

ART CRITICISM: CHALLENGES OF THE XXI CENTURY

Collective monograph



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Reviewers:

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*Prof. dr hab. **Kazimierz Pierzchała**, Katolicki Uniwersytet Lubelski/Catholic
University of Lublin (Republic of Poland);*

*Prof. dr hab. **Stanisław Juszczyk**, Uniwersytet Śląski / University of Silesia
(Republic of Poland).*

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CONTENTS

| | |
|--|----|
| BAYAN-ACCORDION ART OF WESTERN UKRAINE AT THE END OF THE TWENTIETH – THE BEGINNING OF THE TWENTY FIRST CENTURY: PRIORITY INSTRUMENTS OF FUNCTIONING | |
| Dushniy A. I., Zavialova O. K..... | 1 |
| | |
| METHODOLOGICAL PRINCIPLES OF COMPLEX RESEARCH OF UKRAINIAN DIASPORA ART | |
| Dutchak V. G. | 25 |
| | |
| UKRAINIAN ORIGINAL MUSIC FOR BUTTON ACCORDION: DEVELOPMENT AND EVOLUTION | |
| Stashevskiy A. Ya..... | 46 |
| | |
| PROFESSIONS OF A MUSICIAN | |
| Strenacikova Maria | 69 |
| | |
| FEMALE CONDUCTORS' CONTRIBUTION TO THE DEVELOPMENT OF CHORAL ART IN GALICIA | |
| Synkevych N. T. | 80 |

**SCIENTIFIC SCHOOL AS SYMBIOSIS
OF THE VARIATIVE AND INNOVATIVE
COMPONENTS IN THE MODERN MODEL
OF PROFESSIONAL AND PEDAGOGICAL ACTIVITY**

Zaets V. M..... 95

**BAYAN-ACCORDION ART OF WESTERN UKRAINE
AT THE END OF THE TWENTIETH – THE BEGINNING
OF THE TWENTY FIRST CENTURY:
PRIORITY INSTRUMENTS OF FUNCTIONING**

Dushniy A. I., Zavalova O. K.

INTRODUCTION

The bayan-accordion component plays an important role in the development of academic folk and instrumental art of Ukraine. If at the national level in recent decades we have made significant progress in the study of Ukrainian bayan-accordion performance, creative work, pedagogy, then its regional level is still in searching and accumulating material for analysis and reflection. The bayan-accordion movement of Western Ukraine at the turn of the twentieth – the twenty first centuries remains an under-researched one.

The Ukrainian school of bayan-accordion art has been studied in the fundamental works of M. Davydov, D. Kuzhelev, A. Semeshko, A. Stashevskiy, Ye. Ivanov, L. Ponikarova, I. Yerhiiev, M. Bulda, M. Cherepanyn and others. At the same time, the issues of methodological support are covered by the works of bayanist-practitioners I. Aleksieiev, V. Besfamilnov, V. Vlasov, V. Voievodin, M. Kotsiuba, E. Mantuliev, A. Mishchenko, M. Oberiukhtin, M. Rizol, V. Samitov, P. Serotiuk, A. Chernoiivanenko, I. Yashkevych, M. Imkhanitskiy, and others. The original repertoire for bayan-accordion is composed by A. Batrshyn, A. Biloshytskiy, V. Vlasov, A. Haidenko, V. Dikusarova, V. Zubyskiy, B. Myronchuk, K. Miaskov, A. Nyzhyk, Ya. Oleksiv, V. Podhorniy, M. Rizol, V. Runchak, L. Samodaieva, A. Stashevskiy, K. Tsepkoenko, Yu. Shamo, Ye. Yutsevych, I. Yashkevych, and

others. Reference literature (A. Semeshko¹, A. Stashevskiy², A. Dushniy and B. Pyts³) which highlights a number of personalities and bands, creative work, scientific maxims both in historical-evolutionary and in the present aspect is becoming relevant and timely in the scientific circles of the outlined phenomenon.

For a well-researched study of bayan (accordion) in Western Ukraine, you should refer to A. Dushniy and B. Pyts's reference book "Lviv school of bayan-accordion art" (2010) and "The Department of Folk Music Instruments and Vocal of Drohobych Ivan Franko State Pedagogical University" (2011)⁴, the encyclopedic reference book "40 Years of the Faculty of Music Art of RSHU" (2011), the monograph by L. Mazepa, T. Mazepa "The Way to the Academy of Music in Lviv" (2003)⁵, the author of the article "Anatolii Onufriienko – Life is devoted to Music" (2010)⁶, I. Marinin and V. Oliinyk "Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets" (2011)⁷, I. Matsiievskiy "Music instruments of Hutsuls" (2012), collections of essays on Drohobych⁸ (2005) and Lviv⁹ (2009) music school, a number of

¹ Semeshko A. Bayan-accordion art of Ukraine at the turn of the XX – XXI centuries : Directory. Ternopil: Educational book «Bogdan», 2009. 244 p.

² Stashevskiy A. Essays on the History of Ukrainian Music for Bayan : teach. Manual for students. higher. teach. Institute. arts and education. Lugansk: Polygraphresource, 2006. 152 p.

³ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. 216 p.

⁴ Душний А., Пиц Б. Кафедра народних музичних інструментів та вокалу Дрогобицького державного педагогічного університету ім. Івана Франка : науково-історичний довідник [гол. ред. І. Фрайт]. Дрогобич: Посвіт, 2011. 220 с.

⁵ Mazepa L. Z., Mazepa T. L. The path to the Music Academy in Lviv [in 2 vols.]. Lviv: Spolom, 2003. Vol. 1. 288 p.

⁶ Dushniy A. Anatolii Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

⁷ Marynin I., Oliinyk V. Folk-instrumental art of Southwestern Podillya: the ensemble of triple music Olexei Betz : Monograph. Kamianets-Podilskyi: Publisher Zvoleyko D. G., 2011. 320 p.

⁸ Дрогобицькому державному музичному училищу імені Василя Барвінського – 60. Дрогобич: Коло, 2005. 80 с.

⁹ Львівське державне музичне училище імені Станіслава Людкевича. Сторінки історії [ред.-упоряд. Н. Пузанкова]. Львів: ТеРус, 2009. 216 с.

materials of scientific-practical conferences “Lviv bayan school and its prominent representatives” (2005, 2006), “Folk-instrumental art at the turn of the twentieth – the twenty first centuries” (2007–2018), etc., some articles by A. Bozhenskyi, M. Bulda, A. Dushniy, S. Dymchenko, Yu. Diakunchak, S. Karas, V. Korchaha, D. Kuzhelev, R. Kundys, E. Mantulev, I. Marinin, Ya. Naida, Ya. Oleksiv, L. Pasichniak, B. Pytsa, O. Serhienko, A. Stashevskyi, M. Cherepanyn, I. Frait, Yu. Chumak, V. Shafeta, V. Yanchak, and others.

1. Professional training centers for bayan-accordion in Western Ukraine

As the researchers note^{10,11,12}, the bayan class was founded at Lviv M. Lysenko State Conservatory by H. Kozakov, M. Oberyukhtin¹³, V. Zaporozhets in the late 40-ies of the twentieth century. In the following years, it was expanded by V. Voievodin, A. Onufriienko, N. Rymarenko, Ya. Kovalchuk, D. Kuzhelev, Ye. Datsyna, S. Karas, and others. Several generations of bayanists raised by these people during the second half of the twentieth century rooted the bayan in Western Ukraine, which in the conditions of the former USSR, under the influence of powerful state propaganda, became popular among the masses as well as in the music environment, forming a number of brilliant performers, composers and scientists, and thousands of educators.

If until 1991, Ukraine was included in the all-Union context of bayan-accordion art, then with the advent of Independence and the

¹⁰ Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. 592 p.

¹¹ Dushniy A. Anatolii Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

¹² Mazepa L. Z., Mazepa T. L. The path to the Music Academy in Lviv [in 2 vols.]. Lviv: Spolom, 2003. Vol. 1. 288 p.

¹³ М. Оберюхтін створив авторську баянну виконавсько-педагогічну школу.

economic instability of the transition period, the bayan-accordion movement in Western Ukraine, as a new music trend, initially dissipated, lost its landmarks and, seemingly, perspective.

For example, in Lviv, in the last decade of the twentieth century, the coryphaeus of Lviv bayan school – M. Oberiukhtin (1924-1993), A. Onufriienko (1935-1997), H. Kazakov (1914-1998) passed away. Its bright representatives have gone to conquer the world (A. Batrshyn – the USA; V. Voievodin – Donetsk; A. Sakharov, V. Holubnychyi and V. Balyk – Russia / Croatia; V. Stetsun – Crimea; I. Vlakh – Slovakia), already in the twenty first century Ya. Kovalchuk too early left this world, Ye. Datsyna has gone to the United States.

It is natural that new trends emerged in parallel among the population. Open windows and doors to the world have given new landmarks and incentives. Using high academic performance culture and sophisticated artistic taste, Ukrainian bayan-accordionists have conquered the hearts of Europeans. The demand for our musicians in Western Europe has revived the lost self-esteem and pushed for the independent development of their creative activity.

Over time, thousands of teachers of music educational establishments at different levels and young cohort of performers raised by them, and under the influence of the latest trends in social life, gradually began to reorient the paradigm of the educational process and performance, forming in their students the ability to work in new, market conditions.

And so, Western Ukraine includes – Lviv, Ternopil, Ivano-Frankivsk, Volyn, Rivne, Chernivtsi, Zakarpattia, Khmelnytskyi regions. Bayan-accordion art is presented at Lviv Mykola Lysenko National Music Academy, at the Institute of Music Art of Drohobych Ivan Franko State Pedagogical University, at the Faculty of Culture and Arts at Lviv Ivan Franko National University, at the Institute of Art in Precarpathian Vasyl Stefanyk National

University, at Lesia Ukrainka Eastern European National University, at Ternopil Volodymyr Hnatiuk National Pedagogical University and Rivne State Humanitarian University, at Uzhhorod correspondence department of Donetsk Serhii Prokofiev State Music Academy (until 2014), etc. At the same time, the middle level of bayan-accordion studies is concentrated in Drohobych, Lviv, Ternopil, Khmelnytskyi, Uzhhorod, Rivne music colleges, Sambir, Lviv, Terebovlia, Chernivtsi and Kalush colleges of art and culture. An important role in the preparation of the performer is played by Lviv Solomiya Krushelnytska secondary specialized boarding school. Also, in Western Ukraine, there are dozens of elementary music educational establishments schools (Music Schools for Children, Art Schools for Children, etc.) in which hundreds of students have been teaching to play this instrument.

Today, in the country and abroad, the names of the leading teachers of Western Ukraine are known: higher educational establishments – professors (M. Oberiukhtin, A. Onufriienko, E. Mantulev, V. Korchaha, S. Dymchenko, M. Cherepanyn, etc.), associate professors (Ya. Kovalchuk, A. Dushniy, S. Karas, V. Kniaziev, D. Kuzhelev, O. Lychenko, Ya. Oleksiv, P. Shymanskyi, etc.); secondary educational establishments (V. Hamar, O. Horbachova, L. Datsyna, M. Dmytryshyn, V. Ivanets, P. Kravchuk, O. Kmit, A. Nikivoruk, S. Maksimov, V. Mylohorodska, S. Stehnei, V. Stehnei, V. Chumak, Yu. Chumak, F. Shchehelskyi, and others. Many wonderful educators work at Music Schools for Children (V. Erdeli, M. Rozhko, A. Martseniuk, Yu. Isevych, I. Kurtyi, L. Odynak, P. Serotiuk, M. Pankiv, L. Nikitchuk, R. Fedytskyi, A. Kanas, I. Ivanochko, L. Tsurkan, V. Tkachuk, etc.), soloists-performers (L. Bohuslavets, M. Holovchak, O. Kuntiyi, R. Stakhniv, V. Mytsak, S. Barvik-Karpatskyi), heads of artistic bands (S. Maksymov, P. Rachynskyi, O. Yakubov, A. Yavorivskyi, O. Trofymchuk, etc.).

2. Priority directions for the development and promotion of bayan-accordion in the context of the phenomenon study

The main component in the scientific direction of bayan-accordion players of Western Ukraine in the 21st century is the scientific-research activity in the field of writing and defending dissertation research:

- 2002 – D. Kuzhelev “Artistic trends in the development of academic bayan performance in the second half of the twentieth century”¹⁴;

- 2005 – V. Kniaziev “The evolution of performing in the Ukrainian bayan school (second half of the twentieth century)”¹⁵;

- 2006 – A. Dushniy “Methods of activation of students’ creative activity in pedagogical universities in the process of music-instrumental preparation”¹⁶, S. Karas “The interpretation of baroque bayan music (theoretical and performing aspect)”¹⁷;

- 2007 – M. Bulda “Pop and jazz music in bayan-accordion art of Ukraine of the second half of the twentieth – the beginning of the twenty first century: composer’s creative activity and performance”¹⁸, L. Pasichniak “Academic folk-instrumental ensemble art of Ukraine

¹⁴ Кужелев Д. Художні тенденції розвитку академічного баяного виконавства у другій половині ХХ століття : автореф. дис. ... канд. мистецтвознавства: 17.00.01 «Теорія і історія культури». Київ, 2002. 20 с.

¹⁵ Князев Вл. Еволюція виконавської техніки в українській баянній школі (друга половина ХХ століття): автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Київ, 2005. 21 с.

¹⁶ Душний А. Методика активізації творчої діяльності студентів педагогічних університетів у процесі музично-інструментальної підготовки : автореф. дис... канд. пед. наук: 13.00.02 «Теорія та методика навчання музики та музичного виховання». Київ, 2006. 20 с.

¹⁷ Карась С. Інтерпретація музики бароко на баяні (теоретико-виконавський аспект) : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2006. 20 с.

¹⁸ Булда М. Естрадно-джазова музика в акордеонно-баянному мистецтві України другої половини ХХ – початку ХХІ століття: композиторська творчість і виконавство : автореф. дис. канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Харків, 2007. 22 с.

of the twentieth century”¹⁹, O. Trofymchuk “Timbre evolution in Ukrainian folk orchestra music”²⁰;

- 2010 – V. Salii “Methods of working on a music image in the process of teaching teenagers playing the bayan (accordion)”²¹, P. Drozda “The phenomenon of collective folk instrumental music in Western Ukraine”²²;

- 2011 – Ya. Oleksiv “Reception of genres of suites and partitas in Ukrainian music of the second half of the twentieth century”²³;

- 2014 – Yu. Chumak “Creative work of Viktor Vlasov in the context of bayan-accordion music of Ukraine”²⁴;

- 2019 – L. Martyniv “Stages of professionalization of music life in Drohobych district”²⁵, Yu. Radko “The stylistic evolution of the bayan sonata genre in the Eastern Slavic instrumental art of the second half of the twentieth – the beginning of the twenty first century”²⁶,

¹⁹ Пасічняк Л. Академічне народно-інструментальне ансамблеве мистецтво України ХХ ст. : історико-виконавський аспект : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2007. 17 с.

²⁰ Трофимчук О. Темброва еволюція в українській народно-оркестровій музиці : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Київ, 2007. 18 с.

²¹ Салій В. Методика роботи над музичним образом у процесі навчання підлітків гри на баяні (акордеоні) : автореф. дис. ... канд. пед. наук: 13.00.02 «Теорія та методика музичного навчання». К., 2010. 20 с.

²² Дрозда П. Феномен колективного народно-інструментального музикування Західно-українського регіону : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2010. 20 с.

²³ Олексів Я. Рецепція жанрів сюїти і партити в українській баянній музиці другої половини ХХ століття : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2011. 20 с.

²⁴ Чумак Ю. Творчість Віктора Власова в контексті баянно-акордеонної музики України : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 – музичне мистецтво. Одеса, 2014. 19 с.

²⁵ Мартинів Л. Етапи професіоналізації музичного життя Дрогобиччини : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2019. 18 с.

²⁶ Радко Ю. Сильова еволюція жанру баянної сонати у східно-слов'янському інструментальному мистецтві другої половини ХХ – початку ХХІ століть : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2019. 22 с.

R. Kundys “Activities of Lviv Bayan School in the context of Ukrainian folk-instrumental art”²⁷.

Within this time-frame in Western Ukraine scientific studies in various aspects of solo and collective bayan-accordion music (or with bayan involvement) are actively conducting. And they eventually have become monographic essays, scientific and methodological textbooks, reference books, highlighting the activities of individuals or collectives of the region in the context of a national school of folk instruments playing.

One of the important foundations of the music education modernization is the developed methodology of activation of students’ creative activity in the process of teaching of instrumental and performing disciplines through their involvement in elementary composing. The research of this problem is substantiated by the author of the article in the scientific-methodical textbook “Methods of activation of creative activity of future music teachers in the process of music-instrumental experience” (2008)²⁸. The work identifies three stages of activation of students’ creative activity: creative imitation, predefined creative work, free creative work.

The monograph “Pop Olympus of the Accordion” (2008)²⁹ highlights the pop and jazz directions of accordion performance, in particular – the preconditions for the formation and development of pop-jazz music in the accordion-bayan art of Ukraine and abroad in the twentieth century. An important role in this context is given to the analysis of Ukrainian composers and performers’ creative work of the second half of the twentieth – the beginning of the twenty first

²⁷ Кундис Р. Діяльність львівської баянної школи в контексті українського народно-інструментального мистецтва : автореф. дис. ... канд... мистецтвознавства: 17.00.03 «Музичне мистецтво». Суми, 2019. 21 с.

²⁸ Dushniy A. Methods of activating the creative activity of future music teachers in the process of musical instrumental preparation : educational-methodical manual for students of higher education institutions. Drohobych: Posvit, 2008. 120 p.

²⁹ Cherepanin M., Bulda M. Accordion variety Olympus : Monograph. Ivano-Frankivsk: Publisher «Lily-NV», 2008. 256 p.

century. The stylistic principles of V. Vlasov's pop-jazz music for bayan-accordion are thoroughly analyzed, as well as the interpretations of works from composer to performing style.

The monograph "Anatolii Onufriienko: life devoted to music" (2010)³⁰ represents the musician's diverse activities, the memories of his students, colleagues, and family. The appendices highlight the full list of his scientific and creative activities, his life in photographs, his concert activities on billboards, and his ideology, which is illustrated in the activities of his followers of the 21st century. Many events are devoted to this outstanding figure, co-founder of the school, composer and teacher, scientist and public figure in Lviv region. In his honour, in Drohobych, Anatolii Onufriienko Performers Competition on Folk Instruments was held three times (2007, 2009, and 2012).

For the first time in the reference book "Lviv school of the bayan-accordion art" (2010)³¹ many personalities of the school in names, chamber-instrumental and orchestral music with bayan-accordion involving, scientific-methodical and educational-repertoire work of the school, performance, media feedback on the activities of its representatives are collected and unified; appendices fully show all aspects of the school's life in photographs, copies of diplomas, certificates, booklets, programs, audio albums, reviews, thanks, etc.

Further scientific progress is revealed by the textbook-monograph "The bayan creative work of Ukrainian composers" (2011) by D. Kuzhelev³², which reveals the bayan creative work of Ukrainian composers of the second half the twentieth – the beginning of the twenty first century. The author accumulates scientific researches

³⁰ Dushniy A. Anatolii Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

³¹ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. 216 p.

³² Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

from the formation of bayan creative work of Ukrainian composers, formation of bayan-concert repertoire from the 60s – 70s and up to the last quarter of the twentieth – the beginning of the twenty first century. An attempt is made to show the dynamics of genre-style evolution of bayan music from simple arrangements of folk songs, to non-folk models and avant-garde works^{33,34}.

The study of folk-instrumental art is highlighted in the monographic opus “Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets” (2011). Attention is drawn to the folklore-ethnographic ensemble of folk music *Podilski Watercolours* of Kamianets-Podilskyi Ivan Ohiienko National University under the direction of O. Bets and genre orientation of the composer style of the musician at the turn of the centuries. At the same time, the theoretical and methodological foundations of folk-instrumental performance of the late nineteenth – early twentieth century are analyzed, and therefore the folk-instrumental music of the South-Western Podillia of the late twentieth – early twenty first century is an integral part of the music art of Ukraine.

The textbook “Theoretical foundations of performing training of bayan-accordion player” (2011)³⁵ shows a number of points about the methods of arranging music material, stages of work, music memory, work in the pre-concert period, problems of stage excitement. The stages of development of Ukrainian bayan arts are analyzed in the context of general cultural and artistic tendencies^{36,37}.

³³ Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

³⁴ Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. Iss. 2. 142 p.

³⁵ Knyazev V. Theoretical foundations of the bayan-accordion player's performance training : teaching method. manual. Ivano-Frankivsk: City NV, 2011. 216 p.

³⁶ Ibid.

³⁷ Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

The monograph “Methods of working on a music image in the process of teaching teenagers playing bayan (accordion)” (2013)³⁸ is devoted to a step-by-step methodology of working on a music image based on an integrative approach with the predictable use of innovative forms of “lessons-images” based on artistic dramaturgy when performing music works by teenage students.

The large-scale composer work of the bayan-accordion centre of Western Ukraine is represented by such names as A. Batrshyn (*Concert for bayan with piano in 2 parts, Sarcasm, Vibrations of the senses: In memory of M. Oberiukhtin, etc.*), A. Onufriienko (*Tokata, Little Suite No. 1, 2, The Impulse, a series of Etudes and Preludes, etc.*), E. Mantuliev (children’s album *Prekarpathian Patterns*), K. Sokolov (*Na potochku (On the Stream), Dialogues, On the Main Street with the Orchestra*), M. Korchynskyi (Variations on the theme of Ukrainian folk song *Susidka (Neighbour)*), I. Myskiv (*Walk, Dumka (Thought) and Kolomyikys, Memories*, arrangements of Ukrainian folk songs *Po toi bik hora (Beyond the mountain), Iz syrom pyrohu (Pie with cheese), Perelaz-Perelaz, Oi u lisi na poliantsi (On the wooded meadow)*, etc.), A. Martseniuk (Paraphrase on the theme of Ukrainian folk song *Susidka (Neighbour), Oi na hori dva dubky (Two oaks are on the hill), Oi tam na hori (On the hill)*), V. Korchaha (*Lyric waltz, Moldavian dance*), B. Hyvel (*Carpathian streams, Rondo on the theme of the Ukrainian folk dance Arkan*), V. Chumak (Variations on the theme of the Lemko folk song *Ked my pryishla karta*), A. Nikiforuk (*Fugue, Children’s suite: Tokatyna, Sad song, Music box, In jazz style, Serenade, Transience, Memories*), V. Soroka (*Children’s album, a series of sketches for bayan*), O. Lychenko (*Etude № 1, 2*), P. Shtymak (*Carpathian Rhapsody*, arrangements of folk songs *Teche voda z Uzhhoroda (Flowing Water from Uzhhorod), Sered sela dychka (The wild tree in the centre of the village), Tykha*

³⁸ Saliy V. Methods of working on a musical image in the process of teaching teenagers to play bayan (accordion) : Monograph. Drohobych: DSPU, 2013. 136 p.

voda (Silent Water), etc.), B. Shliubyk (*Children's Album No. 1, 2*), Yu. Debeliak (*Adagio, Scherzino*, arrangements and variations on the themes of Ukrainian folk songs: *Waltz Ishla divchyna luchkamy (The girl is walking around the meadows)*; *Po sadochku khodzhu (I go around the orchard)*; *Yakby meni cherevychky (If I got some shoes)*, etc.), Ya. Oleksiv (*Sonata-ballad, Tokata, In the mood of jazz, Revelation, etc.*), R. Stakhniv (*Smile, Kolo.Myika*), V. Salii (*Children's album № 1, 2*), M. Olkhovskyi (*Waltz-musette Forget-me-not*), O. Kolosovska (*Suite No. 1, Two Preludes*), I. Onysiv (*Dedication to Vivaldi*). Their creative work includes different genres and styles of music – from concert to folklore arrangements.

The first professional composer-bayanist in Western Ukraine is **Alim Batrshyn**. He is the author of *Concert for bayan and piano in 2 parts*³⁹, original works *Sarcasm, and Polyphonic plays for children, several sketches (C-dur, G-dur, d-moll, etc.)*, *Hahilka, Humoresque, and others*⁴⁰.

The creative work of **Anatolii Onufriienko** is dedicated to the creation of didactic material for the bayan. The composer's compositional arrangements are considered in the following aspects: repertoire for children (*five preludes, Small Suite in 4 parts, Miniatures No. 1, 2, 3, Sketches: No. 1 Song, No. 2 March, No. 3 Waltz, No. 4 Polka, No. 5 March, etc.*); repertoire of the bayan student (*Little Hutsul Rhapsody, Sonatyna, Rhapsody, Variations*); repertoire for the bayan ensemble (*Little Poem, Impulse, etc.*); a number of transcriptions for bayan, and others⁴¹.

The creative work of **Ernest Mantuliev** is focused on folk music and Carpathian life in the children's album for ready-made bayan

³⁹ Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. P. 14-71.

⁴⁰ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 86.

⁴¹ Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. 592 p.

*Precarpathian Patterns*⁴² (*Trembit's echo, Kolomyika, Carpathian tune, Mountain stream, etc.*), in the children's suite of 5 parts *Precarpathian patterns*⁴³. The composer's creative heritage also includes works for bayan ensembles (*Begine, Polka Volzhanka, Carpathian hum*), and for various instrumental ensembles, chamber and folk orchestras^{44,45}.

At the beginning of the twenty first century **Vasyl Soroka's** creative work was actively revealed in the performing aspect⁴⁶ (2002); he is the author of two collections of original works *Selected works and arrangements of Ukrainian folk songs for bayan and accordion*, and *Steps to proficiency*⁴⁷ (2007). The first one includes the original works *Little waltz, Children's polka, Mazurka, Gypsy dance, Melody, Merry quadrille, In pursuit of rhythms, Winter* and also arrangements of Ukrainian folk songs (*Jak z Berezhan do kadry (As from Berezhan to a girlfriend), Hlyboka kyrnytsia (Deep well), Bodai sia kohut znudyv (I wish death to this cock), Oi chyj to kin stoit (whose horse is standing)* and others. The second collection is conventionally divided into three parts: Children's Album, 15 Etudes, Works for a duet of bayan-accordion players and is intended to supplement the repertoire of students of the Children's Music School, to develop artistic thinking and creative imagination.

Creative work of **Volodymyr Shliubyk** is represented by works for bayan (*Nocturne, Melody, Elegy, Memories, Night, Magic*

⁴² Мантулев Е. Дитячий альбом «Прикарпатські візерунки» для готово-виборного баяна [Ноти]. Дрогобич: Вимір, 2000. 20 с.

⁴³ Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. P. 98-105.

⁴⁴ Мантулев Е. Пісня «Чарівна весна» на слова І. Юринця [Ноти]. Дрогобич: Посвіт, 2008. 8 с.; Мантулев Е. Три п'єси для скрипки та камерного оркестру українських народних інструментів [Ноти]. Дрогобич: Коло, 2005. 40 с.

⁴⁵ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 90.

⁴⁶ Сорока В. Вибрані твори та обробки українських народних пісень для баяна та акордеона [Ноти]. Терєбовля, 2002. 69 с.

⁴⁷ Сорока В. Сходинки до майстерності [Ноти]. Тернопіль-Терєбовля, 2007. Зошит 1. 46 с.

Evening, etc.) which is included in the collection *Children's album for bayan*⁴⁸ (2007). The next opus of the author *Pedagogical repertoire of bayanist*⁴⁹ (2010) includes *Children's album for accordion No. 2 (Song, On the lawn, Koliadka, Children's song, Kozachok, Granny's hands, etc.)*, works for bayan solo (*For mum, Reflection, Red Sails, On the Table, on the Hay, You protect me from love, etc.*), a series of sketches and work for the bayan ensemble (*Meeting in the city*).

The creative work of **Anatolii Martseniuk** are multifaceted, with numerous works in the genre of didactic repertoire, arrangements, variations, paraphrases, transcriptions of folk tunes and world classics. The song topics in the artist's creativity are shown in the works for the music school (*Polka Hostynets, Veselushky, Kolomyiky, Karapet, Cossacks' march*, arrangements of folk music *Ishov kozak potaikom (A cossack is going secretly), Vyishly v pole kosari (Croppers is in the field), Tam pid zamkom (There under the castle), Teche richka (The river is flowing), Na vulytsi skrypka hraie (The violin is playing on the street), Oi u haiu pry Dunaiu (In the grove at the Danube), Po sadochku hodzhu (I go around the orchard), Byla mene maty (My mother was beating me), Oi Maricho chycheri, Oi na hori burkun (Melilotus is on the hill), Za horodom kachky plyvut (Ducks are swimming), Oi jyhun, jyhun and others*)⁵⁰. Regarding works for students and professional performers – the arrangement of *Susidka (Neighbour)*, a play on the Ukrainian theme in the country style *Oi tam na hori (On the hill)*, the paraphrases *Posylala mene maty (Mother sent me)* and *Oi na hori dva dubky (Two oaks are on the hill)*.

⁴⁸ Шлюбик В. Дитячий альбом для баяна (акордеона) [Ноти]. Дрогобич: Посвіт, 2007. 40 с.

⁴⁹ Шлюбик В. Педагогічний репертуар баяніста: навч. пос.[Ноти]. Дрогобич: Посвіт, 2010. 52 с.

⁵⁰ Маценюк А., Жилюк Т. Нотарик: пед. реп. учня акордеоніста : навч. пос. [Ноти]. Луцьк: Вежа-Друк, 2016. 68 с.; Марценюк А. Легкі обробки народних мелодій для баяна та акордеона : навч. пос. [Ноти]. Луцьк: Вежа-Друк, 2017. 40 с.

Creative work of young composers Ya. Oleksiv, R. Stakhniv, V. Salii of Lviv bayan-accordion school is presented on a large scale^{51,52}.

Yaroslav Oleksiv – professional composer, author of original works (*Miniature joke, Tokata, Sonata-ballad, In the mood of jazz, Let's run in jazz, Revelation, Night on the mountain meadow, Children's Suite No. 1 Journey of meatball*⁵³ and *No. 2 Babai (Boogeyman)*) and transcriptions for bayan and folk orchestra (*Ukrainian fantasy, etc.*). His compositions have been included in a number of author's textbooks and collections⁵⁴ intended for use by students of secondary and higher educational establishments.

There are two author's textbooks "Pedagogical repertoire for folk instruments" in the creative archive of **Roman Stakhniv**⁵⁵ (2010, 2013). Original works for the accordion (*Modern Retro, No Comments, Farewell Jazz, and Adventures of the Drive*), the duet of accordionists (*Smile*), as well as various instrumental and chamber ensembles, orchestra of folk instruments – this is a priority area of demand for a young composer in the contemporary art world, where he becomes an author-performer-conductor.

⁵¹ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 14.

⁵² Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. Iss. 2. P. 91, 93.

⁵³ Олексів Я. Подорож Фрикадельки: дитяча сюїта для баяна (акордена) [Ноти]. Львів: Вид. Т. Тетюх, 2018. 16 с.

⁵⁴ Олексів Я. Концертні твори для баяна (акордеона) : метод. рек. [для вищ. навч. закл. культ. і мист. I–IV р. а.] [Ноти]. Львів: Арал, 2007. 64 с.; Карась С., Олексів Я. Робота з оркестром українських народних інструментів : навч. пос. [Ноти]. Львів: АРАЛ, 2008. 134 с.; Карась С., Олексів Я. Сучасні твори у перекладі для оркестру українських народних інструментів : навч. пос. [Ноти]. Львів: АРАЛ, 2008. 114 с.; Олексів Я. Концертні твори для баяна [ноти]. Тернопіль: Навчальна книга «Богдан», 2012. Вип. 1. 40 с.; Олексів Я. Ніч на полонині. Музичні ілюстрації до драматичної поеми О. Олеся [Ноти]. Тернопіль: Навчальна книга «Богдан», 2013. 32 с.

⁵⁵ Стахнів Р. Педагогічний репертуар для народних інструментів : навч. пос. [Ноти]. Дрогобич: Посвіт, 2010. 56 с.; Стахнів Р. Педагогічний репертуар для народних інструментів : навч.-реп. зб. [Ноти]. Дрогобич: Посвіт, 2013. Вип. 2. 40 с.

Volodymyr Saliy's active creative and methodical activity has become a linchpin for writing a number of works (*Sunny Waltz, Racing, Walk, Sadness, Cheerful pony, Dance, Reflections, Polka-embroidery, On Vacation, On the skating ring, Waltz of Autumn, Dance of the Autumn Leaves*) for children, which the composer combined into "Children's album of the bayanist (accordionist)"⁵⁶ (2011). By their structure, the parts cover the song-singing character, elements of pop and jazz style, the cantilena; by their composition parts can be performed as a whole, arranged in suites (3-4 parts), and also identified as separate original works.

The main criterion for the bayan-accordion movement of Western Ukraine at the turn of the centuries was the organizing and holding of performers' competitions and conferences^{57, 58, 59, 60}:

- 5-6 April 1993 – regional scientific-practical conference "Music for Folk Instruments: Problems and Prospects during the National Revival of Ukraine" with the participation of scientists from Lviv, Donetsk, and St. Petersburg. The Orchestra of Folk Instruments of Donetsk S. Prokofiev State Conservatory (conductor V. Voievodin), Ya. Kovalchuk, S. Karas, R. Terendiy, V. Patsiurkovskyi (Lviv) and others have taken part in the concerts.

- 20-24 April 1993 (Kolomyia, Ivano-Frankivsk region) – All-Ukrainian competition of bayan-accordion players, accordion students of music-pedagogical departments. Program requirements included:

⁵⁶ Салій В. Педагогічний репертуар музиканта-інструменталіста на прикладі «Дитячого альбому баяніста (акордеоніста)»: навч.-метод. пос. [Ноти]. Дрогобич: РВВ ДДПУ ім. І. Франка, 2011. 40 с.

⁵⁷ Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. P. 499.

⁵⁸ Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 75-85, 96.

⁵⁹ Semeshko A. Bayan-accordion art of Ukraine at the turn of the XX – XXI centuries : Directory. Ternopil: Educational book «Bogdan», 2009. P. 200-204.

⁶⁰ Cherepanin M., Bulda M. Accordion variety Olympus : Monograph. Ivano-Frankivsk: Publisher «Lily-NV», 2008. P. 113.

polyphonic work; a work of big form; the play; a compulsory work by a Ukrainian contemporary composer; a piece for listening to music in a kindergarten or a school on your own accompaniment with verbal instruction. Professor A. Onufriienko (Lviv) was invited to chair the jury. Within the framework of the competition a scientific-practical folk instruments teachers' conference of the music-pedagogical departments of the pedagogical schools in Ukraine "Regional folk art and its use in the preparation of educational personnel for the national school" was held, as well as a concert of art bands of Kolomyia Pedagogical School.

- 3-6 May 1995 (Chernivtsi) – All-Ukrainian competition of bayan, accordion and pipe players of music-pedagogical departments students. The conditions and composition of the jury were identical to Kolomyia ones. At the same time, within the framework of the competition, a scientific and methodological conference of folk instruments teachers of Ukrainian Pedagogical Schools "Ukrainian Folk Instruments and their Role in the Preparation of a Highly Qualified Nationally Conscious Musician-Teacher" and a concert of the artistic bands of the music department of Chernivtsi O. Makovei Higher Pedagogical Institution were held.

- 10-21 October 1995 (Khmelnyskyi) – the first international competition of performers on folk instruments (bayan-accordion, bandura, guitar, balalaika, tsymbaly, wind instruments, domra, and ensembles of folk instruments). The program of participants of the specialty "bayan-accordion" consisted of three rounds: the first – one or two various works in the baroque style, written before 1800, a work of romantic style of the nineteenth century, a virtuoso work on the participant's choice; the second – polyphonic cycle with a fugue of not less than 3 voices, a cyclic work (original or transcription), two or three works of different character and genres on the choice of the participant; the third – performance of the participant with random concert program.

- At the end of 2004 – the beginning of 2005 A. Dushniy, B. Pyts and S. Karas established a scientific and art project “Lviv bayan school”, in the course of which in the following years a lot of competitions and scientific-practical conferences were held; writing and publishing of scientific, educational and publicist essays and works, which attracts a wide range of performers, educators, researchers of music from Ukraine and abroad started [4].

- 2005 (Staryi Sambir, Lviv region), 2006 in Lviv – a scientific-practical conference “Lviv bayan school and its prominent representatives” with a dedication to A. Onufriienko and M. Oberiukhtin.

- Since 2005 (Uzhhorod, Zakarpattia region) – International Festival-Competition of Arts “Transcarpathian Edelweiss” has been held annually.

- Since 2005 in Staryi Sambir (Lviv region), and since 2010 in Drohobych systematically an artistic action has taken place – the regional and today All-Ukrainian open competition of bayan-accordion players “Patterns Precarpathian”. It includes scientific and practical conferences, master classes of the members of the jury, presentations, and concerts. Among the participants, young performers from Ukraine, Belarus, Poland, the Baltic countries, Italy. Several times the competition was dedicated to the prominent members of Ukrainian Bayan School – A. Onufriienko, V. Vlasov, E. Mantuliev, in 2019 – to A. Semeshko.

- 2006 in Lviv – a one-time International competition of bayan-accordion players “The chord of Lviv” was held.

- In 2006, in Lviv, and since 2011 in Drohobych, a scientific and practical conference “Creative work for Folk Instruments of Composers of Ukraine and Abroad” has been held.

- In 2007, 2009, 2012 in the town of Drohobych the All-Ukrainian Anatolii Onufriienko competition of performers on folk

instruments with a number of concerts, lectures, meetings, presentations, conferences was held.

- In 2007 in Drohobych, since 2009 annually scientific and practical conference “Folk-instrumental art at the turn of the 20th – the 21st centuries” has been held.

- The International “Inter-Svitiaz accomusic” competition for bayan-accordion players (since 2010 annually) started in Lutsk (Volyn region) in 2007.

- Since 2008, a mega-project of Ukraine – the international competition of bayan-accordion players “Perpetuum mobile” has been held in Drohobych (annually). Within its framework: scientific-practical conferences “Music education of Ukraine: problems of theory, methodology, practice” (2008-2015), “Folk-instrumental art at the turn of the 20th – the 21st centuries” (2011), “Creative work for folk instruments of composers of Ukraine and Abroad” (2013-2016), “Music Art of the 21st century: history, theory, practice” (2016-2019); master classes of leading teachers-practitioners from Ukraine, Belarus, Russia, Lithuania, France, and the United Kingdom; concerts of national and international stars in solo and collective music; lecture courses; methodological seminars; presentation editions; instrument exhibitions; etc. The jury consists of more than 20 people from Ukraine, Belarus, Poland, Lithuania, Kazakhstan, the Czech Republic, Italy, Spain, France, the United Kingdom, Croatia, Serbia, Russia. Among the participants representatives of the above mentioned countries as well as Latvia, Slovakia, Moldova, Bashkortostan, the AR of Crimea, China, Germany.

- In 2009 in Lviv (annually) Ya. Oleksiv acted as the organizer of the project “Lviv Folk-Instrumental Traditions – bayanist, conductor, composer”.

- In 2010 a scientific and practical conference “Ukrainian Musicology in the Context of the Bologna Process” was held in Lviv.

- In 2013, annual All-Ukrainian Open Festival-Competition of Performers on Folk Instruments “Lace” started in Rivne.

For example, speaking about competitions held in Drohobych, there are various nominations: solo performers, in ensembles and orchestras of folk instruments, from beginners to professional musicians, students and teachers of elementary, secondary and higher music (music-pedagogical) educational institutions, artists of concert organizations, as well as accordion songwriter-performers who combine performance with creative work. The increasing popularity of the competitions is evidenced by the geography of the participants, which covers all regions of Ukraine, as well as wider horizons abroad. Thus, during 2007-2019, there were 23 competitions (11 “Patterns Precarpathian”; 12 “Perpetuum mobile”), with hundreds of soloists and dozens of small and large bands, bayan-accordion orchestra and folk orchestras from the CIS, Europe and Asia. Authoritative specialists of folk-instrumental art, composers, conductors, scientists are invited to work in the jury – M. Davydov, P. Feniuk, V. Zaiets, A. Semeshko, V. Runchak, A. Stashevskiy, E. Ivanov, V. Vlasov, V. Murza, H. Koch, V. Dorokhin, N. Shumskiy, A. Nyzhnyk, B. Myronchuk, L. Posikira, S. Karas, S. Barvyk, V. Chumak, Yu. Chumak, S. Maksymov, Ya. Oleksiv, M. Dmytryshyn, Yu. Kitsyla, M. Mykhats, V. Domshynskiy, A. Dubiy, I. Saienko, I. Yerhiiem, S. Hrinchenko, V. Hubanov, Ya. Oleksiv (Ukraine), V. Zubytskyi (Ukraine – Italy), M. Imkhanitskiy, V. Holubnychyi, L. Varavina, V. Hrachev, V. Bondarenko, Ye. Kochetov, Ye. Suslov (Russia), A. Maliarov, M. Sevriukov, T. Antypov, Vl. Plihovka (Belarus), M. Halmova (the Czech Republic), V. Balyk (Croatia), Ye. Mondravski and Janusz Krul (Poland), E. Habnis, H. Balchunas, M. Markevichiene (Lithuania), A. Mielielie and A. Raniieri (Italy), H. Khermosa (Spain), F. Deshamps (France), R. Bodell (the United Kingdom), and Z. Smakova (Kazakhstan).

Referring directly to the competition “Perpetuum mobile” – an eternal engine in the field of academic folk and instrumental art of

Ukraine, the words of the academician, long-time chairman of the jury of the competition, author of the conception of performing skill of the bayanist M. Davydov became prophetic: “Perpetuum mobile” has transformed the small town of Drohobych in Lviv region to a kind of “MECCA” – the capital of folk and instrumental art of Ukraine and the world... This unique event originally reflects the immortality of the music culture of the people... Drohobych “Perpetuum mobile” has shown spiritual power of the people in the preservation and further development of its music culture, which is proud of, in which sees the future of statehood and the state as a whole”⁶¹. Drohobych’s art scientific projects are represented in local, All-Ukrainian and foreign press, scientific publications, on sites (“GoldAccordion”, narodnik.info, ABBiA.by, YouTube), portals of academic competitions of Ukraine “Music-Review Ukraine”, social networks, Internet, national and local radio and TV.

Among the leading modern bayan-accordion players of Western Ukraine is worth noting the young generation of brilliant performers of the Lviv School – Yurii Chumak, Victor Yanchak, Marian Pankiv, Valerii Shafet, Mykola Holovchak, Yaroslav Oleksiv, Oleksandr Yakubov, Roman Kapranov, Pavlo Hilchenko, Roman Puneiko, Ivan Sumaruk, Roman Stakhniv, Vitalii Salii, Bohdan Kozhushko, Volodymyr Bobanych, Ihor Dmytruk, “Resonance” and “Harmony” trio and others who win all-Ukrainian and international competitions and festivals in Ukraine and in the world.

CONCLUSIONS

Thus, we have analyzed the main priorities of the bayan-accordion functioning in Western Ukraine at the turn of the 20th – the 21st centuries, which are an integral part of the Ukrainian national

⁶¹ Давидов М. Мекка народно-інструментального мистецтва. *Українська музична газета*. 2011. № 3 (81).

academic school of playing folk instruments. Like music pedagogy, performance and creative work, organizing of competition and festival movement and a number of conferences, scientific awareness is ultimately aimed at solving the problems of popularization of the phenomenon, comprehensive development and education of the musician instrumentalist, bayan (accordion) player based on the achievements of modern pedagogy, methodology, practices and socio-cultural activities.

SUMMARY

The article reveals the main priorities of popularizing bayan-accordion art in Western Ukraine at the turn of the 20th –the 21st centuries in regional institutions and current trends. The Independence Period of Ukraine has intensified the creative focus in the independent manifestation of its expediency and the choice of a “survival” system in the roaring 90s of the twentieth century and a new wave of activation in the new millennium.

The focus is on the scientific potential, namely: unification and diversity of writing and defending of dissertation research (D. Kuzhelev, V. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Salii, P. Drozda, Ya. Oleksiv, Yu. Chumak, L. Martyniv, Yu. Radko, and R. Kundys); methodological support (M. Bulda, M. Cherepanyn, D. Kuzhelev, V. Kniaziev, V. Salii); collection, unification and systematization of reference literature (A. Dushniy, B. Pyts, etc.).

As for creative work, a number of composers of different generation who have filled repertoire treasury of bayan-accordion player with their works in the context of the Ukrainian academic school attract attention (A. Onufrienko, E. Mantuliev, A. Martseniuk, V. Soroka, V. Shliubyk, R. Stakhniv, V. Salii, etc.).

The large-scale organizational potential for holding various competitions and conferences, and therefore international art forums in Western Ukraine from the 90s and up to the present is revealed. Among them, it is worth emphasizing a world-class mega project – the international competition of accordion accordionists “Perpetuum mobile”, which since 2008 has been held annually at Drohobych Ivan Franko State Pedagogical University.

We also touch on the performance potential, namely, the individuals who represent Western as well as the whole Ukraine in general at international and national competitions, festivals and projects in solo and collective music.

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Information about the authors:

Dushniy A. I.

Ph.D. in Education, Associate Professor,
Head of the Department of Folk Musical Instruments and Vocals
of the Drohobych Ivan Franko State Pedagogical University,
Corresponding Member of the Teacher Education
of the International Science Academy,
Ukraine Pop Art Honored Worker

Zavialova O. K.

Doctor of Arts, Professor, Head of the Department
of Fine Arts, Musicology and Cultural Studies,
Sumy Makarenko State Pedagogical University
87, Romenska str., Sumy, 40002, Ukraine

METHODOLOGICAL PRINCIPLES OF COMPLEX RESEARCH OF UKRAINIAN DIASPORA ART

Dutchak V. G.

INTRODUCTION

The social and political situation in Ukraine during the twentieth century led to a specific cultural phenomenon – the art of Ukrainian emigration. From the standpoint of historians, emigration is a mixed phenomenon, which implies a temporary or permanent change in the citizens' place of residence. In conditions such as counteraction to assimilation processes, representatives of Ukrainian overseas sharpened and contributed to solving the problems of language preserving and traditional art, in particular, preserving the specific features of its most valuable directions, in particular those with a distinct national identity, i.e. musical, theatrical and ornamental. The basis of methodological research of artistic processes in the emigration environment, their correlation with the corresponding processes in the mainland Ukraine requires constructive, but, simultaneously, balanced approach.

Ukrainian art today is considered not only as a developed national tradition in the authentic territories and in the corresponding linguistic environment, but also in the unity and continuity of both continental and diaspora traditions. The latter became the subject of a study relatively recently, with the proclamation of Independence of Ukraine. The culture and art of the Ukrainian diaspora in its territorial distribution and chronological deployment are studied by many Ukrainian and foreign scientists at the level of historical, creative, stylistic, educational and scientific comprehension, including taking personalization of achievements into account. The art of the Ukrainian

diaspora (in its variants) represents unique examples of national identification among the other ethnic cultures in many countries of the world. The study of the Ukrainian diaspora literature and art development in the dynamics of artistic processes, interrelationships and interaction between different types and interspecific formations, factors and levels of culture convergence manifestation with the allocation of the national component, requires accurate and verified scientific methodology. However, most of the work involves a differentiated professional approach aimed at analyzing certain types of art, i.e. music, fine arts, applied arts, theater, choreography, literature, folklore, etc. The majority of analyzed genre samples do not generalize interspecific artistic connections and the integral plane of the Ukrainian diaspora art functioning as the complete system in the national culture from the beginning of the twentieth century to the present. Instead, the interaction between different types of art, the general historical dynamics of their development and stylistic evolution, the commonality of figurative and thematic searches of artists, which necessitate their consideration in a integral system and functional deployment, is obvious. Such interdisciplinary understanding and perception of the Ukrainian diaspora art requires certain methodological approaches, and, in particular, concrete methods for its study, which outlines the priority direction of publication.

1. Ukrainian diaspora art as functioning system

Since the late 1980s, a new promising research trend is being clearly distinguished in Ukrainian humanitarian studies. It's related to the existence and achievements of Ukrainian emigration during the twentieth century, the formation of the Ukrainian diaspora as a new social entity, which was called *diaspora studies (diasporiana)*. This trend continued the Ukrainian studies achievements of foreign scientists. Most studies of this new vector concerned history, political

science, international relations, and sociology, and later began to cover more specific areas – linguistics, literary studies, and certain areas of art studies (architecture, fine arts and crafts, musical art, folklore).

The establishment of tight creative and scientific contacts with foreign countries in recent decades (the period of independence), the reprinting of literature (artistic, scientific, memoir/epistolary, journalistic), the return to Ukraine of many cultural treasures (rare artifacts, archival and personal funds) made it possible to draw up a cumulative picture of Ukrainian diaspora artists' activity, to form an objective view of cultural and art studies scientists on Ukrainian overseas.

The monographs of O. Bench-Shokalo, T. Bulat, M. Burban, T. Dannik, S. Pavlyshyn, O. Pelenska, O. Fedoruk, H. Shebanov, R. Shmahalo, V. Shulgina, R. Yatsiv, as well as dissertations by O. Biryukova, S. Beidakova, R. Halyshich, A. Kuleshova, O. Popovich are devoted to certain aspects of the Ukrainian overseas culture and personalities of artists. Historical-cultural and source-study problems of the Ukrainian art and art studies development in the countries of Ukrainian emigration are being analyzed by O. Bilas, B. Iryuk, A. Kalenichenko, L. Kosakivska, L. Kyanovska, O. Martynenko, D. Stepovyk, G. Stelmashchuk, B. Tymkiv, L. Filonenko, V. Chornovus¹.

In recent decades, the generalized works and catalogs are being printed with artistic works analysis of diaspora artists, art studies papers are being issued and reissued, as well as musical compilations of composers, audio-discs of Ukrainian overseas performers. During the 1990s and 2000s congresses and conferences (Lviv, Ostroh, Chernihiv, Chernivtsi, Ivano-Frankivsk) are being actively held, organized by Ukrainian studies institutions, the constant part of which

¹ Дутчак В. Бандурне мистецтво українського зарубіжжя XX – початку XXI ст. Івано-Франківськ: Фоліант, 2013. С. 11.

is the actualization of cultural and artistic achievements of the diaspora. Most publications represent art studies (visual, musical, decorative and applied) and literary directions, studying the interaction between the culture of Ukraine and individual countries. However, the differentiated approach to certain types of art remains prevalent in studies, the absence of a comprehensive systemic study of the artistic processes dynamics in the Ukrainian diaspora environment.

Significant work in the field of diaspora also have Precarpathian scientists. Their scientific achievements are presented by concrete results in various fields of musical art (V. Dutchak², G. Karas³, L. Kurbanova⁴), folk music studies practices (L. Duda⁵, N. Fedornyak⁶), stage art development (N. Kukuruza⁷), fine arts and decorative/applied art (I. Dundyak⁸, B. Tymkiv⁹), analysis of literary processes (O. Sloniovska¹⁰) and others.

² Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. 488 с.+ 72 іл.

³ Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. 1164 с.

⁴ Курбанова Л. *Різновекторна діяльність Павла Маценка в контексті української музичної культури ХХ століття*: дис... на здобуття канд. мист.: 26.00.01 – теорія та історія культури (мистецтвознавство). Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2019. 313 с.

⁵ Дуда Л. *Фольклорні жанри та їх трансформація у творчості для бандури*: дис... на здобуття канд. мист.: 26.00.01 – теорія та історія культури (мистецтвознавство). Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2016. 289 с.

⁶ Федорняк Н. Звукозаписи українського фольклору в Північній Америці. Історична еволюція і жанрова типологія. *Вісник Прикарпатського університету. Мистецтвознавство*. Івано-Франківськ, 2015. Вип. 30–31. Ч. II. С. 87–92.

⁷ Кукуруза Н. В. Жанри і форми літературної композиції у творчості діячів мистецтв української діаспори. *Мистецтвознавчі записки: зб. наук. праць*. Вип. 25. К.: Міленіум, 2014. С. 208–214.

⁸ Дундяк І. Українське церковне малярство другої половини ХХ – початку ХХІ століть (особливості функціонування, збереження, трансформації та відродження) [монографія]. Івано-Франківськ, 2019. 408 с., 40 іл.

⁹ Тимків Б. Мистецтво України та діаспори: дереворізьба сакральна й ужиткова [монографія]. Івано-Франківськ: Нова Зоря, 2009. 206, [1] с.

¹⁰ Слоньовська О.В. Ефект амальгами: Міф України в літературі української діаспори 20–50-х років ХХ ст. [монографія]. Івано-Франківськ: Місто НВ, 2016. 584 с.

The above-mentioned works generalize historical/style tendencies, artistic works of individual artists and artistic groups (collectives), suggest new synthesized methodological principles of analysis of artistic and literary creation, taking into account the preservation and transformation of the national art traditions, comparative aspects of the different art types functioning in the multiethnic environment of Ukrainians' settlement countries around the world.

In contrast to purely artistic studies, philosophical and cultural studies of Ukrainian scholars O. Afonina¹¹, V. Kornienko¹², N. Kryvda¹³, S. Matsenko¹⁴, O. Yakovlev and V. Shulgina¹⁵, etc., offer a more general consideration of cultural processes, consideration of the artistic process in the context of social and cultural dynamics, which can serve as a prototype of a systematic study about processes in the Ukrainian diaspora environment.

The accumulation of researchers' previous experience is an important basis for a comprehensive systemic consideration of the diaspora art in the temporal and stylistic dynamics, and will fully integrate the diaspora artists' achievements in Ukrainian culture. As N. Kryvda correctly notes, "If we don't want the concept of "diaspora" to be added to the list of sociocultural myths, the understanding of the diaspora should take place in the dimensions of multilevel analysis (diaspora as a theoretical category, as a cultural

Слоньовська О.В. Слід невловимого Протея (міф України в літературі української діаспори 20-х – 50-х років ХХ століття) [монографія]; наук. ред. М. Ільницький. Вид. 2-ге. Івано-Франківськ: Плай; Коломия: Вік, 2007. 684 с.

¹¹ Афоніна О. С. Коди культури і «подвійне кодування» в мистецтві [монографія]. Київ: НАКККіМ, 2017. 314 с.

¹² Корнієнко В. В. Гуманітарні комунікативні системи як чинники європейської інтеграції. Україна та Франція: кроскультурний діалог [монографія]. Київ: НАКККіМ, 2016. 432 с.

¹³ Кривда Н. Українська діаспора : досвід культуротворення [монографія]. К.: Академія, 2008. 279 с.

¹⁴ Маценка С. Метамистецтво [монографія]. Львів: Априорі, 2017. 120 с.

¹⁵ Яковлев О., Шульгіна В. та ін. Синергетична парадигма простору культури [монографія]. К.: НАКККіМ, 2014. 400 с.

project, as an existential project, as a special type of ontology, as a public institution, etc.)”¹⁶.

In general, the culture of the Ukrainian diaspora is a distinct structural model, the components of which are: 1) artistic values or artifacts; 2) types of socio/cultural and artistic activities (creation, reproduction, preservation, distribution and perception, use of artistic values, analysis of artifacts); 3) actors, their knowledge, skills, achievements; 4) institutions and social institutions; 5) cultural and artistic environment¹⁷. However, it should be noted that the phenomenon of the Ukrainian diaspora culture is also placed in the duality of the planes of national and foreign nationality, dialectical interaction of folk lifestyles and the academic environment, interweaving the fields of professionalism and amateurism. Almost all types of Ukrainian diaspora art, which are components of culture, during the twentieth century, also have a symbiosis of traditional and innovative features. These and the above-mentioned factors are conditioned by the specifics of the cultural process in the Ukrainians' settlement countries. The Diaspora becomes a functioning environment for emigrants who have different goals – as an active development and transformation of their multicultural environment for one and the self-identification of their origin as a passive recognition of their “own cultural experience” for the others. Therefore, we can define one more pair of concepts for studying the culture of the diaspora – self-identification in its environment and identification in the external environment, as the ratio between regional and global, which also determines the derivative problem of communication¹⁸.

¹⁶ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 – українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 1.

¹⁷ Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. С. 46.

¹⁸ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 –

The specificity of the culture and art of the diaspora is determined also by its primary models: “classical”, which is conditioned by the voluntary or forced eviction of individuals beyond their historical territory (in fact, emigration), and “modern”, which involves free migration of the population without being bound to the historical territory, but with retaining of cultural identity. As a result, the settlement of the diaspora takes place, its consolidation, structuring, and the ability to take cultural action.

Another factor in the development of the Ukrainian diaspora culture is the basis for the interaction of certain art types among themselves, which differ in verbal (linguistic) indicators. After all, “linguistic” types of art in the diaspora (literature, theater, vocal and choral music art) show a greater conservatism of traditional culture and, accordingly, a relative closure to borrowings and influences. Instead, “non-language” diaspora art (architecture, painting, choreography, etc.) is more active in development, open to interacting with the arts of residence countries.

The orientation towards traditional Ukrainian culture in the diaspora environment was conditioned by the need to confront the ideological principles of Soviet government, preserving the nation-oriented priorities. The individuals – powerful person of politicians, historians, writers, artists, etc. – played a great role in these processes, due to which the development of various art types contained the features of the national one.

In order to functionally and systematically study Ukrainian art in the interaction of its types through the prism of the unity and continuity of the traditions of mainland and diaspora, it is proposed to use the concept of “meta-art”¹⁹. The concept of “meta-art” is used as a

українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 34.

¹⁹ Дутчак В. Концепт «метамистецтво» в осмисленні здобутків української діаспори. *Музичне мистецтво ХХ століття: історія, теорія, практика: збірник*

hypothesis of a methodological analysis of system comprehensive study of stylistic, figurative, thematic and interpretive interaction and interaction of the artistic sphere components of the Ukrainian diaspora functioning during the XXth to the beginning of the XXIst century.

The main idea of using the concept of “meta-art” is to find mechanisms for analyzing the functioning of the Ukrainian diaspora art within the limits of both historical stages (in accordance with the emigration waves) and within the territorial boundaries of the settlement countries, which has been reflected in the figurative, thematic, aesthetic, genre, stylistic priorities of the artists and the interpretation of their ideas and meanings.

Concept (from lat. *conceptus* – “notion”) a multi-valued term used in many branches of science. In particular, under the concept refers to the content of a notion; innovative idea that contains creative meaning; the meaning of the notion, the meaning of the name (sign)²⁰.

Meta-art is an essay, the most important subject of which is the process of its deployment, the study of the nature of the work. It raises the question of the relationship between fabrication and reality, usually using irony and reflection. This is comparable to a theater, which does not allow viewers to forget that it is the game in front of them²¹. However, in scientific literature, in particular in literary studies, there are other interpretations of this term – as art about art or metamodernism.

The term “meta-art” has been repeatedly used in modern art studies and literary studies. Thus, Herman Makarenko examines musical art in his PhD dissertation in the context of the irrational philosophy of the nineteenth century. Analyzing the philosophical

наукових праць інституту музичного мистецтва Дрогобицького педагогічного університету імені Івана Франка (заг. ред. і упоряд. А. Душиного). Дрогобич-Кельце-Каунас-Алмати-Баку: Посвіт, 2019. С. 56–63.

²⁰ Концепт (матеріал Вікіпедії). URL: <https://uk.wikipedia.org/wiki/Концепт>.

²¹ Метамистецтво (матеріал Вікіпедії). URL: <https://uk.wikipedia.org/wiki/Метамистецтво>.

views of A. Schopenhauer, F. Nietzsche and R. Wagner, he, relying on the aesthetic interpretation of art, considers music as a species, that has a possibility to perform the function of meta-art²². Also, Svetlana Matsenko in the monograph “Meta-art”²³ examines theoretical problems of terminology on the border of literature and music, in particular analyzes the problems of arts interaction, their affinity, integration, offers a kind of commentary on her previous monograph “The sheet music of the novel”. “Svetlana Matsenko does not just use alternative concepts to identify phenomena that are traditionally associated with the category of “synthesis of arts”, but allows them to comprehend the phenomenon of art from within, to go beyond any explanation and understanding – to penetrate into a unique metasphere, where simultaneously coexist our moved feelings, as well as the excited mind”²⁴.

The term “meta-art” in the context of the problem that is identified in the article, allows to justify the internal interaction of various art types based on common ideological, mental, national identification principles, which were especially manifested in the Ukrainian diaspora.

Consequently, it is proposed to introduce to the scientific apparatus of contemporary art studies the concept of “meta-art” to analyze the systemic functioning of the interaction of various art types in the diaspora on such vectors: literature and music, literature and theatrical art, literature and fine arts, music and theater, music and fine arts, architecture and fine arts, choreography and music, choreography and decorative arts, music and decorative arts and others. Separate areas may also be the study of sacred (religious and spiritual) art in the

²² Макаренко Г. *Музика – як метамистецтво в ірраціоналістичній естетиці XIX століття*: автореф. дис... канд. філос. наук: 09.00.08. К.: Київ. нац. ун-т ім. Т. Шевченка, 2000. 16 с.

²³ Маценка С. *Метамистецтво* [монографія]. Львів: Априорі, 2017. 120 с.

²⁴ Челецька М. Інтермецо про літературу з ідеальним слухом. URL: <https://zbruc.eu/node/76291>.

interaction of music, architecture, painting, as well as the transformation of ethnic traditions – in the synthesis of folklore – verbal, musical – song, instrumental and ethnographic (figurative and decorative/consumer) elements.

Using the concept of “meta-art” will allow to synchronize the historical stages of different art types development in the Ukrainian diaspora in accordance with the stylistic, semantic and value indicators; to structure the functioning of the Ukrainian diaspora art into a single integrated system; to determine trends of the dynamic movement of Ukrainian artistic traditions from local to national, from national to global phenomena; to substantiate the ethno-national integrity of the Ukrainian diaspora art in the conditions of globalization and to define it as means of identity of Ukrainians around the world.

“Meta-art” as a synthesis, the complex interaction of various art types (including literature) will also cover the analysis of intercultural dialogue in the countries of Ukrainians’ settlement, the convergence of artistic processes in the Ukrainian diaspora, the variability of artistic genres and forms in the artistic achievements of the Ukrainian diaspora in accordance with the specifics of the cultural environment.

The conceptualization of the “meta-art” concept will allow us to explore the system of stylistic, figurative, thematic and interpretive interaction and also mutual influence of the artistic sphere components of the Ukrainian diaspora functioning during the XXth to the beginning of the XXI century. The scientific novelty of the use of this conceptual complex will determine the unique synchronic (in space and time) analysis of various art types (musical, visual, decorative, applied, theatrical, choreographic, as well as architecture and literature as the art of words) in the unity of their national paradigm, mental-psychological and figuratively-thematic aspects of analysis, multivectoral activity of artists, preservation and popularization of cultural and artistic traditions in the environment of the Ukrainian diaspora. At the same time, new

tasks will arise in revealing stylistic trends and the nature of the interaction of different art types, folklore and literature during the functioning of the historical stages of the Ukrainian diaspora; study of thematic priorities; the convergence plane of national cultures in the countries of the Ukrainian diaspora settlement, which creates new forms, genres, trends in literature and art.

2. Methodological principles in Ukrainian diaspora art research

Methodology in the scientific work of art studies scientists is a system of scientific principles on which their work is based, determines the choice of methods of search activity to ensure “the obtaining of objective, accurate, systematic information about processes and phenomena”²⁵.

The integration of specific methods and practices of other humanitarian studies in art studies is distinctive. The polyfunctionality of art determines the use of interdisciplinary approaches, in particular, the methods of aesthetics, philosophy and psychology of art, adjacent to types of art, including visual and temporal ones. U. Hrab rightly observes: “Musicology, the study object of which is the art of music as a physical, psychological, aesthetic and cultural phenomenon, can not fail to take into account the results of research in those branches of science, engaged in other culture expressions of the period under study. This especially concerns the history of music, since the historical aspect combines it with other branches of the history of art and general culture history. Hence the need for constant interaction of the music history with a number of auxiliary disciplines, which include history of philosophy, sociology, general ethnology, philology. The scientific apparatus of the researcher can be successfully complemented with such sciences as epistolography,

²⁵ Шейко В., Кушнарєнко Н. Організація та методика науково-дослідницької діяльності [підручник]. Київ: Знання, 2006. С. 56.

archivistics, bibliography, memoirs, general sources study”²⁶. These generalizations relate to the history of art and art on the whole.

It should be emphasized that among many types of Ukrainian art in the diaspora, the important indicators are the continuity of traditions, the viability of their functioning. All kinds of arts in this sense show a close connection with both the Ukrainian mainland traditions and their own, formed during the immanent development.

It should be noted that the methodological questions of art studies were raised in the works of the researchers N. Gulianitskaya²⁷, U. Eko²⁸, O. Nemkovich²⁹, L. Nikolaeva³⁰, O. Samoilenko³¹, R. Shmahalo³², V. Sheyko and N. Kushnarenko³³, V. Shulgina³⁴ and others. Today, the study of the culture and art of the Ukrainian diaspora has not yet developed a comprehensive analysis of its various types. For the mental-psychological and figuratively-thematic aspects of such analysis, multilevel activity of representatives of different directions, preservation and popularization of cultural traditions, the choice of the unity of the national paradigm, which is proposed to be termed as «meta-art», is important and necessary.

²⁶ Граб У. Музикологія як університетська дисципліна. Львівська музикологічна школа Адольфа Хибінського (1912–1941). Львів: Вид-во Українського католицького університету, 2009. С. 23.

²⁷ Гуляницькая Н. Методы науки о музыке : исследование. Москва: Музыка, 2009. 256 с.

²⁸ Еко У. Як написати дипломну роботу : гуманітарні науки. Тернопіль: Мандрівець, 2007. 224 с.

²⁹ Немкович О. Українське музикознавство ХХ століття як система наукових дисциплін [монографія]. Київ, 2006. 534 с.

³⁰ Ніколаєва Л. Основи науково-дослідницької роботи [навчальний посібник]. Львів: СПОЛОМ, 2003. 172 с.

³¹ Самойленко О. І. Музыковедение и методология гуманитарного знания. Проблема диалога [монографія]. Одесса: Астропринт, 2002. 244 с.

³² Шмагалю Р. Т. Мистецька освіта в Україні середини ХІХ – середини ХХ ст. : структурування, методологія, художні позиції. [монографія]. Львів: Українські технології, 2005. 528 с., 742 іл.

³³ Шейко В., Кушнарєнко Н. Організація та методика науково-дослідницької діяльності [підручник]. К.: Знання, 2006. 307 с.

³⁴ Шульгіна В. Д. Музична україніка [монографія]. К.: НМАУ, 2000. 232 с.

Possibility of scientists cooperation of the humanitarian, art studies, cultural studies and literary profile in the joint effort to create a comprehensive study on the development of Ukrainian diaspora art during the XX – the beginning of the XXI century will allow the integration of its achievements in the world and domestic scientific space.

The basic methodological principles of such a scientific direction should be historical, systemic/functional, complex, comparative and synergetic.

The choice of the above-mentioned principles and corresponding specific research methods is conditioned by the consideration of the Ukrainian diaspora art of the XXth – the beginning of the XXI century as a complex functional system of national culture.

Polyfunctionality of art determines the use and interdisciplinary approaches, in particular, methods of aesthetics, philosophy and psychology of art, related art, including both visual and temporal. The complexity of the research problem of the diaspora art, the specifics of its subject, encompasses a wide range of questions that determine the complex nature of the methodology, which combines different methods of universal, generally scientific and special features.

For the comprehensive study of the Ukrainian diaspora art, common scientific methods of objectivity and historicism, as well as diachronic, synchronous, comparative and typological methods should be used.

The method of objectivity and historicism allows us to trace the preconditions, the main stages of the formation and development of the diaspora art during the XX – the beginning of the XXI century, to identify the objective circumstances of the socio-political, ideological and cultural-aesthetic nature that predetermined the phenomenon of Ukrainian overseas art, its components, the pace and extent of its spread in countries of Europe, Asia, America and Australia.

The diachronic method allows determining the periodization of the art development abroad in accordance with the emigration processes from Ukraine. The art of the diaspora should also be considered in the context of formation process analysis of artistic education, the development of professional criteria for the analysis of its types in Ukraine and abroad. This will be facilitated by *the synchronous method*.

Similar to the synchronous, *the comparative method* will determine the specifics of socio-cultural dynamics, certain economic and political conditions of different countries development, legal and cultural principles of attitude to the national minorities, in particular Ukrainian, and, accordingly, it will help to identify the opportunities for the development of Ukrainian organizations, including artistic, in different countries in different periods of time.

The basis of *the typological method* is the analysis of cultural phenomena from abstract to concrete, revealing the typological proximity of historical and cultural processes on this basis. This, in particular, concerns the linguistic component of cultures, the similarity of development, the national mentality of the Slavic countries, which leads to the ease of transfer and “survivability” of the artistic phenomenon, but does not create strong stable elements for tradition conservation. On the contrary, the linguistic distance of languages from one another, the basic multiculturalism of individual countries often creates a favorable environment for the traditional features development of the national artistic tradition, its preservation and development.

To the general sciences also *the system principle* can be used, which methods allow a comprehensive approach to the subject. Proceeding from the typology of systems, the Ukrainian diaspora art can be defined as a functional, open, complex, dynamic, deterministic and purposeful, regulated system.

The synergetic approach makes it possible to view the diaspora art as a complex self-organizing system. Synergy reflects the interaction of different types of art in culture, including the culture of the diaspora.

The use of psychological methods in the study of subjective mechanisms of the functioning of national artistic processes under the prevailing conditions of another language, culture, religion, mentality can be considered as the special methods. *The historic-biographical method* allows to generalize the personal artistic achievements of artists, collectives, institutions in different time periods through the personified approach. An example of the analysis of biographical characteristics can be helpful to find the level of interethnic interaction of art in the conditions of the foreign national environment, on the one hand, and the specificity of the perception of their works, on the other.

The method of socio-cultural dynamics and *the cultural-historical method* can be used to differentiate the stages of formation and development of Ukrainian art in the historical and cultural context, which will allow to explain the facts of the formation of its new forms, directions and styles.

Special methods of sociology and philosophy make it possible to determine the problem of artist identity both in and outside the diaspora environment, which formed the so-called. double identity. Especially this problem is actualized in the second and third emigration waves, when the largest number of Ukrainians arrived abroad, with their high social status, which formed the conditions for the structuring and socialization of the diaspora, the creation of appropriate institutions. “The identification of the diaspora and its individual subjects takes place precisely on the basis of the national diaspora as a separate category of the cultural process, the essential feature of which is the ability to reproduce a national identity within the diaspora. The diaspora phenomenon actually moves to the center

of the process of relations between cultures and people, and also becomes a key category in defining the meaning of the “identity” concept”, – emphasizes N. Kryvda³⁵.

In the conditions of the diaspora environment, the problem of communication is also exacerbated – both within the family or the society, and with the external environment. However, the important part is the communication between the artists, the results of their art within diaspora groups. Diaspora not always perceived artistic innovations, especially if they were outside the processes of national-state construction or did not identify ethnographic traditions (for example, modern trends in literature or fine arts, intellectual Ukrainian theater). It was difficult to formulate and interact with mainland Ukraine during the “vidlyha” – the “shistdesyatnyky” period. However, the position of creative universalism (the position of Y. Shevelev) gradually became dominant in the diaspora, which facilitated the rapid adaptation of artists to the multiethnic environment. It was positioned with the affirmation of universal values.

To determine the prospects for the further development of Ukrainian national art in the diaspora, the use of *the simulation method* becomes important. It allows to distinguish predictable models of vectors and patterns of the future development of art in its diversity, and, accordingly, possible levels of interaction of its types, their characteristics, forms, and stylistic tendencies. The simulation method assumes that the object is not studied directly, but by studying another object, which in a certain relation is analogous to the first one.

The model of the Ukrainian diaspora art functioning in its specific, stylistic and thematic variety can become an example for studying the

³⁵ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 – українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 29.

transformation of national traditions in the conditions of globalization, convergence of cultures, and synthesis of different kinds of arts.

In order to verify the concept of research, the use of empirical methods of scientific research, including observation, communication, interviewing, and the next analytical synthesis, is proposed.

CONCLUSIONS

Significant artistic achievements of Ukrainian overseas artists, their achievements, that are marked in the social, public, pedagogical, publishing spheres distinguish the diaspora art in an important multivectoral direction, which greatly enabled the preservation and development of the ancient national traditions and innovative principles of art, which was made into a real and objective the coverage of contemporary art in scientific research and in the media. The diaspora art actualizes the cultural dialogue between Ukraine and foreign countries, and it will significantly affect their rapprochement, common searches for new ways of developing artistic creativity.

Thus, the study of the culture and art of the Ukrainian diaspora involves the complex nature of the methodology, which involves both unique approaches to each of the art types, as well as universal ones. However, the most important is the use of interdisciplinary approaches. The proposed use of the concept of “meta-art” represents a unique opportunity for the cooperation of humanitarian scientists (culturological), art studies and literary profile to join forces in creating a cumulative model for the Ukrainian diaspora art development during the XXth and early XXIst centuries. and integration of its achievements into the world and domestic scientific space. The model of the Ukrainian diaspora art functioning as “meta-art” in its typical, style and thematic variety can become an example for studying the transformation of national traditions in conditions of globalization, convergence and assimilation of cultures.

SUMMARY

The proposed research deals with the justification of methodological principles and corresponding scientific methods for complex analysis of the spheres, system functioning levels, style interaction of Ukrainian diaspora art varieties during the period of the XX – the beginning of the XXI century – music, fine arts, decoration, theater, choreography, as well as literature and folklore. The possibilities of using as universal scientific principles and methods, as well as interdisciplinary ones are analyzed. Among the general scientific – objectivity and historicism, diachronic and synchronous, comparative and typological. Systemic and synergetic principles are also important for the study of the Ukrainian diaspora art. Among interdisciplinary methods are the methods of sociology, psychology and philosophy.

Interaction of different types of art in the Ukrainian diaspora environment, the general historical dynamics of their development and stylistic evolution, the commonality of figurative and thematic artist searches predetermine the need for their consideration in a holistic system-functional deployment. The definition of the concept of «meta-art» as the main methodological basis for comprehension of the Ukrainian diaspora achievements is presented as dominant. «Meta-art» in its type, style and thematic variety will be a perspective model for studying the functioning of the art of the Ukrainian diaspora. «Meta-art» as a synthesis, a complex interaction of different types of art (including literature), will hide and analyze these manifestations in the environment of the Ukrainian diaspora.

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Information about the author:

Dutchak V. H.

Doctor of Arts, Professor,
Head of the Music Ukrainistics
and Folk Instrumental Art Department
of the Vasyl Stefanyk Precarpathian National University 57,
Shevchenko str., Ivano-Frankivsk, 76000, Ukraine

UKRAINIAN ORIGINAL MUSIC FOR BUTTON ACCORDION: DEVELOPMENT AND EVOLUTION

Stashevskiy A. Ya.

INTRODUCTION

Modern button accordion music of Ukrainian composers, which is an integral part of the chamber and instrumental field of musical culture of the country, has intensively expanded the performing arts of button accordions to the level of professionalism of the leading musical and instrumental schools of academic tradition through its active development for many decades. But at the same time, musicology science in the field of folk instrumental art, which has been fruitfully developing recently and focuses its attention mainly on the issues of the theory of performing, does not often turn to the study of the problems of the repertoire development, in particular the various aspects of original creativity for folk instruments of the leading Ukrainian composers.

The presence of its own original repertoire, on the one hand, and the correspondence of its qualitative professional and artistic aesthetic levels to the rules of the repertoire of leading chamber and instrumental genres on the other, occupies a significant place on the way of the academicisation of any musical and instrumental culture. Modern original music for the button accordion in this sense is no exception. Moreover, the revitalization of interest in button accordion as a concert instrument over the last decades by world-famous composers such as Sofia Gubaidulina, Mauricio Kagel, Ernst Krenek, Hans Henze, Krzysztof Penderecki, Luciano Berio and others, testifies to the special promising outlook of this instrument in contemporary musical art.

In addition, most of the works of the creative heritage of the leading Ukrainian composers in the field of concert button accordion music also belong to the pearls of world music literature in this genre. These are works by Volodymyr Zubytskyi, Volodymyr Runchak, Anatolii Biloshytskyi, Viktor Vlasov, Volodymyr Podgornyi, Igor and Yurii Shamo, Oleksandr Shchetynskyi, Valentyn Bibik, Hennadii Liashenko, and others. This is evidenced by the great popularity of Ukrainian composers' music among well-known button accordionists from other countries of the world.

The purpose of this work is to determine the evolutionary process of the Ukrainian original repertoire for the button accordion from its genesis to the present, as well as generalization of the development laws of this process and its representation in the form of historical periodization.

Due to the presence of certain historical and socio cultural circumstances, the analysis of the initial stage of the development of Ukrainian music for the button accordion is carried out in view of its close connection with the process of forming the original literature for this instrument in Russia.

1. Formation of the original repertoire for squeezebox-button accordion in the context of the genesis and development of squeezebox-button accordion art in Ukraine at the initial stage

As it is known, the first samples of squeezeboxes were imported to Ukraine back in the 40's of the XIX century. From the very beginning of its distribution a squeezebox has become closely linked with folk music, primarily in domestic music.

If the epic art of kobzars and lyrists of the time was professional or semi-professional, then the triple musicians, who gradually began to include a squeezebox, were mostly amateur and served primarily domestic music and entertainment events. In the musical texture of

triple musicians squeezeboxes could have two, and even three functions: melodic, rhythmic and bass.

Many testimonies have been preserved about the active dissemination of a squeezebox in Ukraine in the second half of the XIX century. Thus, the outstanding folklorist K. Kvitka writes, “The instruments played by professional visionary musicians in the rural life of Ukraine in the XIX century were: violin, bass-violoncello of rough work of various sizes, and bagpipes, cymbals, buboons. For most of those who played these instruments, art was economically less important, as well as for squeezebox players, whose number has been increasing since the second half of the XIX century”. And further, “In recent decades, the most popular folk instrument in Ukraine has become, probably, a squeezebox”¹. And a researcher A. Humeniuk emphasizes, “When it was not possible to find triple musicians or a brass folk band, the squeezebox accompanied the whole wedding ceremony. Often it was introduced into folk instrumental ensembles...”²

Thus, the repertoire of the squeezebox, which was widespread in the Ukrainian village in the second half of the XIX century, both in solo and ensemble music, mainly depicted samples of the national folklore of folk music without a written tradition.

Even more active than in the countryside, the squeezebox was widespread in Ukrainian cities, because the bass-chord structure laid on its left-hand keyboard was optimally suited to the very nature of the Ukrainian urban song and Ukrainian romance. The urban musical and cultural environment contributed to the greater development of the written tradition of squeezebox art. The result was the appearance of the first schools and self-educators which contained samples of the repertoire of that time, set out in digital, music and digital, and then in

¹ Квитка К. К. К изучению украинской народной инструментальной музыки. *Избранные труды в двух томах*. Т. 2. Москва : Советский композитор, 1973. С. 258; 261.

² Гуменюк А. Українські народні музичні інструменти. Київ : Наукова думка, 1967. 240 с.

a purely musical way. Several different samples of such plays from schools and self-educators of that time are provided in the book of A. Mirek³.

Based on these samples, the conclusion can be made about the quality of the repertoire for the squeezebox of that time. These are primitive melodies (with notes, or purely numerals), in the majority with one accord and with the digital accompanying notes. These samples of musical literature fully corresponded to the limited possibilities of the first squeezeboxes spread in Ukraine. The diatonic scale of the right keyboard had a range of one and a half octaves. The left keyboard, which contained bass-chord accompaniment in general, consisted of two or three functions (TD, TDS).

Analyzing this repertoire genre, it is possible to divide it into several separate directions: folk music (mostly urban music); popular dance melodies of that time (waltzes, polkas, mazurkas, etc.); Ukrainian urban romance and Ukrainian urban song; melodies of popular classical works.

Along with the genre lines mentioned, one more gradually emerges: some squeezebox performers of that time tried to expand their repertoire through the creation of their own plays. That is, this direction can be distinguished as the fifth one.

These samples were created in the same genre areas and styles that dominated popular music of that time. These are polka, waltzes, marches, songs, etc. If we compare the plays created earlier by composers within the limits of household music that dominated the culture of the Ukrainian city, then there should be no significant difference in the quality of these samples from the so-called original samples for the squeezebox (an exception is popular classics melodies).

It is at this moment the creation of “original” approach can be traced, which becomes the basis for creating their own squeezebox

³ Мирек А. ...и звучит гармоника. Москва : Советский композитор, 1979. 176 с.

repertoire. So, analyzing the repertoire contained in the I. Teletov school (I. V. Teletov, “The General Practical School for Hand Squeezebox”, 1882), the researcher of the squeezebox G. Blagodatov characterizes fourteen works of this textbook. Of these, nine folk songs, one march, two dances and two opera melodies, as well as Mazurka by I. Teletov, the author of the edition. It is this play G. Blagodatov defines as the first original work for a squeezebox (from those preserved) in the territory of the Russian Empire.⁴

Thus, the assumption can be expressed that *the original repertoire of the squeezebox of that time was born directly in the very genesis of squeezebox-button accordion music.*

In the last decades of the XIX century, both in the Russian Empire and in European countries, there was a tendency for an intensive constructive renewal of a squeezebox. This trend has appeared in the following areas: enrichment of the scale (chromatization), the improvement of the keypads structure, the expansion of the range, the search for new, more qualitative timbre and dynamic properties.

We should highlight the key points that have become milestones in improving this instrument in Ukraine: the emergence of improved double-row squeezeboxes (“nimka” and “videnka” (German and Viennese)); appearance of squeezeboxes with separate chromatic sounds (“khromka” (chrome)); the invention of the improved concert squeezebox (button accordion) by the master K. Mishchenko.

The spreading in Ukraine on the verge of centuries the advanced squeezebox patterns was also due to another need. The diatonic scale did not always fully meet the needs of performing Ukrainian urban songs. The lyrical song needed a harmonious minority system with many deviations and demanded a wide range of chords that were not included in “videnka” or “khromka” spread in Ukraine.

⁴ Благодатов Г. Русская гармоника. Ленинград : Госмузиздательство, 1960. 182 с.

In addition, in the last decades of the XIX century, the active growth of the performing arts of squeezebox players was observed that was characterized by a new, more qualitative level. A squeezebox ceased to be a purely domestic instrument. The emergence of bright professional musicians has led to a new stage in the development of the squeezebox performance and the entrance of squeezebox art to the concert stage.

Improving the tools and development of the squeezebox performance on the verge of centuries did not introduce new genre directions into the repertoire, but predetermined the tendency for professionalism and high-quality music growth, which was performed with the help of squeezeboxes. *As in other genre areas, as well as in original plays, there was an explicit enrichment of textures: duplicate notes, chords, appoggiaturas, variations, playing off, a variety of rhythms of accompaniment.*

Thus, the original repertoire for squeezeboxes on the way to its evolution, from the birth up to the 10's of the XX century, is markedly divided into two periods, which in turn also reflect the evolutionary process of instrumentation and performing arts:

– from the birth of the squeezebox instrumental culture in Ukraine (the 40's of the XIX century) – to the early 80's of the XIX century. (predominantly monotone melodies; primitive instruments; everyday music);

– the 80's of the XIX century – 1910's of the XX century (enrichment of the texture of plays; improved diatonic and chromatic instruments; gradual professionalization of the squeezebox performance).

A new wave in the development of squeezebox and button accordion art in Ukraine begins with the end of the 1910's and is associated with the spreading of the first button accordions and their use in concert practice. The new tools contained a huge supply of artistic and performance opportunities. This was especially due to the

qualitative leap in the performance of the appearance next to ready-made elective and ready-made models (masters A. Kuznetsov, P. Sterlihov). In the 1920-30's, the process of gradually accelerating in the direction of the gradual academicization of squeezebox and button accordion art began to explicitly intensify.

Equally important factor, which during this period contributed to the development of academic performance, was the organization of vocational education of button accordionists, whose founder was Mark Musiiovych Helis. The orientation towards the classical repertoire is also observed in such Ukrainian performers as the First Ukrainian Chamber Orchestra of Button Accordionists named after Komsomol, orchestra of squeezebox players under the direction of Stepan Chapkii. Among Russian musicians it is necessary to mention the trio of the theater named after Meierkhold (Kuznietsov, Popkov, Danilov), "Bach" Besfamilnov Trio, Onegin Quartet and others. Of particular importance was the activity of the Leningrad button accordionist P. Gvozdev, who for the first time made a program for two departments compiled exclusively from the masterpieces of the world classics (22 May 1935).

With regard to the development of original literature in this period, it should be noted that attempts to create their own button accordion works took place almost exclusively among the performers of this repertoire, that is – button accordion and squeezebox players. Unfortunately, these works had a low artistic level. Well-known professional composers of that time were not yet interested in the new instrument, although certain intentions from some of them were made. Thus, in 1926 in the "Smena" newspaper an article "Glazunov writes music for a squeezebox" was published, which referred to the intention of an outstanding composer to create a work for this instrument.⁵

⁵ Мирек А. ...и звучит гармоника. Москва : Советский композитор, 1979. 176 с.

A genre of folk melody adaptation began to develop more or less successful in this period, which later became a full repertoire in the original literature for the button accordion. In spite of the fact that the adaptation was mainly made by the button accordionists, it was during this period that the formation of the basic principles behind which this genre would develop in the next decades can be traced. This is, first and foremost, the shaping factor, i.e. the variational form is used predominantly. Each variation represents a certain principle of texture variation. Among other features there is presence of entry, sometimes cadence, polyphony and clearly organized tonal plan are used in slow parts.

Few original works have remained written specifically for squeezebox or button accordion in the 20-30's of the XX century. Among them, it should be noted Suite for Button Accordion by F. Klimentov (March, Song, Mass Dance), which was written in 1932.⁶ As the researchers note, the music of this suite does not get to the best samples of the repertoire in a qualitative way. First of all, the use at the level of parts of the popular music genres, as well as primitive means of expressiveness, the simplicity of formulation, song intonation and in general, the attraction of the work to mass music culture, indicate the lack of artistic level of this work, which resulted in its short repertory life. However, the appeal of a professional composer to the button accordion and the attempt to create for the first time a play of great form (suite) is a telling fact on the path to the evolution of the button accordion repertoire.

First well-known professional works for the button accordion in the Soviet (Russian) musical literature of the 1930s appeared, as is well known, as two concerts, written almost simultaneously in 1937. This is a concert for the button accordion with the folk instruments orchestra of Leningrad composer and folklorist Feodosiy Rubtsov

⁶ Новожилов В. Баян. Москва : Музыка, 1988. С. 31.

(presented by P. Gvozdev and V. Andreev State Orchestra under the direction of E. Grikunov) and a concert of Rostov composer Tikhon Sotnikov, created for the button accordion and symphony orchestra. This work was first performed by V. Pavlyuchuk and the Symphony Orchestra of the Rostov Philharmonic under the direction of I. Shaposhnikov.

Despite the fact that in the 20-30's in Ukraine the performing arts of the button accordionists was marked by a significant increase in professionalism, the creation of original music in this period is not yet reflected at a certain professional level, but there is clearly a certain evolutionary process in this direction, characterized by significant qualitative shifts.

2. Development of professional original repertoire for button accordion-accordion in the musical culture of Ukraine

In the postwar years, the dominant type of instrument, both in terms of quantity in the factory production, and popularity among the people, remains «videnka-dvoriadka» (Viedenese-double row), but the production of button accordions increases with each passing year. And in the early 1960's, the number of chromatic squeezeboxes (button accordions and accordions) at Ukrainian enterprises began to exceed diatonic samples.⁷ Moreover, in concert practice, only button accordions are used among professionals. This process deserves special attention, as the ever-increasing level of performance demanded from tool makers both an improvement in overall quality and the search for new technical solutions to improve the design of the button accordions.

The gradual renewal of the constructive and artistic properties of the instrument took place in cooperation with the leading craftsmen

⁷ Іванов Є. Академічне баянно-акордеонне мистецтво на Україні : автореф. дис. ... канд. мистецтв : 17.00.02. Київ, 1995. С. 7-8.

and artists of the button accordion performing arts. Thus, M. Helis (founder of the first method of playing folk instruments) introduced a number of suggestions that contributed to a significant increase in the performance of instruments of that time.⁸ Among these suggestions there is a change of the body shape to the round; application of two belts instead of one right; extension of the lower part of the stamp of the right keyboard; change of the angle of the location of the stamp relative to the body of the button accordion; improvement of mechanics in the direction of noise reduction.

Also, the further professionalization of button accordion performance in the first postwar decades contributed to the formation of Kyiv School of Academic Button accordion Performance. In the 1950's, departments of folk instruments were opened at many music schools and folk instruments chairs in almost all conservatories – Odesa (1949), Kharkiv and Lviv (1951). This greatly influenced the further development of professional button accordion performance, especially in different regions of Ukraine.

Professionalization of button accordion performance and requirements of higher education have created conditions for the appearance of the first domestic professional works for the button accordion. As already noted, the concert repertoire of the button accordionists of the 30's and 40's consisted mainly of translation of the world classics. But this collection of works did not meet the needs and demands of button accordion performance, and could not fully disclose the potential of a new musical instrument, which at that time developed intensively. Of course, to meet these needs, it is the button accordion composers who create the first samples of the original button accordion music. The emergence of the first professional composers from the environment of the button accordionists was fully justified and it was a natural situation. In addition, it has become one

⁸ Іванов Є. Академічне баянно-акордеонне мистецтво на Україні : автореф. дис. ... канд. мистецтв : 17.00.02. Київ, 1995. С. 8.

of the most important factors in the professionalization of domestic button accordion art in general. Creativity of composers – Volodymyr Podhornyi, Viktor Dykusharov, Kostiantyn Miaskov, and also a button accordionist – master of adaptation – Mykola Rizol – in the 40-50's of the XX century *began the formation of a professional domestic original literature for the button accordion.*

Young performer Mykola Rizol, feeling the acute shortage of original works, independently turns into a creative process and creates a whole range of folk melodies. Different in degree of complexity, but possible for most button accordionists from lovers to concert performers, these plays *have become examples of a new professional artistic approach in the genre of folklore adaptation.* These works are characterized by deep penetration into the national basis of Ukrainian folk music, the relatively wide use of expressive means of the instrument, accessibility to the mass audience and, as a result, their great popularity among performers. In the following decades, the works of Mykola Rizol have firmly entered the pedagogical and concert repertoire of the button accordionists.

If for the adaptations of Mykola Rizol inherent principles of maximum disclosure of genre melody based on variations, then a completely different principle of work with folk song is used in the works of Volodymyr Podhornyi. His works differ significantly from the traditional adaptations of that time. These are full-fledged independent works on a national basis. Exploring the features of the composer's style, A. Semeshko determines symphony as the main feature of his music, as a method of thinking, the method of active and dynamic deployment of musical material.⁹

A typical example of this is the Fantasy on the theme of the Ukrainian folk song “Wind, blow to Ukraine”, which clearly reflects the author's desire to move first of all from the content of the song

⁹ Семешко А. Володимир Підгорний. Риси стилю. *Баян в педвузі* : Кривий Ріг, 1993. С. 132-147.

and make a melodic symphony poem on its melodic basis. Gradual dramatization of the theme, with the help of development techniques up to a climax “breakthrough”, is achieved through the masterful transformation of the Ukrainian song. In general, Podhornyi’s works are characterized by the complexity of harmonic sequences, altered chords, non-mediants constructions, polyphony, dramatization of the figurative intonation sphere, and other innovations that have substantially enriched the timbre dynamic sound of the button accordion. For the first time in the button accordion literature the works of Podhornyi are paid attention and their artistic value are positively appreciated by outstanding composers of the time – Aram Khachaturyan, Dmitry Kabalevsky, Rodion Shchedrin, Reinhold Gliere.

Since the second half of the 1950’s, a whole cohort of young talented composers has appeared in Ukrainian button accordion music, which subsequently made a significant contribution to the professionalization of this genre. These are Viktor Dikusarov, Kostiantyn Miaskov, Viktor Vlasov, Heorhii Shenderiov, Ivan Yashkevych. All of them were professional button accordion performers, and therefore their works clearly reflected the instrumental specificity and capabilities of the instrument at that time. The works of these composers immediately gained popularity among concert performers and in the pedagogical environment. Unlike Mykola Rizol and Volodymyr Podhornyi, who mainly used folk material in their own work, the above-mentioned composers set out to create purely original works.

The appearance of the first instrumental concerts for the button accordion was of particular importance, as one of the main factors in the way of the academicisation of any musical instrument is the presence of original music of great concert forms – concerts, sonatas, and suites. Among the first button accordion concerts, the following should be mentioned: the Concert No. 1 of Viktor Dikusarov (1956),

Alim Batrshyn's Concert (1958), Concert of Mykola Rizol (1957), Concert No. 1 of Kostiantn Myiaskov (1958), Concerts No. 1 (1963) and No. 2 (1965) of Viktor Vlasov. Along with these great works, composers also create a lot of plays of small forms – preludes, scherzo, toccata, impromptu, folk-based plays, etc. Also, the new direction – music for children (Kostiantyn Miaskov, Children's Album No. 1, 1960) – appears for the first time in the national button accordion literature.

The work of Natan Schulman reflects a vivid page of national literature for the button accordion of that time. His Sonata (1959) is particularly distinguished, which became the first great work in Ukrainian music for a pre-selected button accordion, as well as the first work written in the sonata genre. The work of Ivan Yashkevych, the author of a series of virtuoso transcriptions for the button accordion, contributed greatly to the development of the concert and virtuoso direction in the button accordion performance and to the enhancement of the artistic and technical skill of the button accordion players.

In addition to the aforementioned composers in the 1950's-60's, A. Mukha, Ye. Yutsevych, K. Dominchen, A. Schwats also referred to the button accordion music. The works of these composers took their place in the repertoire of the button accordionists for some time, but today they are practically not performed due to the loss of relevance of their artistic and technical content.

Analyzing the original literature of the 1940's-60's in the context of Ukrainian button accordion art, it is worthwhile to determine the place of this music in the repertoire of the button accordionists as a whole. Considering the concert programs of the button accordionists of this period, in particular, in the handbook of A. Basurmanov¹⁰ (the chapters are devoted to performing contests and discography), it can

¹⁰ Басурманов А. Справочник баяниста. Москва : Сов. композитор, 1987. 423 с.

be concluded that *despite the fact that the original works in the repertoire of the 1940's-60's did not yet occupy a priority place, their number were gradually increasing*. This direction of the button accordion repertoire is mainly represented by the genre of folk melody adaptation.

Since the beginning of the 1970's, a new wave has been found in the creation of button accordion concert by Ukrainian composers. The initiative and creative collaboration of the famous Ukrainian button accordionist Volodymyr Besfamilnov with Ukrainian composers was crucial for the emergence of a number of new works in the genre of the button accordion concert, which stimulated the emergence of such works as: Concert No. 2 of Kostiantyn Miaskov, Concerts No. 1 and No. 2 of Yakov Lapinskyi (both 1971), Concert of Mykola Silvanskyi (1975) and Concert of Ihor Shamo (1980). At this time there were also Concert No. 2 of Viktor Dikusarov, Concert No. 3 of Viktor Vlasov (1973) and Concert No. 3 of Yakov Lapinskyi (1983).

In general, the stylistics of the Ukrainian button accordion music of the late 1950's – early 70's can be defined as *a period of button accordion romanticism*. This is especially true of the creativity of such luminaries as Dikusarov and Miaskov, whose music had all the features of romantic essence. They are expressive themes, melodiousness, latitude of phrases, softness of intonations, freshness of harmonies, thanks to the use of alterations of septic and non-chords, clarity of drama and formation. The image and emotional facets of their music contain optimism, sincerity of lyrics, impulse and pathos of heroics, sparkly humor, etc.

In the 1970's-80's, domestic music culture was characterized by extraordinary activity in the art of button accordion. First of all, this is due to the invention, distribution and fixing on the concert stage of the new design of the instrument – a multi-tone ready-made button accordion, as well as activation of the button accordion movement in all spheres and manifestations, such as: the concert activity of well-

known performers and the emergence of new button accordion generation, perfection of educational process in educational institutions of all levels, activization of research work, dynamization of the competitive movement, use of the button accordion in various creative groups, growing interest in the button accordion art both in the broad circles of society, and among the musical elite. All these factors also influenced the further development of the original repertoire for the button accordion-accordion.

During this period there is a further activation of composers' creativity who have already worked in this direction and composers of a new wave. And these are the composers button accordion players: Viktor Vlasov, Volodymyr Podhornyi, Heorhii Shenderiov, Volodymyr Zubytskyi, Anatolii Biloshytskyi, Anatoliy Haidenko, Volodymyr Balyk. A particularly important factor in the development of the original literature of that time was the appeal to button accordion music of the "non-button accordionists" composers: Yurii Shamo, Valerii Pidvala, Hennadii Liashenko, Yurii Ishchenko, and Oleksandr Pushkarenko.

One of the main tendencies in the development of original music for the button accordion since the second half of the 1970's was *a stylistic change* of the entire genre direction, which was due to the influence of stylistics of the best samples of symphonic and chamber instrumental music. This was manifested in the rethinking of the composers approach to the basic means of expressiveness in music. For most of the works of the late 1970's and early 80's, the use of new artistic techniques and tools became significant: significant dissonant tensions, both intonational and vertical (harmonic); colorfulness of harmony caused by chords enrichment; polytonic and polyfunctional methods; diverse rhythmic and metrical organization; polyphony and polyplasticity, saturation of the texture.

If the previous period of development of the button accordion literature is marked by the formation and consolidation in the

repertoire of the genre of the concert, then in the next period the appearance of a concert for the button accordion becomes almost an exceptional phenomenon. On the contrary, chamber genres of large forms (sonatas, suites, partitas) are fruitfully developing. This testifies to the tendency of cameramanization of button accordion music in general.

The emergence of a large number of concert plays of the new model in Ukrainian literature for the button accordion of the second half of the 1970's – the first half of the 80's had a side effect, the essence of which was to promote the development of the performing arts. Volodymyr Zubyskyi's work is particularly illustrative in this aspect. He created a large number of cyclical works that greatly expanded the artistic and performing capabilities of the instrument and significantly contributed to the development of performing arts in particular (for example, the Carpathian Suite, Sonata No. 2 "Slavic", two Concert Partitas in the style of jazz improvisations, etc.).

Almost simultaneously with the aforementioned composers, creative activity and a few bright artists began. In the early 1980's there appeared works by Volodymyr Runchak (Sonata Passione, "Passion for Vladyslav", "Mass-requiem", etc.), Oleksandr Shchetynskyi (Sonata, Poco misterioso, Four Inventions), Valentyn Bibik (Sonata). The works of these composers for the button accordion should be regarded as a separate link, in connection with the significant changes that have occurred in the modern musical language, which led to certain stylistic differences and rethinking the whole arsenal of expressiveness means.

In the 1990's and early 2000's, the works of well-known and young contemporary Ukrainian composers Karmela Tsyapkolenko ("The one who came out of the circle"), Liudmyla Samodaieva (Quasi Sonata, "Revelation", "Metamorphosis No. 2") continue to this link.), Andrii Stashevskyi (Monologue-move, "Images", Concert), Andrii Karnak (SATory), Serhii Pylutykov ("Intrigue"), Vadym

Larchikov (“Ave Maris Stela”) and others. The young generation of composers in Ukrainian music for the button accordion at the beginning of the new millennium is represented by the names of Maksym Shorenkov, Yaroslav Oleksiv, Artem Nyzhnyk, and others.

For the first time in the Ukrainian button accordion literature, the vast majority of button accordion compositions created at the turn of the millennium show a wide arsenal of state-of-the-art composite techniques and expressions, in particular atonality, modality, polymodality and polystylistics, seriality, elements of aleatory, pointilism, principles of minimalism, total improvisation, etc.

CONCLUSIONS

The material outlining the whole work at the level of generalized abstracts should be summarized.

The evolution of the button accordion repertoire in relation to the evolutionary process of instrumentation and performing arts is consistent and interdependent in character. The original repertoire for a squeezebox originated directly in the very genesis of squeezebox-button accordion musicianship in Ukraine.

In the formation of the genre orientation of the original music for a squeezebox at the initial stage of its formation, there are two sources that are related to the existence of this instrument in two socio cultural environments: rural life (folklore musical practice); urban culture (genres of everyday music of the city).

In terms of the level of professionalism of the original works and the squeezebox-button accordion repertoire in general, at the initial stage two trends can be traced: the first (quantitative) is associated with the proliferation of a large number of squeezebox-lovers and semi-professionals; second (qualitative) – with the existence of a relatively smaller number of professional squeezebox and button accordion players.

In the 20-30's of the XX century, the main stimulus for the development of button accordion art in general and the original repertoire in particular are two factors: the change of the social status of the squeezebox and the button accordion players; the launch of professional education of button accordion players.

The creativity of M. Rizol (the 40's of the XX century) became the turning point in the path to the professionalization of Ukrainian literature for the accordion. The work Variations on the theme of the Ukrainian folk song "Rain" (1944) – can be considered the first professional work in the national literature for the button accordion, which has endured the test of time.

In the 50's–70's of the XX century there was a process of becoming a professional literature for the button accordion. The vast majority of works of this period reflected romanticism as a general musical stylistic feature, therefore this period of development of domestic music for the button accordion was proposed for classification as "romantic".

Starting from the second half of the 70's and further in the 80's of the XX century, the process of publishing domestic literature for the button accordion is on the level of the best music samples of the academic chamber and instrumental genre both at a high level and quantitatively. This was facilitated by: distribution and consolidation on the concert stage of the instrument of the new sample – multi-tone ready-made button accordion; involvement of the famous Ukrainian non- button accordionists composers (I. Shamo, H. Liashenko, M. Silvanskyi, V. Bibik, O. Shchetynskyi, Yu. Ishchenko and others); receiving professional composer education by button accordionists-performers, significant achievements and recognition of their creativity in the composer's field (V. Zubytskyi, V. Runchak, A. Biloshtskyi, etc.); the influence on the professional background of modern musical culture environment (first of all, chamber-instrumental and symphonic music) and the change of artistic

landmarks, both in the aspect of the musical language, and in line with the whole system of genre and style components; raising the level of professional education and the overall growth of performing arts button accordionists, activating the concert activity and the competitive movement.

The evolution of the national original button accordion repertoire repeats in a concise, concentrated form the general periods of the original repertoire development of the main academic instrumental schools. As a result of systematization of the evolution consideration of Ukrainian music for the button accordion, periodization of the development of this direction of the national musical culture, taking into account the main factors of systemic changes, is proposed.¹¹

Consequently, the process of genre evolution of original music for the button accordion in the Ukrainian musical culture is naturally divided into three main stages:

The 1st stage – begins with the origins of the birth of squeezebox musicians in Ukraine (the 40's-50's of the XIX century) and ends in the 30's of the XIX century. This stage can be characterized as preparatory (or unprofessional) in the process of button accordion repertoire development.

The 2nd stage (the 40's – first half of the 70's of the XX century) – the stage of *formation* of professional literature for the button accordion.

The 3rd stage (the second half of the 70's of the XX century – present) – *modern* – the time of the release of the original button accordion repertoire to the professional level of the leading academic musical and instrumental genres of contemporary Ukrainian music culture.

In turn, each of these stages can be more fully divided into separate periods, the evolutionary process in which the button accordion music was brought to a new degree of development:

¹¹ Сташевський А. Нариси з історії української музики для баяна : навч. посібн. Луганськ : 2006. 152 с.

Stage I: the 1st period (40's-80's of the XIX century) – the period of penetration and distribution of the simplest samples of squeezeboxes on the territory of Ukraine. The first attempts to create primitive plays by squeezebox players amateurs in the genres of domestic music (Mazurka of I. Telietova).

The 2nd period (the 90's of the XIX century – the 10's of the XX century) – the period of professional squeezebox performance formation, which was accompanied by the emergence of bright and original professional squeezebox performers. Distribution of new improved varieties of instruments (chromatization, expansion of the range, etc.), which contributed to the quality improvement of the original plays created.

The 3rd period (the 20's-30's of the XX century) – a period associated with the spread of the button accordion – a new type instrument, which contained significant artistic expression potential, as well as the significant development of harmonious artistic performing arts. In the plays of the folklore direction, the basic principles of the genre of folk melody adaptation can be traced. This period can be characterized as directly preparatory.

Stage II: the 4th period (the 40's – the first half of the 50's of the XX century) – the appearance of the first professional works on a folk basis (the works of M. Rizol, V. Podhornyi). The period of the beginning of professional literature for button accordion development in Ukrainian music.

The 5th period (the second half of the 50's – the first half of the 70's of the XX century) – the appearance of the first great works (concerts). Period of development of professional original music for the button accordion of the academic direction (works of V. Dikusarov, K. Miaskov, I. Yashkevych, V. Vlasov, H. Shenderiov, Ya. Lapinskyi, I. Silvanskyi).

Stage III: the 6th period (the second half of the 70's – the first half of the 80's of the XX century) – the launch of the professionalism

of the button accordion literature to the level of literature of the leading academic musical and instrumental genres due to the proliferation of the fundamentally new design of the instrument – multi-timbre ready-made button accordion. An appeal to the button accordion music of the leading Ukrainian composers who actively work in other academic genres, primarily symphonic and chamber-instrumental music. (Works of V. Zubytskyi, Yu. Shamo, A. Biloshytskyi, H. Liashenko, Yu. Ishchenko, O. Pushkarenko, V. Pidvala).

The 7th period (the 80's of the XX century – present) is the period of appeal to the button accordion of leading domestic composers who use modern (avant-garde) compositional techniques and tools (V. Runchak, O. Shchetynskyi, V. Bibik, K. Tsepkolenko, L. Samodaiev, S. Piliutykov and others).

Thus, as we see, the evolution of the domestic original repertoire for the button accordion in its concise, concentrated form repeats the general contours of the original repertoire development of the main academic musical and instrumental schools.

SUMMARY

This work is devoted to the analysis of the evolutionary process of development of the Ukrainian original repertoire for the button accordion from its genesis to the present in the context of formation and development of the squeezebox-button accordion art in Ukraine. The laws of development of this phenomenon are analyzed and generalized, taking into account artistic and socio cultural factors, and the concept of its historical periodization is proposed.

It turns out that the original repertoire for a squeezebox originated directly in the very genesis of squeezebox-button accordion musicianship in Ukraine, and in the formation of its genre orientation at the initial stage there are two sources that are related to the existence of this instrument in two socio cultural environments: rural

life (folk music practice); city culture (genres of everyday music of the city).

The work of M. Rizol (the 40's of the XX century) became the turning point on the way to professionalization of the national literature for the button accordion. And in the 1950's-70's of the XX century there was a process of professional button accordion literature development. Starting from the second half of the 70's and further in the 80's of the XX century, the process of publishing domestic literature for the button accordion is on the level of the best samples of music of the academic chamber and instrumental genre both at a high level and quantitatively.

Thus, the process of evolution of original music for the button accordion in the Ukrainian musical culture is naturally divided into three main stages. The first begins with the origins of the emergence of harmonic musicians in Ukraine (the 40's-50's of the XIX century) and ends in the 30's years of the XX century. This stage can be characterized as preparatory (or unprofessional). The second stage (the 40's – first half of the 70's of the XX century) – stage of formation of professional literature for the button accordion. The third stage (the second half of the 70's of the XX century – present) – modern – the time of release of the original button accordion repertoire to the professional level of the leading academic musical and instrumental genres of contemporary Ukrainian music culture.

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Information about the author:

Stashevskiy A. Ya.

Doctor of Art Criticism, Professor,
Head of the Folk Instruments Department
of the Kharkiv State Academy of Culture
4, Bursatskyi uzviz str., Kharkiv, 61000, Ukraine

PROFESSIONS OF A MUSICIAN

Strenacikova Maria

INTRODUCTION

Many lay people underrate the occupation of musician comparing to other professions, and they stereotypically perceive musicians as irresponsible “entertainers” who, moreover, do not produce anything materialistic and do not create enough benefits for the society. On the other hand, in musicians’ circles, the occupation of musician is considered very demanding, because its performance is conditioned by a high level of talent and various psychic qualities necessary for mastering professional activities (practicing and performance). Despite many controversial opinions, scholars only marginally conduct researches concerning the occupations of musicians. Is it possible to talk about profession in connection with performing music? Isn't it just a job, vocation or occupation? The study is designed to find out the extent to which performing music could be considered a full profession.

In current research, much attention is paid to musicians, but mostly to psychological aspects of their work, such as overcoming stage fright, preparing for performance, musician’s personality traits, music abilities etc. The second large area of research on musicians is their health, especially health problems related to their occupation and lifestyle. In the context of the society, also sociology of music focuses on music issues. However, it mainly examines socio-demographic correlates of musical preferences. In our article, we will discuss the profession of musician and possible occupations that a professional musician can perform.

1. Music, interpretation and profession

First, we will define, who a professional musician is. We will assume that he is a person who works in the music profession. Profession is defined as “an occupation associated with a certain qualification that can change over the course of life ..., one of the permanent components of social status”¹. Thus, music profession requires music education, which can be very diverse. On the one hand, it includes theoretical music education (musicology, music theory, music criticism, etc.) and, on the other hand, it includes practically oriented forms of studies (performing arts). We will focus only on the practical music aspects – performance.

Certain doubts about the professionalism in the practical realization of music arise when we subject performance to the list of 10 characteristics of the “full profession” listed by Ornstein & Levin & Gutek & Vocke². It is clear, that music performance does not fully meets all of them.

1. A sense of public service and a lifetime commitment to chosen career – partially meets the criterion: a musician-professional may not be lifelong committed to the service of the public, although in a way (s)he serves the community.

2. A defined body of knowledge and skills that exceeds knowledge and skills of lay people – meets the characteristics: the level of music performance of the musician-professional is not reached by lay people (neither in the field of skills nor knowledge).

3. Long-lasting specialized training – meets the criterion: standard training of the musician starts at the elementary music school (8 years), continues at the conservatory (4-6 years), and (not necessarily) at the university (3 Bc. + 2 Master + 3 Doctor years).

¹ Kol. autorov Všeobecný encyklopedický slovník. M-R. Praha: OTTOVO nakladatelství, s.r.o., divízia CESTY, 2002. S. 771

² Ornstein A. C., Levine D. U., Gutek G. L., Vocke, D. E. Foundations of Education. 13th edition. Boston, USA: Cengage Learning, 2017. S. 25.

4. Control over the license standards or requirements for working in the profession – partially meets the criterion: licensing standards for a musician officially do not exist and only the employer, director or manager decide on the requirements, depending on the “professionalism” of the institution, organization, ensemble...

5. Autonomy in making decisions on selected spheres of one’s work – partially meets the characteristic: autonomy depends on the sphere of the musician’s work, on whether (s)he is working in the ensemble/choir/orchestra, where (s)he has to respect conductors’ or a chair persons’ instructions or alone (if (s)he performs at various occasions, (s)he also has to respect the event organizers).

6. Acceptance of responsibilities for activities performed and decisions made – partially meets the characteristics: although the set of performance standards are not available in the music profession, each interpreter takes responsibility for his/her performance.

7. Existence of self-governing organizations of members of the profession – partially meets the characteristics: although similar associations existed in the past, there is currently no such an organization of musicians-professionals in Slovakia. However, in other countries we can find e.g. American Federation of Musicians (USA), Incorporated Society of Musicians (UK), Canadian Federation of Musicians (Canada), International Music Council (world's membership-based professional organization) etc.

8. Existence of professional associations that provide recognition for various individual achievements – partially meets the characteristics: in various countries, one can find these associations, however, in Slovakia, such an association currently does not exist.

9. Code of ethics helping to solve controversial matters in professional exercise – does not meet the characteristics: Ethics Code of musician-professional does not exist.

10. High social prestige and high economic status of professionals – partially complies with the characteristics: most

of the musicians-professionals working in the field of classical music have average or low economic status (often struggling with existential problems) and their social prestige is rarely high.

Obviously, the music profession does not fully meet all of the characteristics of the “full profession” listed in the publication by Ornstein et al. (2011). These criteria were, according to the authors, “based on the works of noted authorities during the latter half of the twentieth century”³. Nevertheless, we will view music performance as a profession as it meets the characteristics of the profession by other authors.

According to William J. Goode (1960), the profession has to meet several characteristics that are applicable to the music profession⁴:

1. The profession of musician sets its own standards of education and the objectives of training future professionals – contemporary music schools create their own curricula, follow national educational standards (in elementary and middle level; in the professional level school itself sets the standards for passing courses), follow the development of specific key competencies of future professionals.

2. A student – future musician gains more far-reaching experience in socializing with adults than a student preparing for other professions – students studying performing arts take a number of practical courses and subjects (often individual), and participate in numerous performances with professional musicians.

3. The praxis of musicians-professionals is often legally recognized under license, respectively diplomas needed to perform a profession – if a musician works in an official institution, (s)he must have completed the necessary legal education (similar laws do not exist for freelance musicians).

³ Ornstein A. C., Levine D. U., Gutek G. L., Vocke, D. E. Foundations of Education. 13th edition. Boston, USA: Cengage Learning, 2017. S. 25.

⁴ Goode W. J. Encroachment, Charlatanism, and the Emerging Profession: Psychology, Sociology, and Medicine. *American Sociological Review*, XXV 1960. S. 78.

4. The councils and commissions that decide on the granting of the license, respectively on the admission to the music profession are formed by members of the profession – a typical example is the awarding of diplomas after the finishing the formal music education, respectively certificates after attending various interpretative courses and workshops.

5. Most of the laws and regulations on the profession of musician are formed under the influence of this profession – current legislation on the music praxis reflects the position of a musician in today's society.

6. Future profits within the music profession in terms of salary, prestige and power require talented top music students.

7. The person who performs the profession of musician is relatively not exposed to the control and evaluation of the lay people – although the professional musician often performs for the laity, the primary assessment is carried out by his superiors, music critics or colleagues (laymen do not control his performances, their evaluation is mostly based on emotions, sympathy, aesthetic category of beauty, feelings of satisfaction/dissatisfaction, and does not include professional aspects of interpretation).

8. Standards on the profession of musician and standards enforced by this profession are more strict than governmental or state control in the form of laws – e.g. Slovak legislation does not prohibit taking a sick leave at the time of a premiere, but the soloist is always trying to participate in the performance (even if (s)he has health problems).

9. The members of the music profession strongly associate with the profession and are more closely tied to it than members of other professions – the musical activities literally “absorb” the musician, the musicians live the music and they often prioritize music over themselves, their families etc.

10. It is likely that the profession of musician will become his/her permanent occupation, as its members do not wish to leave – most

members of the music profession even claim that they would choose the same occupation, if they had to choose the profession again.

From the above, we can conclude that the realization of performing arts has the potential to meet the criteria of the profession. Further, we will consider musician who performs any music profession as professional.

2. Musician – professional

The term professional appears in connection with musicians i.a. in classifications of occupations in different countries. For example ANZSCO (Australian and New Zealand Standard Classification of Occupations, 2013) states: “Professionals perform analytical, conceptual and creative tasks through the application of theoretical knowledge and experience in the fields of the arts, media, business, design, engineering, the physical and life sciences, transport, education, health, information and communication technology, the law, social sciences and social welfare”⁵. Most of these occupations require formal education, often with a minimum requirement of first-level at university education. “Arts professionals communicate ideas, impressions and facts in a range of media to achieve particular effects, and interpret compositions such as a musical scores and scripts for performance”⁶. A special group of art professionals is created by professional musicians who “write, arrange, orchestrate, conduct and perform musical compositions”⁷. In Slovakia, qualification

⁵ 1220.0 – ANZSCO – Australian and New Zealand Standard Classification of Occupations. Australian Bureau of Statistics, Commonwealth of Australia, 2013, Version 1.2; Last updated March 29, 2016. URL: <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/1220.0Chapter612013,%20Version%201.2>.

⁶ 1220.0 – ANZSCO – Australian and New Zealand Standard Classification of Occupations, Minor Group 2011 Arts Professionals. Australian Bureau of Statistics, Commonwealth of Australia, 2013. – Version 1.2; Last updated March 29, 2016. URL: <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/D917695A772E966CCA257B950013102F?opendocument>.

⁷ 1220.0 – ANZSCO – Australian and New Zealand Standard Classification of Occupations, Unit Group 2112 Music Professionals. Australian Bureau of Statistics,

requirements for professional musicians range from higher vocational high school education to the doctor degree at the university. In addition to formal education, many competencies, such as creativity, musical abilities, emotional stability and a high level of interest in musical activities, are needed to be able to successfully carry out this profession.

A musician-professional can act in his music profession in a variety of environments: for example, playing in a bar, in a state opera, in a philharmonic, in foreign concert stages... In some cases, music teachers are included among professional musicians, but in our view we do not include teachers in this category (they do not perform actively, and often, they do not consider themselves as musicians – in their point of view, they identify themselves predominantly with the profession of a teacher). Exceptions are teachers at art universities, where active music performance is part of their work responsibilities, such as giving concerts, shows, workshops, etc. Neither we consider the musician-professional performers who sporadically appear in public (for example, on invitations on various events such as weddings, entertainment or celebrations, or at Christmas markets, festivals, etc.), but their major source of income is in non-musical activity.

It is important to keep in mind that “professionals carry out highly qualified professions on the basis of legal entitlement”⁸, which may be a school leaving certificate, diploma or other evidence of acquired education. There is no need to prove the qualification of a musician to perform amateur music activities, or to play on occasional events. In these cases, recommendations and reputation of a musician among lay people usually plays an important role.

Commonwealth of Australia, 2013, Version 1.2; Last updated March 29, 2016. URL: <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/2818B62A8B94048FCA257B950013119B?opendocument>.

⁸ Kol. autorov Všeobecný encyklopedický slovník. M-R. Praha: OTTOVO nakladatelství, s.r.o., divízia CESTY, 2002. S. 771.

3. Music as occupation

The profession of musician has many «variations». On the theoretical basis, a musician-professional can find employment as a musicologist, music critic, to certain extent theatrologist, and so on. On the practical basis, majority of professional work as instrumentalists, singers, conductors or composers. In addition to the above mentioned occupations, music is also associated with notography, the work of a music editor, and other jobs, that are complicated to classify.

In the area of performing music, the Slovak National System of Occupations (NSP) categorizes ISCO-08-2652 – Musicians, Singers and Composers. In the following text, we describe qualification requirements for some musical professions as described by the NSP⁹:

- doctor degree at the university: chief conductor;
- master degree: choirmaster (or higher vocational education), concert master, instrumental soloist (or lower qualification), conductor (or lower qualification), opera soloist (or lower qualification);
- higher vocational education: singer (or lower qualification level), first player, corepetitor/accompanist, disc jockey, choir member, orchestra member, church musician (regenschori, cantor);
- full secondary vocational education: a member of a music group.

A specific group of musicians' professions, in which education is the mission, consists of teaching occupations, i.e. occupations in the category of Education, training and sport. These include, for example, pedagogical staff of elementary art schools, conservatories and universities with a focus on music (including teacher colleges and pedagogical faculties) and voice pedagogues. Since most of the lower-level education teachers and voice pedagogues do not meet many of

⁹ Národná sústava povolaní URL: https://www.sustavapovolani.sk/pracovna_oblast-31#sec-2-2.

the criteria we have outlined above, we do not include them in the category of professional musicians.

Voice pedagogue works in a choir, in vocal ensembles, where (s)he is responsible for studying the repertoire in accordance with the artistic intention of the conductor. She is in charge of voice warm-ups, collective and individual voice education, and (s)he helps to study the repertoire. Higher professional education is required for this profession; if (s)he works at a university, (s)he needs a university master or doctor degree.

In addition to the above mentioned professions of musician, there are others in the International Standard Occupational Classification (ISCO). For example, it includes: arranger, music agent (in Slovakia cultural agent), musical director, engraver (music printing), repairer of musical instruments and maker of musical instruments (in Slovakia, Crafts and Personal Services), street musician, musician in night-club, music copyist, transcriber, tone regulator (belongs to the Crafts and Personal Services in Slovakia) etc. Moreover, specific groups of professions are more specified, such as singer (the classification distinguishes singer in choir, night-club, opera, concert singer, jazz singer, street singer, popular music singer etc.). Also, under the music category is the occupation of a teacher in secondary and post-secondary education (in Slovakia these teachers belong to the category Science, Research, Education, Sport)¹⁰.

CONCLUSIONS

In terms of music, we can talk about professionalism and profession. In various occupational databases we can find the description of many occupations that are associated with music, its practical realization, or theoretical aspects. Since the work of musician

¹⁰ ISCO International Standard Classification of Occupations. International Labour Organization (ILO), 2017 URL: <http://www.ilo.org/public/english/bureau/stat/isco/isco88/alpha.htm>.

who is engaged in the music performance meets the criteria of a profession, we can talk about performers as professional musicians, and we can give the music performance occupations the label professions.

SUMMARY

Musicians have been the subject of many researches, especially regarding their health and abilities. In our paper, we focus on the profession of a musician from a sociological point of view. Musicians have to prepare for their jobs professionally, they have to accomplish music studies and to have certain prerequisites for their profession. Despite the indisputable difficulty of this profession, the question arises whether it is possible to talk about the profession in the context of the practical performance of music. It turns out that although music interpretation does not meet all the criteria of a profession, it can be labeled as profession. The classification of occupations describes a number of occupations in which a professional musician can work.

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Information about the author:

Strenáčiková Mária

Ph.D., Teacher

of Music Arts Academy of Arts

4002/20, Jána Kollára str., Banská Bystrica, 974 01, Slovakia

FEMALE CONDUCTORS' CONTRIBUTION TO THE DEVELOPMENT OF CHORAL ART IN GALICIA

Synkevych N. T.

INTRODUCTION

The problem of studying and generalizing the contribution of women to the development of the Ukrainian music culture in musicology has recently caused great scientific interest. Up to this time there were only sporadic attempts to study the role of women in music art, such as the article by Melaniia Nyzhankivska¹ “A Ukrainian Woman and Music”, a number of articles by Vasyl Vytvytskyi^{2,3} about women composers and musicologists, Stefaniia Pavlyshyn's⁴ ideas about fate of female musicians in her monograph on the first Ukrainian woman composer Stephaniia Turkevych-Lukianovych, the dissertation by Oksana Bobechko⁵ on bandura feminization, etc. Recently published works of Iryna Bermes⁶ and Oksana Frait⁷ prove the perspectiveness of the topic in question. However the problems of

¹ Нижанківська М. Українська жінка і музика. *Назустріч*. 1934, Ч. 12.

² Витвицький В. Жінки в українському музикознавстві. *Музикознавчі праці. Публіцистика*. Львів, 2003. С. 233.

³ Витвицький, Композитори і композиторки. *Музикознавчі праці. Публіцистика*. Львів, 2003. С. 221–223.

⁴ Павлишин С. Перша українська композиторка Стефанія Туркевич-Лісовська-Лукиянович. Львів : БаК, 2004, 160 с.

⁵ Бобечко О. Бандурне мистецтво ХХ століття в контексті процесів фемінізації: дис. ... канд. мистецтвознавства: спец. 17.00.03 – музичне мистецтво / О. Бобечко. Львів, 2014. 291 с.

⁶ Бермес І. Жінка-диригент: спроба характеристики успішності. *Вісник Національної академії керівних кадрів культури і мистецтв : наук. журнал*. К. : Міленіум, 2017. № 1. С. 63–68.

⁷ Фрайт О. Ментальні та історико-суспільні чинники музично-мистецької діяльності українського жіноцтва. *Актуальні питання гуманітарних наук : міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. Вип. 19*. Дрогобич, 2018. С. 51–55.

significance of women's creativity in certain areas of national music art or its areal and chronologically limited specificity of the development, such as choir female conductors in Galicia until 1939, have not been properly studied so far, therefore they can be considered as relevant.

It is well known that the Ukrainian choral culture is an original artistic phenomenon, famous in the world due to its centuries-old traditions, outstanding performers, extraordinary artifacts of different times, styles and genres. Social, political and historical conditions of the struggle for independence caused the national-state motivation of the Ukrainian choral art. As a result, it has always been interpreted not only as an aesthetic factor, but also as a significant means of social unification, popularization of liberation ideas and youth upbringing. In this regard, it is worth considering the role of female conductors, who, however, not so numerous as men, contributed to the development of choral art in Galicia until 1939.

What was the activity basis of the Ukrainian women-choir conductors? At the initial stage of their appearance prevailed, as in general in the choral activity of the late nineteenth century, enthusiasm, patriotism, love for music, educational needs. At the same time, there undoubtedly was a number of other pre-dispositions of the Galician women to this creativity field.

Tangent to the female issue statements of Bohdan Tsymbalistyi (his article on the family guidance and values of the Ukrainians), as well as those of Yurii Lypa (the article "AUkrainian Woman"), provided by O. Frait⁸, can be considered as basic in determining mental inclinations of women to conducting activities. These researchers, in particular, emphasized on the predominance of the female element in

⁸ Фрайт О. Ментальні та історико-суспільні чинники музично-мистецької діяльності українського жіноцтва. *Актуальні питання гуманітарних наук : міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. Вип. 19.* Дрогобич, 2018. С. 52.

the Ukrainian race and national psychology, and identified such features of the Ukrainian womankind as activeness, energy, devotion to keeping family, tendency to preserving domestic and sacred traditions. They accentuated on the superior social position of a Ukrainian women in comparison to other neighboring peoples. It is known that the Ukrainian psyche is distinguished by its high cordocentricity among others.

Although universal gender attributes are sometimes denied, they are worth taking into consideration. Thus, in works of modern Western researchers it has been proved that “in general, women are less aggressive than men, more caring ..., women are more interdependent than men; they are more focused on relationships with people; they show higher indicators of conformance women are emotionally more sensitive, more empathic (sympathetic); they are better in decoding non-verbal emotional messages (facial expressions, gestures, poses)”⁹. So, the suggested observations of D. Mayers may be considered as an additional source for explanation the adequacy of the features of character and the working manner of a female conductor.

According to the researcher Ye. Strashko, the scientific, theoretical and cognitive interest in women's history in Ukraine is now at the stage of formation¹⁰. The point that attracts attention is the statement about the “cultural and national ideas” of the Ukrainian women's movement. The immanence of these ideas is particularly evident in the activities of female conductors who dealt with groups of artists and big audiences.

⁹ Кісь О. Етнічні гендерні стереотипи та джерела їх конструювання. *Український жіночий рух: здобутки і проблеми. Збірник наукових праць за матеріалами першої Всеукраїнської науково-практичної конференції. Вип. 1.* Дрогобич : Коло, 2002. С. 26–43.

¹⁰ Страшко Є. Фемінізм і жіноча освіта в ХІХ ст. в європейському та українському вимірах (на матеріалах жіночих освітніх закладів Чернігівщини). *Український жіночий рух: здобутки і проблеми. Збірник наукових праць за матеріалами першої Всеукраїнської науково-практичної конференції. Вип. 1.* Дрогобич : Коло, 2002. С. 44–50.

Education played the decisive role in the professional promotion and self-awareness of women in general. From the second half of the nineteenth century in Europe competitions for women's rights in receiving higher education unfolded. In 1878 Ukrainian women got access to universities¹¹. As to the musical realm, it can be stated that in Galicia, due to the establishment and functioning of the Music School in Lviv in 1849, and the Conservatory of the Galician Music Society in 1853 (in Lviv it happened earlier than in St. Petersburg, Moscow, and Kyiv), there were more professional female musicians. The conservatory of the Galician Music Society from the very first years of its existence was characterized by the multinational staff of both students and teachers. According to experts engaged in music schooling processes in the countries of the Eastern and Central Europe, Lviv was a record-holder in the number of music educational institutions in the first decades of the 20th century (approximately 70 of them functioned simultaneously in 1914)¹². Also for the period from 1888 to 1913, silver and bronze medals were awarded to the best students of different specialties, among whom the majority was represented by women (e.g. Solomiia Krushelnytska was awarded twice)¹³.

Analysis of the process of teaching music subjects in Lviv shows that in higher educational institutions of the second half of the nineteenth and early twentieth centuries (conservatories of the Galician Music Society (GMS), later – the Polish Music Society (PMS), Lviv Music Conservatory named after Karol Shymanovskyi, Music Institute named after M. Lysenko) for a long time there was no separate subject of Choral Conducting. In the conservatory of GMS there was only a course of Choral singing at the vocal

¹¹ Субтельний О. Україна: історія. Пер. з англ. Ю. І. Шевчука. Вступна стаття С. В. Кульчицького. 2-ге вид. Київ : Либідь, 1992. С. 267.

¹² Л. Мазепа, Т. Мазепа. *Шлях до Музичної Академії у Львові: У 2-х т. – Львів : Сполом, 2003. Т. 2. Від Консерваторії до Академії (1939–2003). С. 125.*

¹³ Ibidem. С. 151.

department¹⁴, taught by Vincenty Sieroslavskyi – the teacher of piano and choral singing¹⁵. In the conservatory of PMS according to the curriculum of 1911 there were such specialties as “Choral singing” and “Conducting”, which were taught for 8 years and 2 years¹⁶ accordingly. At the “Opera school” of the Conservatory in 1925/26 academic years a “School of professional choir» was opened... Its purpose was to prepare students for professional work in opera and operetta theaters”¹⁷. In the conservatory booklet published in 1939, seven faculties were listed, the first one mentioned was the Faculty of theory, composition and choir and orchestra conducting (the list of the teaching staff was not provided)¹⁸. In the consolidated summary table of the of GMS and PMS conservatory teachers, in the Choral singing specialty there were the teachers of solo singing only; the specialty “Conducting” was missing, Adam Soltys was the only one listed in the table “Theoretical subjects and composition», as a teacher of the choir class¹⁹. In Lviv Music Conservatory in 1928–1929²⁰, the subject “Conducting” was taught by Kazymyr Abratovskyi. In Ukrainian Higher Music Institute, founded in 1903 (since 1912 it was named after M. Lysenko), the specialty “Choral singing” (taught by Doctor Yevhen Forostyna) was introduced in 1913–1914 academic years²¹. The subject “Conducting” (choral and orchestral classes) in 1931–1939 was taught by Mykola Kolessa²².

Patriotically aware educated Galician women attempted to break the shroud of conservatism that was still dominant in their region and

¹⁴ Мазепа Л., Мазепа Т. *Шлях до Музичної Академії у Львові: У 2-х т. – Львів : Сполом, 2003. Т.2. Від Консерваторії до Академії (1939 – 2003). С. 151.*

¹⁵ Ibidem. С. 150.

¹⁶ Ibidem. С. 169.

¹⁷ Ibidem. С. 177.

¹⁸ Ibidem. С. 183.

¹⁹ Ibidem. С. 194–195.

²⁰ Ibidem. С. 211.

²¹ Ibidem. С. 239.

²² Ibidem. С. 254.

gave the women a subordinate role in the family and in the society as a whole. They strove to “lead the woman across the threshold of her own house”, saying: “Let's be the citizens in the four walls of our homes, let's be mothers in the public life – that's our understanding of motherhood, and that's our – so to speak – political program of equality”²³. The leaders of the Galician women, including Nataliia Kobrynska, Kostyantyna Malytska, Milena Rudnytska and others, advised women-mothers to “teach the children in the family environment the conviction that their life is closely connected with the destiny of the nation, to be proud of the fact that they are Ukrainians, to have faith in people, their strength, so that they would never neglect the national ideal”²⁴. It meant that education of women was seen as the means of education and upbringing the entire nation, as the way to national progress²⁵. This was a promising direction of the Ukrainian movement for women's rights, which was successfully joined by female teachers and conductors, because their teaching and educational function was tolerated by the society.

Yevheniia Barvinska (maiden name Lyubovych) is known as mother of the outstanding composer Vasyl Barvinskyi. His great musical talent was to some extent inherited from Yevhehiia, who was a skilled pianist, conductor and a singer. In the end, in his autobiography, he wrote: “My musical abilities have been taken after my mother”²⁶. Yevheniia Barvinska was born and died in Lviv (1854–1913). In 1874 she graduated from the Teaching Seminary and entered

²³ Івах С., Токарська Т. Проблема родинного виховання у жіночому русі Галичини наприкінці ХІХ та на початку ХХ ст., *Український жіночий рух: здобутки і проблеми. Збірник наукових праць за матеріалами першої Всеукраїнської науково-практичної конференції. Вип.1.* Дрогобич : Коло, 2002. С. 71.

²⁴ Ibidem.

²⁵ Ibidem.

²⁶ Німилович О. «Подвижниця української справи» (До 160-річчя від дня народження і 100-річчя від дня смерті Євгенії Барвінської). *Календар класного керівника на 2014–2015 н. р.: Посібник для вчителів.* Дрогобич : Видавничий відділ. 2014. С. 104–105.

the Conservatory of the Galician Music Society (piano class of Karol Mikul). In 1879 she married a widower Olexandr Barvinskyi and became the mother of five children²⁷. Yevheniia was very active and diverse in social life: before the marriage, she initiated the foundation of the “Women's Society” in Lviv, and during 1882–1888 together with Amvrosii Krushelnytskyi (father of Solomiia Krushelnytska) she organized a female and a male choirs in Ternopil (where she acted as a soloist and the conductor). Her true devotion to the family did not stand in the way of her versatile musical vocations.

Ye. Barvinska became the first vocal teacher of young S. Krushelnytska. The future world-famous opera diva sang with two of her sisters in the choir, directed by Ye. Barvinska. The choir performed at concerts in the memory of T. Shevchenko, M. Shashkevych, Yu. Fedkovych, O. Konysky, M. Kostomarov; in its repertoire there were the songs written by M. Lysenko, S. Vorobkevych, M. Verbytskyi, V. Matiuk, S. Moniushko, S. Guno, Ukrainian folk songs. In the newspaper “Dilo” review one of the choir performances was highly praised due to the excellent conducting and singing performance (among the chorists there were “three ladies Krushelnytskas”)²⁸.

Ye. Barvinska's work in the choir conducting field continued in Lviv. She and other musicians organized the choral society “Lvivskyi Boyan” and became one of its first conductors (1891–1895). L. Mazepa and T. Mazepa, having studied the “the Registration Book of the Galician Societies”, proved that A. Vakhnyanyn and other activists, including two women (Ye. Barvinska and O. Bazhanska-Ozarkevych), appealed to the Galician Provincial Office with an announcement letter about the foundation of the society “Lvivskyi

²⁷ Німилович О. «Подвижниця української справи» (До 160-річчя від дня народження і 100-річчя від дня смерті Євгенії Барвінської). *Календар класного керівника на 2014–2015 н. р.: Посібник для вчителів*. Дрогобич : Видавничий відділ. 2014. С. 105–106.

²⁸ Ibidem. С. 106.

Boyan” in the first decade of December, 1890. On December 24, 1890, the Provincial Office reported on the approval of the Regulations. That day the society “Lvivskyi Boyan” was included into the Registration book²⁹. Therefore, 1890, not 1891 (as it was indicated in the existing research) should be considered the exact year of foundation of the “Lvivskyi Boyan”. Relying on the statements of S. Ludkevych, L. Mazepa and T. Mazepa, it was pointed out that V. Shukhevych was elected the chairman of the society, S. Fedak became his assistant, A. Vakhnyanyn and Ye. Barvinska were appointed as the conductors, D. Sichynskyi, S. Handeris and B. Ganinchakova became the board members³⁰. Besides, Ye. Barvinska had a series of concerts with the “Lvivskyi Boyan” in Prague, Stryi and Stanislaviv.

Among other conductors of the “Lvivskyi Boyan”, which functioned for 49 years, there were the names of the following female-conductors: Olena Yasenytska (1911), Stephaniia Terkevychivna (1921)³¹, Olena Voloshynova (1921–1922), Iryna Rozhankovska (1927–1930), Olena Filyasova (1932–1933), Olha Tsipanovska (1934–1939)³². These data from the archive (DALO) testify on the quite significant female representation in the choir conducting directorate of Galicia until 1939 (at the same time none of the mentioned women was listed as an assistant conductor, unlike the eight male assistant conductors).

It is worth clarifying that Olena Yasenytska and Olena Voloshynova are one and the same person. It was confirmed by Petro

²⁹ Мазепа Л., Мазепа Т. Шлях до музичної Академії..., С. 71.

³⁰ Ibidem. – С. 72.

³¹ Here, probably, is the error in the cited document. Perhaps this is S. Turkevychivna (Turkevich) – the first Ukrainian female composer, on whom S. Pavlyshyn wrote a monograph. Though, S. Pavlyshyn does not mention S. Turkevich's conducting the “Boyan”, but she mentions the composer's daughter, who informed that Turkevich sisters conducted three female choirs in the family village of Pidmykhaylivtsi.

³² Мазепа Л., Мазепа Т. Шлях до музичної Академії..., С. 73.

Medvedyk's reference, which says that Olena Yasenytska-Voloshyn was a pianist, a conductor and a teacher. She was the wife of Mykhailo Voloshyn, a conductor and a critic. Her long-term activity after moving from Lviv unfolded in Poland, Germany and the United States, but there is no information about her being as a conductor abroad³³. Iryna Rozhankivska (1881–1934) was a singer (lyrical soprano), whose teacher was Sofiia Kozlovska (Lviv), sang in the “Lvivskyi Boyan”³⁴.

Olga Tsipanovska (1861 – 1941) is a Western Ukrainian pianist, an outstanding teacher and a public figure. Along with giving piano lessons and concert performances she took an active part in social life. She was the founder and the head of the Women's Labor Society in Peremyshl. The aim of the society was to unite the women in production, trade and financial activities. Besides it set the task of “making the women the aware citizens of the State”. During World War I, O. Tsipanovska presided at the Ukrainian Women's Committee for Helping Captives in Vienna for some time. She was also one of the leading figures of the Union of Ukrainian Women in Peremyshl. During the first Congress of the Union, in December 1924, she was elected the member of the board, namely, the substitute chairman and the referent of youth training. O. Tsipanovska became a member of the Presidium at the Women's Congress in Lviv (1937), when the World Union of Ukrainian Women (WUW) was formed. When the Polish authorities liquidated the center of the Ukrainian Women's Society, Ukrainian women led by M. Rudnytska organized a new women's association – the Platoon of Princess Olga. O. Tsipanovska entered the Main

³³ Медведик П. Діячі української музичної культури і матеріали до біобібліографічного словника. *Записки Наукового товариства імені Шевченка*. – Т. ССХХІІ: *Праці музикознавчої комісії*. Львів, 1996. С. 464–558.

³⁴ Людкевич С. Дослідження, статті, рецензії, виступи. Т. 2. Упорядкування, редакція, переклади, примітки і бібліографія З. Штундер – Львів : «Дивосвіт», 2000. 816 с.

Council and Presidium of the association. Although O. Tsipanovska was unmarried, her house always was full of visitors³⁵.

By 1939 Olena Yatsyshyn worked in Peremyshl. She was the conductor of the female choir of the Peremyshl Teachers' Seminary. According to the memoirs of L. Tsehelska (one of her former students), O. Yatsyshyn was born not far from Stryi on February 24, 1899. She studied in Lviv at the Musical Institute named after M. Lysenko. She was a skillful pianist and violinist. She taught her chorists to love native songs, encouraged them to rewrite the scores of songs that had been distributed to the choir (so that the chorists could use them themselves as the conductors in the future). O. Yatsyshyn also composed for the choir, but she was very modest and humble and did not submit her authorship to her works, only marked them with three stars. It took her much time, effort and meticulous work to prepare choral pieces with her singers, that's why the seminarian choir had a good reputation and repeatedly gained praise after the concerts. Works of Lysenko, Leontovych, Stetsenko, "Testament" by M. Verbytskyi were in the repertoire. O. Yatsyshyn was very religious. Every Sunday the choir participated in the Divine Mess, performing the concerts of Bortniansky, Vedel. When the liquidation of the Seminary began and because of this the choir became much smaller, the conductor involved the former students of the seminary who lived in Peremyshl and carried on the rehearsals in her house. Besides they sang in the Chapel of the Basilian Orthodox Church in Zasyannya. After the final elimination of the Seminary, O. Yatsyshyn and her sister moved to Stryi. In Stryi she continued teaching music and lived there until she died on March 5, 1974³⁶.

³⁵ Заброварний С. *Ольга Ціпановська*, [Електронний ресурс]. Режим доступу: ntsh.org/content.

³⁶ Цегельська Л. Державна жіноча вчительська семінарія в Перемишлі. *Свобода*. 1984. № 179. С. 2; продовження. *Свобода*. 1984. № 180. С. 2.

In Stanislaviv, during the 1930s, there functioned a children's choir, organized by Stefaniia Mishkevych-Kryzhanivska (1898–1986). She was the first professional pianist and piano teacher in the city. She studied at the Conservatory of the Galician Music Society (class of Professor V. Freeman). After her graduation, she performed solo and with ensembles, worked as a teacher and accompanist of the “Stanislaviv Boyan”. The children's choir, called the “Little Boyan”, enjoyed success both among the participants and their parents³⁷.

In the article “The success of the young woman-conductor at the church choirs” published by Boris Kudryk in the magazine “Meta” (N 6, 1937), you can find out about the performance of the four-voice Choir of the Kindergarten governesses under the direction of Dariia Lototska. The program consisted of the songs written by D. Leontovych, O. Koshyts and carols³⁸.

CONCLUSIONS

The above information gives the grounds to state that the Ukrainian female choir conductors in Eastern Galicia were versatile personalities and most of them took active part in the women's movement. It is possible to point out a number of historical, social and cultural preconditions that had influence on their activities. Firstly, it was women's free access to music education, primarily at the Conservatory of GMS, where the Ukrainian women studied in the multinational environment of teachers and students, and then at the Higher Music Institute in Lviv. An important precondition was typical for Galician women close interweaving of the Western feminist tendencies with the national liberation ideas. The choral activities made it possible for them to propagate and appropriately educate the

³⁷ Максим'юк Г. Творці музичного Станиславова: Стефанія Крижанівська [Електронний ресурс]. – Режим доступу: gk-press.if.ua.

³⁸ Кудрик Борис. Успіх молоді дiрiгентки на церковних хорах. *Мета*. 1937. Ч. 6.

younger generation. Gender peculiarities of the Ukrainian women (cordiality, creativity, predisposition to preserve traditions and at the same time their striving to innovation; active attitude to life, subtle intuition, etc.) were easy to combine with the features necessary for a good conductor (namely, volitional, emotional, empathic, cognitive, managerial, etc.) and correlated with the educational role of women in the society, admitted by the traditional Galician conservatism favoured to the appearance of skillful female conductors. These circumstances led to the tendency of a gradual increase in the number of female choir conductors, who contributed to the revival of artistic activity of choirs and music and aesthetic education of young people, as well as to the national consolidation of Ukrainians and, alongwith interethnic integration with other nationalities of the region.

SUMMARY

The article deals with the study of the Ukrainian female conductors' contribution to the development of choral art in Galicia until 1939. For this purpose we have traced a number of historical, social and cultural prerequisites that have caused their appearance. First of all, women had free access to higher music education, which started at the Conservatory of Galician Music Society, where the Ukrainians studied in the multinational environment of teachers and students; then followed the Higher Music Institute in Lviv. The next factor was the Western feminist segment, which for Ukrainian women was closely connected with the national liberation ideas. Choral art became a megaphone of their propaganda and, at the same time, the means of upbringing of the younger generation in the patriotic spirit. The inherent mental traits of a Ukrainian woman (cordiality, creativity, tendency to preserve traditions and, at the same time, striving to innovation, subtle intuition, etc.) in the synthesis of the characteristics necessary for a conductor (volitional, emotional, empathic, managerial, etc.) corresponded to the woman's educational

and social role, admitted by the traditional Galician conservatism. The mentioned before social and cultural circumstances and ethnic and psychological peculiarities have led to the tendency of gradual increase in number of female choir conductors who have greatly contributed to the revival of the artistic activity of choirs, as well as to the national consolidation of Ukrainians, and in addition to interethnic integration with other nationalities of the region. The most prominent figures of the women-conductors and their personal achievements have been outlined.

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Information about the author:

Synkevych N. T.

PhD in Arts, Associate Professor
of the Department of Methodology of Music Education
and Conducting of the Institute of Music Art
of the Drohobych State Pedagogic University named after Ivan Franko
24, Ivan Franko str., Drohobych, 82100, Ukraine

**SCIENTIFIC SCHOOL AS SYMBIOSIS
OF THE VARIATIVE AND INNOVATIVE COMPONENTS
IN THE MODERN MODEL OF PROFESSIONAL
AND PEDAGOGICAL ACTIVITY**

Zaets V. M.

INTRODUCTION

Since the end of the 1980s, Ukraine has emerged as one of the major European political and socio-economic trials and transformations. Declaring independence and liberation from ideological dogmas, Ukraine has developed not simply as a democratic state, but has declared itself as a well-developed civilization that is significant on a world scale. During this transitional period, the need for objective and complete knowledge of the social assets of the Ukrainian people in various fields of human activity, which has been carefully and carefully neglected for a long time, is particularly acute.

At this stage, a number of studies that focus on the present, development trends and source heritage of Ukrainian science are extremely relevant, because science is an important value of any society, the foundation and the main spring of socio-economic development.

Through direct communication, the education system and the media science, based on rationality and humanism, forms the basis of human thinking, its outlook, perception of reality and the form of reaction to change.

The state of development of science in the country is combined and correlated with the development of scientific schools, called to perform their functions. In addition to the production of knowledge

(research), their dissemination (educational and communicative activities), the urgent appointment of scientific schools is the formation of future researchers, scientists. In view of this, we can state that these scientific education exist as a whole organism, functionally capable of self-renewal, involving gifted youth people in research activities.

This scientific and social phenomenon has been paid attention by many philosophers, scholars, historians of the different times, who are investigating the diverse areas of the evolution of science – a significant sphere of society. Significant intelligence in this direction belongs to V. Vernadsky, S. Mikulinsky, M. Yaroshevsky, G. Krebrero, G. Steiner, J. Khramov, P. Kapitache and others.

With the aim of identifying powerful levers for the further development of scientific knowledge, most of them agree that science school is an efficient and effective link of the scientific and technological progress. They indicate the relevance of the study of such associations. The analysis proves the diversity of the goals set in the study of many features and problematic issues of scientific co-operatives. The material of research of this phenomenon are philosophical, scientific, psychological, pedagogical, historic-memoir and journalistic works of Ukrainian and foreign authors.

1. Scientific school as procedurally-innovative, progressively oriented form of socio-cultural development

In the history and theory of performing arts, the term “scientific school” is used infrequently, unlike other scientific fields. Musicologists predominantly use the term “performing school”, which characterizes a separate generic education (this institution) in musical art on many objective and subjective grounds, but this does not mean that science is bypassing this branch.

The explosive growth of communicative and integrated technologies with the complication of the social structure of modern

society, the key role played by networks, the unification of people and organizations, contributed to the rapid development of economics, culture and science. These processes have also had a positive impact on the development of musical methodology.

The past century can be called a landmark in enriching the scientific and theoretical basis of musical art. After all, the erosion of cross-sectoral facets mutually induces the decision of important tasks, both in the sphere of social life and in music.

Modern musicologists increasingly use the achievements and experience of other sciences (philosophy, psychology, pedagogy, physiology, aesthetics, etc.) in solving professional art problems. M. Rzhetskaya¹ emphasizes the promise of interdisciplinary thinking in the musical field. She points that the peculiar process of revision and clarification of the essential principles on which musicology is based, connected on the one hand, with the need to revise the main methodological positions that “gradually diversified and enriched (to a large extent due to influences on music science” from the “outside”, a changing socio-cultural situation), but on the other hand – with the inherent features of the very history of music as a science and the absence of hermeticism in it, unlocked outside of the character, which allows “to fit” the studied musical movement into broad textual fields and, in addition, use the best practices of other human (and other) sciences”. The author reasonably notes that when closer examination of various research areas, they are manifested by the laws of paradox, if not parallel, then unidirectional, aimed at comprehending the rich facets of scientific truth, regardless of the importance of micro-macro problems.

¹ Ржевська М. Ю. Історичне музикознавство та теорія динаміки культури: перспективи міждисциплінарних досліджень. Науковий вісник НМАУ ім. П. І. Чайковського. Культурологічні проблеми української музики (наукові дискурси пам'яті академіка І.Ф.Ляшенка). К.: НМАУ ім. П.І. Чайковського, 2002. С. 107–113.

This may be related to both the history of music, the logic of the artistic process, the formation and formulation of new concepts, and the solution of more narrow, but not less significant (as, for example, clarification of the conceptual-categorical apparatus of science, its terminology base, etc.).

A significant increase in interdisciplinary research in the humanities is observed in the second half of the XX century. At the same time, musicology began intensively to apply methods of semiotics (works by M. Aranovsky, V. Medushevsky, S. Rappoport, etc.). It was through the semiotics (in particular, J. Lotman's research) that a path to biology and neurophysiology was made, which led to the application in the theory of music of the doctrine of the functional asymmetry of the cerebral hemispheres, the presence of which V. Medushevsky linked not only the peculiarities of creativity of various composers, but also changes in epoch-making styles, proving that public neuropsychology is one of the factors of the dynamics of culture, and, consequently, should be taken into account in musicology studies.

Over time, the influence on the art and the application in the musicology of theoretical concepts, practical experience, terminology apparatus of the scientists of other branches of world science, become more influential, and at the intersection of the sciences there arise and operate musical pedagogy, musical acoustics, musical psychology, etc. These facts suggest a remarkable prospect of interdisciplinary research, which results in the unification of scientists working in various spheres of human activity into scientific and creative teams to achieve significant and sometimes unpredictably significant results. It is invaluable and enrichment of knowledge and experience during the period of their joint activity. Moreover, the communication of scientists is not limited to the exchange of information. With regard to the prerogative of the exchange of ideas in comparison with the exchange of material things, Bernard Shaw said bluntly: "If you have

an apple and I have an apple and we exchange them, then we remain with ourselves – each with an apple. But if each one of us has one idea and we pass it on to each other, then the situation becomes different. Each of us becomes more richer, namely, an owner of two ideas”². It's hard not to agree with this idea. But regarding the advantages of intellectual and creative communication, the author does not consider, perhaps, the main communicative value of the direct communication of scientists in science as an emotional and creative process, in which, as a result of the metamorphosis of ideas, there is, so to speak, the “third apple”, and it seems so simple at first glance, an operation can lead to revolutionary discoveries. “If communication acts as an indispensable factor in cognition” – writes M. Yaroshevsky, – “the information that arose in scientific communication can not be interpreted only as a product of the efforts of the individual mind. It is generated by crossing the lines of thought coming from many sources”³. The real movement of scientific knowledge acts in the form of dialogues, sometimes very intense, such as those, that extend in time and space. After all, the researcher poses questions not only to nature, but also to other testers, seeking in their responses acceptable information, without which its own decision can not arise.

In keeping with our opinion on the prospect of merging scientists, we note that it is the scientific schools, that go to the socio-cultural outskirts, as highly effective educational systems and progressive engines of scientific and technological progress.

In this way, the formation of new scientific communities in the field of musical art, as well as in many other spheres of human activity is the right choice way for further development and strengthening of the professional scientific and theoretical basis.

² Цитати відомих людей: [Електронний ресурс]. Домівка – український форум. Режим доступу: <http://domivka.net/forum/showthread.php>

³ Ярошевский М. Г. История психологии от античности до середины XX в. [Электронный ресурс] М., 1996. – Режим доступа: <http://psylib.org.ua/books/yaros01/txt01.htm>

The famous scholars of art (B. Yavorsky, I. Lyashenko, I. Kotlyarevsky, V. Moskalenko, M. Davydov, etc.), who made a significant contribution to the development of the national musical science, appear in the Ukrainian musical art. Their scientific and creative work attracts the attention of many researchers, who emphasize the importance of the scientific schools created in the field of musical art created by them (works by A. Beregova, A. Laschenko, I. Pyaskovsky, O. Sokol, M. Kopyts, etc.).

Consideration of studies in this direction leads to the conclusion that the term “scientific school” with the increasing use of musicologists has not been yet considered sufficiently musical science as a structured mechanism in musical pedagogy and did not appear in it as a separate subject of research. It should also be noted, that the most researchers focus on highlighting activities of only the founders of scientific schools and their achievements, which is, of course, valuable, but can not fully satisfy the urgent need for systematic knowledge of the mechanisms and specificity of the effectiveness of this phenomenon in the field of musical pedagogy . In view of this, we consider it expedient to consider the functioning of scientific schools in the musical sphere in order to identify as separate specific differences from similar schools, existing in other branches of society activity, as well as their qualitative structural effective features.

An important concept in the system of scientific use is scientific cooperation, which actually denotes one of the structural units of science and which we more often call scientific science school.

After all, the progress of science is characterized not only by the flashes of the mind of such famous geniuses as G. Galilei, A. Einstein, D. Mendeleev, I. Newton, M. Faraday, T. Jung, etc., but also by specific informal associations of scientists, made up of prominent scholars. For example, famous scientific schools: V. Vernadsky, an outstanding Ukrainian scientist, founder of geochemistry, biogeochemistry, radio geology, cosmic science; N. Bohr – Danish

physicist, founder of quantum mechanics, founder of the Institute of Theoretical Physics in Copenhagen (one of the defining world scientific centers); Y. Liebig is a German chemist, one of the founders of agrochemistry, the author of the theory of fermentation and mineral nutrition of plants, and many others. As we see, the intensity of the development of science, above all, is characterized by the presence of bright personalities in this field, regardless of whether their activities are individual or collective. This explains the considerable interest of the researchers in analyzing scientific achievements and activities (mostly in scientific research leaders'), by leading scientists, as one of the ways to study the stages of advancement of scientific thought in various spheres of human activity.

The most valuable assets of modern scientific and technological development are human resources, which are involved in the field of development of high technologies, in carrying out unique scientific researches and being carriers and creators of intellectual capital. The latter acts as an important component and a necessary condition for the effective development of modern society, an essential imperative of its existence. In our opinion, intellectual capital as an accumulation of scientific and practical knowledge combines intellectual work and intellectual property, saves talents and accumulated experience, certifies the quality of the use of tools, determines professional image, social recognition and the content of scientific and commercial activity. The problems of creating, accumulation, preservation and ensuring the dynamic development of intellectual capital – are not the most urgent for humanity at the beginning of the third millennium.

The perspectives of science have always been determined by the prospects of leading scientific schools. This is especially true in recent decades, when all the branches of world science have reached outstanding heights, and any scientific problems require the pooling of efforts and the formation of teams of scientists. In the conditions of the development and branching of sciences and their simultaneous

interweaving, it becomes more difficult to obtain significant results on their own, or even to the professional community of scientists. Already becoming a regularity of co-operation of researchers who work in different spheres to solve a specific narrow-minded scientific problem.

In these conditions, the importance of scientific schools is increasing, which is one of the most important forms of scientific cooperation of scientists. If the formal labor attachment to the scientific community for civil society is not so great, then the scientific school is its essential element. Being the main lever of progress, schools play a special role in shaping a civilized society. This motivates the need for thorough research of scientists in the direction of studying: the genesis of scientific ideas; scientific directions; the mechanism for the creation and formation of scientific associations, the specifics of their existence and prospects for the future. “Organizations of science can not be given spontaneous development, it is necessary to study the patterns of development of collective scientific work, we must be able to select creatively talented people...”⁴ – says Nobel Prize winner in the field of physics P. Kapitza. In fact, comprehensive detailed analysis and exhaustive knowledge of this phenomenon undeniably serve the development of science and no less significant than the “derivation”, or the study of scientific concepts, hypotheses, theories, ideas.

Research of scientific associations, first of all, should be done on the basis of studying the experience of the great scientists and major organizers of scientific work, since they (the organizers) are the founders of the school, the main generators of ideas, spiritual mentors, and its leaders.

A detailed and comprehensive consideration of the scientific, creative, public and organizational work of the well-known leaders of

⁴ Капица П. Л. Эксперимент. Теория. Практика. М.: Наука, 1974. 246 с.

science is the main method of studying the structure, the specifics of the functioning, the direction of scientific schools. And it has already become a historical tradition to name their schools based on their names. This direction of research contributes to a clearer definition of the essence of their theories created and their significance.

Errors in assessing the usefulness of science (both during the crisis period and in stable periods) are generated by the fact that many of its important functions fall into sight, which are simply not noticeable, and not the lack of good measurement methodologies. The music industry is no exception.

Many skeptics believe, that science and performance, or a scientific school and a performing school are absolutely divergent concepts that can, without integrating, exist and develop in parallel, and there is nothing in common between them. This interpretation of the school is generated, most likely, by ignorance and lack of understanding of the very purpose of science and schools in the arts. It is known that the primary function of any school is the transfer of knowledge and ideas from generation to generation – from teacher to student, and the scientific school from this position is the higher form of not only the training of highly skilled specialists and scientists, but also the transfer of information in the form of scientific -theoretical thinking. From history, it is known that scholarly schools arose even in ancient Greece; were initiated as pedagogical and solved the tasks of education and education (the Academy of Plato, the Pythagorean school, the school of Hippocrates, Aristotle, etc.). At the beginning of evolution, a science school united scholar-follower scholars who imitated his ideas, preserved, crystallized and sacralized them. But over time, the status of scientific schools gradually changed. First, the primary purpose is not only the storage, transfer of knowledge, but also their further development. Then gradually, there are new functions of the school: they solve tasks that require the unification of scientists and not capable of a single scientist, no matter how he was

gifted. And although the students united around the complex of ideas of a distinguished thinker, at times they were by no means inferior to the mentor. Consequently, for the mentor, school leadership became more and more associated with the support of not so much intellectual authority as moral and ethical, which allowed consistently balance the ambitions of their talented pupils and educate them in the need for serving ideas beyond personal subjective interests. In our time, such civic cooperatives are formed more often in research institutions and become real research and production associations.

The review of works focused on this phenomenon gives grounds to note that in the most of the phenomenon of scientific schools the subject of studying science of science, philosophy, social psychology, science of science, history of science and, unfortunately, in essence, is not the subject of pedagogical mastery. Sometimes there is a somewhat anecdotal situation. From the history of science it is known that many future Nobel laureates studied and worked at Nobel laureates; that is, direct communication, namely education and specially constructed educational system allow people to maximally develop their abilities and scientific thinking. It can not be denied that it is most successfully implemented in scientific schools. On the one hand, it is recognized that scientific schools as pedagogical centers are directed-operational educational systems of a special kind and differ little from other pedagogical systems. There is also no doubt the high effectiveness of their effectiveness in training young scientists and in forming them as individuals. At the same time, we see that the development of civilization, computer technology, the growth of the complexity of technology, which should be used by people of different professions, as well as the development of information space, with acuity requires from each person the presence of scientific style of thinking. According to V. Onoprienko: "The main characteristics of a society based on knowledge is the ability to create and effectively use scientific knowledge, turn it into a source of profit, which is crucial for

sustainable economic development and raising the standard of living of the country's population. High technologies that determine the nature of such a society require mutual adaptation, balance with the perfection of the human person. A multidimensional man of a knowledgeable society displaces from the scene of history the economic man of the industrial age. Present requires radical changes in the education system, so that there was an opportunity to vary the types of activities, change the professions, improve their qualifications, the level of adaptation to new technology and technology. This, in essence, should be a continuous, lifelong education”⁵.

The above circumstances push for a comprehensive meaningful consideration of the phenomenon of the school as a progressive educational system in contemporary musical pedagogy.

State support of scientific and creative schools was considered at the symposium as a decisive condition for qualitative and technological improvement of vocational education. The theme of the issues raised revealed a growing interest in the study of the problems of scientific schools and indicates their significance in the life of society. On the other hand, no one of the speakers paid attention to the actual absence of research on the pedagogical process of scientific schools. For this circumstance, O. Grezneva⁶ also paid attention to his scientific works.

She makes a fair observation that the practice of pedagogy of a school of science has existed since the time of the appearance of science itself. But the researchers of pedagogy, with rare exceptions, did not pay attention to her. Although, if there is a pedagogy of preschool education, school, high school, etc., it is natural to assume that there should be a pedagogy of scientific schools. Considering

⁵ Онопрієнко В. Магістральні напрями інтеграції науки і освіти [Електронний ресурс]. Національна бібліотека України імені В. І. Вернадського. Вісник НАН України. 2007. № 11. С. 10–17. Режим доступу: <http://www.nbuv.gov.ua/portal/All/herald/2007-11/a4-07.pdf>

⁶ Грезнева О. Ю. Научные школы (педагогический аспект) М., 2003. 69 с.

scientific education as a specific branch of industry, supporting in the context of relations with general and vocational education, V. Landov substantiates the need for special pedagogical training of scientific leaders. In his work «Scientific education: development of abilities for scientific creativity»⁷, considering this aspect of the problem, he relates guidance to the thesis to the most difficult kind of pedagogical activity. At the same time, almost all, with the exception of pedagogy, in the branches of science in practice, often engaged in this task by scientists who do not have special pedagogical training. There are many examples when prominent scholars became prominent teachers in the absence of a pedagogical education, relying solely on their own, acquired in practice pedagogical experience (schools of N. Bohr, A. Butlerova, L. Vygotsky, Y. Liebig, I. Pavlova, E. Rutherford, S. Freud, etc.). That is why V. Ledniv reasonably proposes, in the process of studying scientific schools, to consider not only the ideas, the directions of scientific research they are developing (the scientists – the leaders of the school), but also the organization of scientific work and the system of preparation of scientists for the purpose of a special theoretical generalization, where the main goal is its dissemination in the system of scientific education.

Our attention to scientific schools in the field of musical pedagogy is motivated, in fact, by the same factors, which fully correlate with general pedagogy.

First of all, the model of a scientific school is probably one of the very effective models of the educational complex – such as broadcasts, knowledge, experience, traditions, ideologies, cultural norms and values developed by the scientific community in the process of joint activity, from the older generation to the younger. Such a position is intended to establish how legitimate it is to speak of the existence of this pedagogical phenomenon in the field of music

⁷ Леднев В. С. Научное образование: развитие способностей к научному творчеству М.: МГАУ, 2001. 120 с.

performing education, its mass, and which forms of educational activity are in line with the models of the scientific school. In the light of this, we will see the promise of implementing elements of the model of the scientific school in musical pedagogy.

It should be noted that this aspect is in the plane of scientific and educational function of the school, as a universal tool for the development of a research style of thinking.

Also important is the prospect of analyzing the specifics of the existence of scientific schools in musical arts and revealing the general patterns of their formation and development. Unlike general theoretical science, where each school, which to some extent contributed to the development of new ideas, knowledge, ideas, technologies, has unquestionable value; the requirements of pedagogy include fairly wide reproduction-the use of declared and achieved results in practice.

Taking into account the above facts, it is possible to note that such scientific schools are rightfully called scientific and practical, since their central function is the realization of educational technologies by those who were designed and developed.

That is why, in our opinion, a comprehensive analysis of the mechanisms of origin, development, dissemination, mutual influence, management of scientific and practical schools can be the basis for the construction of new and the development of existing innovative and effective educational networks, which is very relevant for modern pedagogy as a platform for integration scientific and educational processes.

The stated principle of unity of educational and research functions of a school of sciences in general is similar to the idea of a developing and developing educational environment, put forward by V. Zaretsky⁸.

⁸ Зарецкий В. К. О двух подходах к проектированию образовательных. Проектирование в образовании: проблемы, поиски, решения. Ин-т. педагогических инноваций РАО. М., 1994. 120 с.

In his work, he emphasizes the fact that the development of each student and teacher in an educational organization becomes possible only through the development of the whole of the educational environment itself; and vice versa, its (educational environment) elevation is ensured by the development of each individual operating in this organizational structure. And this means that the educational function of the school naturally determines the mutual development of each member of the team and its internal scientific and creative environment.

From the history of science it is known that the birth of scientific schools occurs mainly in the field of education and on the basis of higher educational institutions, which in turn naturally distinguishes them among other invariants clearly represented pedagogical, educational function. It is the differentiation of such features as organic unity of scientific and educational processes, purpose-oriented guidance on the production of knowledge about knowledge, training and education of highly skilled scientific and pedagogical personnel, to consider the activities of such organizational structures as a metamodel of the integration of science and education.

2. Identification of the scientific schools

Any corporate community requires full self-identification. This is due to many objective reasons, but first of all, it is done with the aim of self-determination, the establishment of boundaries and the way of existence with respect to other social groups, as a means of self-preservation and self-reproduction. There are also scientific communities such as a science school.

What is a “scholarly school”? What are her signs? By what parameters it is characterized and specified? What are the criteria for determining its performance? What is the leader's function? What are the preconditions for the emergence and what role do they play in society? For these questions, for centuries, the philosophers, science

scientists, sociologists, and historians of science are looking for answers.

The term itself has long come to life in the scientific world and has been used for many centuries for whole strata of science, as well as for separate, different in scope and results of activity, scientific formations. It should be noted that, despite its increasing use in scientific circles, most scholars do not disclose neither their essence nor the very concept. In addition, they are sometimes confused with other similar forms of co-operation.

Recently, the problem of identifying scientific schools has become extremely important. Among the reasons that stimulate her staging, we distinguish the following:

- efficiency of the activity of the scientific school in the context of the evolution of scientific and technological progress;
- management of scientific and creative process as a key factor in the growth of scientific achievements;
- the desire to reproduce the scientific culture in the next generations of scientists, because it is scientific schools, being multi-purpose associations, provide, together with the acquisition of new knowledge, experience, transfer to their next generation of researchers.

That is why, for a long time, a number of scholars are engaged in in-depth research of this structured unit of science.

It must be admitted that in the diversity of approaches to defining the concept of “scientific school”, in the system of criteria proposed by their authors, no one, in principle, denies the very fact of the existence of this phenomenon in science and its significance in the development of scientific knowledge. Therefore, in the future considerations, we proceed from the fact that scientific schools function effectively in the field of science and try to isolate the most generalized regularities, that establish the peculiarity of this phenomenon, as well as find some differences that characterize the specifics of their being in the field of musical art.

In order to define the concept of “scientific school” and to explain the specifics of the functioning of this phenomenon in the context of musical pedagogy, it is necessary to first separately consider the terms “science” and “school”, since they together use the notion “scientific school”.

In encyclopedic dictionary the definition of science as a sphere of human activity, “whose function is the development and the theoretical systematization of objective knowledge of reality; one of the forms of social consciousness; includes both activities for obtaining new knowledge, as well as its result – the amount of knowledge that make up the basis of the scientific picture of the world; specificity of specific branches of scientific knowledge. The immediate goals of science are the description, explanation and forecast of processes and phenomena of reality, the study of the components of the latter on the basis of open laws, that is, in the broadest sense, the theoretical reflection of reality”⁹.

In the dictionary-directory of a novice scientist, science is defined as a socially significant sphere of society, whose purpose is to identify the objective laws of nature and society with the aim of their creative use. Science is a component of the spiritual culture of mankind. As a system of knowledge, it covers not only actual data about objects of the surrounding world, human thoughts and actions, not only laws and principles of studying objects, but also certain forms and methods of their awareness. In the same way, science acts as a form of social consciousness.

The origins of science originate from the practice of early human societies, where cognitive and production moments were inextricably linked. The production of ideas, representations, and consciousness is initially directly intertwined with material activity and the material

⁹ Советский Советский энциклопедический словарь. Научн.-ред. совет: А. М. Прохоров (пред.). М.: Советская Энциклопедия, 1981. 1600 с.

communication of people into the language of real life. Creation of representations, comprehension, spiritual communication of people here is a direct product of their material actions. Primary knowledge was practical, performing the role of methodological management of specific types of human activity. In the modern world, “science” began to act as the highest cultural value, which somehow began to navigate overwhelming majority of philosophical schools and directions. F. Engels gave such a definition of this situation – “The thinking mind has become the only measure of all that exists”¹⁰.

The concept of “school” in the last two millennia is widely used in all branches of human activity. Despite the fact that it migrates strongly from one branch to another, and the limits of its application are very diverse, the concept works wherever it is used. Historically, the concept of “school” has several inventions, depending on the scope of application.

The very word “school” arose from the Greek “scholē” [schola], which means – leisure, liberation from physical labor.

The following definition of the term “School” is given in the Soviet encyclopedic dictionary:

- “1) Educational institution.
- 2) System of education, study, acquired experience.
- 3) Direction in science, literature, art, etc., connected with the unity of views, the commonality or continuity of principles and methods”¹¹.

In fact, the essence of the definition of the concept of “school” M. Dubinin¹², although it highlights only two key values:

¹⁰ Маркс К. Сочинения. Изд. 2-е [в 50 т.]. М.: Издательство политической литературы, 1961. Т. 20. 827 с.

¹¹ Советский Советский энциклопедический словарь. Научн.-ред. совет: А. М. Прохоров (пред.). М.: Советская Энциклопедия, 1981. 1600 с.

¹² Школы в науке: Сборник. М.: Наука, 1977. 523 с.

- 1) an educational institution that provides systematic training and education in accordance with the needs of society;
- 2) direction in philosophy, science, art.

In our opinion, the most meaningful characterizes the notion of “school” D. Guzevich in the publication “Scientific school as a form of activity”¹³. For his definition, the author suggests to comprehend in stages, why it is “school” called the set, at first glance, of various phenomena, that is, to identify the causes of polyfunctionality of the term; to isolate all possible invariants; analyze them; find system-generating features of the whole class of objects and use them to select subclasses. On the basis of the study, he distinguishes between schools as educational institutions and schools as forms of activity.

On the basis of the discovered invariants D. Guzevich offers a unifying and intrinsically consistent typology and systematization of phenomena to which the term “school” is used.

The researcher concludes that there are five invariants of elementary signs that can be considered universally accepted. The following definitions will be relevant to our work:

- 1) school is an association of people (community);
- 2) each school belongs to a certain field of human activity, and this is why it is about people engaged in this activity;
- 3) the question of a school arises, as a rule, when a set of people produces something that allows it to be distinguished from a set of similar communities, or its designation, the concept of the epistemological system, which covers the whole «know-how» complex, defines human activity and reflects on products, that is, all conceivable variants of this one;
- 4) the school is where the succession of this thing is secured;
- 5) continuity is possible only in the presence of at least two generations within the framework of this community.

¹³ Гузевич Д. Ю. Школа как форма деятельности. Вопросы истории естествознания и техники. 2003. № 1. С. 64–93.

In solidarity with the proposed ideas, we emphasize, that there is a close link between the goals of science and school. Science and school are “living” systems, in the middle of which are constantly invisible work on training personnel studying, capable of solving the growing problems of society.

It should be noted that for some differences in the definition of concepts science and school researchers reveal their main general features. The same situation we observe in the formulation of the concept of scientific school. Given the variety of views, scientists at the same time say unanimously that there are a number of criteria by which schools are identified in science.

Elements of the collective form of creativity and the scientific school in relation to the interaction of “teacher – students or followers” (elementary structure of the school) arose even in the ancient era (schools: Plato, Milesian, Pythagorean, etc.). Scientific schools in the modern sense arose in the XIX century, as a consequence of the effect of socio-economic factors and the convergence of science with production. This led to the fact that the form of collective creativity was the dominant and necessary for the further progress of science.

Consequently, school as a unity of research, communication and teaching of scientific creativity, is one of the main forms of scientific and social associations, in addition to the most ancient form, characteristic of knowledge at all levels of human evolution.

In the theory of science, as already noted, the concept of «scientific school» is multi-valued and has different, sometimes divergent semantic shades, but basically all researchers point out that this is one of the types of scientific community and, in the opinion of many scholars, is the most optimal feature of organizational forms of cooperation research and scientific activity. In addition, the school of science is essentially an effective model of education as a translation of visual content, cultural norms and traditions from the older

generation to the younger and is an instrument for the upbringing of a research style of thinking.

CONCLUSIONS

The union of invariants of the emergence and use in scientific use of the concept of scientific school gives us the opportunity to draw the following conclusions:

1. Being the main lever of progress, scientific cooperation plays a special role in the formation of a civilized society. In these conditions, the importance of scientific schools is growing, which is one of the most significant forms of scientific cooperation of scientists. If the formal labor attachment to the scientific community for civil society is not so significant, then the scientific school is its essential element. This motivates the need for thorough research of scientists in the direction of studying: the genesis of scientific ideas; scientific directions; the mechanism for the creation and formation of scientific associations, the specifics of their existence and prospects for the future.

2. Scientific schools are the most effective educational systems, where the scientific type of thinking is naturally formed.

3. Differentiation of such features as the organic unity of scientific and educational processes, purpose-oriented guidance on the production of knowledge about knowledge, training and education of highly skilled scientific and pedagogical personnel, allows us to consider the activities of such organizational structures as a metamodel of the integration of science and education.

4. The phenomenon of scientific schools becomes the subject of study mainly in science of science, philosophy, social psychology, science of science, history of science and, in fact, is not the object of pedagogical research.

5. The three categories of the term «scientific school» appear most often:

- a scientific and educational organization of various status, designed to form future researchers;
- a team that jointly develops a research program selected or created by the leader, which does not necessarily have a formal affiliation to any institution;
- the direction in science that encompasses the group (groups) of scientists that emerges due to the establishment of certain traditions.

6. Significant increase in interdisciplinary research in the humanities is observed in the second half of the twentieth century.

SUMMARY

In the history and theory of performing arts, the term «scientific school» is used infrequently, unlike other scientific fields. There is a large number of interpretations of the very concept of «scientific school», which is caused by a variety of approaches to the study of this phenomenon. Each school belongs to a certain field of human activity, and this is why it is about people engaged in this activity. The school as the unity of research, communication and teaching of scientific creativity, is one of the main forms of scientific and social associations, in addition to the most recent form characteristic of knowledge in all levels of evolution of mankind. The current state of study of this phenomenon can not fully satisfy the urgent need for systematic knowledge of the mechanisms and specificity of its effectiveness in the field of musical pedagogy. In view of this, we see the expedient consideration of the functioning of scientific schools in the music field in order to identify as separate specific differences from similar schools existing in other sectors of society, as well as their qualitative structural effective and effective features. The phenomenon of scientific schools becomes the subject of study mainly in science of science, philosophy, social psychology, science of science, history of science and, in fact, is not the object of pedagogical research. In the conditions of scientific and technological progress, the

performing school, in order to maintain its progressive character, must be equipped with advanced methodology and have professional mobility, which are formed and provided by activating the scientists to understand the acquired experience and knowledge, professional problems, the origins of musical pedagogy in order to accumulate scientific-theoretical basis and formation of professional education on a scientific basis.

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Information about the author:

Zaets V. M.

PhD in Arts, Associate Professor
of the Petro Tchaikovsky National Music Academy of Ukraine
1-3/11, Arkhitektora Horodetskoho str., Kyiv, 02000, Ukraine

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