic foundations of mass musical culture of the 20th century. are: African-American folklore, elements of Anglo-Celtic folklore, elements of Latin American folklore, European academic tradition of the 19th-20th

centuries. These stylistic foundations are manifested in the directions of mass musical culture as a repetition of certain musical and linguistic complexes. The succession of directions in relation to the mentioned foundations can be reasonably considered as a special genetic connection that determines the development of musical culture from style to style.

Before starting the examination of the stylistic foundations of mass musical culture of the 20th century, it is necessary to determine the breadth of coverage of this phenomenon. In general, it is obvious that mass musical culture is characterized by a wide geography and significant stylistic stratification. The number of its formations is infinitely large, and it is hardly possible to cover all their diversity within the framework of a section in a monograph. Therefore, the range of analyzed mass directions is limited by a number of parameters.

The first limitation concerns the geography of popular music culture. The research mainly examines those phenomena that belong to the musical culture of the USA and Great Britain. Such a choice is justified by the peculiarities of the formation and development of mass musical culture in the 20th century. It is known that most of its directions were formed and received the most intensive development precisely in the specified countries. Mass music production, even in Great Britain, has usually always reached a wide international audience and exerted a decisive influence on the musical culture of other regions. If we turn to phenomena of global importance in the mass culture of other countries, we can find that most of them are in the valley of the main Anglo-American trends. For example, "Scorpions" (Germany) and "ABBA" (Sweden), whose work is certainly unique in its own way, are typical representatives of hard rock and disco styles, respectively. Exceptions to this rule are partly reggae, dub (Jamaica), bossa nova (Brazil), kraut rock and trance (Germany).¹⁵⁰

The second limitation is related to the number of styles considered. The study analyzes only the key, most typical and common styles. These styles can be conventionally grouped into four large groups:

- 1) blues styles: authentic blues, classic blues, rhythm and blues, blues rock, soul, funk, ska, rock steady, reggae;
- 2) jazz styles: New Orleans, Chicago, Dixieland, swing, be-bop, progressive jazz, cool, Afro-Cuban jazz, Latin jazz, fusion;
- 3) styles of rock music: rock and roll, big beat, psychedelic rock, art rock, hard rock, punk rock;

¹⁵⁰ Barrow S. and Dalton P. Reggae: The Rough Guide, edited by Buckley J. London: The Rough Guides, 1997. 384 p.

4) disco styles: disco, Eurodisco, house, hip-hop, techno, trance, jungle, drum and bass.

The research examines styles of popular ethnic music (world music), and even French chanson. With sufficient prevalence, the named directions are relatively closed and did not have a decisive influence on the mass musical culture of the 20th century. in general. It is more appropriate here to talk about the influence of rock, disco and jazz styles on chanson and world music.¹⁵¹

Also, various "narrow" sub-styles, schools and genres formed as part of larger styles are not subject to special consideration. For example, the New Orleans-Chicago style - as part of the New Orleans style, West Coast jazz - as part of the cool style, rock-hardcore - as an American variety of punk, dream-trance, progressive-trance, epic-trance, symphonic-trance - like trance style genres etc. Thus, the necessary generalization of numerous and not so specific formations of mass musical culture into major stylistic directions is carried out.

Nor are the limited influences on mass musical culture of Indian, African, Arabic, and European medieval musical traditions subject to special consideration. So, the style of art rock was influenced by Indian music, music of the European Middle Ages and Baroque.¹⁵² But these influences were not decisive for art rock, they appeared in a limited number of compositions and affected only some properties of the musical fabric. On the contrary, Anglo-Celtic folklore and the European academic tradition of the 19th and 20th centuries. are precisely the foundations of art rock, as they determine the stylistic originality of the vast majority of its samples. Therefore, in the process of studying the stylistic genesis of mass musical culture, stylistic foundations should be distinguished from stylistic influences (it is possible to abstract from influences within the scope of this study).

The specified limitations and generalizations are one of the ways to clarify the complex stylistic panorama of mass musical culture of the 20th century. Both narrow trends (in particular, styles of schools) and author's styles should be subject to generalization within the limits of historical styles, which was already substantiated earlier. Quite obviously, this means that the work of outstanding musicians and the specifics of individual substyles do not become subjects of study. But with regard to the tasks of

¹⁵¹ Broughton S., Ellingham M., Muddyman D. and Trillo R. (eds) *World Music. The Rough Guide*, London: The Rough Guides, 1994. 720 p.

¹⁵² Kramarz V. *Harmonieanalyse der Rockmusik*. Schott: Mainz, 1983. 212 p.

identifying the stylistic foundations of mass musical culture, a broad generalization is necessary.

Also, to clarify the stylistic panorama of popular music culture, it is important to distinguish popular styles from popular genres. Such a task cannot always be realized, since the dialectic of typical and special in mass music culture leads to frequent transformations of style into genre and vice versa. Despite this, for most specific phenomena it is possible to determine their belonging to one or another category. Let us recall that genre, unlike style, fixes only some parameters of the musical language. Genre can determine tempo, size, shape, timbre, mode, rhythm (but not all parameters at the same time). For example, in ballroom dancing, tempo, size, shape (sometimes also rhythm) are regulated¹⁵³; in a sonata - only a form; in a symphony - form and partly timbre; in pasakalia - pace, size, form, mode; in bolero - rhythm, size, pace; in romance - form, tempo, timbre. As for harmony, intonation and texture, they are all regulated by genres in a very general way and are roughly or not regulated at all.

In the mass musical culture of the 20th century, in addition to traditional European genres, there are many new specific genre types that are often mistakenly identified with styles. Taking into account the above-mentioned peculiarity of the genre, only some aspects of the sound can be regulated, sometimes it is possible to reliably indicate which phenomena in mass culture should be attributed specifically to genres.

Firstly, genres are numerous offshoots of house, techno, hip-hop and trance dance trends, which are traditionally interpreted as styles or substyles - deep house, tribal house, funky house, Latin house, progressive house; acid techno, minimal techno, deep techno; dream-trance, epic-trance, symphonic-trance, deep-trance, acid-trance, etc. In the named types, the timbre and tempo vary, to a lesser extent, the texture, and not often the mode and nature of the intonation, so they should be considered genres that have developed within styles and are determined by them ("genre style").

Secondly, genres should include subspecies of thrash metal - speed metal, power metal, power speed metal, doom metal, death metal. In these subspecies, only selected parameters (tempo, texture, timbre, mode) also vary while preserving the general style of thrash metal.

Thirdly, as genres often perform "former" styles - blues, rock and roll, ragtime, boogie-woogie, reggae, funk.

These genres are used in a wide variety of directions - from Dixieland of the first quarter of the 20th century. (ragtime, blues) to post-punk of the 1990s (rock and roll, funk).

¹⁵³ Koehler J. Rytmicke figury tancu. Kytarove kadence [music]. Praha, 1985. 59 p.

Moving on to a direct description of the stylistic foundations of mass musical culture of the 20th century, let us first clarify what is meant by stylistic foundations and stylistic generations in this study. The stylistic foundations of any musical culture are, as a rule, the styles of early cultures of various scales (regional, national, historical). Carrying within themselves a set of sensory images of reality and the principles of their embodiment in the elements of musical language, these styles become the source, defining material for subsequent phenomena. By means of its processing, transformation, a kind of embodiment of the possibilities inherent in it, gradually, in the course of an often long process, a new stylistic quality is born. The new style preserves continuity in relation to the basic style - partly in terms of content, but mainly in the nature of the use of elements of the musical language.

We can consider the new style as the generation of the original base style. Stylistic generations can be different in scale - from the style of the author to the historical style. It is obvious that there can be many essential bases in style - a little more than two or three. If we turn to the long historical process of stylistic genesis, we can find that the ideological content, as a rule, changes significantly from style to style, while individual musical expressive means and even entire complexes are inherited in a more or less unchanged form.¹⁵⁴

And, although these complexes by themselves do not form a coherent expressive system of style, which, like the ideological and figurative content, is continuously updated, they indicate a certain constancy in the way of expression, relation to being, belonging to one culture, one stylistic basis. The greater the historical distance between the stylistic basis and its generation, the more the style changes holistically, systematically, and meaningfully, however, some expressive elements remain unchanged. For example, such as shout in blues styles, polymetry in Latin American styles, natural-scale variability in rock styles. Given this fact, in the study of the stylistic genesis of mass musical culture, we pay the main attention to its linguistic, musical and expressive specificity.

Only the presence of certain musically expressive features can indicate the phenomenon's belonging to one or another stylistic community, its connection with one or another stylistic basis. What element of the musical language forms a stylistic feature is of significant importance. Important stylistic features are features of the performing composition, texture, sound recording, sound processing, i.e., everything that determines

¹⁵⁴ Negus K. *Music Genres and Corporate Cultures*, London and New York: Routledge, 1999. 220 p.

the quality of the arrangement. Features of harmony, order, and intonation are also usually decisive. The specifics of the metrorhythm mainly determine the general style of the main groups (blues, jazz, rock, disco)¹⁵⁵, to a lesser extent, specific styles within these groups. Size, tempo, form are considered secondary features, since most popular styles use only couplet or couplet-variational forms, classical mostly even measures, and the tempo varies depending on the genre.

For example, the big beat style is characterized by: verse form, natural scales (Mixolydian, Dorian, Aeolian) and harmonic major, dense homophonic texture, polyphonic vocals, undistorted electric guitar sound, simple 8/8 beat in snare drum, bass drum and hi-hat, rhythmic and harmonic figurations. And the blues-rock style is characterized by: verse form, blues mode, linear texture, electric guitar overdrive, riffs, 8/8 beat with the use of tom-toms and frequent drum breaks. Common features for the named styles are natural scales, couplet form, beat 8/8, performance composition. At the same time, these features do not constitute a critical mass in every case, they are not enough to combine big-beat and blues-rock into one style. On the contrary, big beat and blues rock are significantly different from the structures of scales (diatonic scales - chromatic blues scale), timbres of guitars and drums (pure guitars - overdrive guitars and tom-toms), texture (homophonic - linear), character of intonation (sung diatonic - recitative and bluesy).

In general, the stylistic foundations of mass musical culture can reasonably be considered to be: a large layer of African-American folklore, elements of Anglo-Celtic folklore, elements of traditional music of the Latin American region, European household and academic traditions of the 19th - 20th centuries. Let's consider each basis in more detail.

African-American folklore is, of course, the most important basis of mass musical culture. It also turns out to be the most studied compared to other bases and sources. Hundreds of studies have been devoted to the blues alone.¹⁵⁶

The importance of African-American folklore for the genesis of mass musical culture is recognized by most researchers. "Invasion of non-European way of musical thinking" clearly distinguishes new mass musical

¹⁵⁵ Swiss T., Herman A. and Sloop J.M. Mapping the Beat: Popular Music and Contemporary Theory, Malden, MA and Oxford: Blackwell Publishers, 1998. 320 p.

¹⁵⁶ Charters S. The legacy of the blues. London, 1975. 192 p.

genres from earlier forms of European entertainment and household music.¹⁵⁷

As is known, the "non-European way of musical thinking" was "brought" to the New World together with African slaves in the 16th - 18th centuries. It manifested itself in different ways on different continents, giving birth to two branches of African-American folklore - Anglo-American and Latin American. In the English Protestant colonies of North America, the ancestral ties, social foundations and culture of Africans were purposefully destroyed by Europeans. In order to establish a stronger rule over Africans and to justify the system of slavery, they were actively converted to the Christian faith, bringing them to the corresponding musical culture. "Through the singing of psalms and hymns, a completely different, European musical system was also imposed on Africans".¹⁵⁸

As a result, the musical culture of the Africans was largely suppressed and assimilated by the pan-European and, in part, the English musical tradition. "Thus, the involvement of Negroes in the way of life and culture of the whites was comprehensive, judging by the historical evidence of the time. Gradually, for about two hundred years, a multi-tribal conglomerate of people from Africa melted under historical and cultural conditions into a new ethnic community formed on the cultural substrate of the white population (English language, Christianity, way of life, life values, including the "musical and sound ideal") which became an integral part of the American nation".¹⁵⁹

Unlike North America, in the Catholic colonies of Central and South America, the culture of African slaves was not persecuted and banned. In the Catholic colonies of the Spanish, Portuguese and French, the tribal organization of Africans was preserved for some time and used "as a socially controlled institution".¹⁶⁰

Accordingly, their musical culture was not eradicated either. An illustrative example of the existence of elements of African culture in Catholic colonies can be the famous meeting of African Americans in Congo Square in New Orleans, which until 1812 belonged alternately to the French and the Spanish. During these gatherings, African Americans performed their own ritual music, which included the playing of various

¹⁵⁷ Horner B. and Swiss T. (eds) *Key Terms in Popular Music and Culture*. Malden, MA: Blackwell, 1999. P. 63.

¹⁵⁸ Russel T. *Blacks, Whites and Blues*. London, 1970. P. 29

¹⁵⁹ Browner T. *Music of the first nation: tradition and innovation in native North America*. Illinois: University of Illinois Press, 2009. P.77.

¹⁶⁰ Evans D. *Big Road Blues: Tradition and creativity in folk blues*. University of California Press, 1982. P.28.

percussion instruments and chants. In the Protestant colonies, such gatherings were impossible. This is where the great authenticity of the Latin branch of African-American folklore comes from regarding African roots. Its important features, originating from the music of the peoples of Africa, are polymetry, a variety of percussion instruments, open structures, while the North American branch is characterized by polyrhythm, European instruments and forms, a special intonation mode ("blues"). Despite the common roots, Afro-American music is usually understood only as its North American branch, while the Latin American branch is most often called Afro-Cuban.

In this study, both of these branches will be considered separately - due to the special stylistic specificity of each of them. African-American musical folklore developed in its main forms in the USA at the beginning of the 19th century. Despite the multiplicity of genres, as well as the closeness of the European tradition, this stratum has a single distinctive language, thereby revealing stylistic integrity. Genres of African-American folklore are largely derived from European genres (chorale and ballad) and are clearly divided into two groups - religious and secular genres. The main secular genres include: labor song, field holler, street edge, blues¹⁶¹ Religious genres are: ring-shout, song-sermon, jubilee, spiritual.

The following features form the style of African-American musical folklore.

1. Most genres are based on vocal performance - choral or solo. The musical instruments used are guitar, harmonica (blues), the simplest percussion - clapping, stomping, rattles (ring-shout, spiritual). Instruments usually only accompany the singing, rarely having an independent meaning. The manner of intonation suggests exclamations, glissando, intonationally uncertain recitation, uneven dynamics, hoarse, guttural timbre.

2. The rhythmic system of African-American folklore, in general, is related to other archaic systems. First, it is characterized by a modal organization, which in the translation into the language of European harmony manifests itself as a predominance of positive turns (I-IV, I-VI, I-II). Variation can be found in many popular styles based on African-American folklore - blues, rhythm and blues, soul, funk, reggae, R&B, blues-rock. A good example is the long comparisons of the I and IV degrees within the blue square. Secondly, the system under consideration is based on natural scales - pentatonic, Ionic, Mixolydian, as well as mixolydian - blues scale. Thirdly, this system allows microchromatic deviations and

¹⁶¹ Finn J. The Bluesman. London, Melbourne, N.Y., 1986. P. 212

polyscale combinations of reduced and "pure" tones (within blues mixodiatonics).

A distinctive feature of African-American folklore is its reliance on the blues style. The blues scale is a stable structure formed from elements of the Doric, Ionic, Mixolydian, and Locrian scales. Its scale has ten sounds due to the presence of reduced versions of III, V and VII degrees. These options are not alterations of the main steps, they are full-fledged steps of the scale and are called blue tones. Accepting its major component as the basis of the blues scale and interpreting the low steps as altered are connected with an attempt to think of the blues scale in the system of European classical harmony, which is incorrect. Accordingly, the term "blues major" is incorrect.

The blues scale behaves both horizontally and vertically. In melos blues, the successive combination of III and IIIb, V and Vb, VII and VIIb degrees or their scattered introduction generate different degrees of tension. The combination of major and minor scales vertically forms minor major seventh chords, as well as sharp-sounding polychords.

3. Many genres of African American folklore use the traditional couplet form, and even the a-a1-b form. The couplet form is the most common - workers' songs, spirituals, and jubilees are based on it. The form a-a1-b is characteristic mainly for blues.¹⁶²

1. An important feature of forms in African-American folklore is the use of antiphon - question-answer structures. Depending on the genre, these structures can be more or less obvious and create different degrees of tension. Thus, in workers' songs, as well as in spirituals that gravitate towards European chorale, the juxtaposition of long and closed singing (soloists) and chorus (chorus) does not allow for the creation of tangible dialogue dynamics. In authentic spirituals and in jubilees, the verse can be gradually divided into a number of "question-answer" structures - up to half a beat. Accordingly, the dynamics of dialogue is expressed more strongly here. In ring-shout, song-sermon, blues, this principle is of primary importance. The relief of the dialogue can be enhanced by the difference in register, timbre, manner of performing the "question" and "answer".

2. Metrorhythm in African-American music, on the one hand, gravitates towards European periodicity, on the other hand, tends to break up into a number of autonomous rhythmic layers (multi-beat) and avoid uniform accentuation (fo-beat, off-beat). The roots of this polyrhythm probably lie in the African tradition. Only in such genres of African-American music as the workers' song and the spiritual (of the choral type)

¹⁶² Russel T. Blacks, Whites and Blues. London, 1970. 112 p.

does the European synchronicity of rhythm prevail. In other genres, there is frequent divergence of strong parts in different voices. If such a discrepancy becomes long-term and conditioned, then this is already polymetry. But Latin American music is characterized by polymetry, while African American music is characterized by a more spontaneous polyrhythm. The concepts of beat, off-beat and multi-beat are often used to describe the peculiarity of the rhythmic organization of African-American music.

Multi-beat (from the English beat - a blow, that is, an accent and multi - a lot) is a principle of rhythmic organization that allows the simultaneous combination of several rhythmic layers based on the pulsation (often hidden, imaginary) of the smallest multiple of duration (in this context, the concept of a beat is practically equivalent to the concept of meter). Yes, in jazz, 2/4 is a two-beat, 4/4 is a fo-beat. Synchronous with the smallest multiple duration, accents that coincide with the main parts of the meter (with the beat) are called off-beat. Off-beat with varying degrees of expressiveness is present in jubilee, spiritual (less), blues. This peculiarity of rhythms appeared most vividly later in jazz, soul and funk (the concept of multi-beat can also be fully applied to polymetric organization, while the concept of off-beat loses its meaning in the conditions of polymetry).

3. The intonation vocabulary of the African-American layer, despite the significant influence of the European major-minor, also has its typical features. These are the previously mentioned microchromatics, glissandos, alternating singing and recitations, reliance on the pentatonic scale. It should also be noted the undulation of the melodic line, the symmetry of the sentences and phrases coming from the Protestant chorale. In the blues, and then in gospel, the shout acquires special importance. Shout (from the English shout - cry) is a way of intonation, and a certain intonation complex. Shout is a melodic vocal phrase that consists of one or more sustained accented guttural sounds resembling a scream or exclamation, and a downward movement of smaller durations with the use of backstrokes, melismas, chromatics, blues tones. Shout came to blues and gospel from field hollers and street krays (field hollers and street vendor hollers).

Among the characterized features, the following played an important role in the formation of mass styles: blues mode and harmony, the nature of intonation (in particular, shout), "answer" structures, polyrhythms (multi-beat and off-beat).

The analyzed musical and expressive means of African-American folklore form a certain ideological and figurative content. First, this music expresses a positive, often ecstatic experience of earthly human existence,

the joy of human communication, unity, co-creation (spiritual, ring shout, song-sermon, jubilee). Such an experience can have both a religious and a secular basis, but more often it has an ambivalent character. But this culture also affirms the opposite, passive-negative imagery: alienation (from society, from oneself), hopelessness, melancholy, irony, which are paradoxically combined with delight in one's own loneliness, indifference, and strength that comes from despair (blues).

But there is also a desire for openness, communication, and dialogue here. Each of these figurative spheres is characterized by heightened emotionality - to the point of immersion in a kind of trance. Such an unusual mixture of religious and secular, collective and subjective in combination with special emotionality is due not only to connections with African archaism (for which this mode of world perception is also characteristic), but also to the mentality of the American nation. Many authors writing about US culture point to such universal features of the American character as naivety, sentimentality, individualism, religious mysticism, on the one hand, and pragmatism, collectivism, and optimism.¹⁶³

African-American musical folklore is the main basis of primarily blues styles: authentic blues, rhythm and blues, soul, funk, R&B, hip-hop. To a lesser extent, it is the basis of many jazz trends: archaic jazz, boogie-woogie, New Orleans jazz, Harlem styles, Kansas City style, be-bop, hard-bop, funky jazz, cool jazz. Through the blues, the African-American layer had a significant impact on the formation of blues rock, hard rock, psychedelic rock, ska, rock steady, and reggae. Not so directly, his influence was manifested in Dixieland, Chicago jazz, swing, progressive jazz. Little or very indirectly, African-American folklore influenced rock and roll, big beat, art rock, punk, metal¹⁶⁴, and even disco music: Eurodisco, techno, trance, jungle, etc.

Another stylistic basis of mass musical culture is Anglo-Celtic musical folklore. Although here it is more appropriate to talk not about his entire system, but only about some elements concentrated in the Anglo-Celtic ballad genre. The role of Anglo-Celtic elements in the formation of the language, mainly of rock styles, is noted by many researchers.¹⁶⁵

¹⁶³ Lomax A. *The Songs of North America* [music]. New York: Garden City; Doubleday & Co., 1960. P. 29.

¹⁶⁴ Tsitsos W. *Rules of Rebellion: Slam dancing, Moshing, and the American Alternative Scene*. Popular Music. 1999. № 18, 8. P. 397–414.

¹⁶⁵ Garofalo R. *Rockin' Out: Popular Music in the USA*. Victoria: Pearson College, 2005. 516 p.

Anglo-Celtic musical folklore refers to the traditional music of the peoples living on the territory of Ireland, Scotland, Cornwall, Brittany, and in a broader sense, all the traditional music of Great Britain, as well as the musical folklore of the English colonists in North America.

The influences of Anglo-Celtic musical folklore are certainly wider than rock music and the 20th century. Celtic folklore is one of the origins of the professional tradition of the British Isles, dating back to the Middle Ages. And in modern musical culture, it spilled into a whole direction - Celtic fusion.¹⁶⁶

Celtic music contains various regional traditions, but at the same time preserves the commonality of intonation. Its genres are dances of hornpipe, reel, rant, jig and, of course, song ballad. It was the Anglo-Celtic ballad that brought to the mass music of the USA and Great Britain elements that determined the appearance of some leading trends: country music, rockabilly, folk rock, big beat, art rock, hard rock.¹⁶⁷

The Anglo-Celtic ballad has for many centuries been a leading genre and an important carrier of the style of traditional music of the British Isles. With the help of the ballad, elements of the Celtic style penetrated into North America, influencing, in turn, the formation of its folklore - both white (country, spiritual songs) and black (spiritual, blues). The revival of interest in the US ballad took place within the framework of the folk movement of the 1950s and 1960s. In England, the appeal to Celtic origins is observed in the 1960s and 1970s within the framework of big beat, art rock and hard rock.

Elements of the Anglo-Celtic style embodied in the ballad and influenced mass culture are: natural-mode system, strophic form, subordination of the melody to the structure of the poetic text, strings, woodwind instruments, vocal polyphony. Let's consider each of these elements in more detail.

The most important element of Anglo-Celtic music from the point of view of mass musical culture is its tonal system. Like the blues scale system, it is based on natural scales and is modal.¹⁶⁸ It involves the Ionian, Aeolian, Mixolydian, Dorian scale, melodic minor, pentatonic scale. This system is also characterized by scale variability, mixodiatonics (mixing

¹⁶⁶ Mitchell T. *Popular Music and Local Identity*, London-New York: Leicester University Press, 1996. 276 p.

¹⁶⁷ Pustan C. *British and American Songs* [music]. Leipzig: Verlag Enzyklopadie, 1999. P. 110.

¹⁶⁸ Wicke P. *Popmusik in der Analyse*. Acta Musicologica. 2003. Vol. LXXV, P. 107–126.

scales), frequent plagal turns and cadences. As a result, a whole complex of characteristic harmonic turns (and intonations corresponding to them) is formed, which sometimes resemble blues, but have a different nature (low VII and III (rarely) scales resemble blues). These are the reversals: I-V-IV-VI-I-IV-I (Ionian); Im-VIIIniz.-IVm-III-Im (Aeolian); I-VIIIniz.-I, I-Vm-IV-I (Mixolydian); I-VIIIniz.-V-I (Mixolydian - Ionian); Im-VIIIlow.-V, Im-V-Im-VIIIlow.; Im-VIIIn.-VI-V, III-VIIIn.-VI-V (Aeolian - harmonic minor); I-IV-I-III-IV-VI-III (Dm → VI)-VI (modulation VI). There is also variability III and IIIIniz. steps in the melody (Mixolydian seventh from IV or Dorian scale), etc.

In the 20th century, in some directions of rock music, diatonic "mixes" became the most frequent technique. Inversions of the type: I-VIIIniz.-IIIIniz.-I are added to the previously characterized inversions (where IIIIniz. occurs as a subdominant of VIIIniz. or as a mix of Mixolydian and Dorian modes); Im-III-IV (D major IV is the result of mixing Aeolian and Dorian).

The melodic line is dominated by pentatonic or six-step constructions, there are no chromatics and microchromatics. The melody has a smooth, balanced character, an even measured rhythm, follows the structure of the poem, which is connected with the narrative, often elevated character of the ballad.

1. The restrained narrative style of the ballad also determines its form. The strophic form of the ballad does not contain a pronounced division into a verse (singing) and a chorus, thematically it is non-contrasting, it has rare "question-answer" structures - it differs from the verse form of blues and pop songs. A couplet usually has the structure a+a1, a+b, or a+a1+b+a2, and the form generally looks like A+A1+A2, etc.

2. The toolkit of Anglo-Celtic music includes a harp, guitar, fiddle (folk violin), longitudinal or transverse flute, whistle, hornpipe, bagpipe, tambourine (tambourine). His influence on the mass trends was reflected not only in the use of some named instruments (flutes, violins, tambourines), but also in borrowing their own playing techniques and textures: chordal sweeps reminiscent of playing a harp or acoustic guitar, bourdons imitating a bagpipe, transferred to the electric guitar (for example, Robert Plant), etc.

3. The archaic vocal polyphony inherent in Celtic music with characteristic parallelisms of fifths, fourths, thirds and sixths, linear voicing and resulting verticality also found its embodiment in a number of styles of rock music.

Figurative mode generated by the Anglo-Celtic ballad generally corresponds to the figurative mode of European archaism. This is a slightly

detached, elevated view of the world, which is thought to be whole, harmonious, unchanging; this is an epic story about the eternal values of love, brotherhood, fatherland, and justice; it is a feeling of a person's connection with the cosmos of nature, with its secret forces and meanings.¹⁶⁹

Elements of Anglo-Celtic music are an important basis of big beat, art rock, folk rock and hard rock styles. In hard rock, Anglo-Celtic elements are often fused with blues - and so strongly and organically that it is not always possible to separate Celtic and African American roots. Anglo-Celtic folklore also largely influenced pop country and rock and roll (in part rockabilly).¹⁷⁰

The third basis is Latin American traditional music.

We are talking about both rural and urban folklore, and professional forms (primarily household, entertainment). In the XVI-XIX centuries. the musical culture of Latin American countries is characterized by a strong diffusion of professional and folklore, as well as urban and rural traditions. At the same time, there is a seemingly reverse process of movement of musical forms - from professional and urban tradition to rural and folklore.¹⁷¹

Latin American traditional music, as noted above, contains a southern branch of African American folklore, which is significantly different from the northern branch.

The music of Latin American countries is a multifaceted phenomenon. It contains three main musical traditions: Native American, Creole and African American.¹⁷²

Native American music survived in its authentic form only in some remote and hard-to-reach regions, and was mostly destroyed along with its speakers or later absorbed by European and African cultures. Creole music is a continuation of the musical culture of Spain and Portugal, brought by the conquistadors and the first settlers.

It should be noted that the terms "Creole" and "Creole" can have different meanings. At first, only the descendants of European immigrants were called Creoles, then people who were born from marriages of Europeans with African Americans began to be called Creoles as well.

¹⁶⁹ Rojek C. Pop music, pop culture. Cambridge: Polity, 2011. 237 p.

¹⁷⁰ Warner Simon: Rockspeak! The language of rock and pop. London, 1996. 320 p.

¹⁷¹ Frith S. Performing Rites: On the Value of Popular Music, Cambridge, MA: Harvard University Press, 1996. P.62.

¹⁷² Negus K. Music Genres and Corporate Cultures, London and New York: Routledge, 1999. 220 p.

Creole music of Latin America mainly refers to the European branch,¹⁷³ while in relation to the USA, the term "Creole music" refers to a whole mixture of Spanish, French, African-American traditions, the carriers of which were the descendants of mixed unions.¹⁷⁴

Afro-American music of Latin America arose as a result of the assimilation of African Creole culture. This process was analogous to the process taking place in the northern colonies, but only in part. First, European influences were represented here by the Creole culture - fundamentally Spanish, not Anglo-American. Spanish music, which at one time was influenced by Arab culture, had common features with the music of Africans: the priority of the rhythmic beginning, the important role of percussion instruments, polymetry, microchromatics, ornamentation. This led to the fact that similar features of African music did not atrophy in the new environment, but showed the ability to cross with the European variety of local folklore.¹⁷⁵

Secondly, the process of assimilation of African culture took place here more naturally, without purposeful coercion, as it was in the Protestant colonies. As a result, some principles of African music (primarily metrorhythmic) were preserved here in their original form than in the USA, and the process of assimilation was more reminiscent of synthesis.¹⁷⁶

Of the three named components, the African-American component, which is widely represented in the music of Cuba, Jamaica, Trinidad, and Brazil, had the greatest impact on mass trends. From the point of view of language, Trinidad and Jamaica do not belong to the countries of Latin America. But from the point of view of musical culture, these countries can be included in this group, since they have many common features with other countries of the Latin American region. Understanding Latin American music as having a predominantly African American component is, of course, a simplification. However, within the framework of this study, such a simplification is accepted as permissible, since it is only about influences on popular culture.

In its main features, Latin American music developed by the beginning of the 19th century, and then gradually began to penetrate into

¹⁷³ Clarke D. *The Rise and Fall of Popular Music*, London: Viking/The Penguin Group, 1995. P.112.

¹⁷⁴ Garofalo R. *Rockin' Out: Popular Music in the USA*. Victoria: Pearson College, 2005. P.76.

¹⁷⁵ Neal M. *What the Music Said: Black Popular Music and Black Public Culture*, New York-London: Routledge, 1999. P.21.

¹⁷⁶ Bennett A. *Popular Music and Youth Culture: Music, Identity and Place*, London: Macmillan, 2000. 246 p.

North America and Europe. In Spain, the Cuban habanera appears in the middle of the 19th century, at the beginning of the 20th century, its rhythm becomes popular in New Orleans.¹⁷⁷

Latin American music includes many genres and regional varieties, some of which have not spread outside the continent, and some, on the contrary, have become popular throughout the world. Such genres as habanera, rumba, mambo, salsa, cha-cha-cha (Cuba), samba, bossa nova (Brazil), calypso (Trinidad), begin (Martinique) have gained wide popularity.

The general uniqueness of Latin American musical culture is due to the mixture of Creole and African cultures. Creole culture, in turn, is based on the Spanish-Portuguese tradition with its characteristic genres (cante flamenco, seguidilla, fandango, bolero, romanceros, fado), instruments (guitar, viuela, lute, castanets, drum, tambourine), tuning system (variable Phrygian-Mixolydian mode), metrorhythm (three-part meters and polymetry), intonation (smooth melodic pattern, repetition of one sound, ornamentation, descending movement to the tonic). Spanish music brought to Latin American (not only Creole) culture polymetry, variable meters, ornamentation, accompaniment of songs and dances by playing the guitar (in its percussive interpretation), natural-scale variability.¹⁷⁸

In turn, from African music came "question-answer" structures, polymetry based on two-part meters, a variety of percussive timbres, pentatonic, repetition of the simplest melodic and rhythmic units (trichord, tetrachord, pentatonic).¹⁷⁹

"Not limited only to reproduction, Negroes brought specific elements of their artistic traditions into this music, therefore, Spanish and Portuguese music performed by Negroes significantly changed its appearance: three-part meters were reduced to two-part meters. gained great sharpness, the tuning of the melody became less tempered and more chromatic, percussion instruments took the leading role in the instrumental accompaniment, the structure of musical periods lost its squareness, the verse stanzas were fragmented and dismembered between the soloist and the choir, obeying the tradition of antiphonal singing. Over time, these features, together with the peculiarities of the manner of performance - deep

¹⁷⁷ Oliver P. Blues fell this morning. London, 1972. P. 106.

¹⁷⁸ Frith S. Performing Rites: On the Value of Popular Music, Cambridge, MA: Harvard University Press, 1996. 362 p.

¹⁷⁹ Hardy P., Laing D. The Faber Companion To 20th-Century Popular Music, London, 1995. 875 p.

sighs, various exclamations, sound imitations became stable characteristics of the new sonotype of African American music, as one of the types of Latin American music".¹⁸⁰

In general, Latin American music is characterized by: two-part meters (and not three-part meters, as in the Spanish-Portuguese tradition), natural scales (in particular, mixolydian), short melodic and rhythmic singing-cells, non-square structures, antiphon, polymetry, noise instruments (congo, bongo, timbale, guiro, maracas) percussive interpretation of stringed and plucked instruments.

The metrorhythmic originality of Latin American music had the greatest influence on mass musical culture. Various metrorhythmic formulas of rumba, habanera, mambo, cha-cha-cha, sambo, calypso, bigina, mento, performed with the use of numerous percussion and noise instruments, are the main feature of Latin American styles.¹⁸¹

A distinctive feature of Latin American metrorhythm is the constant vertical divergence of metrical accents, which allows us to talk about polymetry. Polymetry arises on the basis of multi-bit due to the alternation of the simplest even and odd structures - their successive connections form both the variability of the meter horizontally and the polymetry vertically. The metrorhythmic formulas of rumba, samba, mambo, mento, calypso, etc. are based on this principle. The rhythmic structure of 3+3+2 eighths, which can be interpreted as a variable meter, is most often used. Various rhythmic figures are built on its basis, the most universal of which looks like two quarters with a point and a quarter. In parallel with accents according to the 3+3+2 scheme in some instruments, in others the accents are distributed equally - according to the 4+4 scheme, where the 1st and 3rd parts are accented (in the measure of 4/4). The superimposition of two metric schemes forms a stable polymetry. Accentuation is carried out as an account of dynamics, but also an account of the comparison of timbres on different parts.

Also, polymetry is formed taking into account the following structures: 2+4+2, 1+2+1 (quarter-half-quarter or eighth-quarter-eighth syncopation corresponds). The first structure shifts the accents to the second and fourth syllables, while the second leads to intersegmental stress (as does the 3+3+2 structure). These structures can be found in the genres of cha-cha-cha, mento, habanera, beguine, while the 3+3+2 structure is more

¹⁸⁰ Neal M. *What the Music Said: Black Popular Music and Black Public Culture*, New York-London: Routledge, 1999. 216 p.

¹⁸¹ Josipovic I. *The Mass Media and Musical Culture*. *International Review of the Aesthetics and Sociology of Music*. 1984. Vol. 15, No. 1. P. 39–51.

common in rumba, mambo, samba, calypso. Nevertheless, the described structures and figures derived from them are not rigidly fixed by genres and can sometimes be combined within the same play.¹⁸²

Characteristic percussion instruments - bonga, conga, clave, maracas, guiro, timbale, steel drum - make a significant contribution to the creation of the flavor of Latin American music.

The scale system of Latin American music gravitates towards European major-minor and is not rich in harmonic archaisms like blues or Anglo-Celtic ballads.

The melodic line, as a rule, has a small range (no more than an octave), is based on repetitions of two-, three-, four-tone diatonic chants, repetitions of one sound, gamo-like passages, contains melismas, sometimes microchromatics, glissandos, has a small, often asymmetrical division by the account of pauses, "question-answer" structures, along with singing, also contains recitative.

The form of compositions in Latin American music is couplet or variation, consisting of square and non-square structures, containing soloist and choir calls, instrumental solos.

The collective style of Latin American music conveys a feeling of fullness of life, sensual fatigue, love fatigue. He reproduces the image of a person who lives by simple but strong passions. If the blues is associated with confession, and the Anglo-Celtic ballad with an epic retelling, then Latin American music is a festive dance and a love song.¹⁸³

Latin American musical culture served as the basis for many mass trends, which differ greatly. At the same time, it is in constant interaction both with other foundations and with the mass directions derived from them. For example, already at the beginning of the 20th century, having combined with spiritual and blues, it gave birth to traditional jazz, then in the 40s, 50s, 60s of the 20th century. her further influence on jazz led to the emergence of Afro-Cuban jazz, Latin jazz, bossa nova. In the 1960s. its synthesis with jazz, rhythm and blues and soul gave birth to the styles of ska, rock steady and reggae. The highly sought-after Latin American color was also found in disco music, where Latin disco and Latin house were

¹⁸² Swiss T., Herman A. and Sloop J.M. Mapping the Beat: Popular Music and Contemporary Theory, Malden, MA and Oxford: Blackwell Publishers, 1998. 320 p.

¹⁸³ Greco A.N. (ed.) The Media and Entertainment Industries. Readings in MassCommunications. Boston, MA: Allyn & Bacon, 2000. 279 p.

noted. In rock music, the Latin American influence was felt in Latin rock and new wave.¹⁸⁴

Finally, the fourth basis - the European academic tradition - can be considered stylistic only to the extent that we can talk about the general style of European academic music. This foundation is very diverse and multi-faceted. First of all, it includes household, applied and entertainment music of the late 19th and early 20th centuries: military, salon, operetta, and street music. It is based on the norms developed in the music of classicism and romanticism of the first quarter of the 19th century. Secondly, it is the music of impressionism and expressionism - the work of M. Ravel, A. Onegger, A. Schoenberg. Finally, these are separate compositional techniques, methods, genre models, forms: counterpoint, imitation, passacaglia, basso ostinato, suite, fugue, toccata, waltz, bolero, three-part, contrasting-syllabic, sonata forms. We combine all the above-mentioned disparate phenomena into one basis based on their logical, ordering nature, alien spontaneity of folklore forms (it means the special orderliness and meaningfulness of space and time).

European applied and entertainment music of the 19th century played a key role in the formation of mass musical culture: marches, dances, salon plays, chorales, popular arias and songs. Genres of the third layer in any era were carriers of the most established and universal norms of musical language.¹⁸⁵

This was also the case at the beginning of the 20th century, when the first proforms of the future mass culture were formed from the elements of several folklore traditions in reliance on the norms of the pan-European professional tradition. It was the third layer that gave it the organizing norms without which its universal and universal language would not have been formed. No matter how exotic and barbaric jazz and rock 'n' roll seemed to the first listeners, they always had principles understandable to the general public - recognizable genre, homophonic-harmonic composition, classical instrumentation, etc. For the same phenomena, in which the European beginning was not expressed clearly enough, the path to a mass audience was sometimes long. This happened with blues and New Orleans jazz, which gained mass popularity later than the "younger" swing, rock and roll, big beat.

¹⁸⁴ Bignell J. Postmodern media culture. Edinburgh University Press Ltd, 2000. 240 p.

¹⁸⁵ Longhurst B. Popular music and society (2nd ed.). Cambridge, UK: Polity Press, 2007. P. 46.

In the process of the emergence of the proforms of the future mass culture, the ballad hymn and military spiritual march played an important role. These genres influenced African American folk and early jazz.

The ballad hymn, a descendant of the Protestant chorale and the Anglo-Celtic ballad, influenced the spiritual genre. The singing of Protestant chorales was of great importance for the inculturation of Africans - through it they joined the musical culture of Europeans and, more broadly, European Christian culture. African-American spiritual (and through it also gospel and jazz) was influenced by the folk, non-canonical version of the chorale - the ballad hymn.¹⁸⁶

The anthem brought to the music of African Americans square periodic structures, a couplet form, a smooth, singing melody, a homophonic (with elements of heterophony) composition, and a functional scale.

The march performed by brass bands of different composition was one of the most popular genres of the so-called "park and garden" music of the USA in the 19th century. Marches were played during parades, holidays, circus performances, religious meetings, election campaigns, funerals, carnivals, including in the birthplace of jazz - in New Orleans. After the end of the Civil War and the emancipation of the slaves in 1865, many African-American street bands appeared in New Orleans and other cities of the South, which soon became an important part of the urban musical culture of the time. This can be attributed to the increase in the number of street bands with the revitalization of social life and the influx of African Americans into the large cities of the South after 1865, as well as the sale of brass instruments left over from military bands that were disbanded after the war.¹⁸⁷

In addition to marches, orchestra repertoires included keikuoki, polkas, gallops, arrangements of folk songs, ballad hymns, spirituals, and opera arias (marches and keikuoki were also an important part of the musical repertoire of the minstrel theater). It was in this environment that one of the first forms of jazz - marching jazz - was born. Black musicians mostly did not know sheet music and played by ear, learning and adapting to their own understanding the popular music of Europeans.¹⁸⁸

¹⁸⁶ Riesmen, D., Glazer N., Denney R. *The Lonely Crowd*. New York: Vail-Ballou Press, Inc., Binghamton, 1953. 315 p.

¹⁸⁷ Shuker R. *Understanding Popular Music Culture*. 3rd ed. Oxon: Routledge, 2008. P. 155.

¹⁸⁸ Neal M. *What the Music Said: Black Popular Music and Black Public Culture*, New York-London: Routledge, 1999. P. 76.

March music laid the foundation of the jazz ensemble, it gave jazz percussion and brass instruments (drums, cymbals, cornet, trumpet, trombone, clarinet, saxophone). Marsh brought textural, structural, metrorhythmic orderliness to jazz: two-, three-part, variational forms, periodic square structures, chordal functions (T-S-D), sectional division of instruments, two-part meter, etc.

The influence of the academic European tradition had an effect on mass musical culture already in the 1930s. In jazz music at this time, the harmony becomes complicated (similarity with the harmony of late Romanticism and Impressionism is observed), mode functionality increases, the value of homophony increases, the nature of sound production begins to gravitate towards the European ideal. From the end of the 1930s, interest in polyphonic techniques arose, which did not disappear in the following decades. In the 1940s and 1950s, progressive jazz was enriched with the stylistics of impressionism and expressionism. In rock music, academic styles and techniques were actively mastered in the 1960s and 1970s. For example, art rock used elements of the music of the Middle Ages, Baroque, Romanticism, Expressionism and modern avant-garde.¹⁸⁹

In the 1970s - 1990s pp. the influence of the academic tradition (in particular, minimalism) had a noticeable effect on the styles of disco, trance, and new age. The common ideological and figurative moment for the European stylistic basis is the idea of order, logical understanding, and reflection of reality through art, which permeates the entire European culture.

The considered musical cultures are the foundations of most styles of mass musical culture of the 20th century. At the same time, the process of creating new styles was not rigidly linear, progressive. The dynamics of stylistic genesis was often based on a periodic appeal to the styles of the beginning of the century (ragtime, Dixieland, blues), as well as to folklore origins (ballad, cholera, spiritual), on unexpected mutual influences of stylistic vectors (jazz-rock, blues-rock, Afro-Cuban jazz, Latin house), on episodic "invasions" of elements that do not belong to the main foundations (traditions of medieval Europe, India, Africa).

Conclusions

The theoretical analysis made it possible to identify four stylistic bases of mass musical culture: African-American folklore, elements of Anglo-Celtic folklore, elements of Latin American music, European professional tradition of the 19th and 20th centuries. These foundations are

¹⁸⁹ Pascall J. The Illustrated History of Rock Music. London etc. Hamlyn cop., 1978. 220 p.

manifested in the directions of mass musical culture as well-known collections of musically expressive elements. The stylistic continuity of trends in relation to the mentioned foundations is considered as a special genetic connection that determines the development and image of mass musical culture in the 20th century. Musical genres such as march, blues, ragtime, rock and roll, funk and others are important carriers of this genetic link.

Style bases are not the same as mass styles. In the middle of mass musical culture, they do not show the integrity inherent in the style. Stylistic bases are included in mass styles only as a part of their elements, connecting and complementing each other in the process of creating a specific musical expressive system. It was the interaction of several bases that led to the emergence of many unique mass styles - endlessly diverse and at the same time related to each other.

Mixing of stylistic foundations is observed in each of the four distinct genre areas - in jazz, blues, rock music and disco. At the same time, each genre field is characterized by a unique combination of two or three foundations. So, for jazz, African-American folklore, European professional layer and Latin American music are the determining bases. African-American folklore and, to a lesser extent, Anglo-Celtic folklore are important for the blues. For rock music, elements of Anglo-Celtic folklore, European layer, African-American folklore are important. For disco, there is a European layer and African-American folklore.

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**MODERN TRENDS AND SCENARIOS OF THE DEVELOPMENT
OF MUSICAL ART: CULTURAL DIMENSION
СУЧАСНІ ТЕНДЕНЦІЇ ТА СЦЕНАРІЇ РОЗВИТКУ МУЗИЧНОГО
МИСТЕЦТВА: КУЛЬТУРОЛОГІЧНИЙ ВИМІР**

Today, unfortunately, the semantic space of the new European culture has lost music as a source of information about the laws of the universe, a means of self-expression and self-knowledge, and a communication channel between man and the cosmos. The ontological connotations, which have been connecting music with the "harmony of the

spheres" since antiquity, have been destroyed. Music has become a product aimed at the undemanding tastes of the mass consumer. Musicians have lost the status of Inspirations and Sages, serving the recreational and hedonistic needs of modern society. Pure musical forms were "contaminated" by synthetic compounds. The gap between classical and popular music has widened. The contrast between the affectively excited supporters of vocaloids and the touchingly lonely group of listeners who guard the boundaries of academic music-making in the half-empty halls of the philharmonic hall has intensified.

The language of academic music today is understood only by a small circle of connoisseurs. The innovative "tricks" of the composer's search make the musical expression not entirely clear, getting rid of the last Mohicans of the academic listening society. The structure of the "phonosphere" has changed (M. Tarakanov)¹⁹⁰, the "sonosphere" has shrunk to critical dimensions (N. Ryabukha)¹⁹¹, needs restoration of the "melospheric aura of culture" (V. Medushevsky)¹⁹².

The inquisitive opinion of culturologists and musicologists is in captivity of the questions "Who is to blame?" and what to do?". "What should we do after recognizing the fact of the death of music as a space of art?" - asks V. Martynov.¹⁹³ "Who killed classical music?", the famous music critic Norman Lebrecht asks in the title of his bestseller.¹⁹⁴

Traditional reflections of the intelligentsia encourage the scientific community, which is not indifferent to the fate of musical art, to look for the causes of destructive changes, predict their consequences and model the future.

The fate of music in the space-time of the future.

The future always attracts with hope for the best, but also scares with the threat of negative changes, so we both want and don't want to know it at the same time. When courage overcomes fear, they turn to Delphic

¹⁹⁰ Тараканова Е.М. Концепция фоносферы на рубеже тысячелетий. Звуковая среда современности: сборник статей памяти М.Е. Тараканова. Москва, 2012. С. 27 – 41.

¹⁹¹ Рябуха Н. Звукообраз у фокусі сонологічного методу дослідження музичної культури. Культура і Сучасність: альманах. Київ: Міленіум, 2015. № 2. С. 98 – 106.

¹⁹² Медушевский В. Сущностные силы человека и музыка. Музыка – культура – человек: сборник научных трудов. Свердловск: Уральский университет, 1988. С. 45–64.

¹⁹³ Мартынов В. И. Конец времени композиторов. М.: Русский путь, 2002. С. 218.

¹⁹⁴ Лебрехт Н. Кто убил классическую музыку? М.: Классика–XXI, 2007. 588 с.

oracles, clairvoyants, authoritative futurists, because looking beyond the present requires the gift of a seer. Verbalization of the future by a person without extraordinary capabilities is possible only in the form of hypothetical statements. Meanwhile, the potentials of "tomorrow" already exist in a latent state behind the veil of the present, so based on the analysis of the "shadow of tomorrow" (*"in de schaduwen van morgen" Johan Huizinga) it is possible to identify certain signs, determine trends and make assumptions about the future development of musical art

Without encroaching on the scope of the conceptual futuristic works of Robert Jung ("The Future Has Already Begun", 1952), Alvin Toffler ("Futuroshock", 1970; "Consumer Cultures", 1973), Francis Fukuyama ("The End of History and the Last Man", 1992), let's make an essay about the future of music - an essay about the secret phenomenon of culture, which passes universal world vibrations through the resonators of the human soul, forming an acoustic hologram of the universe and a new sound reality. The subject of our research will be at the intersection of philosophical, cultural and art history discourse.

Theoretical reflections on the future of music have a long history. The futuristic movement of musicians is not limited to the practice of music making, but also manifests itself at the level of theoretical generalizations. A clear example of this is the "Manifesto dei Musicisti Futuristi" ("Manifesto of the Futurist Musicians", 1910) and "La Musica Futurista. Manifesto tecnico" ("Futuristic music. Technical Manifesto", 1911) by the Italian composer Francesco Pratella.¹⁹⁵

Here, futurism as an artistic movement sees its goal in rejecting the art of the past and creating the basis for a new era by replacing tradition with the concept of innovation.

Paradoxically, the call to abandon traditions is traditional for European culture. The history of music preserves many genre-style applications for the status of "New Music". As early as the 14th century, Philippe de Vitry, Guillaume de Machot, and Francesco Landini formulated the Ars nova philosophy as a new technique of composition and a new art of music. Since then, the dialectical law of "negation of negation" has been convincingly voiced by musical practice, where romantics deny classics, impressionists - romantics, modernists - impressionists, adepts of dodecophony, minimalism, aleatorics and sonoristics deny everyone and

¹⁹⁵ Прателла Ф. Манифест музыкантов-футуристов / Manifesto dei Musicisti Futuristi. URL: <https://www.wdl.org/ru/item/20027/>

Прателла Ф. Футуристическая музыка. Технический манифест / Musica futuristica. Manifesto tecnico. URL: <https://www.wdl.org/ru/item/20028/>

each other. At the same time, each of the "new music" claims a place in the space-time of the future.

T. Adorno summarizes and substantiates the musical practice of the first half of the 20th century in his philosophy of new music.¹⁹⁶

Currently, the understanding of modern musical practice allows art critics and cultural scientists to ascertain certain trends and make assumptions about the scenarios of the development of musical art in the 21st century. V. Martynov proposes the term "opus posth-music" to denote music that is not yet visible, but already exists in anticipations, which, like an early lark, portends fundamental changes not only in the field of musical art, but also, perhaps, in the foundations of our entire life structure. "In music, the spirit of future changes manifests itself with tangible clarity," the author claims. The scientist reflects on the end of the time of composers and the birth of a new reality. He points out that the composer's activity in the conditions of the "de-churching of the world" loses its ontological and religious purpose.¹⁹⁷

M. Kokzhaev interprets the temporal nature of music as two types of movement: from the past to the future and from the future to the past and sees the genesis of new technologies in the development of music of the 20th century. The composer analyzes the "contours of the musical art of the future" and believes that some obvious features of musical paradox will develop and deepen in the music of subsequent eras. M. Kokzhaev urges "...to grasp the inaudible micro- and macrocosms, the presence of which we feel even in the most elementary compositions, to open new horizons of multidimensional musical spaces, to explore the regularities of random sound combinations that obey the anti-chaotic law, and, finally, to expand our ideas about unattainable for "elementary parts" of a physical sensation, carriers of a musical idea".¹⁹⁸

N. Ryabukha points out the facts of rethinking the role of the composer in the creative process, leveling the role of authorship,

¹⁹⁶ Theodor W. Adorno: Gesammelte Schriften, Band 12: Philosophie der neuen Musik. Suhrkamp, Frankfurt am Main 1975.

¹⁹⁷ Мартынов В.И. Зона opus posth или рождение новой реальности. М.: Классика—XXI, 2005. 288 с.

¹⁹⁸ Кокжаев М. Необычное в обычном. Признаки зарождения новых технологий в парадоксах музыки XX века. URL: <http://www.musicaukrainica.odessa.ua/a-kokzhayev-unordinar.html>

strengthening the co-creation of the performer and recipient in the system of artistic communication.¹⁹⁹

Trends in the development of modern musical art in the context of the expansion of mass culture are highlighted by L. Ignatova.²⁰⁰

Futuristic features of music are explained in the theoretical description of the new paradigm of musical aesthetics by Yu. Kholopov.²⁰¹ Musical performance in the postmodern situation with a projection for the future is explored by I. Chernova.²⁰² Conceptual features of the creative process and its possible transformations become the subject of active self-reflection of composers E. Denisov²⁰³, M. Kokzhaev²⁰⁴, H. Lachenman.²⁰⁵

Despite the identification of certain futuristic aspects of the development of musical art in modern cultural-philosophical and musicological literature, the topic of the future of music is not sufficiently covered. The reasons for insufficient theoretical analysis of the future of music lie in the complexity of the forecasting process. Understanding the future includes a significant hypothetical component, so it requires determination in formulating assumptions. In the texts of scientific investigations of the futuristic direction, it is always noted that hypotheses are put forward only on the basis of those signs that have already revealed themselves in the art of music, that reflections do not claim to be the truth in the last instance and that the authors are ready to accept comments and change their point of view under the pressure of convincing arguments.

Today, we aim to find out the prospects for the functioning of music in the "composer-performer-listener" system in the culture of the 21st century, highlight possible ways of further development of musical art and

¹⁹⁹ Рябуха Н. Звукообраз у фокусі сонологічного методу дослідження музичної культури. Культура і Сучасність : альманах. К. : Міленіум, 2015. № 2. С. 98–106.

²⁰⁰ Ігнатова Л.П. Сучасна музична культура: тенденції розвитку. Актуальні питання культурології. Рівне: РДГУ, 2016. Вип. 16. С. 235–239.

²⁰¹ Холопов Ю. Новые парадигмы музыкальной эстетики XX века. URL <http://www.kholopov.ru/prdgm.html>

²⁰² Чернова І.В. Музичне виконавство в ситуації постмодернізму. Львів: Акад. сух. військ, 2011. 185 с.

²⁰³ Денисов Э. Музыка и машины. Современная музыка и проблемы эволюции композиторской техники. М.: Советский композитор, 1986. С. 149–162.

²⁰⁴ Кокжаев М. Необычное в обычном. Признаки зарождения новых технологий в парадоксах музыки XX века. URL: <http://www.musicaukrainica.odessa.ua/a-kokzhayev-unordinar.html>

²⁰⁵ Lachenmann, Helmut. Klangtypen der neuen Musik.. Zeitschrift für Musiktheorie, i (1970), 21–30.

the influence of the modern musical community on the formation of the "desired future".

In thinking about the future of music, you can make assumptions yourself, and you can generalize the assumptions of others. The second option is safer from the point of view of criticism, but both require observing the line between scientific analysis and fantastic storytelling. According to the laws of the scientific genre, in order to clarify the research field, we must specify the definitions of "future of music" and "music of the future". The music of the future is the content of music, its innovative forms in terms of instrumentation, ways of writing and means of musical expression. The sphere of "music of the future" lies in the space of research optics of art history, although its outlines significantly influence the concept of "future of music". The future of music is the fate of music in the new time-space of culture: functions, forms of life, statuses of musicians, the essence of communicative interaction in the "composer-performer-listener" system. The future of music is the object of cultural and philosophical thought.

It can be assumed that in the space-time of the future music will be different. The answer to the question "Better? Worse?" depends on the model of time perception. A culture that thinks of time as a circle protects a person from the threat of negative changes, so "tomorrow" will be the same as "yesterday". European culture, unfortunately, thinks of time as a line, so tomorrow can be better (optimism) or worse (pessimism). Evaluation of changes as progress or regression depends entirely on our point of view.

Eschatological motives in the scenarios of the development of musical art. The results of the analysis of the philosophical, cultural and musicological context of the "future of music" are frightening with the eschatological tonality of their themes. "The death of the author", "the death of the performer" and "the death of the listener" are looming on the horizon. So, the paradox of the situation is that there may not be a future for music (at least, there may not be a future for the phenomenon that we today denote by the concept of "music").

"Death of the Author". In R. Barthes' programmatic articles "Death of the Author" (1968)²⁰⁶ and M. Foucault "What is an author?" (1969)²⁰⁷ the idea of the self-movement of the text as a self-sufficient procedure for the birth of meaning is articulated. The idea of "death of the author" becomes a

²⁰⁶ Барт Р. Смерть автора. Избранные работы: Семиотика. Поэтика. Москва: Прогресс, 1989. С. 384–392.

²⁰⁷ Фуко М. Что такое автор? Воля к истине: по ту сторону знания, власти и сексуальности: работы разных лет. М.: Касталь, 1996. С. 7–47.

topos of structuralism, post-structuralism and deconstructivism. The author is returned to the bosom of medieval anonymity: he is denied a place in the space of the present, because the fact of creation has already taken place. The time of the author is the past; it is not the author who speaks, but the language as such; the reader is constituted not as a consumer, but as a producer of the text.

A different point of view on the reasons for the "author's death" is held by the modern musicologist V. Martynov. He claims that the end of the age of composers only means that the principle of composition has lost its ontological and religious purpose. In the conditions of the "de-churching of the world", the ontological mechanisms that set the principle of composition in motion stop, and the composition turns out to be only a private initiative, with the help of which the composer can satisfy his personal love for music, improve his compositional skill and even receive a certain monetary reward for it.²⁰⁸

"Why are we here?" asks the outstanding German composer Helmut Lachenmann. "Composers are useless creatures. No, of course, I also think that it is impossible to do without them, but in the categories of our society, which has only a commercial interest in everything, a society where standard ideas about happiness, beauty and so on are accepted, composers only interfere, violate the standards".²⁰⁹

Composer E. Denisov in the work "Music and Machines" assumes that high-tech devices will perfectly master "applied" music, free the composer from work in the film industry, will have no equal in creating "hits", will be able to analyze the musical situation and satisfy requests as much as possible listeners.²¹⁰

The existence of explanations for the "composer's death", the futility or futility of his efforts do not change the situation of mort de l'auteur. In the field of musical art, this situation is complicated not only by the increased demands on the listener as the producer of the text, but also by the necessity of the existence of the performer as an intermediary between the text and the listener. The whole trouble lies precisely in the fact that the performer also intended to die (□).

²⁰⁸ Мартынов В. И. Конец времени композиторов. М.: Русский путь, 2002. 296 с.

²⁰⁹ Лакенман Х. Искусство ничего не должно. URL: <http://gazetaigraem.ru/a12201401>

²¹⁰ Денисов Э. Музыка и машины. Современная музыка и проблемы эволюции композиторской техники. Москва: Советский композитор, 1986. С. 149–162.

The "death of the performer" manifests itself in the appearance of virtual artists, hologram performers, virtuoso "machines" that impress with their technical skill. The circus speed of movement of musical matter in "Death of a Pianist" causes a hysterical reaction of the recipient between delight and fear (see <https://www.youtube.com/watch?v=tducZyJZ0Hs>). The robot perfectly preserves the stylistically correct unity of tempo in the III movement (Alla turca) of the A major sonata by V.-A. Mozart (see <https://www.youtube.com/watch?v=hXrNCak63u0>). Virtual performers with a unique appearance and sound quality gather thousands of fans not only in social networks, but also at real concerts. Rapper Tupac Shakur's hologram at the Coachella festival does not perform archival concert recordings of the late singer, but original musical compositions. Japanese Vocaloid Hatsune Miku, created by Crypton Future Media (2007) sings with a synthesized voice using Yamaha's Vocaloid software, while inducing an orgiastic state in empathically involved listeners (see https://www.youtube.com/watch?v=UJI8bj_uiYI).

The given facts show that there is an executor, but "where is the executor's interpretation?" - rightly noted by musicians who spent more than one decade of their lives improving not only their performance technique, but also their interpretation skills. The reconstruction of the composer's thought as the quintessence of performance interpretation determines certain principles of the performer's cognitive activity: identifying the stylistic, semantic and compositional features of the work, taking into account the genre-style and cultural-historical context. However, most importantly, the performance interpretation should be a sound-like, intonation-voiced form of reflection of the subjective world of the individual. V. Medushevsky defines performance as a special world full of personal and psychological energies.²¹¹

What energies do machines have for reproducing not just sounds, but Music?

There is another problem. V. Martynov notes that most musicians quite sincerely think that they create and perform good old music and are in the space of art, while in fact they have been dealing with opus posth music for a long time and are in the space of production and consumption, i.e. deal with simulacra and are in the space of total simulation. "Their intellectual innocence or cynicism can bring material or social dividends, however, at the same time, they turn such musicians into passive matter, which is

²¹¹ Медушевский В. Сущностные силы человека и музыка. Музыка – культура – человек: сборник научных трудов. Свердловск: Урал. университет, 1988. С. 45–64.

shaped by the force fields of consumer culture, but at the same time preserves the illusion of its own aesthetic significance, thanks to which the appearance of the completeness of modern concert life is created".²¹²

"Death of the Listener". Concert life requires a live listener, because it is not just listening, but the production of text that is required of him. Such requirements are overwhelming for the average recipient. The patriarch of modern music, Helmut Lachenmann, notes: "When we talk about new music and new sound, we are not talking about new acoustic devices at all, but about a new context, a new listening".²¹³ H. Lachenmann calls not just to listen, but to hear, to master the art of the listener, to perform a specific creative act, to work with one's hearing, memories, longing for beauty.

Romanticism was the apotheosis of the "culture of the Ear". Listening is seeing from within; hearing is a universal organ of world perception; the ear is the auditory chamber of the soul; a person is an acrotic of the universe, listening to existence. Thanks to the acuteness of inner hearing, romanticism hears the eternal concert of the universe, which was previously accessible only to the bright and calm souls of sages. In exalted delight, romantics listen to the sound of the Aeolian harp of the universe, excited by the breath of the world spirit. At the same time, real music is considered as a communication channel, with the help of which you can connect the sound of your own tone to the flow of world harmony.

The pendulum of cultural transitions from the visual to the acoustic paradigm of world perception has repeatedly changed the strategies of knowing the world and the priorities of types of artistic activity. Sight repeatedly won victory on the field of epistemological battle. For Aristotle, "mind as reason" is vision and a mirror at the same time. In R. Descartes, the "mind as inner space" examines not things, but their presentations, forcing the inner vision to work. Aesthetics of romanticism by the efforts of I. Herder ("music in every sound"), S. Coleridge ("the image of the Aeolian harp of the Universe"), F. Schelling ("philosophical justification of the legitimacy of musical-cosmological correlations"), F. Schleiermacher ("music as a means self-expression") pushes the pendulum of knowledge in the direction of "Ear culture", but their efforts are lost in the space of artistic metaphor.

²¹² Мартынов В.И. Зона opus posth или рождение новой реальности. М.: Классика–XXI, 2005. С.19.

²¹³ Лакенман Х. Искусство ничего не должно. URL: <http://gazetaigraem.ru/a12201401>

In the labyrinth of philosophical currents of the 20th century, sight as a thinking operation is gradually freed from a strict metaphysical paradigm. Back in the 20s in his "Aesthetic Fragments" H.G. Shpet speaks of ears that begin to see and eyes that begin to hear.²¹⁴

Burdening both sight and hearing with other forms of sensuality immediately bring to life new forms of artistic creativity. For music, the burden of hearing with a visual application turns out to be a tragic transformative factor. The visual picture does not simply enter into a relationship of parity synthesis with music, it takes sound matter into the captivity of syncretic unity. This is how the modern "clip form" of music life is formed. Music falls into a situation of uncontrollable flickering of audio-visual information segments, hypertrophied media imagery of modern culture; fragmentation and superficial worldview of "clip culture" by "clip consciousness" (according to E. Toffler). "Culture of the Eye" and "culture of Hearing" are finally transformed into "culture of Spectacle".

In this context, it can be assumed that the recipient of music will not perceive music without visualization in the future. The ear as the auditory chamber of the soul will become an atavism. The listener will be replaced by the "spectacle consumer" and in response to his requests, the music will return to the original syncretism of the visual and acoustic image, the leading genre of which will be the video clip. Even a superficial analysis of the specified genre and various music shows that the content of synthetic impurities in these products of the music industry completely changes the essence of music.

Ways of returning music to the dialogical space of culture. Publication of the CD series "Masterpieces of Classics in Rock Treatments" (Compact disc Digital audio 1999 AT Music) with cover versions of music from the Baroque era performed by the best orchestral groups and jazz musicians; launch of specialized radio and television channels; the use of popular melodies as telephone ringtones is an attempt to return music to the dialogical space of culture. However, the increase in the number of listeners with headphones in public transport does not form a listener in the academic sense of this phenomenon. The listener is the presence of a "soul tuning fork", the ability of resonators to perceive and transform acoustic vibrations. The listener is the result of aesthetic education, a product of the cultural environment, which is formed by the education system and the socio-cultural context.

²¹⁴ Шпет Г.Г. Эстетические фрагменты. URL: <https://www.magister.msk.ru/library/philos/shpet01.htm>

N. Harnonkurt points out the importance of educating a listener who will understand the language of music. He emphasizes the need to reform the system of music education and calls on musicians to start teaching music again as a language and not as a performance technique. Only under these conditions will the meaningless aesthetic music-making and the monotony of concert programs remain in the past, the division into entertaining and serious music, as well as its inconsistency with its own era, will disappear. Cultural life will regain unity.²¹⁵

In the search for ways to save music, in addition to efforts to reform the content of music education and aesthetic education, it is also worth paying attention to the path of innovative search. Traditionally, the ways of music moving into the future depended on the creativity of the composer's thinking. Today, too, "... there is a process of constant expansion of the means of musical expressiveness, the involvement of more and more new sounds, the continuous formation of new forms, the discovery of new and previously unknown life processes of musical organisms", - E. Denisov.²¹⁶

The extreme variegation and density of the stylistic landscape of academic music caused a tendency to simplify the musical language, simplicity of musical expression and a desire for its openness to the listener, which acquires special relevance for composer practice in the conditions of the dominance of the academic musical avant-garde as a kind of mainstream of European musical art. The idea of "new simplicity" in the work of Western European composers determined the main vector of the development of the composer's creativity and eventually became a stable stylistic quality of the academic musical art of the second half of the last century.²¹⁷

A whole range of musical instruments of the future is offered by the Japanese artist and musical experimenter Yuri Suzuki, who has his own point of view on the ways of performing and perceiving music. "Musical instruments" created by Y. Suzuki continue the established tradition of finding new means of sound creation (see <https://zillion.net/ru/blog/276/muzyka-budushchiegho-7-izobrietienii-iuri-suzuki>). Along with the creation of new ones, there is a tendency to

²¹⁵ Харнонкурт Н. Музыка як мова звуків: шлях до нового розуміння музики. Суми: Собор, 2002. С.19–20.

²¹⁶ Денисов Э. Музыка и машины. Современная музыка и проблемы эволюции композиторской техники. Москва: Советский композитор, 1986. С. 152.

²¹⁷ Овсяннікова-Трель О.А. «Нова простота як системний жанрово-стильовий феномен у сучасному музичному мистецтві: автореферат дис. ... доктора мистецтвознавства. Одеса. 2021. 42 с.

rediscover classical musical instruments for the music industry, to explore their possibilities in creating mass music and shows (see <https://www.youtube.com/watch?v=0VqTwnAuHws>).

A peculiar projection of the future is the practice of online collaborations (from the French collaboration - "cooperation", collective writing and performance of music on the Internet), as well as musical Science Art (the use of scientific achievements for sound extraction, creation, recording and performance of music). The synthesis of artistic and scientific, creative and technological in the space of Science Art allows you to create holographic shows, digital musicians, audiovisual performances. Science Art, as a modern direction of art development, may well become a projector for broadcasting music into the space of tomorrow.

Trends in the development of music in the context of "Science Art".

The cultural-philosophical analysis of the musical "Science Art" projects allows us to specify the content and determine the influence of modern scientific and artistic practices on the further development of musical art.

Programmatic articles by R. Barthes "The Death of the Author" (1968) and M. Foucault "What is an Author?" (1969) cast doubt on the status of the composer as a creator of meanings, digital musicians and vocaloid holograms allow the existence of music without a human performer, modern "spectacle culture" successfully transforms the listener into a spectator. The concentration of eschatological motifs in the "composer-performer-listener" system generates an unalterable conclusion about the inevitability of the disappearance of music from the dialogic space of culture in the 21st century. "The last real theme of living true art can only be the death of opus music, the death of art itself. Musicians who have not realized this fact are not capable of anything alive, they are only capable of creating lifeless simulacra that exploit the principle of experience and form a musical space of production and consumption...".²¹⁸

Disappointing conclusions of some philosophers and musicologists regarding the future of music have various justifications: loss of ontological correlations by music, loss of religious purpose, incomprehensibility of language, transition to the status of a commodity with an orientation to the undemanding tastes of the mass consumer. Of course, the hashtags "death of music" are not about the disappearance of a set of time-ordered sound signals addressed to the recipient, but about the fate of music in its deepest

²¹⁸ Мартынов В.И. Зона opus posth или рождение новой реальности. М.: Классика–XXI, 2005. 288 с.

essence, i.e. music as a human-spirited sound matter, an effective means of communication, a means of self-expression and self-knowledge. The presence of eschatological predictions about the future of music, as well as numerous innovative musical practices of today, actualize the search for ways to save the art of music and determine the conditions for the formation of its "desired future". In this aspect, attention is drawn to such a direction of combining science and art as Science Art, in which modern forms of creating and living music are vividly revealed.

One of the strategies for the transition of music into the time-space of tomorrow was laid out by the Italian composer F. Pratelli at the beginning of the 20th century: "Manifesto dei Musicisti Futuristi" ("Manifesto of the Futurist Musicians", 1910) and "La Musica Futurista. Manifesto tecnico" ("Futuristic music. Technical manifesto", 1911).²¹⁹

Futurism calls for a decisive rejection of traditions and the search for innovative approaches to the development of musical art. The musical practice of the 20th and early 21st centuries perceives this strategy as a guide to action, so its theoretical analyzes traditionally state the renewal of the musical language, musical instruments, and composer's ways of thinking.

The newest forms of creating, performing and perceiving music are today in the space of Science Art. The novelty of these practices and their interdisciplinary nature explain the absence of numerous scientific works with a specific research subject. Productive opinions appear in the form of comments and media publications, paving the way into the space of scientific generalization through public discussions.²²⁰

The methods of analysis used are mainly limited to the standards of phenomenology, i.e. description instead of explanation. The process of understanding is just beginning, outlining a new research field of humanities - Art, Science and Technologies.

²¹⁹ Прателла Ф. Манифест музыкантов-футуристов. URL: <https://www.wdl.org/ru/item/20027/>; Прателла Ф. Футуристическая музыка. Технический манифест. URL: <https://www.wdl.org/ru/item/20028/>

²²⁰ Искусство и наука в эпоху геномной инженерии: гости Елены Фанайловой о степени взаимных влияний современного искусства и современной науки. Радио свобода. URL: <https://www.svoboda.org/a/1916454.html> Музыка и технологии. Polytech. Science. Art. https://www.youtube.com/watch?v=azNXbt_5aWM Сайнс-арт: наука, которая становится искусством <https://faqindecor.com/sajns-art-nauka-kotoraja-stanovitsja-iskusstvom/> Человек больше не нужен <https://nplus1.ru/material/2018/01/18/science-art-interview>

One of the most comprehensive reviews-analyses today is the anthology "Evolution from couture: art and science in the post-biology era", which contains a list of creative projects, an analysis of certain aspects of the integration of science and art, and the impact of innovative technologies on human artistic activity.²²¹

The collective work illuminates the panorama of views on science art of such leading figures in the field of modern art, philosophy, sociology, psychology as: E. Pickering (Great Britain), B. Groys (USA), Stelark (Australia), J. Hauser (Germany - France) , P. Capucci (Italy), E. Khukhtamo (USA), D. Bulatov (Russia), P. Brown (Great Britain) and others.

Media technologies and Scientific Art in the context of modern cultural and artistic practices are considered by A. Tormakhov. It points to the possibilities of simplifying the process of creating, performing and perceiving music. The evolution and improvement of technologies change the established disposition between the composer, the performer and the audience, but they also create new opportunities for the discovery of creativity.

Science Art is defined either as an artistic way of presenting modern scientific inventions, which at the same time acquire aesthetic value, or as a way of creating an artistic image by means of the latest scientific technologies. Depending on the selected hierarchy of components in the combination of artistic and scientific, creative and technological, the term Art&Science is also used.

From the point of view of science, "science-art" is profanation, it is speculation on science, which, however, has the right to exist. Science art ignores strict scientific paradigms, but only exploits "science" as a means to create the so-called wow effect, O. Levchenko believes. She claims that sci-fi is high-tech entertainment. "Scientific art practices are, first of all, art practices, but those that perfectly fit into the concept of so-called edutainment - intellectual and entertaining pastime. In this case, homo sapiens and homo ludens are not antagonists, but coexist amicably within one person".²²²

²²¹ Эволюция от кутюр: Искусство и наука в эпоху постбиологии. Том 1 «Практика» / Сост. и общая редакция Д. Булатова. – Калининград: КФ ГЦСИ, 2009. 196 с. Эволюция от кутюр: Искусство и наука в эпоху постбиологии. Том 2 «Теория». – Калининград: БФ ГЦСИ, 2013. 560 с.

²²² Левченко О.Е. Сайнс-арт – высокотехнологичное развлечение? Художественная культура. 2017, №2(20)

D. Bulatov, one of the well-known researchers of the "art of the future", claims that Science-Art does not so much support the technological scenarios of the present as outlines the limits of their application. Science art expands the range of those versions of reality that differ from the possible future (discussion on Radio Svoboda).²²³

Science art is a research form of art, an attempt to critically analyze the present and the goals of the future through the synthesis of rational and aesthetic reflection. Science art is an aesthetic form of cyber culture, which has a systemic nature and develops thanks to the interaction of science, modern art and new media technologies, - states A. Zamkov. At the same time, cyber culture is interpreted as a source of virtual resources for increasing the creative potential of a person. The author points out that in the space of science and art, new meanings of human existence are developed in the cognitive formation of the future; science art is a means of restoration ("remediation") of culture from the destructive layers of the industrial era; works of science art as models of "possible worlds" have a cognitive and predictive function.²²⁴

Does the synthesis with science benefit music? Will scientific and technological innovation ensure a safe transition of music into a new time-space of culture? Will the music of the future retain its spiritual essence? The mentioned questions worry the adepts of musical art and require a cultural-philosophical analysis.

The weather-electronic installation "A Cloud Harp" by the Canadian artist and physicist Nicholas Reeves (University of Quebec, Montreal) transforms the structure of clouds into sound sequences. The laser beam scans the atmosphere to the boundaries of the troposphere and in real time, with the help of unique software, transforms the physical parameters of clouds (density, ability to reflect sunlight, temperature, height, speed of movement) into musical consonances. As a result of scientific developments in radio electronics, acoustics and programming,

²²³ Искусство и наука в эпоху геномной инженерии: гости Елены Фанайловой о степени взаимных влияний современного искусства и современной науки. Радио свобода. <https://www.svoboda.org/a/1916454.html>

²²⁴ Замков А.В. Сайнс-арт как медиамодель возможного будущего. Вестник Московского университета. Серия 10. Журналистика 2018, №6 <http://vestnik.journ.msu.ru/books/2018/6/sayns-art-kak-mediamodel-vozmognogo-budushchego/>

the celestial harp is an artistic object that creates music and voices the visual image of Heaven.²²⁵

The renewal of musical instruments thanks to scientific discoveries is traditionally manifested as an effective means of moving music into the future. The theremin, created by the Soviet inventor L. Theremin back in 1920, has a completely futuristic look. This is an instrument on which sound control occurs due to the influence of an electromagnetic field. One of the antennas controls the oscillation frequency (sound pitch), the other - the amplitude (sound volume). The theremin is played without touching its surface. L. Termen assumed the possibility of sound creation not only with the help of body movements, but also with a look or a purposeful effort of will.

The trautonium of the German engineer F. Trotswein, the continuum of the American electronics professor L. Hacken, the matryomin of the Japanese inventor M. Takeuchi, the musical instruments of the Japanese artist and musical experimenter Yuri Suzuki testify to the constant search for new ways of sound creation, and, accordingly, new forms of perception and music life (<http://zillion.net/ru/blog/276/muzyka-budushchiego-7-izobrietieni-iuri-suzuki>). The visionary, which in Isaac Asimov's fantastic novel "Foundation and Empire" simultaneously plays music and broadcasts images in space and human consciousness, seems to be in the near future.

"Now there is a process of constant expansion of the means of musical expressiveness, involvement of more and more new sounds, continuous formation of new forms, discovery of new and previously unknown life processes of musical organisms", - says E. Denisov.²²⁶

There is a review of the basics of compositional technique, innovative handling of musical material (for example, the stochastic music of Ya. Xenakis), bringing to the fore the sonorous qualities of the sound object and the composition of the form as a sum of sound spots of different colors and different intensities, new strategies of the performer and the listener are being formed.

The attractiveness of experimental and innovative activities in the space of science and art encourages artists and scientists to create collaborations (for example, the program of the unification of The Arts

²²⁵ Небесная арфа Николаса Ривза <http://nektolukas.ru/nebesnaya-arfa-nikolasa-rivza/> Человек больше не нужен <https://nplus1.ru/material/2018/01/18/science-art-interview>

²²⁶ Денисов Э. Музыка и машины. Современная музыка и проблемы эволюции композиторской техники. М.: Советский композитор, 1986. С. 152.

Catalyst (London), Polytechnic Museum "Polytech.Science.Art: Nauka.Iskusstvo.Tehnologii" (Moscow), the CDM project "CreateDigitalMusic" (New York). At the forefront of European science art is the International Institute of Arts and Sciences in Sorbonne (France). The research of algorithmic music and its visualization based on Supercollider technology (workshop of sound artists and programmers from Mexico's Mico Rex); studying the possibilities of artificial intelligence and the prospects of using neuroscience for writing music (the "Automatic Orchestra" project).²²⁷

"Automatic Orchestra" by J. Buck (Denmark) and D. Bierman (Germany), presented in Belgrade (2015), is a collective sound installation that reveals the possibilities of an algorithmic way of creating music on the Internet. The participants of the experimental group aim to destroy the boundaries between structured composition and improvisation, to overcome the contradiction between technological concreteness and the creative fantasy of the artist, to rethink the standards for the sake of conscious movement into the future (<https://www.popmech.ru/technologies/236674-avtomaticheskij-orkestr-stan-uchastnikom-tekhnogennogo-saund-proekta/#part0>).

"The Sixth Diffractional" is positioned by N. Reeves as an architectural system born from the development of digital biocultures formed on the basis of the works of Y.-S. Bach "The Garden of Ovelyniers" is a translation of metabolic processes into musical sequences. The project by P. Kim and D. Morozov "Synesthetic machines" is dedicated to synesthesia as the ability to empathize, the simultaneous sensory response of the ear and eye, the concentrated actualization of the sensory. Considerations about the synesthetic possibilities of music provoke a reconstruction of O. Scriabin's color music installation, a discussion of software for writing and performing color and light music in the 21st century. K. Lozenko thoroughly analyzes synesthesia as a way of understanding the meaning of a musical piece in musicology and practice of the 20th - early 21st centuries.²²⁸

²²⁷ Polytech. Science. Art: Наука. Искусство. Технологии https://polymus.ru/ru/events/special_projects/polytech.science.art-nauka.-iskusstvo.-tehnologii/ Сайнс-арт: наука, которая становится искусством <https://faqindecor.com/sajns-art-nauka-kotoraja-stanovitsja-iskusstvom/>

²²⁸ Лозенко К.О. Синестезія як спосіб осягнення смислу музичного твору: теорія і практика ХХ – початку ХХІ століть : автореф. дис. канд. мистецтвознавства. Харків, 2016. 17 с. URL: <https://repo.num.kharkiv.ua/items/5097f82a-07f9-4972-b1b2-e58fc2d3fd3b>

She elucidates the principles of functioning of synesthesia at different levels of musical creativity, systematizes ideas about synesthesia in terms of aesthetics and psychology of creativity. The author notes that synesthesia in music manifests itself and has a cognitive meaning at all levels of the communicative process (composer–performer–listener) and

Audiovisual performance Sense Module is a synthesis of a series of instrumental compositions performed on synthesizers (A. Orlov) and visual images created using computer graphics and analog video synthesis (A. Gavrilov, S. Tytov). The annotation to this performance indicates that it is a fantastic musical (!?) story about the desire and possibilities of compassion, which allows you to exchange impressions, delve into the reflection of other life experiences (see https://polymus.ru/ru/events/special_projects/sense-module--audiovizualnyy-performans--andrey-orlov-stain/).

In the conditions of the new creative situation, there are changes in the functions of the participants of the traditional music triad "composer - performer - listener". The role of the author begins to vary between one who prophesies and one who contemplates the future. Sometimes the author, however, like the performer, is completely unnecessary (Heavenly Harp by N. Reeves), sometimes the author becomes an integrator of new ideas, a catalyst for change. Musical science art requires from the author the synthetic approaches of a scientist and an artist, scientific competence in a certain field of knowledge at the same time as the ability for imaginative thinking and creative expression. It is significant that media and sound artists, interactive designers, programmers, specialists in artificial intelligence and neuroscience, and, last but not least, electronic musicians and composers are invited to participate in musical science-art projects.

Conceptual changes concern not only the composer, but also the musician in the modern sense of the word. The musician's biography in the future will require thorough biological or physical-technological training, familiarity with the basics of music theory, collaboration with the artist N, which will allow the release of the Facts single, which can be downloaded on iTunes. The role of the performer as an intermediary between the author and the listener is being performed by "digital musicians" or holograms. The circus speed of movement of musical matter in "Death of a Pianist" causes delight and fear (see <https://www.youtube.com/watch?v=tducZyJZ0Hs>); the robot perfectly preserves the stylistically correct unity of tempo in the sonata by V.-A. Mozart (see <https://www.youtube.com/watch?v=hXrNCak63u0>); Vocaloid Hatsune Miku's unique appearance and sound quality gathers thousands of

fans not only on social networks, but also at real concerts (see https://www.youtube.com/watch?v=UJI8bj_uiYI).

"Trained" with the help of modern technologies, vocaloids and "instrumentalists" will successfully coexist with ordinary dilettante performers who will play music, at will, on virtual theremins installed on smartphones or PDAs equipped with a touch screen. Recently, Microsoft received a patent for a new technology called "Automatic accompaniment to vocal melodies." This is a kind of "karaoke in reverse", where the user sings the melody, and the computer provides accompaniment depending on the style, tempo and orchestral composition chosen by the performer (<https://www.obozrevatel.com/tech/news/25202.htm>). On March 21, Google presented a doodle dedicated to Y.-S. Bahu. After placing notes on virtual paper (regardless of the user's musical ability), a simple push of a button turns the recording into a four-part polyphonic composition. Google's artificial intelligence algorithm, created by Google Magenta employees, is responsible for "decoding" the notes. Based on Bach's 306 compositions, the program selects the most suitable pattern and plays the processed melody directly in the browser. The user can change the tempo and tonality of the composition, edit the notes, and, if desired, download the created audio track or share a link to its playback with friends. Thus, changes in the everyday life of music will affect every average consumer.

The consumer of music in the "spectacle culture" turns from a listener to a spectator. The visual picture does not simply enter into a relationship of parity synthesis with music, it takes sound matter into the captivity of syncretic unity. It is only comforting that in the practice of science art, interactive communication is strengthened: there is a transition from interpretative practice to operational activity, interactivity gives rise to co-authorship, the viewer turns from a passive recipient into a participant in the event, on whom its artistic meaning depends.

Online collaborations as innovative technologies of musical activity.

Looking at music as a subject of cultural-philosophical reflection highlights changes in the content and forms of its everyday life in the context of modern culture.²²⁹

In the era of digital technologies and the Internet, there is a "great relocation" of music from real space to virtual space, which changes the

²²⁹ Тарапата-Більченко Л. Г. Філософський нарис про майбутнє музики. Актуальні питання мистецької освіти та виховання : наукове видання. Суми: ФОП Цьома С.П., 2018, Вип. 2 (12). С. 35–45.

URL: <http://repository.sspu.sumy.ua/handle/123456789/7332>

aesthetic standards of its creation and perception, as well as the essence of classical interaction in the triad "composer - performer - listener". Music streaming is replacing the concert hall as a means of delivering music content to its users in real time. Applause is transformed into "likes", performers are inferior in skill to "digital musicians" and holograms, musical works are replaced by audiovisual objects, and listeners are replaced by viewers and Internet users.

Online collaborations are among the innovative modes of composing and performing that are beginning in the present and will likely flourish in the context of tomorrow. These are new forms of musical activity that use the information and communication capabilities of the World Wide Web and are actively developing in today's practice.

The novelty of these practices and their interdisciplinary nature explain the absence of scientific works with a specific research subject. Productive thoughts appear in the form of comments and media publications devoted to transformations of the cultural environment under the influence of information technologies, characteristics of science art as a phenomenon of modern cultural practice, and forecasts of the evolution of musical art in a futuristic perspective. However, today, there is still a long way to comprehensively define the content and formal features of virtual interactive methods of artistic interaction.

It is obvious that scientists face the task of specifying the cultural-philosophical features of online collaborations as innovative forms of creating and performing music. An example of successful creative collaboration of performers in the space of modern cyberculture is the virtual choir of the famous American conductor Eric Whitacre. Its story begins in 2009 with the performance of the composition "Lux Aurumque", when 185 singers from 12 countries of the world, responding to the conductor's suggestion, recorded individual vocal parts, sent them to the composer, and volunteer Scott Haines (Scott Haines) made a computer layout. that is, he united the performers into a "choral group" (<https://www.youtube.com/watch?v=D7o7BrlbaDs>).

A year later, Eric Whitaker recorded a video instruction for his future virtual choir with instructions on the tempo-rhythmic and dynamic features of the performance of the composition "Sleep", posted the notes of the vocal parts and piano accompaniment online, announced a competition for the best performance of the solo part, and then visualized and demonstrated the results of ensemble cooperation to the Internet community. In 2011, 2,052 performers from 58 countries participated in the performance of "Dream" (<https://www.youtube.com/watch?v=Wnzjn0KuZ30>). In 2012, "Night of

Water" was performed by 3,746 choristers from 73 countries of the world (<https://www.youtube.com/watch?v=V3rRaL-Czxw>). In 2013, the composition "Fly to Heaven" was sung by 5,905 performers from 101 countries (<https://www.youtube.com/watch?v=Y8oDnUga0JU>).

Most of the singers had never met E. Whitaker "offline", meanwhile, the joint efforts of people of different age, gender, nationality and profession created an artistic image of considerable power, which demonstrated the touching unity of humanity through choral singing in the virtual space. In the innovative activity of the conductor, there is also the experience of combining virtual and real sound on live air. The work "Cloudburst" together with a real choir was performed (thanks to the Skype software) by 30 choristers from 30 countries of the world <https://www.youtube.com/watch?v=cnQFvrWDYsU>. The words of the Mexican poet Octavio Paz, set to the music of E. Whitacre, in a magical and mystical form called humanity to return to the original foundations: "We will dream aloud, / we will sing until the song is empty roots, / until the song will grow into a trunk, branches, birds and the stars."

The period of covid quarantine challenged ensemble music making. Online communities have become a salvation both for the "survival" of individual orchestral groups and for the life of ensemble music in general. 289 cellists from 29 countries of the world took part in the "Covid Cello Project". They performed Adagio for Strings by S. Barber. The performance of the Ukrainian folk song "My thoughts, my thoughts" by Taras Shevchenko (conductor - V. Skoromny) by the World Bandurist Band's "In eternal memory of Veliky Kobzar" was impressive. The project of the National Union of Bandurists of Ukraine united 300 participants from 11 countries of the world (see <https://www.youtube.com/watch?v=v-46tRDsAUg>).

Virtual music groups are just one of the possible forms of online collaboration. The Google search engine offers a number of sites for musical collaborations (see <https://arefyevstudio.com/2017/04/17/7-luchshix-sajtov-dlya-poiska-muzykantov/>). The benefits of active use of this resource are enormous. On the Ssplice site, you can find like-minded music writers, download free plugins, create your own community, and open a public session. The Kompoz site allows you to create music in real time, regardless of where you are. The presence of like-minded people in different countries allows you to simultaneously create instrumental or vocal parts, save them on servers in the cloud and share them with other Internet users. The developers of the site indicate that a quality product, even if it is made in a free account (English account), can be sold and make a profit.

The Blend site allows you to present music projects and choose partners for cooperation. The Vocalizr site helps you find the necessary vocalist. The ProCollabs site facilitates the "meeting" of composers, poets, sound engineers, programmers and other creative personalities. Bandhub is a large community of musicians and producers looking for new contacts for collaborations.²³⁰

Futuristic forms of everyday life of music are observed in such a modern field of synthesis of science and art as Science art. Under the condition of dominance of art in the specified combination, "science art" is defined as a method of creating an artistic image by means of the latest scientific technologies. Today, there are already associations of artists and scientists for experimental and innovative activities related to scientific and technological art (for example, the program of the Polytechnic Museum "Polytech.Science.Art: Nauka.Iskusstvo.Tehnologii" (Moscow), the association The Arts Catalyst (London), CDM project "CreateDigitalMusic" (New York).

The science-art anthology, compiled and edited by D. Bulatov, analyzes the integration of art and science, the impact of innovative technologies on people, presents new types of artistic message carriers, and models new strategies for the development of modern art and institutional policy.²³¹

The practice of online artistic collaborations requires knowledge and extensive experience. The Kharkiv "New Art School" opened a course in the direction of "science art" during which artists and scientists joined forces to create joint projects (see <http://artukraine.com.ua/n/u-kharkovi-vidkriyetsyashkola-science-art/>). Participants of the media art laboratory "Big Data: art&code lab" as part of the digital art festival (2016, Lviv).

The presence of collaboration tendencies in the World Wide Web encourages cultural researchers to focus attention on their cultural-philosophical features. The universal work of Morten Hansen, which lays down the organizational principles of cooperation in any field, could serve as a theoretical basis for the analysis of collaborations (from the French

²³⁰ Семь лучших сайтов для коллабораций (поиска музыкантов).

URL: <https://arefyevstudio.com/2017/04/17/7-luchshix-sajtov-dlya-poiska-muzykantov/>

²³¹ Эволюция от кутюр: Искусство и наука в эпоху постбиологии. Том 2 «Теория» / Сост. и общая редакция Д. Булатова. Калининград: БФ ГЦСИ, 2013. 560 с.

collaboration - "cooperation"),²³² however, in his management direction, the author is very far from the specifics of artistic interaction.

The search for a definition of the given term led us to our own definition: "Musical online collaboration is a creative activity of a group of people, which is carried out in the Internet space and aims to create or perform music in its sound or audiovisual form." Refinement of the form of presentation of musical material is due to the modern tendency to visualize music, to transform a musical work into an audiovisual object. The definition also takes into account the peculiarity of online collaborations as a synthesis of the artistic and scientific and technological intentions of their participants. Today, online music collaborations are the interaction of media and sauna artists, interactive designers, programmers, artificial intelligence specialists, performing musicians and composers.

Conclusions. The analysis and generalization of culturological and art history concepts allow us to state that the space of production and consumption is changing the space of art, and this change is becoming the most important cultural event of modern times. Music finally passes from the normative value system "Art" to the status of a commodity as a product of production and consumption. In this context, there are changes in the content, functions, forms of living music, statuses of musicians and the essence of communicative interaction in the "composer - performer - listener" system.

The tendency to combine music with visual images brings new forms of artistic creativity to life. The visual picture captures the sound matter in syncretic unity. This is how the modern "clip form" of music life is formed. Music falls into a situation of uncontrollable flickering of audiovisual information segments, hypertrophied media imagery of modern culture; fragmentation and superficial worldview of "clip culture" by "clip consciousness" (according to E. Toffler). "Culture of the Eye" and "culture of Hearing" are finally transformed into "culture of Spectacle".

Already today, it is possible to predict that the function of a concert hall will be performed by a virtual space, in which the mission of broadcasting musical content will be performed by digital musicians, and the form of approval will be "likes" instead of applause. A scripter instead of an author, a hologram instead of a performer, a viewer instead of a listener, an object and a concept instead of a work of art, audiovisual synthesis instead of music as a pure sound entity. In the context of moving

²³² Хансен Мортен. Коллаборация. Как перейти от соперничества к сотрудничеству [пер. с англ. Ю. Гиматовой]. Москва: Манн, Иванов и Фербер, 2017.

music into the virtual space, further, even more accelerated evolution of musical writing and means of sound reproduction will take place, new and unexpected types of synthetic interaction will appear for modern man. Innovative searches will take place beyond the boundaries of music as an art, because scientific discoveries will significantly affect the technologies of musical creativity. Significant efforts are needed so that the eschatological motives in the futuristic theories of the development of musical art do not become the reality of tomorrow.

Analysis of current musical practice allows us to assert that musical Science Art is a modern form of creating and living music, which can be considered as a projection of its future development. The content of modern artistic and scientific practices shows the significant influence of innovative scientific technologies on the process of creating, performing and perceiving music. The synthesis of musical art and science leads to the emergence of new instruments, methods of compositional creativity, methods of reproduction of the sound stream and its reception.

Tendencies towards technologization and visualization of music free the elements of its language from the traditional semantic load; the transformation of a musical piece into an audiovisual object takes place; the carriers of the artistic message are changing; interpretative practices are replaced by interactive communication of interaction participants; existing aesthetic standards are being rethought.

Online collaborations are innovative forms of creating and performing music in the virtual space, which are the result of the interaction of art and innovative technologies. Online musical collaborations are creative group collaborations that take place in the Internet space for the purpose of creating or performing a musical work in its audio or audiovisual form. The trend of online artistic collaborations in modern culture is becoming established. There is a growing number of sites that open numerous variable opportunities for the collective creation of artistic objects and their presentation to the Internet community.

Cooperation in the virtual space has an interactive nature, opens opportunities for free exchange of experience and information, contributes to the contamination of values and aesthetic standards, the convergence of national cultures and their combination into a single cultural space. The World Wide Web is becoming a defining interactive communication environment for the creators of the artistic product and its consumers in the cultural space of the future. Meanwhile, the experience of collective sound installations, algorithmic creation of music by members of the global network testifies to the contradiction between structuredness and improvisation, technological concreteness and creative fantasy.

The synthesis of science, art and technology ("Science Art") requires further philosophical understanding of the consequences of interaction. Science and technology direct the vector of music evolution beyond the normative value system of "art". This direction contains dangers that can harm the existence of musical art as a spiritual sound matter, a unique means of self-expression, communication and self-discovery.

In the conditions of the transition of the industrial formation to the cognitive formation and the doubts of the modern culture about the expediency of anthropocentrism, music can become an effective translator of humanitarian values in the time-space of the future. Despite the utopian nature of the proposal, the return of music to the dialogical space of culture will contribute to the harmonization of society and the solution of technocentric problems of the present. The crisis state of the melospheric aura of culture indicates the need to revive the full range of functions of musical art in the modern "deaf" society. Ways to save music can be seen in the expediency of the general study of music as a language of self-expression, self-knowledge and communication, rethinking the content and forms of musical education and upbringing.

One can rejoice in the thought that music, as spiritualized musical matter, will always be beyond the reach of artificial intelligence. One can expect recognition of the unique communicative status of a human performer and hope for changes in the public's aesthetic tastes with their orientation towards the classical ideal. It is possible to start a tradition of performing concert pieces twice in a row, as H. Lachenman dreams of, so that after the second listening one does not waste time on aesthetic evaluation, but immediately enjoys and feels the taste of life. However, the cultural-philosophical analysis of today's musical practice indicates the inevitability of changes that will take place with music in the future. In one of the series "Futurama" (an American science fiction cartoon series created by Matt Groening), a musical instrument of the XXXI century called "holophonor" appears - a combination of an oboe and a holographic psychoprojector. The sound of the holophonor is combined with the visualization of the performer's fantasies and feelings. New music and new opportunities for self-expression, communication and self-discovery await us.

According to one of the theories, the future is not determined and people can create it themselves. According to another, the future is determined in advance, so one should develop knowledge in the study of the possible and choose the desired future. If you make an effort, the updated music will return to its ontological, world-organizing, world-modeling shores, and the end will be able to mean the beginning.

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**TRADITIONS AND MODERNITY IN THE NORWEGIAN PIANO
ART OF THE 20TH CENTURY
ТРАДИЦІЇ ТА СУЧАСНІСТЬ У ФОРТЕПІАННОМУ
МИСТЕЦТВІ НОРВЕГІЇ ХХ СТОЛІТТЯ**

The panorama of modern Norwegian piano music fits organically into the overall picture of musical art and the artistic culture of Norway, which, in turn, has absorbed many phenomena characteristic of world art as a whole. Despite a certain influence of various new European artistic movements and styles, the national-romantic traditions of the 19th century, having taken deep roots, continued to play a significant role in the development of almost all types of art, remaining the predominant trends throughout the first half of the 20th century.

In the musical art of Norway, national-romantic tendencies manifested themselves most strongly and for a long time occupied a dominant position. Composers continued to develop the traditions of romanticism that developed in the works of E. Grieg and J. Svensen in the 70-80s of the 19th century and the period of late romanticism 1890-1920.²³³

Impressionism, symbolism and expressionism, widespread in Europe, did not have a noticeable influence on Norwegian music of this period; only a more definite turn to neoclassicism was outlined. It is difficult to find an explanation for this, since it was E. Grieg who became one of the predecessors of musical impressionism and an innovator in the implementation of the archaic.²³⁴

²³³ Among the most significant representatives of the Norwegian classical heritage of national romanticism of this period are Christian Sinding (1856-1941), Katharinus Elling (1858-1942), Johan Halvorsen (1864-11935), Eivin Alnes (1872-1932), Sigurd Lie (1871- 1904). Gerhard Sjölderup (1859-1940) and Hjalmar Borgström (1864-1925) continued the line of late romanticism. The work of Halfdan Kleve (1879-1959) and Arne Eggen (1881-1949), who lived and worked already in the twentieth century, is closely connected with the direction of late romanticism and national romantic traditions.

²³⁴ In Grieg's work, new paths of development are indicated by two lines of his imagery: the first leads to sophistication, refinement, emphasis on details and nuances, which became characteristic of the musical colors of impressionist

Most composers of the older generation were supporters of the romantic movement, believing that the work of Svensen and especially Grieg, which received international recognition, was the quintessence of everything Norwegian and the only true guideline for the development of national music. It is also important that many of these composers occupied key positions in the musical life of Norway and had a significant influence on the formation of public taste. In addition, most musicians were traditionally educated in Germany, where late Romantic trends continued to develop. They were not sufficiently familiar with many of the radical musical ideas that were being developed in other countries, particularly in France and Austria. A certain orientation of taste, obviously, prevented us from seeing in the work of E. Grieg many innovative features that paved the way for the future of Norwegian music.

The piano works of these composers, to a certain extent, reflect trends characteristic of the entire musical art of Norway of this period, revealing both common features and specific features of the musical language of a particular composer. In the piano pieces of K. Elling and S. Lee, the basic principles of thematicism and formation are close to the traditions of the Viennese classics: there is great freedom in tonal development, but if Elling's means of expression, as a rule, do not go beyond the style of early romanticism, then the harmonic and melodic material Lee's music bears the features of late romanticism.

At the same time, the influence of neoclassical tendencies can be traced in the work of both composers. The combination of national-romantic traditions with neoclassical ones is also characteristic of the style of A. Eggen, whose melodic talent was most clearly manifested in piano miniatures, where he turned to Baroque forms, especially often using basso-ostinato techniques.

Late romantic tendencies can be traced in the work of a number of other composers who made a significant contribution to the development of Norwegian piano music in the early twentieth century. This was most clearly manifested, for example, in the music of H. Kleve²³⁵ (especially in his piano concertos, where virtuosity, combined with powerful dynamism

composers ("Ring of Bells"); the second - to a sharp, almost "wild" beginning, the so-called "barbarisms" associated with a new manifestation of the national element, which will later be developed in the works of B. Bartok, I. Stravinsky, S. Prokofiev ("Slots" op. 72).

²³⁵ Halfdan Kleve (1879-1959) - composer, concert pianist, teacher, taught piano at the Oslo Conservatory for a number of years. The largest and best part of his creative heritage is associated with this instrument: five concertos for piano and orchestra, a sonata, and a significant number of plays.

and in-depth lyricism, emotional openness speak of the influence of the music of P. Tchaikovsky and S. Rachmaninov); E. Alnesa ²³⁶, the style of whose works, with features of late romanticism, is preserved mainly throughout his entire creative career; J. Borgström²³⁷ (his commitment to the musical language of post-Romanticism was already evident in his early piano works, and in his later works there was a tendency towards expressionism); K. Sindinga²³⁸, in whose artistic style two characteristic features stand out - the breadth and power inherent in him as a symphonic composer, and his interest in classical musical forms, indicating neoclassical aspirations.

Developing in line with national romantic and late romantic traditions, piano music, like all musical art in Norway in the first two decades, was practically not influenced by new European artistic movements with the exception of neoclassicism. At the same time, national schools of other arts developed in closer contact with the trends of European artistic culture.

The situation of the uneasy interaction between romantic and “radical” innovative tendencies in Norwegian art, which developed in the music of the early twentieth century, can be characterized as closed, to some extent, within the framework of national traditions. If in painting and literature, after the rapid flowering of the 1870-80s, development at the beginning of the twentieth century slowed down somewhat, but, in general, it moved forward and brought forward artists who had a huge influence on

²³⁶ Eivin Alnes (1872-1932) - pianist, organist, brilliant accompanist, who performed concerts throughout his creative life. He created more than twenty different piano works. The piano concerto D major op. became widely known. 27.

²³⁷ Hjalmar Borgström (1864-1925) was a composer whose work was drawn to symphonic genres and program music, predetermining the scale and direction of his instrumental music, including piano music. He treats the piano not only as a solo instrument, but also often introduces it into a symphonic score. Among the most significant works: “Romance” for piano and orchestra op. 12, symphonic poems “Hamlet” for piano and orchestra op. 13, “Night of Death” for piano, string orchestra, trumpet and percussion op. 16, Concerto for piano and orchestra op. 22.

²³⁸ Christian Sinding (1856-1941) is the most significant representative of the classical direction of Norwegian music, whose piano work, inferior in scale to the orchestral and vocal part of his heritage, enjoyed no less popularity, and some works are still heard on the concert stage today. If large orchestral works are strongly influenced by German music, especially R. Wagner, then piano music, on the contrary, is distinguished by greater originality, melodic freshness, and improvisation. His early piano works gained the greatest popularity: Variations for two pianos Es dur op.2, piano concert Des dur op.6, the “Moods” cycle, many piano miniatures.

the formation of not only Scandinavian, but also European artistic culture (K. Hamsun, E. Munch), then no radical changes occurred in music.

In the early 1920s, an important trend emerged in Norwegian music away from the national-romantic orientation; certain features of impressionism appeared (A. Hyrum, B. Brustad), and in recent years, expressionism (A. Kleven, F. Valen), but in general, it should be noted that the “national” trend dominates. Moreover, since the late 20s, the “national movement” has been unfolding with renewed vigor and is characterized by reverence for Scandinavian literature and Norwegian folk art. Celebration in 1930 of the 900th anniversary of the death of St. Olav, the most revered saint in Norway, was the culmination of this movement and played a vital role in the further development of Norwegian music.

Although the European trends that began to manifest themselves in the work of Norwegian composers were relegated to the background, in the issue of assimilation and transformation of national elements, an important trend emerged - moving away from national-romantic ideas, filling music with new content, a new approach to the problem of national imagery. Composers are seriously studying the materials of new folklore expeditions, collections of folk songs, dances, trying to abandon external imitation and get closer to the original sources. In this regard, they found support for their new aspirations in the works of J. Sibelius, B. Bartok, K. Nielsen, I. Stravinsky.

In the 1930s, the situation began to change: composers were increasingly mastering the trends of modern art. Their work as a whole shows a connection with both modernity and national heritage. Most Norwegian composers born at the turn of the century had a desire to revive folklore at a new level, to achieve a synthesis of folk intonations and figurative and expressive structures with elements of styles and trends of the twentieth century. But they went to this goal in different ways. And according to the degree of “national” or “radical” in their musical language, the work of this generation of composers can be divided into several groups.

Some composers stood firmly on traditional soil, but did not refuse new influences, while they used national elements very sparingly. The style of the works of Sverre Jordan (1889-1972), Ludwig Irgen Jensen (1894-1969) and others was a combination of the traditions of neo-romanticism, neoclassicism using individual elements of folk music. The piano work of these composers is represented mainly by works of small forms.

Musicians like Sparre Olsen²³⁹, Eivin Groven²⁴⁰, Geirr Tveitt²⁴¹, on the contrary, they were the strictest and most consistent adherents of the folklore movement in Norwegian art. They believed that everything should be subordinated to the continuation and development of folk art, and of the new ideas, only those that could fit into the folk tradition without destroying it and enrich it should be used. The piano music of these composers is of considerable interest. They manage, without resorting to quotation, to create works that are closely related in spirit to folk music.

The melodies of many of their works are akin to old Norwegian tunes. They are diatonic, often written in natural modes and have a number of features characteristic of Hardanger music²⁴²: an abundance of dissonances formed when independent melodic lines are connected, widespread use of the perfect fifth interval, and polyphonic techniques. At the same time, modern composition techniques are sometimes used in the works of these composers. The influence of the twelve-tone system is evident in the works of S. Ohlsen. G. Tveitt in the piano Sonata No. 29 introduces silent cluster chords, uses a microphone and an amplifier, thereby somewhat approaching the techniques of electronic music; uses a number of original expressive means in the piano version of "Harding's 100 Melodies", etc.

²³⁹ Sparre Olsen (1903-1976) - composer, folklorist. Most of the creative heritage consists of vocal works written in different genres from songs to oratorios ("Two Edda Songs" op.8, "Draumkwede" op.22, etc.), orchestral works, instrumental stage music. The piano room is represented by miniatures and a significant number of piano arrangements of folk music.

²⁴⁰ Eivin Groven (1901-1977) - composer, folklorist, author of a number of scientific works. He took part in folklore expeditions, played the hardingfell (Norwegian folk violin) and the seljuflute (broom flute). The most significant piano works: Ballad op. 12, Piano concerto, miniatures and arrangements of Norwegian folk songs and dances. Among the works of other genres: four symphonies, a number of orchestral works, poems for choir and orchestra, etc.

²⁴¹ Geirr Tveitt (1908-1981) - composer, concert pianist, conductor, scientist, folklorist. Author of six piano concertos, sonatas, partitas, the cycle "Twelve Two-Part Inventions in Natural Modes," a large number of various arrangements of folk music, and piano miniatures. In addition to piano works, G. Tveitt wrote five operas, three symphonies, three ballets, a violin concerto, two hardingfell concertos and many other works. In total - over 250 works.

²⁴² Hardanger music is fiddle music from Hardanger (west coast of Norway). This area is the birthplace of the Norwegian folk musical instrument Hardangfele (Hardangfele). Hardangfele played a very significant role in folklore and had a significant influence on the development of professional musical art.

The largest group of Norwegian composers, including Alf Hørum, Bjarne Brustad, David Monrad Johansen, Harald Severyd, Klaus Egge, sought to combine truly Norwegian features with 20th-century compositional techniques. By the manner in which they write, we hear modern music with national flavor and a pronounced creative individuality.

A. Hørum²⁴³, Working in line with national traditions, he was strongly influenced by French impressionism, especially the music of C. Debussy, and was the first to fully creatively apply the basic ideas of this stylistic movement in Norwegian music (“Impressions” op.4, “Three Watercolors” op. 5, etc.). At the same time, this artistic method did not become dominant; in a later period, the music of I. Stravinsky (Fairyland, op.16, Gothic Paintings, op.17, Northern Suite, op.18) also had a significant impact on Hørum’s work. .

In the works of B. Brustad²⁴⁴ Many features of impressionism, neoclassicism, neofolklorism, and, in recent years, neexpressionism were reflected. In the development of Brustad as a composer, a significant role was played by his passion for the work of P. Hindemith, acquaintance with music and friendship with such composers as I. Stravinsky, A. Honegger, B. Bartok, Z. Kodaly. Linear thinking, harmony largely free from functional connections, bitonal effects, the special role of rhythm and, at the same time, reliance on folk intonation sources are characteristic features of the composer’s musical language. The piano suite “From the World of a Child”, piano miniatures written in the late period of his creativity, fully embody the characteristic features of his style. The music is distinguished by sophistication and restraint, vivid imagery and textural clarity, and rhythmic variety.

²⁴³ Alf Hørum (1882-1972) - composer, concert pianist, teacher. Vocal and piano works constitute the largest and best part of his creative heritage. Among them are “Three Piano Pieces” op.1 (Humorous March. Romance. Grotesque Dance.), “Three Piano Pieces” op.2 (Melody. Stream. Idyll.), “Impressions” op.4, “Three Watercolors” op.5, “Fantasy” op.7, “In the Old Monastery Garden” op.10 (Poem. Saga. Morning.), “Fairytale Land” op.16, tetr. 1 and 2, “Gothic paintings” op.17, “Northern Suite” op.18, etc..

²⁴⁴ Bjarne Brustad (1895-1981) - composer, concert violinist, violist soloist. Author of nine symphonies, an opera, five instrumental concertos, a number of works for violin, viola, etc. Among the piano works, the most famous are the piano miniatures and the suite “From the World of a Child” (Game. A doll goes to bed. Game. A bell in a child’s room. A fairy tale about gnomes. The child is sick. Last dream.).

D.M. Johansen²⁴⁵ showed himself in his early work as a follower of the style of late romanticism (Grieg's influence is especially noticeable in the piano miniatures and Sonata op.3). Later, in the piano works the influence of French impressionism (especially C. Debussy), as well as the music of his compatriot A. Hurum ("Pictures of Nordland" op. 5, "Two Portraits from the Middle Ages" op. 8, etc.) is clearly revealed. In general, the general stylistic orientation of Johansen's works is akin to impressionism, however, compared with the music of Hurum and Brustad, their structure is more polyphonic, natural modes are widely used in melody and harmony, most often Lydian, Dorian and Phrygian. In-depth study of folk art (inspired by the music of I. Stravinsky), including a collection of folk songs recorded by M.B. Lanstad and M. Sandvik, played an important role in the further development of the composer's creative style. The national direction in his music is reflected both in works for choir and orchestra, and in a number of piano suites, which are based on free arrangements of folk melodies (suite "From Gundbrandtdale" op.9, "Dances of Northern Norway" op.30, etc.). d.).

In the 1930s, after studying with G. Grabner, his neoclassical orientation was determined. The musical language of his works acquires clarity, and the abundance of dissonances disappears. The composer gravitates toward polyphonic structures and clear forms in the classical tradition. A powerful impetus for the further development of D.M.'s creative imagination. After meeting A. Honegger, S. Prokofiev, Johansen experienced a meeting with F. Valen - the first Norwegian atonal composer, under whose guidance he studied atonal counterpoint. Concerto for piano and orchestra op. 29, much of the later piano work demonstrates a stylistic renewal of his music.

The piano work of H. Severyd and K. Egge are the brightest pages not only of Norwegian, but also of the entire Scandinavian musical culture of the first half of the twentieth century. With all the diversity of their creative interests, folklore remained the most important reference point and source of inspiration. In particular, piano music, using modern means of

²⁴⁵ David Monrad Johansen (1888-1974) - composer, pianist, scientist, author of a large number of vocal, instrumental, symphonic, cantata and oratorio works. Among them are "Seven Songs on Texts of Old Norwegian Poets" op.6, "Trumpet of Nordland" op.13, "Draumkvede" for male choir a capella, "Voluspo" for soloists, choir and orchestra, etc. Music for piano □ "Suite op.5", "Pictures of northern Norway" op.7, "Two portraits from the Middle Ages" op.8, "Suite from Gundbrasdal", "Dances of northern Norway" op.30, Concerto for piano and orchestra, "Norwegian Humoresques" for piano, "Three Melodies of a Heroic Ballad", etc..

expression, has a bright national flavor, which largely determines its uniqueness and originality.

H. Severyd²⁴⁶ acquired a reputation among the general European public as one of the most “truly Norwegian” composers (4, 71). A native of Bergen, he vividly embraced the rich folk traditions of Western Norway, but never followed them literally in his work. The composer himself said: “When a person composes straight from the heart, and he is Norwegian, the music should become Norwegian too... I never tried to be Norwegian <...> I never needed to imitate its characteristic features, but I tried to absorb the spirit of our folk music, like a Norwegian composer who needs good Norwegian food to stay strong and healthy”.²⁴⁷

But he did not come to this point of view immediately.

In early piano works, such as Five Caprices op.1, Concerto No. 1 for piano and orchestra, Sonata op.3, the influence of the late romantic style, in particular the music of J. Brahms, is noticeable.²⁴⁸ However, these works also display features of Severyd’s original compositional style, which will manifest themselves most clearly in the future. Capriccios are distinguished by laconicism and clarity of form; in the presentation of the material, there is a noticeable desire for polyphonicization and multi-element texture. The harmony is rich in chromaticisms and modulations. At the same time, features appear that indicate the influence of folk music. This is a way of constructing melodies based on motivic variation, the widespread use of melismatics, rhythmic structures of folk music (triplets combined with dotted lines, displacement of the strong beat, regrouping, and so on. In

²⁴⁶ Harald Severyd (1897-1979) is an outstanding Norwegian composer of the twentieth century. The fame of the young talented composer came to him quite early. From 1915 to 1920 studied at the Bergen Conservatory. After the first performance of Symphony No. 1 in a competition for young musicians, he was recognized as the most promising. Having received a state scholarship, H. Severyd continued his studies at the Higher Music School in Berlin (1920-1921). Returning to Norway, he actively composes. His artistic heritage is quite wide: 9 symphonies, a large number of orchestral works, such as “Canto-ostinato” op.9, “Desecration of Lucretia” op.10, Chorale op.34, “Heroic Poem” op.35, etc., suite “Peer Gynt”, dramatic ballet “Duke Bluebeard’s Nightmare”, works of cantata-oratorio genres, a number of instrumental concerts for cello op.7, violin op.37, bassoon op.44, piano works.

²⁴⁷ Modern Nordisk Musik. Fjorton tonsattare om egna verk. (Red. Ingmar Bengtsson) Stockholm: Natur och Kultur. 1957. P. 202.

²⁴⁸ The same features are characteristic of works of other genres, including Symphony No. 2 op. 4 (1922), Symphony No. 3 op. 5 (1926) and a number of orchestral pieces.

general, "Five Capriccios" op. 1 is an example of the implementation of late romantic traditions in Norwegian piano music.

By the end of the 1920s, the composer, in his creative searches, came closer to the fundamentals of A. Schoenberg's atonal method, adopted some aspects of his dodecaphone system, which was reflected in the Suite for Piano op.6 (1930), Concerto for Cello and Orchestra op.7 (1931) and other works. During this period, the polyphonic principle in his music began to play an increasingly significant role.

The beginning of the 1930s is a turning point in the work of H. Severyd, the understanding comes that the dodecaphonic technique cannot become his only or even the main method of composition. Neoclassical tendencies begin to clearly appear in the works of this period. Already in Fifty Little Variations op.8 (1931), "Canto ostinato" op.9 (1934) for orchestra, Severyd's style is based on variation and ostinato, relying on an expanded tonal sphere with an abundance of dissonances.²⁴⁹

"In this music, which bears the features of neoclassicism, one can hear the voice of a European and only some modal turns, akin to medieval church music, are reminiscent to some extent of Norwegian folk music," wrote one of the Norwegian critics.²⁵⁰

H. Severyd actively turned to piano music in the early 1940s. "Seven Easy Pieces" op. 14 (1940)²⁵¹ demonstrate a unique "economical" piano style, which in general continues to develop the line of H. Kjerulf,²⁵² E. Grieg in the genre of short character plays. Thus, most parts of this suite are written in a two-voice polyphonic texture, based on the variant-polyphonic method of development, the widespread use of the ostinato principle and the rhythmic intonations of folk peasant dance melodies

²⁴⁹ The principle of variation and ostination is also reflected in such works as Symphony No. 4 op.11 (1937), Divertimento for flute and strings op.12 (1939), "The Desecration of Lucretia" op.10 (1935), and individual piano works.

²⁵⁰ Modern Nordisk Musik. Fjorton tonsattare om egna verk. (Red. Ingmar Bengtsson) Stockholm: Natur och Kultur. 1957. P. 202.

²⁵¹ The collection includes the following plays: 1. Steps of a happy young man. 2. Peasant hereditary brooch. 3. Dance of the silk sock. 4. Shepherd's song. 5. Melody in the mountains. 6. Windmill dance. 7. Rondo Amoroso.

²⁵² Kjerulf (Herulf) Halfdan (1815-1868) - Norwegian composer and conductor, music critic. He studied composition with K. Arnold in Oslo and H. Richter in Leipzig. He is one of the first Norwegian composers to use the melodic, harmonic and rhythmic richness of the national folk song in his work. Among Kjerulf's works, the most famous are songs with lyrics by B. Bjornson, pieces for piano, choirs, arrangements of Norwegian folk music.

(gangar, springar, halling, etc.)²⁵³, have a diatonic basis. When creating original piano pieces, he does not quote folk melodies, but his music acquires pronounced national features, which enriched the piano sound, became the most important means of updating the musical language, and largely determined the originality of his compositional style.

This trend manifested itself most clearly during the years of occupation of Norway. At this time, the composer created a large number of piano and symphonic works. "The German invasion of Norway aroused in me a real fruitful madness. I felt that my work should become a personal war against Germany," said the composer, giving an interview in 1945.²⁵⁴

Having a common name and combined into several notebooks of piano pieces "Slotts from Silustella" op. 21, 22, 24 and 26²⁵⁵ were written

²⁵³ In Norway, dances with two-beat (gangar, halling and wedding marches) and three-beat (springar, polls) time signatures became widespread. The names of the dances themselves contain their main characteristics: springar, springdans - "jump", gangar - "walking", rull - "rotation", etc. Gangar lived in the eastern regions of the Hardingfele; halling - was known throughout most of the country, regardless of the traditions of playing the Hardanger violin or the regular one. This distinctly national peasant dance takes its name from the Halling Valley. Halling is a solo male dance-game that delights the audience with the beauty of strength and dexterity. The differences between halling and gangar are not clearly visible, but where they both exist, halling has a faster pace. In the western regions of the Hardingfelle distribution the two-part dance was called rull. In the folk musical tradition, such double-beat dance melodies as wedding marches (march-processions and marches - "dancing on the move", "sliding on the ground", "trampling, crushing the ground" dances) have become widespread. Springar or springdans ("jumping dance" ") is one of the most common dances, especially in the mountainous regions of Norway. Light and agile, with lively and varied rhythmic "patterns", it is distinguished by its cheerfulness and spirit of free imagination..

²⁵⁴ Modern Nordisk Musik. Fjorton tonsattare om egna verk. (Red. Ingmar Bengtsson) Stockholm: Natur och Kultur. 1957. P. 202.

²⁵⁵ During these years, along with numerous piano pieces, a series of dances for orchestra also appeared: "Siljaslotter" op.17, "Galdreslotter" op.20, "Kjemperiseslotter" - one of the most popular works of this genre, dedicated to the Resistance movement. The largest symphonic trilogy dates back to the same period - Symphonies Nos. 5, 6, 7. Symphony No. 5 (1941) has the title "Quasi una fantasia" and the subtitle: "Symphony of the Resistance Movement." Symphony No. 6 (1942) "Doloroso" ("Sorrow") is an elegiac composition written in memory of Audun Lavik, who was shot by the Germans. Symphony No. 7 (1947) "Salme" ("Hymn") is written in one-movement form, has five sections and a general subtitle: "A symphony of excitement, struggle, faith and gratitude. Symphony of Father and Mother." Section titles: 1. Church hymn; 2.Christmas evening (variations); 3. Bells of Stavkirke; 4. Fugue; 5. Song-oath. In all these works the voice of the Norwegian

under the influence of folk village music and represent musical sketches from folk life.

The traditions of national musical art were clearly reflected and fruitfully developed in the post-war and late periods of H. Severyd's work. Among the piano works of these years, one should mention the Six Sonatinas op. 30 (1949), Piano Concerto No. 2 op. 31 (1950), arrangement for piano of music for G. Ibsen's drama "Peer Gynt" op. 28, Variations on a bird motif op. 36, Six Little Piano Pieces (1952).

The music of the Concerto for Piano and Orchestra No. 2 op. 31 is permeated with numerous slot ideas. Severyd's bright and extraordinary composition Six bitonal minisonatinas were regarded by critics as a Norwegian double of the famous "Microcosmos" by B. Bartok. Severyd's most striking, sensational work of this period was the music for the drama "Peer Gynt",²⁵⁶ including its piano version.

A major symphonic composer, whose works have occupied a central place in modern Norwegian music, H. Severyd, in his piano work, has proven himself to be a remarkable master of the lyrical direction. The organic unity of his own original ideas, the characteristics of Norwegian musical folklore and the achievements of the modern European school of composition predetermined the originality of his works.

"Knight of Norwegian Music" is how Klaus Egge was called in Norway. An outstanding composer, pianist, teacher, music critic, public figure K. Egge is one of the central and most interesting figures of Norwegian musical culture of the twentieth century,²⁵⁷ in whose work

is heard, at the same time, the features of neoclassicism are clearly visible, the ostinato rhythm plays a large role, polyphonic techniques, the principles of variation and fugue are widely used. H. Severyd demonstrated the brilliant skill of a symphonic composer in these major works.

²⁵⁶ Having received an offer from theater director Hans Jakob Nielsen to create a new version of the music for Ibsen's drama, he hesitated for a long time, being a fan of the work of his great compatriot E. Grieg. However, H. Severyd's music received recognition and was highly praised. The composer correctly understood the artistic task and created a version opposite to Grieg's romantic concept. Realistic, full of tragedy, Severyd's music fully corresponded to Nielsen's plan. The richness of the rhythm, the composer's figurativeness and artistic imagination, unusual orchestral effects - everything was subordinated to the anti-romantic interpretation of the images. In addition to the piano version, the composer created an orchestral suite, including twelve numbers. In this version, H. Severyd's music for Ibsen's drama "Peer Gynt" became widely known and was performed in many concert halls in Europe.

²⁵⁷ Klaus Egge (1906-1979) was born in the village of Gransherath in Telemark. Having received a musical education at the Oslo Conservatory, where he studied

tradition and modernity are surprisingly intertwined. Open to new artistic ideas, he was already deeply and seriously interested in Norwegian folk music in his early period of creativity. This is evidenced by some features of the musical language that appeared already in the composer's first works, such as Two Piano Pieces op. 1 (1927), Piano Sonata No. 1 "Draumkvede" op. 4 (1934), Piano Concerto No. 1 op. 9.

An illustrative example is the "Draumkvede" Sonata, which is based on the melodies of old Norwegian ballads by an unknown author "Dream Ballads", which K. Egge enriched and skillfully incorporated into the concept of the sonata, organically combining the national characteristics of the musical language based on the classical structure, using modern composer's means. In all other works of this period, the connection with folk tradition is manifested indirectly.

Three fantasies in folk rhythms op. 12 ("Fantasy in Halling-Rhythm"; "Fantasy in Gangar-Rhythm"; "Fantasy in Springar-Rhythm" (1939) open the central period of the composer's work. It was in these piano works that the features of his compositional method that in earlier works were only outlined. The rhythm, structure and tonal development of the pieces are associated with Norwegian dance music. The polyphonic texture, predominantly two-voice, distinguished by the rhythmic and melodic independence of the voices, often creates sharp dissonances. Although the tonal basis is generally diatonic, the composer is very He also interestingly used the twelve-tone system here. The lively, creative implementation of the folk principle allows the composer to revive the spirit of Grieg's and Halvorsen's slots.

The thematic nature, texture features, and rhythmic richness of the Fantasies evoke direct associations with the folk-instrumental tradition of

composition with F. Valen, and organ and piano with N. Larsen, he continued his studies at the Higher Music School in Berlin (1937-1938). Returning to Norway, Egge spent most of his life in Oslo, where he was actively involved in various types of musical activities: from 1945 - President of the Society of Norwegian Composers, President of the Nordic Council of Composers; 1946-1948 □ represented the Norwegian music organization at UNESCO; Honorary Member of the International Music Association Advisory Committee and Fellow of the Royal Academy of Music in London; in 1958 he was awarded the Order of St. Olafa. A talented composer-symphonist, K. Egge is the author of five symphonies, major works for choir and orchestra (symphonic epic for soloist, mixed choir and orchestra "Sveinung Vreim", "Mount Noring" op. 15, "Songs of Norway" for male choir with orchestra op.16, etc.); author of instrumental concertos (three piano concertos, a concert for violin and orchestra, etc.), a number of chamber instrumental works, vocal and piano music.

hardingfele music. At the same time, these are original, modern works written in an individual artistic manner. Fantasies in Norwegian folk rhythms by K. Egge, as well as the piano Sonata op.4, show that the composer abandons the norms of romantic music in the pursuit of a synthesis of linear polyphony and folklore. The most important thing is the desire to go beyond the consonant-tonal structure into more complex systems of musical language.

Egge not only drew melodic material from Norwegian folk music, but largely created his own in the characteristic forms of folk art. Egge rethought the typical features of folk instrumental music, in particular music for hardingfele, and created his own special style of writing using various folk modes, highlighting the characteristic tetrachords.

Often two Lydian tetrachords form the basis of a melody: C-D-E-Fis, G-A-H-Cis. Using tetrachord constructions of this type, it is possible to build a scale that spans two octaves, which makes it possible to reproduce all twelve semitones in diatonic sequences in dodecaphonic series. The combination of such means gives his music, on the one hand, a Norwegian national flavor, and on the other, allows him to use the tension of twelve-tone series in chords, representing the boundless freedom of the composer's imagination and significant expressive possibilities. Using this technique, Egge created works that put him in the forefront of modern Norwegian composers. Among them are Three Fantasies in folk rhythms, which became turning points in the evolution of the composer's creative method. During this central period of creativity, Egge's polyphonic writing style was finally formed. The logic of linear development comes to the fore, intense rhythm becomes the driving force of his compositions.

Among the most significant works of this period of Egge's work is Concerto No. 2 op. 21 for piano and string orchestra (1944), which is subtitled "Variations and Fugue on Themes of Norwegian Folk Melodies" and is a striking example of the author's artistic discoveries. The music of the Concerto develops by exhibiting long polyphonic lines with the inclusion of improvisational impulses, similar to the instrumental improvisations of the Hardanger fiddlers, whose delicate art can be compared with elements of the style of jewelry of the Viking period or the ornate wood carvings of medieval churches. The predominance of polyphony, dissonance, methods of continuous development, combined with a clearly expressed strong and energetic rhythmic structure - these features of Egge's composer style are reflected in this work of the Norwegian master.

The desire to rely on the twelve-tone system prompted Egge to often highlight contrapuntal contrasts. The result of a linear combination of

voices gives an abundance of dissonances, just as in the improvisations of folk violinists, where strict and clear lines of motives, ornaments and echoes create clear lines, and tart, sharp harmonies and dissonances are formed as a result of the independent movement of each voice. Egge himself has repeatedly noted that the harmony in his works is a direct consequence of the “play of lines.” In constructing chords, Egge often used the quarto-fifth principle characteristic of Hardanger music, using clusters of “flickering” major and minor sixths.

The predominance of polyphony, dissonance, the use of serial technique and the variant principle of development, combined with a clearly expressed energetic rhythmic structure - these features of Egge’s composer’s style are also inherent in the works of the late period of creativity. Among them, the central place is occupied by the Piano Sonata No. 2 op. 27 “Sonata Patetica” (1955), considered one of the best examples of Norwegian piano literature of the twentieth century. In this work, Egge continued the development of those artistic ideas and principles that were embedded in his previous works. K. Egge, the brightest representative of the national trend, discovered new ways of combining Norwegian national traditions with modern trends, which determined the identity and originality of his works.

Fartein Valen worked away from the national folklore traditions that dominated until the 1950s²⁵⁸ and Pauline Hull²⁵⁹.

²⁵⁸ Fartein Valen (1887-1952) - an outstanding Norwegian composer, organist, pianist, and musical figure. He studied at the organ department at the Oslo Conservatory, 1909-1916. □ at the Higher School of Music in Berlin, where his composition teacher was Karl Leopold Wolf. Author of several symphonies and major symphonic works, including “Pastoral” op.11, “Michelangelo’s Sonnet” op.17, “In Hope” op.18, “Epithalama” op.19, “Cemetery by the Sea” op.20, “Island of Silence” op.26, “Ode to Loneliness” op.35, etc.; motets, works for organ, and other instrumental works. Among the most popular and frequently performed works: Concerto for violin and orchestra op.37. “Serenade” for wind quintet, Concerto for piano and orchestra op.44, etc.

²⁵⁹ Pauline Hull (1890-1969) - Norwegian composer, author of a large number of vocal and orchestral works, music for theater and cinema. A widely educated person, P. Hull had extraordinary literary abilities and translated many books into Norwegian (“History of Music” by A. Einstein, “Dialogues” by I. Stravinsky), librettos of such works as “Don Juan” by Mozart, “King David” Honegger, “The Story of a Soldier” by I. Stravinsky and others. P. Hull contributed to the flourishing of musical art, including the piano, as a music critic and social and musical figure. She actively participated in the activities of the Society of Norwegian Composers and was the permanent chairman of the New Music Society (1938-1961).

P. Hull's work was not influenced by either national folklore traditions or the traditions of German music. French culture played a decisive role in her development as a composer. Among the Norwegian composers of this period, she was the most "pure" impressionist. Piano music in the work of P. Hull is represented mainly by small pieces. They concentrate the main features of her creative style - refined taste, richness of imagination, musical inventiveness, brightness of thematic themes, subtle humor.

F. Valen, according to Bjarne Kortsen, "is undoubtedly the most outstanding composer after Grieg and Svendsen",²⁶⁰ who back in the 1930s said a new word in the national musical art. His piano music was a kind of creative laboratory for the composer to develop modern means of expression, a striking phenomenon not only in Norwegian, but also in European musical culture as a whole.

F. Valen occupied a special position among Norwegian composers. His work was somewhat isolated from the searches of his contemporaries and developed in a strongly individual direction. Consistently developing the principles of A. Schoenberg's dodecaphonic system, he became the first and, at that time, the only Scandinavian composer to creatively implement this system, opening new stylistic paths in Norwegian musical art. In the 1920s and 30s, Valen's music was received extremely coldly by critics, and thus the formation of a new musical language was delayed for a long time not only among the listening audience, but also among many musicians in Norway. The composer's music turned out to be very difficult to perceive and understand.

Developing the principles of the dodecaphonic system in his works, Valen in Norway, like Rosenberg in Sweden, picked up Schoenberg's new ideas without copying or imitating him blindly. Admiration for the new style, the dodecaphonic composing method used by the "novovets," awakened his creative imagination and led to the creation of his own, brightly individual musical language. Valen's work revealed a new worldview and a qualitatively new musical thinking. Directly or indirectly he influenced subsequent generations of Norwegian musicians.

F. Valen's piano work can be divided into three periods, reflecting the general trends in the development of his style. The first (1907-1912) – the formation of compositional skills ("Legend" op. 1, piano sonata No. 1, op. 2). The second (1913-1941) - the formation and development of the master's original style ("Four Piano Pieces" op. 22, "Variations for Piano"

²⁶⁰ Kortsen, Bjarne: *Fartein Valen's Piano Music*, in *Fartein Valen. Life and Music*, vol. 2 (the Music), p. 8 (with music examples in vol. 3).

op. 23, "Gavotte and Musette" op. 24, "Prelude and Fugue" op. 28, "Two Preludes" op. 29). The third period (1941-1951) is the peak of his creative maturity (Sonata No. 2 op. 38, piano Concerto op. 44).

Valen's first major composition for piano is Sonata No. 1 op. 2, which demonstrates an affinity for the late romantic tradition. The influence of E. Grieg is certainly felt here, which was typical for many Norwegian composers of the early twentieth century. In addition, the features of the style of J. Brahms and M. Reger clearly appear - pathetic expression, romantic elation. According to the composer himself, in this work he did not achieve the goal, but only outlined it. Creative searches are fully revealed in a number of subsequent works.²⁶¹

This is largely due to the revision of his previous experience and learned traditions. Valen is getting closer to the new style and begins to develop the principles of the twelve-tone technique.

Four pieces for piano op. 22 testify to the creative maturity of the composer. It was in this cycle that the characteristic features of his style emerged, which Valen would develop in his subsequent works. These plays complete the stage of the late romantic orientation of the composer's work, with the only exception being the last play of the Gigue cycle, which in terms of genre is oriented towards the 18th century. Valen implements each of the genres presented here purely individually, which becomes possible thanks to the free application of dodecaphonic principles of the development of musical material.

The cycle includes the following plays: "Night Piece", "Noble Waltz", "Song Without Words", "Gigue". "Night Piece" is a unique lyrical statement by the composer. In this work, Valen for the first time embodies the play of figurative lines, initially isolating two options from a single "serial space" as two hypostases of images, contrasts of impressions, then synthesizing them.

"The Night Play" is a striking example of the formation of linguistic means characteristic of the period of F. Valen's creative heyday. Here the composer turns to a more complex Sonata op. 2, pitch organization. The opening five-bar sets out the leittheme of the piece, which is a series. The middle section combines developmental techniques of motivic development, rooted in classical-romantic traditions, polyphonic transformations of themes, going back to Bach's linearity, and the technique of motivic ostinato as a characteristic feature of modern musical language.

²⁶¹ Sonata for violin and piano op.3, "Ave Maria" op.4 for orchestra, Piano Trio op.5, "Songs of Goethe" op.6, Second String Quartet.

In "The Noble Waltz" (similar to A. Schoenberg's waltz from "Five Pieces" op. 23), the composer uses the dactylism of the waltz rhythm in a hidden form: the typically waltz homophonic-harmonic texture gives way to polyphonic multi-layeredness. Capriciousness, grace of the melodic line, muted dynamics, transparent texture give the Waltz music a special poetry. The play is based on two thematic formations, functionally correlated as a melody and an echo. The development of musical material is based on a combination of various means of polyphonic writing with dodecaphonic techniques. The leading theme is a twelve-note sequence, but of a non-serial nature. Its motive-impulse is a descending chain of minor thirds. Active textural-tessitura variation is facilitated by the transfer of one or another sound of the original series to another octave, without a significant impact on the intervallic structure of the series. With all these means, the composer manages to realize his imaginative plan - to create a "shimmering" sound canvas, through which the subtle pulse of the Waltz - elegiac and very dear - seems to break through from the captivity of the past, from memories.

An example of an individual reinvention of the romantic genre is "Song Without Words." The historical prototype of Mendelssohn's "Songs Without Words" is subject to individual rethinking by Valen. The departure from the principles of tonal thinking also determined the specificity of the texture - a three-voice type of polyphony, in contrast to the homophonic-harmonic structure. The thematic nature of "Songs Without Words" is based on the vocal nature of intonation, which manifests itself in the consistent use of compensatory vocal leading (jump-fill), which creates a feeling of internal balance and vocal flexibility of melodic lines. In addition, there is a predominant use of consonantal intervals.

In genre and stylistic terms, "Gigue" forms the most striking contrast with the three previous plays. This piece paradoxically combines the features of a Bach gig with the principles of serial organization of musical fabric.

Orientation of F. Valen to samples of keyboard jigs by I.S. Bach can be traced quite clearly. The motoric features characteristic of the baroque gigue, the three-beat metric (12/18), the instrumental nature of thematic nature, and the compositional two-part nature can be traced in the work of the Norwegian composer. At the same time, the seriality of the eleven-tone theme and its free polyphonic development bring the breath of the 20th century into the Gigue. The main theme of the work, the sounds of which are differentiated between several voices, also reveals the influence of the linguistic discoveries of the twentieth century. Almost complete coverage of the chromatic scale, whimsical rhythm, tessitura isolation of

individual segments of the theme indicate Valen's individual and creative refraction of the principles of A. Schoenberg, as well as the "colorful" melodies of A. Webern.

The principles of textural development in Valen's *Gigue* often reveal kinship with baroque prototypes. Thus, in the first part of the play, textural compaction and an increase in sound volume lead to a climax, at the crest of which a single-voice recitative melody appears. In this fragment of the "*Gigue*" by the Norwegian composer, the dramaturgy of the textural development of the *clavier* works of I.S. is reproduced almost "literally". Bach (in particular, up to the minor fugue from volume 1 of the *HTC*). "*Gigue*" could also be interpreted as a stylization, but it would be more accurate to talk about Valen's genre-figurative rethinking of the meaning of the *gigue*, reflecting the play of the author's creative imagination.

Among the works that embody similar principles of organizing material, one can name: "*Gavotte and Musette*" op. 24, "*Prelude and Fugue*" op. 28.²⁶²

In the remaining piano works of this period (opuses 23, 24, 28, 29), Valen continues to creatively develop the principles of the dodecaphone system as a special composition technique that allows for constant variation and freedom in communication with the material. So *Variations for piano* op. 29 serve as an example of the introduction, in contrast to Schoenberg's concept, of free accompanying figures independent of serial rows. As a result, the music is enriched by new harmonic and melodic formations that appear not only thanks to one single main series.

Subsequent *Two Preludes for piano* op. 29, *Sonata No. 2* op. 38 and *Concerto for piano and orchestra* op. 44 show that Valen's free dodecaphony opens up new possibilities of form-building and melodic-thematic expression with very significant deviations from the orthodox twelve-tone technique.

A general overview of Valen's piano work allows us to speak about the rapid evolution of the composer from the late romantic style of artistic expression to the dodecaphonic technique, interpreted individually. The first creative experiments indicate that F. Valen naturally and organically perceives the classical-romantic tradition as a whole, certain features of which are reflected in the composer's later works. At the same time, already in Valen's early works a number of features characteristic of the style of

²⁶² One of the few examples of F. Valen's appeal to this genre. It is known that the composer deeply studied the fugues from the *KhTK* I.S. Bach, transposing each of them into all keys. He wrote no less than six fugues on each of Bach's themes. Actually, the *Prelude and Fugue* were a kind of result of this gigantic work.

musical expression of subsequent decades are revealed. The composer managed to create his own type of pitch organization, creatively developing the principle of A. Schoenberg. The bright, meaningful, poetic piano work of Fartein Valen became an expression of a new musical attitude in Norwegian art.

In the Norwegian piano art of the early 1940s, the work of such composers as F. Valen, P. Hall, H. Severyd, K. Egge and others dramatically changed the situation and determined the prospect for the further development of Norwegian music, which consisted in a combination of the achievements of European musical culture and rich national traditions.

The traditional direction, which somewhat simplistically understood the role of folk music in the professional art of Norway and slowed down its development for some time, began to fade into the past. At the same time, the influence of the latest achievements of European music has increased significantly. Neoclassical tendencies are of particular importance - until the 1950s, most of the work of Norwegian composers developed in line with the national direction with features of neoclassicism. Thus, without abandoning the achievements of European musical culture and relying on rich national traditions, a path was found for the further development of Norwegian music.

In the 1950s, some composers of the pre-war generation were, to one degree or another, guided by national traditions. The younger generation of composers - Knut Nysted, Edward Fliflet, Konrad Baden and others, continued the traditions of H. Severyd and K. Egge. It was only in the 1960s that a radical turn took place, when the fascination with modern compositional techniques dramatically changed the course of development of Norwegian music. Norwegian composers were also influenced by American music, primarily black art, including jazz. At the same time, jazz was far from the only American influence; it is enough to point to the work of D. Gershwin, A. Copland, with whom K. Nysted studied. In the 1970s, young Norwegian composers showed great interest in new trends in American music, especially J. Cage and his philosophy of music.

A number of composers, as was the case with their predecessors, gravitate toward polyphonic thinking and develop neoclassical tendencies, continuing to be influenced by I. Stravinsky and P. Hindemith. And if the 1960s were a period of experimentation, sometimes reaching to extremes, then the 1970s brought a powerful stylistic direction in which both traditional and new trends in creativity were synthesized. Generally speaking, this trend is called the "Nuwennlig" style. Among the most famous composers of this movement: Conrad Baden, Anne-Marie Jörbeck,

Gunnar Sønstevoid, Knut Nystedt, Finn Arnestad, Sverre Berg, Halvard Johansen, Mai Sønstevoid, Johan Kvandal, Edward Hagerup Bull, Antonio Bibalo and others.

The last decades of the twentieth century can be characterized as a period of "individualization" in Norwegian music, expressed in a variety of styles and models of expression, which is readily apparent in the works of a number of young composers. Among them, the most famous were: Køre Colberg, Alfred Janson, Björn Hallberg, Per Christian Jacobsen, Trygve Matsen, Folk Strömholm, Johan Persen and others. Their work presents a rather varied picture stylistically, often combining radical trends with traditional ones, and has a unique originality, genre diversity, aesthetic, artistic merit and high professionalism.

The rapid flourishing of the Norwegian school of composition, including piano art, in the second half of the twentieth century is inextricably linked with the further powerful rise of musical life in the country. The Oslo Conservatory, organized in 1873 and transformed into the Norwegian State Academy of Music in 1973, became a center for training professional musicians and the number of students studying abroad decreased somewhat. The music departments of the universities of Trondheim and Oslo, six conservatories in different cities of Norway, and a large number of music schools have played a vital role in the development of music education in Norway. A fairly large circle of musicians, both professionals and amateurs, was trained, which made it possible to successfully carry out concert activities, operate existing symphony orchestras and create new groups. The opening of the Norwegian Opera Theater in Oslo in 1959 was of great importance for Norwegian musical art.

The scope and significance of the activities of music festivals held in Norway since 1953, aimed at introducing Norwegian music and its representatives, is expanding. The annual festivals in Bergen, Harstad, Trondheim, and Elverum enjoy great international prestige.

It is noteworthy that musical life in Norway is not limited to concerts in big cities; its decentralization has predetermined a high degree of activity and initiative in various parts of the country. Professional and amateur musicians organize creative groups, give many concerts, and carry out various cultural programs that take place under the auspices of the "Norwegian Foundation" for the nationwide development of music. Significant support for contemporary composers is provided by the New Music Society, whose varied activities include the organization of cycles of concerts and festivals of contemporary music, promoting the work of Norwegian and foreign composers, and the publication of the Ballada magazine.

The general rise of Norwegian musical culture gave a new powerful impetus to the development of composing and performing arts. Piano music is represented in the works of almost all leading composers of the twentieth century and fully reflects the diversity of phenomena in the Norwegian musical art of this period. Their works represent almost all styles, including the main artistic movements of the 20th century. At the same time, folklore remained an important reference point and source of inspiration for many composers. Each of them managed to create their own original style, organically incorporating modern means of artistic expression within the framework of national traditions, which largely determined the originality of their piano works.

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