

**CULTURE AND ARTS
IN THE EDUCATIONAL PROCESS
OF THE MODERNITY**

Collective monograph



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**CREATIVE LEARNING PROCESS OF A STUDENT
INSTRUMENTALIST: ASCERTAINING EXPERIMENT
(based on the author's methodology)**

Dushniy A. I., Zavialova O. K.

INTRODUCTION

Teacher training for the artistic cycle of disciplines is one of the important tasks of further development of education in the conditions of its humanization. In the theory and methodology of music education, the problem of students' creative development has received some consideration. Creative activity is interpreted mainly as a means of forming cognitive independence in the process of historical and theoretical disciplines studying (O. Voronin, S. Oliinyk, H. Poberezhna, etc.), as a basis for methodological training of future music teachers (L. Archazhnikova, A. Bolharskyi, V. Orlov, O. Rostovskyi, V. Yakoniuk, etc.), as a condition for the formation of artistic and performing abilities (A. Kovalov, O. Prykhodko, etc.). There was also a productive tendency in the national theory and methods of musical education to study the creative and educational potential of students' composing activity (E. Brylin,¹ H. Holyk²).

With all the breadth of consideration, there is a lack of systematicity in the study of the activation problem of students' creative activity. The diversity of approaches, the uncertainty of leading positions gives rise to ambiguous assessment of the effectiveness and necessity of applying different methods of activating students' creative activity in the process of music learning. In addition, the peculiarities of providing the creative orientation of teaching the historical, theoretical, conducting and choral

¹ Брилін Е. Формування навичок композиторської творчості у студентів музично-педагогічних факультетів: автореф. дис. ... канд. пед. наук: спец. 13.00.02 «Теорія та методика навчання музики та музичного виховання». К., 2002. 19 с.

² Голык Г. Развитие элементов композиторского творчества студентов музыкально-педагогических факультетов при подготовке к педпрактике. *Вопросы профессионально-педагогической направленности преподавания специальных дисциплин на музыкальных факультетах*. Казань: КГПИ, 1979. С. 66-72.

disciplines, the production of voice are considered much more fully than the possibilities of instrumental preparation of students in intensifying their creative activity. Although a number of scholars have touched upon the issues of forming the autonomy of future teachers in musical-instrumental classes (I. Nemykina, N. Pleshkova, etc.), the principles and a number of important characteristics of the methodological support of the creative orientation of students' preparation in instrumental classes have remained out of research. These include issues of elements introduction of composer creativity into the practice of musical instrumental teaching of students, study of the composer activity influence on creativity in the field of music interpretation, the possibility of stimulating future teachers of music art to creative activity on the basis of professional motivation, outlining the optimal conditions for the interaction of reproductive and productive musical activities, etc.

1. Methodical model of involvement of students instrumentalists in composer's creativity

In the course of the author's research, a methodological model of engaging students in composer's creativity in the process of instrumental preparation was developed.

Therefore, the practical application of the proposed methods and techniques depends significantly on the individual abilities of students, whose creative talent has significant differences, it was important to determine the possibility of individual application of the methodology, while maintaining its stable coordinates. This direction corresponds to the methodological definition of hierarchical stages of student involvement in various types of composer's creativity.

We have distinguished three stages of activation of students' creative activity in the process of involving them in elementary composer's creativity³:

1. **“Creative imitation”** (the first stage of students' creative activity activation). The structure of students' musical activity at this stage is

³ Душний А. Методика активізації творчої діяльності студентів педагогічних університетів у процесі музично-інструментальної підготовки: автореф. дис. ... канд. пед. наук: спец. 13.00.02 «Теорія та методика навчання музики та музичного виховання». К., 2006. 20 с.

determined by its varieties, which contain creative approaches, but they are of a relative, limited nature. Students' creativity takes place, but it takes place as a process of reproduction, imitation, and action on a model. The methods and techniques of teacher-student interaction in the process of working at this stage include hearing; adaptation and arrangement of musical works; creating student samples of music in the style of a particular composer.

2. **“Predetermined creativity”** (the second stage of activation of students' creative activity). The content of students' work at this stage involves the creation of their own music samples within the parameters given externally, which can be genre features, music program, ways of formation, etc. For many students, the urge to be completely free, self-directed, in their creative work is too abstract and, therefore, complicated. Conversely, the specification of the creative task, its predetermination, serves as a certain impetus for the activation of creative efforts. Variations of predetermined creativity include: creating variations (variational change of melody, completion of unfinished variations, genre variation, and creation of variations on a given theme); creation of pedagogical and instructional plays (sketches, exercises, plays of didactic direction); creation of programmatic music.

3. **“Free creativity”** (the third stage of students' creative activity activation). This is the highest degree of students' involvement in composing. Its main varieties at this stage are music improvisation on free themes, as well as the creation of free choice music. Unlike the previous ones, there are no restrictions on the creative process at this stage. The mechanism of indirect regulation of students' creative actions at this stage can be imagined as a sequence of stages that cover the creative process from artistic design to embodiment. The projective fantasy stage involves maximizing the student's imagination, finding ways to “push” it so that external and internal stimuli interact with each other, forming a whole. The leading method is a stimulation of artistic associations, activation of associative thinking. At the second stage (intuitively-shaped) there is a maximum activation of students' artistic intuition. The most important at this stage are such techniques as: stimulating a student to seemingly enter the image, experiencing his emotional state; statement of requirement of non-standard solution of creative problem; the task of finding an instant

solution; stimulating a sense of confidence in the effectiveness of creative process; encouraging students to create and sort out different creative choices. The third stage (control and corrective) is aimed at checking or self-checking the results of creative activity of the student. Its positive background is provided when control (self-control), correction (self-correction) are perceived by students not as a process of elimination of defects, but as a creative process of artistic grinding of the composition results.

2. Ascertaining experiment of author's technique of student's creative development in the process of instrumental preparation

The ascertaining research is aimed at studying the state of activity and analyzing the means of activating students' creative activity in the process of learning to interpret musical works and to find out the peculiarities of involving students in composer activity in the existing practice of musical instrumental preparation. Creativity in the process of students' musical activity is not purposeful, occurs spontaneously, episodically. A certain correlation between the creative potential of the teacher and the activity of students' creative activity is revealed.

In the process of scientific literature researching (D. Bohoiavlenska⁴, V. Moliako⁵, H. Padalka⁶, S. Sysoieva⁷), **the criteria** for the creative activity were determined, which also concerned the interpretation of music and the creation of musical samples by students. Priorities are:

- **the level of motivation for creative activity in the process of performing or creating music**, which indicates the activity of its flow. We proceed from the assumption that the degree of activity intensity, its activity or passivity depends to a large extent on the presence of students' purposefulness for creativity. Therefore, speaking about the level of activity, it is necessary to take into account its motivational characteristics, the main of which in the study was a measure of awareness, depth, and stability of motivation. Indicators of this or that level of motivation were

⁴ Богоявленская Д. Основные современные концепции творчества и одаренности. М.: Молодая гвардия, 1998. 126 с.

⁵ Моляко В. Психология творческой деятельности. К.: 1978. 45 с.

⁶ Падалка Г. Музична педагогіка: курс лекцій з актуальних проблем викладання музичних дисциплін в системі педагогічної освіти. Херсон: ХДПІ, 1995. 104 с.

⁷ Сисоева С.О Педагогічна творчість: монографія. Х.-К.: Каравелла, 1998. 150 с.

recognized such as the presence of interest in the independent performance of creative tasks, going beyond the educational requirements of the discipline “Basic Musical Instrument” the frequency of creative tasks, the degree of effectiveness of creative activity in the field of interpretation or music creation;

- **the degree of effectiveness of creative activity in the field of interpretation or creation of music** by students of pedagogical universities is of a relative nature. At the same time, the need to focus on this criterion is conditioned by the need to obtain an objective assessment of creativity as such a kind of activity aimed at creating certain values. Although the creation of musical instrumental samples by students is mainly educational rather than artistic value, the introduction of this criterion to evaluate the characteristics of the interpretation of music and elementary composer activity of students orient the research search to identify characteristics that are inherent in the essence of artistic creativity. It would be difficult to imagine an assessment of the results of musical creativity, even within its educational limits, beyond the introduction of such indicators as content, artistry, expressiveness, imaginative brightness, etc.

Additional criteria for creative activity were:

- **an originality measure of the result of students’ creative activity.** This criterion was intended to testify to those features of musical activity that characterize it as containing a novelty either in the process of interpreting the music or in the created musical samples;

- **modality (subject orientation) of creative activity.** This criterion was aimed at identifying the nature of students’ creative interests, ascertaining the characteristics of students’ incentives to creativity. We believed that indicators such as the desire to achieve higher learning success, the pursuit of professional self-improvement, the desire for self-expression in the process of fulfilling creative tasks, determining the motivational characteristics of creative activity, in some way affect its level. Thus, the desire for creative expression is characterized by a higher level of motivation compared to the pursuit of professional excellence, which, in turn, is a much higher motivation than the focus on achieving higher learning success.

These criteria are taken into account because they to a certain extent testify to the nature of the creativity process, but are treated as additional in

order to avoid the empirical multidimensionality of the experimental data. Therefore, they refer to both the students' interpretive and elementary composing activities.

In the process of the ascertaining experiment, a research methodology was used, which provided:

1. Pedagogical observation of conducting individual lessons in the discipline "Basic Musical Instrument". Of particular importance in the process of observing individual lessons was the fixation of such moments of the lesson as: the nature of the interaction of the teacher with the student; the overall emotional background of the teacher communicating with the student in the class; availability of creative tasks in the field of music interpretation and the degree of independence of their performance by students; availability of tasks for elementary composer creativity of students, varieties of similar tasks and features of analysis by the teacher of student creative works of composer character; attitude of students to creative tasks.

2. Surveys of teachers (written) and students (oral individualized interview). In the process of interviewing teachers (written and oral), special attention was paid to the attitude of the teachers to activating students' creative activity, assessing its importance and necessity, as well as practical possession of pedagogical means to stimulate students' independent creativity both in the field of music interpretation and composer.

The students' survey was aimed at identifying students' attitude towards independent creativity, finding out their interest in creating music, the place of composer's activity in the students' creative life, their predominant predispositions to particular genres. Written surveys made it possible to reach a large number of students at the same time, but oral interviews made it possible to apply individualized approaches to clarifying students' musical and creative aspirations and expectations. Complementing each other, the methods of written and oral questioning contributed to a deeper penetration into the study of the initial state of the phenomenon under study, that is, the creative orientation of the process of musical-instrumental preparation of future teachers in the existing practice.

3. An analysis of creative activity level in the process of performing the task of interpreting a piece of music performed by students

independently, without the assistance of the teacher. The diagnostic effectiveness of this method was based, first, on the ability to obtain objective data by analyzing the products of student activities, rather than verbal responses. Second, the independence of the task, the exclusion of assistance from the teacher, could indicate the actual state of the features of the student's creative approaches to the interpretation of music.

4. Analysis of students' creative works in the field of elementary music composition. This diagnostic method consisted of an analysis of music samples previously created by students, as well as an analysis of the performance of elementary compositional techniques suggested by the experimenter. These included tasks such as: "Diversify the rhythm of the proposed pattern", "Add a tune to the accompaniment", "Diversify the composition", etc.

When analyzing music samples created by students, their indicators such as content, originality of thinking, appropriateness of using the means of musical expression were taken into account. In order to better capture in the process of analysis, at least the smallest manifestations of creative features of composer's activity, prudence of the development of musical thought, intonational brightness of musical images, emotional fullness, textural diversity, expressiveness of harmonic sequences, etc. We should note that the proposed indicators are to some extent conditional, since the artistic performance of student works of a composer character is relative.

5. Getting acquainted with the creative work of teachers in the field of interpretation of music and composition. This kind of diagnosis was used to find out the relationship between the level of creative activity of students and teachers, especially the influence of the creative potential of the teacher on the activation of students' creative activity. Consideration was given to indicators such as the presence of works of a composer character in a teacher's creative work (translating musical works for a particular instrument, creating variations, composing works of music, etc.), as well as the activity of the teacher's performing activity (participation in concerts, use in performance lessons etc.).

6. Comparison of the assessment by the teacher of the creative work of the student of his class with the evaluation of the experimenters. The introduction of this method of research should serve to achieve objectivity of indicators. It was taken into account that a teacher

who has been working individually with a student for a long time may note certain subtle signs of his creative activity.

7. Student's self-esteem results of his own creativity. The purpose of this method of research was to obtain indicators related to the degree of student activity, the partial detection of which may be self-esteem. At the same time, it was taken into account that self-esteem contained the danger of subjective approaches to characterizing the results of one's own creativity.

The use of a set of these methods should have comprehensively covered the phenomenon under study, contributing to the reliability of the data obtained. In the course of the ascertaining experiment, the following conditions were observed: the use of multiple tests in order to avoid accidental results; lack of rigid time limit on tasks; use of a system of identical tasks to create equal conditions for the participants of the experiment; in order to objectify the results of analysis and observations made in the course of the ascertaining experiment, a tape recording of students' performance lessons was widely used.

Organization and course of the ascertaining experiment. The observation of individual lessons in the basic instrument class was carried out in the process of open lessons, the results of the analysis were discussed by the invited guests in the class in the presence of a teacher who was able to express his own assessment of the lesson, agree with the comments or refute them; the participants were particularly interested in the opinion of the teachers regarding the creative direction of the process of learning to play the instrument.

As a result of observations, the conclusions were drawn regarding the nature of music instrument training for future music teachers. Among the positive points there were:

- professional level of preparedness of the vast majority of teachers in professional disciplines, as evidenced by their skill in performing, which was manifested in the demonstration to students of musical works or their fragments, in the accurate and pedagogically appropriate remarks regarding the performance of music to students.

- the classes in the vast majority of respondents are dominated by a friendly atmosphere, teachers are attentive to the individual artistic inclinations of students, features of their performance apparatus, to

differences in previous university training, to the individual personality traits of students.

Given the significant influence of composer activity on the activation of students' creative activity in various fields of music, including interpretation, we have given particular importance to the analysis of the answers to the questions regarding the involvement of students in the elements of composition. Respondents were asked about the expediency of engaging students in elementary composer activity in the basic instrument class, whether teachers were interested in creative works of students in the field of composition, about those varieties of elementary composer activity (music creation, adaptation of musical works, arrangement of musical works, improvisation), creating variations, etc.), that, in the teacher's opinion, are most attractive to a student.

The analysis of the activity level of creative activity in the process of performing the task of interpreting a musical work, performed by students independently, without the help of the teacher, took place in the process of listening to students. According to the instructions for the experiment, an atmosphere of trust and goodwill was to be created during this test. Students should be convinced that the results of the analysis of their creative work, as well as answers to questions, opinions, judgments, etc., will in no way be used against them. The above also applies to exams, tests, which in no way can be dependent on the results of diagnostics obtained during the experiment. Neglectful replies, current corrections, rough estimates should be completely excluded.

Students were asked to choose one of the works of the individual curriculum for their own learning and interpretation. For the sake of purity of the results obtained, any clues of an executive character during the students' independent creative work were completely excluded. In assessing the results of students' interpretive and creative work, the indicators were conditionally defined as: objective (observance of style features of composer's creativity, content of interpretation); subjective (revealing their own attitude towards the performed music, originality of artistic thinking). In addition, students' attitudes toward self-creativity (the level of motivation for creative self-expression in the process of interpretation) were specifically characterized by such parameters as: "lack

of interest in independent creative-interpretive activity”, “superficial interest”, and “enthusiasm”.

One part of the students showed emotional stiffness, uncertainty about the correctness of the figurative treatment often affected even on the technical side of performance. The other part, on the contrary, showed emotional exaggerations when performing an image creation, revealing subjective approaches to the interpretation of the author’s text.

In order to test the level of motivation and ability of students to elementary composer creativity, three blocks were proposed in which identical tasks for elementary composer creativity were placed.

Block 1 (Additions, elaboration of musical examples). The tasks of the first block included such as: diversification of the rhythmic presentation of the given musical sample; adding to the proposed accompaniment of the melody; adding to the accompaniment melody; diversifying of structure in the proposed music example; filling in the free beats in the suggested music example. The task was designed to engage students in various types of music making. The most difficult of these was the last one, because it involved the identification of students’ style sensitivity.

Block II (Arranging of musical works for different types of performance, for different instruments). The tasks of this block were to diagnose students’ skills in arranging music for different types of performance and aimed at: arranging a tune with accompaniment to an instrumental piece; arranging a play (song) for ensemble performance; arranging a piano piece for button accordion (for button accordion students); arranging the symphonic piece for piano (for students-pianists).

Block III (Independent creation of musical plays). The task was to create a play of marching, song, dance character (optional); create an instrumental play.

The tasks involved checking students’ preferences for creativity, which has certain limitations, in this case – genre limitations, or an arbitrary expression that is not constrained by any tasks. In the process of summarizing the completion of the tasks of the first block, it was noted that the vast majority of students were interested in completing the proposed tasks. At the same time, it was noted that not all of the respondents showed compositional skills at least at the elementary level. Thus, in the course of

completing the tasks of the first block, a number of students formally "wrote" a tune or accompaniment. The task of rhythm diversity was performed in only one variant; while performing the task of structure diversity, a number of students used constant representations of the "bass chord" type, "solid chord presentation", etc.

In completing the tasks of the second block, it was noted that students were interested in different types of music arranging with some interest, motivating their attitude to practical needs. The most widespread defects were such as distortion of the author's (original) musical text or, conversely, too high fear of moving away from the finished musical presentation.

Students received the tasks of the third block with the greatest interest. However, their performance results were poor. The students were more attracted to the creation of music of a certain genre than the creative expression in free creativity.

Acquaintance with the creative work of teachers made it possible to conclude that in those classes where the teacher is inclined to composer creativity, the creative indicators in the vast majority of students are higher than in those classes where the teacher is indifferent to the composition at least in its elementary forms.

As a result of diagnostics, the activity levels of students' creative activity in the process of musical and instrumental preparation were determined. By dividing students by the levels of creative activity found during the ascertaining experiment, we focused on the results obtained in the field of both interpretive and compositional activities of students. It should be noted that the assessment took place in the process of collective discussion; in addition, the final distribution of students by levels was based on the opinion of the teacher, who works with the student individually.

Low level (passive and reproductive) of creative activity is characterized by practically lack of motivation for creative expression of students. Students refuse to perform creative tasks independently. They are not at all interested in expressing themselves in the process of interpreting music. Students shy away from performing music-making tasks. The refusal is mainly explained by the lack of time and compositional skills. Some openly state that they see no sense in composer activity that attempts

at elementary composition will always be amateurish, so it is not necessary to spend the time gained from composer student activity on music samples, etc.

The low activity level in the interpretive activity is characterized by the inability of students to independently build a performance concept of a musical work, the interpretation is characterized by emotional indifference or, conversely, exaggerated expression of emotions, often contrary to the content orientations of the work, inattentive to the stylistic foundations of the composer's creativity, even to the note text.

In performing composer tasks, students of the passive and reproductive level exhibit almost complete helplessness. There are such defects as, for example, the use of only three-tone chord accompaniment in the process of creating a chord accompaniment, and their reversals are not used; chord joining is created at random, without regard for any harmonious sequence or specific musical pattern; the banality of harmonic hits is noted; the intonational primitiveness of the tunes created. Students on different occasions refuse to assign tasks for independent creation of an instrumental play.

The average level (initiative and productive) of creative activity is characterized by superficial interest of students to active self-expression in creativity of interpretive and composer content. Motivation is situational in nature and is triggered mainly by students' desire for higher academic achievement, teacher demands, desire to justify good student status, etc. The desire to express oneself in the process of creativity is episodic, not sustainable.

The analysis of the accomplished tasks by their artistic performance in the field of music interpretation shows that the independent approaches to the creation of the executive plan of interpretation of the work are insufficiently formed; the choice of the performing means of expression is marked by uncertainty. Some students are not always aware of the choice of different dynamic shades, tempo, nature of accentuation, etc., playing, guided solely by the natural sensation of music. Others, on the contrary, are meticulously guided by the directions of the note text, but at the same time reveal the lack of measure sense, the integrity of interpretation, which transforms a piece of music into separate fragments in sound. In general, the creative activity in the process of interpreting music in students of the

initiative and productive level can be evaluated as having a limited character, is not fully understood, and constrained both by the lack of musical knowledge and the lack of experience of independent creative work.

The analysis of students' fulfillment of creative tasks in the creation of music also showed limited development of compositional skills, however, unlike students of the passive and reproductive level; students, attributed to the initiative and productive level, showed the ability to intonational development of the melody, the ability to diversify the accompaniment and structure. Often, students try to imitate their already known musical phrases but try to give them an alternative look. The task of arranging music is erroneous (often disregarding the laws of speech, missing meaningful sounds for harmony). Creating a music play has some difficulties. Typically, music samples created by students on their own are short, contain 4–8 beats, they can be called exercises rather than works containing a certain image.

The high level (creative) of creative activity. This level includes students who showed a keen interest in performing creative tasks, enthusiastically working independently to create an interpretation of a piece of music, and seeking to create musical samples independently. A considerable amount of work intensity was recorded. Thus students studied the selected work in the given list for 2–3 weeks; each task of a composer character was often performed not in one, but in two variants.

The students' self-created interpretation of this piece of music is marked by us as one that meets the requirements of expressive performance. Students of this level showed their emotional attitude during the performance of the work. Among the features there are "artistic performance", "musicality", "emotional approach", "conscious and creative approach to the transfer of copyright content", "original vision of the text", "imaginative brightness", etc., which to some extent concerned the detection of creative activity in interpretation of music.

Students, whose creative activity was attributed to the creative level, performed tasks for elementary composition of music with interest, revealing signs of melodic ingenuity, variations in the creation of rhythmic structures, variant presentation of the texture, the accuracy of the use of harmonic sequences, improvisational approaches to creating a chord.

Students' self-created pieces of music, although not always qualifiable as highly artistic samples of music, were, in contrast to previous levels, marked by a certain content, integrity and imaginative content.

CONCLUSIONS

Comparing the teachers' creative activity with the students' creative activity made it possible to conclude that there is a significant influence that teachers have on the students. The influence is not directly related, however, students whose teaching activities are more likely to be creative than those whose teachers disconnect from active creative activity, whether in concert or interpretation, or in the composing process.

Summarizing the ascertaining experiment showed that:

1) The creative orientation of the learning process to play a musical instrument in the existing practice of work of pedagogical universities is at a relatively low level. Students in the learning process are oriented mainly on the instructions of the teacher. The setting for students' creative expression in the learning process has not been formed, their own independent approaches to creativity are almost absent in the majority of students. Creativity in the process of musical activity of students is not purposeful, occurs spontaneously, episodically.

2) In the process of interpreting music, students show a relatively greater tendency for creativity than in elementary composing. However, it is noted that those students who are interested in composing and have some experience in this direction, are more inclined to think creatively about a piece of music in the process of its interpretation and achieve greater success in performing music than those who are not interested in composing activities. Based on these observations, we come to consider the influence of composer activity, even in its elementary forms, on the students' creative expression in the process of interpreting music. The final conclusion about the presence or absence of influence of composer activity on the activation of students' creative musical activity in all its educational varieties can be made after conducting a formative experiment.

3) Among the tools used by the instructors of the instrumental classes in the process of teaching students, a number of those were noted, which in some way influence the creation of a creative atmosphere of the classes. However, it is reported that this influence is predominantly indirect in

nature, more related to the activation of students' emotional attitude to music and their awareness of the semantic foundations of musical images, than the direct encouragement of future teachers to creativity. This includes, in particular, the widespread use by teachers of verbal explanations of the musical image, the performance demonstration of fragments of a musical work taught by a student, in a number of classes – the drawing of artistic analogies between different types of art and more.

Thus, as a result of the conclusions obtained in the analysis of the data of the ascertaining experiment, the assumption is made regarding the activating influence of students' elementary composing activity on their creative self-expression in the basic form of instrumental learning – music interpretation.

SUMMARY

The article describes the process of ascertaining experiment author's methodology of A. Dushniy, on involvement of students of pedagogical universities in elementary composing in the instrumental training class as a creative process.

We have distinguished three stages of activation of students' creative activity in the process of involving them in elementary composer's creativity "Creative imitation", "Predetermined creativity", "Free creativity".

The stimulating role in the activation of the creative activity of students in the stage of "Creative imitation", is played by the developed in the process of study teaching and composing tasks in style, selection on hearing and adaptation (translation) musical works. Varieties of creative activity in the instrumental classes of the pedagogical universities at the stage of "Predetermined creativity" recognized such as: variant processing of musical material, creating playbooks for instructional purposes for children and program music. Engaging students in creativity, not constrained by any restrictions, at the stage of "Free creativity" according to the study, can qualify as a productive means of unleashing creative energy with the most talented students.

The proposed and experimentally proven method is not an additional component of the professional training of a future music teacher, and as needed, its organic component, which contributes to the achievement of the

goals of professional development of the individual in the modern conditions of development of art education.

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SOUND RECORDING DYNAMICS IN BANDURA ART OF UKRAINIAN DIASPORA IN THE XX – THE BEGINNING OF XXI CENTURIES

Dutchak V. H.

INTRODUCTION

Bandura art, as a separate kind of professional folk art of Ukrainians, from the twentieth century has received new vectors of development, determined not only by changes in immanent features of instruments, genre-style priorities, education conditions, forms of performance, but also the by the expanding of territorial boundaries caused by the spread of this kind outside of the Ukraine. The new socio-political and cultural conditions in Ukraine, the specificity of cultural formation in other countries of the world provided the dynamics of the bandura art development, which affected many levels: structural, logical, cultural-artistic, communicative, etc.

What was important in the development of the diaspora bandura art – the absence of political (e.g. censorship) harassment about the bandura, including its repertoire, which made it possible to preserve the unique epic genres – dumas, historical songs, spiritual songs, psalms, as well as heroic-patriotic liberation songs. The prominence of overseas bandura art has identified the priority of solo male performance, both traditional and the latest chapel-ensemble, driven by the need of gathering by Ukrainians, who live abroad. The artistic achievements of soloists and leading bands of bandura players helped to popularize the best samples of folk music and art of Ukrainian composers, presenting Ukrainian culture in the world.

In the contemporary art of the diaspora, with the assistance and activity of bandura masters, the traditions of the Kharkiv-Poltava method of playing were preserved and promisingly developed. The reconstructed and improved instruments made it possible to reproduce both the authentic kobzar repertoire and the contemporary bandura art of composers and performers.

Due to the aforementioned factors, it was precisely outside the borders of Ukraine – in the diaspora – that the sound recording of the bandura’s epic-song and instrumental concert repertoire was initiated, which significantly outstripped similar processes in mainland Ukraine. Bandura art of the diaspora actualized the cultural dialogue between Ukraine and foreign countries, significantly influenced their rapprochement, mutual search for new approaches in developing of this artistic kind, including the means of sound recording.

1. Historical, cultural and social factors in the sound recording development in Ukrainian diaspora

If a sheet music allows you to analyze composer’s art (genre, formative and dramatic principles, melodic, rhythmic, harmonious features of pieces, principles of instrumentation or orchestration, etc.), then only the performance reflects the features of interpretation, style and manner of its carriers, the special atmosphere (“aura”) of playing or singing. But as the composer’s work remains preserved in the sheet texts, the performance is only preserved in the music-critical reviews and memories of direct listeners. This problem has disappeared with the advent of performance fixing with the help of sound recordings, their promotion through duplication. The pioneer of the Ukrainian phonorecording Yevgeniya Linyova considered this method “free from oral subjective influence, thus keeping the songs in their pure form and in all their immediate melodic beauty”¹.

During the twentieth century, methods and forms of recording changed. These changes primarily concerned the technical improvement of *recording techniques*: mechanical, magnetic, optical and magnetic-optical, flash memory recording; recording samples: phonograph wax rollers > gramophone record players > reel magnetic tapes > cassette tapes for record players > optical CDs and MP3s > digital DVDs; *recording quality*: mono sound > stereo sound > digital recording and audio processing.

Improvement of audio recording technique also led to the development of playback and sound transmission mechanisms.

¹ Линева Е. Опыт записи фонографом украинских народных песен [подгот. к изд., вступ. ст. и комм. Е. И. Мурзиной]. К.: Муз. Україна, 1991. 77 с.

Accordingly, the ability to store not only audio, but also emotional and aesthetic information was constantly expanding. The sound recording fixed the interpretation as an achievement of performers (instrumentalists, singers, conductors) not only for contemporaries but also for future generations. This improvement allowed to compare the level of artistic creativity of different time periods. Nowadays, sound recordings can in fact be considered as the only authentic (as compared to listening or criticism) source of historical and performance research, a music bibliography. After all, the written text now means not only sheet texts but also sound recordings. Flashlight, vinyl records, reel tape became the basis of sound documentation. However, these are not adequate phenomena. Written and audio record a single version of the work, but the sound contains elements, albeit a single, but live performance, interpretation of the elements of phrasing, dynamics, agogics, which are denoted schematically in the text.

However, notation remains an important ingredient in scientific research. Sound recording cannot be captured by sight, analytically compared – “vision is generally more objective, more stable, more accurate than hearing”². Therefore, the most reliable for performing analysis is the symbiosis of notated and sound-fixed musical text.

Sound recordings are considered not only as a result of the processes of musical performance, but also an additional component of its communicative function. After all, in foreign countries, when Ukrainian artists did not have sufficient opportunity (financial and temporal) for professional concert or touring activity, the sound recording sometimes became the only way to communicate with the listener, to some extent even the dominant form of Ukrainian musical life in a non-national environment, with a favorable perception of national musical culture.

The field of sound recordings can be considered as a separate significant page of Ukrainian diaspora cultural achievements. A well-known researcher of this area, Stepan Maksymyuk notes: “Recording activity is the most significant cultural heritage of the Ukrainian community in the diaspora, which is growing not only quantitatively but also qualitatively. The records put a certain mark on our emigration, these

² Выготский Л. Психология искусства. М.: Искусство, 1965. С. 63–68.

are traces of our growth, our contribution to the all-Ukrainian spiritual treasury”³. Catalogs of recordings, including bandura, are in fact a separate branch of source science – *discography*⁴, a kind of musical and performance bibliography, sounded by literature. Roman Savycky noted that “a successful sound recording is a happy marriage of art with technology”⁵. Indeed, for example, bandura players’ recordings reflect the evolution not only of technical thought (from waxes, discs to the reel tape of various format, digital recording), but also of artistic achievements (performance, playing technique, changes in instrumentation, repertoire genre priorities) and aesthetic requests of the audience. As Oleksandr Koshyts noted, “the recording of our song acquires cultural significance and weight”, reflects “the necessity to combine business interests with the interests of music and culture, to give records not only interesting and valuable from the cultural and the music side, but to satisfy the average buyer”⁶.

The relevance of the bandura players’ performance research highlights the recordings as a separate direction in addition to the notation samples of the repertoire, as well as the need for generalization of “audio publications”, creation of a sound archive or corresponding thematic catalogs. “Once upon a time, as a cultural nation, such catalogs will have to be published, because it will show our national maturity and ability to honor the achievements of past generations”⁷, – S. Maksymyuk emphasized. However, there is also a need to analyze the purely technical and acoustic problems of sound recording, in particular, reverb (“echo, to

³ Максимюк С. Голкою по платівках. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 67.

⁴ Discography (fr. disque – disk, plate and gr. grapho – write) – content description and record arrangement, catalogue, lists, periodical sections with annotated lists of records, recordings of the notable artists, sheet music bibliography, contents display, abstracts, books, etc.

⁵ Савицький Р. Прелюдія. С. Максимюк. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 10.

⁶ Максимюк С. Справа запису останніх грамофонних платівок О. Кошиця. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 57.

⁷ Максимюк С. Голкою по платівках. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 71.

revive the sound and to add some grandiosity”⁸) and the number and method of microphone placement, to ensure optimal balance of singing and instrumental play.

The bandura art of the Ukrainian diaspora aimed not only to promote Ukrainian music, but also to maintain a close connection with the traditions of mainland Ukraine. Of course, the processes of bandura art “academization” that took place in Ukraine (establishing a system of training of bandura players, development of new repertoire genres, activation of both solo and collective performance forms), could not be observed in the diaspora environment. The dynamics of the diaspora bandura players’ performance on the example of sound recordings can be traced from the analysis point of view at several levels: historical stages; genre – instrumental or vocal-instrumental (composing and combined); forms – solo (male, female) and ensemble (homogeneous, mixed); instruments – diatonic, chromatic; instrumental timbre (homogeneous bandura or in timbre combination – violin, lyre, soprano, flute, percussion, chamber or symphony orchestra, synthesized timbre of electronic instruments, etc.); repertoire – authentic folklore and its reconstruction (dumas, historical songs), spiritual genres (cantos, psalms), academic folk-instrumental music (original, including processing of folk songs), works of pop music, World Music, New Age; style of performance – authentic traditional, professional academic, folk-amateur, avant-garde.

There are two *historical periods* in the development of bandura player recordings: ethnographic-research and commercial (by destination). If the first one was intended to preserve authentic ethnic specimens of the Ukrainian epos, the latter includes “records made for the purpose of duplication and sale, that is, commercial ones for sale”, though not devoid of scientific and artistic value as stated (by I. Klymenko). Note that the discography of Ukraine and the Diaspora contains significant information (material selection criterion, certification of authentic performers, geographical territories, genres), reflecting both the form of performance, the thematic orientation, and the temporal social and artistic-aesthetic

⁸ Максимюк С. Справа запису останніх грамофонних платівок О. Кошиця. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 61.

section of listeners' requests (for which "sample of commercially "nostalgic" repertoire" was made)⁹.

So historically, in folklore music, as well as in kobzar art, that the first audio recordings were dumas, fixed on wax rollers by famous researchers Yevgenya Linyova, Filaret Kolessa, Lesya Ukrainka, Klyment Kvitka, Opanas Slastion from kobzars and lyricists of Kharkiv region (Hnat Honcharenko, Stepan Pasyuga, Ivan Kucherenko, Petro Drevchenko), Poltava region (Mykhaylo Kravchenko, Mykola Dubyna, Anton Skoba, Yavdokha Pylypenko).

Ye. Linyova claimed that "the phonograph helped ... to understand correctly the peculiarities of different people's performance and the structure of Ukrainian songs"¹⁰. The most important theoretical generalizations of the results of his own expedition and the study of recordings were presented by F. Kolessa at the 3rd International Congress of the Musical Society in Vienna (1909) and later in two published volumes of "Melodies of the Ukrainian Folk Dumas" (1910, 1913) which became not only the fixation of the contemporary performance, but also the possibility of analyzing vocal and instrumental individual features of singing and playing kobzars. Discussions of well-known instrumentalists and ethnographers-folklorists (in particular, E. Hornbostel and L. Cuba) became resonant. "The genius of F. Kolessa was a subtle sense of music and the ability to decipher fragments of kobza recitals"¹¹. Phonographic recording (and later sheet music) reflected the level of the performers' playing technique, the structure and the range of their instruments, the fine balance of the vocal part and the accompaniment, the special emotional fullness of the works of the kobzars: "Only a stone heart can not feel when a kobzar blind man ... pours out of his soul these mournful sounds, complaining about lawlessness in the world ... The main motive in their

⁹ Клименко І. Дискографія української автентичної етномузики: проблеми першопрохідця. *Вісник Львівського ун-ту. Серія Філологія*. Львів, 2010. В. 43. С. 280.

¹⁰ Линева Е. Опыт записи фонографом украинских народных песен [подгот. к изд., вступ. ст. и комм. Е. И. Мурзиной]. К.: Муз. Україна, 1991. 77 с.

¹¹ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 79.

songs is the longing for truth and the pity that injustice prevails in the world”¹².

During the interwar period, there were not so many bandura recordings. There was a way bandura transition as an instrument in the academic sphere, and the male solo authentic tradition of kobzar art was gradually dying, giving way to collective forms (chapel of bandura players dominated by female warehouses). The Holodomor and the repression of the 1930s completed the ideological steps of official structures: “H. Khotkevych’s attempts to create stage ensembles of kobzars were used by the Soviet authorities to neutralize ... kobzars, who were driven into collective farm chapels... From the Kiev and Poltava chapels, in 1935, they created the State Chapel of Bandura Players, [which] began to record on record labels to demonstrate the “flourishing” of the Ukrainian people’s culture in a united Soviet state”¹³. As S. Maksymyuk emphasizes in his article “Recordings of Ukrainian Dumas” (1969): “It is highly doubtful that Moscow’s chauvinistic politics against Ukraine could allow at that time any development of Ukrainian kobzar art and its recording on gramophone records for mass use”¹⁴.

Instead, the situation in diaspora was somewhat different. The discography researcher of Ukrainian folklore I. Klymenko characterizes this period as follows: “Some authentic kobza publications on record labels were interrupted with the establishment of Soviet power, and in the metropolitan tradition the “artistic” stage went by force into “collective farm art”. At this time, the Ukrainian diaspora in America gave an unexpected surge in authentic (albeit somewhat specific) publications by art singers and musicians, as well as professional musicians, only recently detached from the indigenous tradition. This rapid upsurge in ethnic production happened due to a happy coincidence: the traditionally-minded Slavic immigrant society has met with a world of technical innovations and a free, demand-driven free market. Demand for such a society was fueled

¹² Линева Е. Опыт записи фонографом украинских народных песен [подгот. к изд., вступ. ст. и комм. Е. И. Мурзиной]. К.: Муз. Україна, 1991. 77 с.

¹³ Зьола М. Кобзарське мистецтво в грамзапису. *Вітчизна*. 2005. № 7/8. С. 143–149.

¹⁴ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 79–80.

by ethnic recordings: they were produced alongside “artistic” ones, but were more attractive to a large number of buyers. But this take-off was, unfortunately, only one or two generations long. It disappeared by mid-1935 because of the economic crisis of the 1930s and the depression associated with it, later – the World War, as well as the fact that subsequent emigrants had lost touch with the traditions of their native land and did not need corresponding music”¹⁵.

The 40s were a turning point in world history, leading not only to the redistribution of the map of Europe, but also to numerous waves of emigration. It was the third wave of emigration in the late 1940s that became not only the most powerful in terms of quantity, but also in terms of qualitative social status – the predominance of intellectuals. This contributed to the emergence of bandura tribes, the formation of chamber and large groups – male, female, mixed, children’s, learning processes, the publication of sheets and methodological materials, the activation of concert performance, and, accordingly, the recording.

The postwar period of the twentieth century. marked by much higher activity in the recording industry (especially in the North American continent – Canada and the US). It was during this time that most audio recordings were made, both quantitatively and qualitatively. A wide range of vocal-instrumental and instrumental works, solo and various ensemble forms, traditional kobza genres and author compositions were represented. As stated by S. Maksymyuk: “In fact, there are very few Ukrainian bandura players and kobzars in the free world compared to those in Ukraine, but the record achievements of bandura emigrants are far higher than the Ukrainian Soviet ones”¹⁶. This was due to the absence of censorship restrictions, the need to preserve traditional culture as a means of national identification, active artistic search for performers, and the openness of bandurists to creative innovation.

This situation continued until the 1990s – the period of Ukraine’s independence. The performers of the fourth wave of emigration (late 80’s –

¹⁵ Клименко І. Дискографія української автентичної етномузики: проблеми першопрохідця. *Вісник Львівського ун-ту. Серія Філологія*. Львів, 2010. В. 43. С. 281.

¹⁶ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 81.

early 90's and till today) represent mainly the Lviv and Kiev academic schools of bandura performance, and accordingly formed traditions.

Democratic processes have contributed to the gradual intensification of the sound recording processes of bandura players in Ukraine, the emergence of bandura players collaboration in the world through concerts, festivals and forums.

2. Genres, forms and style of audio-art among the Ukrainian diaspora bandura players

Among the soloists from abroad, who were the first to record the bandura repertoire in the 1920s and 1930s. in France and Poland, Vasyl Yemetz and Mykhaylo Teliga became known performers, representatives of the Kharkov playing school. They include “artistic” recordings of instrumental plays (mostly variational and end-to-end forms), accompaniment of folk songs, epic and lyric-epic works. Their activity attests to the situation stated by S. Maksymyuk: “First, there were only units that had mastered the kobza arts... Secondly, the energy and intellectual power of emigration burned at that time, mainly in the direction of its socio-political obligations and needs, first of all, for the internal organization and for the external world to be aware of the true aspirations of the Ukrainian people. Cultural activities and acquisitions, especially such as gramophone records, were only a useful phenomenon, largely the result of the efforts of single artists or groups”¹⁷.

Vasyl Yemetz (1890–1982) was an active performer in France during 1929–1939, not only as a soloist, but also as an accompanist for singer Sophia Verbycka in performing her Ukrainian and Catalan songs and romances. In December 1929, the “Tryzub” magazine (Paris) reported about the sound recordings of Ukrainian artists at the French gramophone firm Pate, and as early as 1930 we read references and reviews to a double-sided disc: “Wonderful Singing by Mrs. S. Verbycka and Mr. V. Yemetz Artistic Play Sound Together Magnificent...”¹⁸.

There are also examples of bandura sound recordings belonging to **Mykhaylo Teliga** (1900–1942), who after the Czechoslovak period (1923–

¹⁷ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 81.

¹⁸ Фірма Пате у Парижі. *Тризуб*. 1930. 13 квітня. С. 21.

1929) continued his concert activity in Poland (Warsaw, Krakow) until 1941. His 3 records were issued by a Polish firm “Syrena electro” in Warsaw in 1934, contained 7 works (“Zaporozhye March”, “Hey, the village is visible”, “Oh, the summer eagle”, “Oh, don’t go, Gryts”, “The Challenge” (“What a Moonely Night”), “Tarasova Night”, “Oh on the mountain the fire burns”. Obviously, one can find a correlation between the prints (in the collection *Our Song*, Prague, 1926) and M. Teliga’s audioworks, which testifies the placement in the collection of compositions that have already been tested on stage and by recording practice.

Bandura soloists, who recorded their audio recordings in the 1950s and 1960s in the United States, Great Britain, France, Germany – Vasyl Yemetz, Zinoviy Shtokalko, Hryhory Kytasty, Volodymyr Lutsiv, Pavlo Konoplenko-Zaporozhets, Petro Honcharenko, Bohdan Sharko, Borys Tsybulsky, Roman Levycky and others.

The recorded live performance of V. Yemetz in the 50–60’s included works from the repertoire of Hnat Khotkevych, kobzar Ivan Kucherenko, in particular, 7 dumas. In two of them he used tunes composed by H. Khotkevych, the others – taken from the traditional kobzar repertoire. V. Yemetz recorded in the 1950s his own instrumental compositions for record labels: “In the Mountains of Ukraine”, “In the Steppes of Ukraine” and “Snow”, which used melodic elements of folk songs, including historical ones.

Also important are two records by **Borys Tsybulsky** (1911–1963), a bandura player-tenor from post-war France. They feature folk songs of the lyrical nature “Tell me why I fell in love with you”, “Oh, came that black cloud” and two moving songs-marches.

Among the rich musical heritage of this period is the numerous audio collection of bandurist from the USA **Zinoviy Shtokalko** (1920–1968), which contains vocal and instrumental recordings. During the life of the performer, only one of his records was issued (with the duma “About Marusia Boguslavka”). In general, the artist’s recordings as a lifetime property belonged to Mr. Myron Surmach, the owner of the “Surma” shop (New York), on whose professional studio he recorded in 1952. The audio-heritage of Shtokalko, with the help of S. Maksymyuk, was released on a

long-running double-disc album (“Oh, My Dumas”)¹⁹. Currently, part of the material is stored in the private archive of S. Maksymyuk and another part – in the Institute of Ukrainian Studies at the University of Alberta (Canada). Most of the works in recent years have been digitized, which made it possible to study his work by his followers, including A. Hornjatkevyč (Edmonton, Canada), M. Evgeneva (Ternopil, Ukraine) and the author of the study²⁰.

Among the variety of recorded genres in Shtokalko’s repertoire, vocal and instrumental pieces prevail: dumas, cantos, historical songs, songs of social groups – cossack, haydamaky, chumak, burlak, as well as dance, jocular and satirical. It is possible to distinguish into a separate group the works that are perhaps less popular in the kobzar repertoire, but in general enough common genres of songs: lyrical, lullabies, shameful (“erotic”), as well as with literary origin.

Among the vocal-instrumental works of Shtokalko’s repertoire there are authorial songs – “Kozak Mamai”, “Danilyshyn and Bilas”, “Oh, a violent wind”, “Oh, look, Uncle”, “In Kiev at the bazaar” for folk texts for which he created a melody that was close in character to the historical songs.

The mastery of epic specimens pushed Shtokalko to the stylized reproduction of the ancient epic genre “bylyna” from the Kyivan Rus. He translated the text into Ukrainian from the old slavic language and, through experimentation, created a music soundtrack, imitating the sound of the “gusli” – a bandura-related ancient instrument. He composed quite a few of these bylynas – “About Dobrynia”, “About the glorious man Illya Murometz and Soloviy the Sufferer”, “About the glorious men Sviatogor and Illya Murometz”.

Among the recordings of Shtokalko there are auto-duets made by recording overlay. Considering that most of Shtokalko’s audio recordings were made in the 50’s and 60’s, these samples became a bold experiment in bandura art not only abroad but also in Ukraine. Autoduits include “Oj

¹⁹ Максимюк С. Докладніше про звукозаписи Зіновія Штокалка. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 286.

²⁰ Дутчак В. Музична спадщина Зіновія Штокалка. *Наукові записки. Серія «Мистецтвознавство»*. Тернопіль; К., 2006. № 1(16). С. 29–37.

hirka kalyna”, “Oj na hori sukhyi dub”, “Stoyit yavir nad vodoju”, “In the year of 1791” and others.

A separate group is represented by the bandurist’s original instrumental works (two “Atonal Sketches”, “Oriental Sketch” and two “Dream” fantasy sketches) – as experimental attempts to use the so-called “artificial” frets.

Individual interpretations of the traditional kobza repertoire are presented in the sound recordings of Hryhory Kytasty, Volodymyr Lutsiv, and others.

Hryhory Kytasty (1907–1984) – conductor, composer, long-time leader of the T. Shevchenko Ukrainian Bandurist Chorus (Detroit, USA), but he is no less known as a fine soloist-performer, interpreter of the traditional kobza repertoire, his own works. H. Kytasty recorded solo works – cossack, chumak, humorous and satirical scenes, dumas and historical songs (“Bandura renditions of ukrainian melodies including his own compositions”) in the 1960s at RCA Custom Records. In 2006, the artist’s solo audio recordings were reissued on two discs. Among the vocal and instrumental works in the recordings of Kytasty, the дума “Slave crying”, historical songs, as well as humorous theatrical songs, for example, “About Yavtukh” are particularly striking. Among his works, the most popular were the instrumental composition “The Steppe Gomin” and the song by O. Pidsukha “How Long”.

Bandura player and singer **Volodymyr Lutsiv** (1929) from the UK presented in his own repertoire a broad genre palette that can be considered typical for a professional concert performer (duma, folk song, romance-solos, instrumental compositions). The breadth of Lutsiv’s repertoire is evidenced by the significant discography of the singer, which allows to determine the perfection of his performing skills during his creative career, cooperation with the leading musicians of his time – Byzantine Choir (Netherlands) led by M. Antonovych, Maiden Bandura Chapel (USA) led by K. Tsependa and others.

In 2009, the artist’s anniversary CD set was released – a three-disc collection (“series”) with records of his best works. It was based on the records of different years, published on vinyls and today translated into

digital version (55 works)²¹. The rewritten disc of V. Lutsiv “Ukrainian Folk Songs and Dumas” includes samples of the ancient epic repertoire: “To the death of the Cossack bandura player”, “Storm on the Black Sea” (ancient duma from kobzar H. Nazarenko). In the works of V. Lutsiv, Shevchenko works are represented by “A Rising Cloud Due to an Estuary” (music by V. Yemetz), “Bandurist, Gray Eagle” (folk music), “My dumas” (folk music), the duma “Slave” (T. Shevchenko, music by A. Golub). The bandurist performed the mentioned works on a Kharkiv-type instrument with an individual tone-switching system (by English master V. Glyad).

In V. Lutsiv’s recordings there is a bold experiment of the time – the combination of bandura with other instruments: with a string chamber orchestra and with piano in instrumental and vocal-instrumental compositions (“Gavot” by M. Lysenko, song “Pond fell asleep”, romance “Babak” by L. Beethoven and A. Duvernois’ “Etude for Bandura and Piano”. Musician Osyp Zalessky noted: “Your combination of bandura with bow instruments is very accurate and original; the bandura sounds like a harp²²”.

Among the soloists from Ukrainian diaspora, one should be mentioned – **Pavlo Konoplenko-Zaporozhetz** (1890–1974), who by his art asserted the right to independent existence of a kobza as “a separate instrument other than the bandura, with a more ancient predecessor origin”²³. His “Kobza” disc (1961) contains various genres – instrumental samples and vocal-instrumental works – dumas and historical songs, humorous songs, individual instrumental arrangements. It should be noted that it includes “The duma about Baida” (by Khotkevych), the duma “Our Ukraine”, the instrumental “Wind, come to Ukraine”, “There is a high mountain” and others, famous folk songs-romances of literary origin (M. Hajvoronsky, R. Kupchynsky).

In the 70’s, bandurist from Germany **Bohdan Sharko** (1920–2013) also made a number of audio recordings, in particular, his short-playing

²¹ Collection was released in Kyiv by “Nash format” (creator and editor Orest Tsymbala and art association “Revia”, Lviv): “With Ukraine in Heart”, “Ukrainian songs and Dumas”, “International songs”.

²² Лист О. Залеського до В. Луціва. *Музей історії Надвірнянщини. Фонд В. Луціва*. Листування В. Луціва з організаціями, приватними людьми тощо. Папки № 1–2.

²³ Конопленко-Запорожець П. *Кобза і бандура*. Вінніпег, 1963. 167 с.

“Bandura Songs”. It included works such as “Rising Cloud from the Estuary”, “Thoughts on Morozenko”, “Wind, come to Ukraine”, “Black colour”.

Volodymyr Mota (1927) from Montreal (Canada) is a bandura singer (bass), author of bandura arrangements. The bandurist uses a Kiev-type instrument, without a key-switching system, inlaid with a picture of T. Shevchenko. The performance of the bandura singer is recorded on two CDs: “Bandurist” (2006) and “T. Shevchenko’s Works in Songs” (2011), dedicated to the 150th anniversary of T. Shevchenko’s death.

Art of Honored Artist of Ukraine **Victor Mishalow** (1960), Australia-born Ukrainian, now living in Canada, a brilliant virtuoso who has mastered different types of bandura and ways to play them (diatonic and chromatic, both Kyiv and Kharkiv type), covers different genre repertoire. Among the diaspora bandura soloists, he owns numerous audio albums (LPs, cassettes, compact discs), which include mostly instrumental works for the chromatic bandura – compositions by contemporary Ukrainian authors, his own folk songs arrangements, carols, and experimental samples of bandura combined with synthesized computer timbre (“The Magical Bandura”, 1997; “The Christmas Enchanted Bandura”, 1998)²⁴. V. Mishalow also belongs to the primacy in the revival of bandura composer H. Khotkevych, the reproduction of traditional kobza music of the Kharkiv school – dumas, historical songs, instrumental dances.

Honored Artist of Ukraine, Laureate and Gold Medal Winner of the World Championship of Performing Arts (Hollywood, 2002) **Olha Herasymenko-Oliynyk** (1958) issued two instrumental disks in 1999 in the USA: “Concert Bandura” and “Three Concerts by Y. Oliynyk for Bandura and Symphony Orchestra” which presents the academic concert repertoire of modern bandurists – works of great form (concerts by Yuriy Oliynyk, Karl Dittesdorf, Dmytro Bortniansky), virtuoso and lyric plays by Myroslav Skoryk, Oksana Herasymenko, etc.

Alina Ilchuk, a graduate of the Lviv Academy of Music, now living in the United States and also actively performing as a soloist, released an

²⁴ Дутчак В. Пошук синтезу традицій і новацій української бандури в творчій діяльності Віктора Мішалова. *Мистецтвознавчі записки*. Київ, 2007. В. 11. С. 170–177.

audio CD, “Bless My Soul, Lord ...” (2000), which included works of spiritual and lyric-patriotic themes.

In the last decades of the twentieth century, bandurists of North America and Australia recorded most of their solo performance: Julian Kytasty, Roman Botsyurkiv, Brian Cherwick, Petro Deryazhny, Yuri Fedynsky, Ruta Yawney, Yuriy Petliura and others. Most performers prefer diatonic instruments, more often Kharkiv, rarely Kyiv, they try out experimental instruments of modern masters V. Vetzal, K. Bloom, musical styles – World Music (J. Kytasty, B. Cherwick), New Age (R. Yawney).

Bandurist **Julian Kytasty** of the United States (1958), in collaboration with the famous singer of Ukrainian origin Alexis Kohan, recorded 3 CDs of the “Paris to Kyiv” project (1996). In them, bandura appears as a timbre indicator of Ukrainian art, even in combination with exotic percussion. In 1997 Julian Kytasty in New York released a solo disc with compositions by Hrygory Kytasty (instrumental and vocal-instrumental), the following 1998 he participated in the **Experimental Bandura Trio** in New York (Yuriy Fedynsky, Mykhailo Andrec, Julian Kytasty), with which triggers an album of improvisational music. 2002 his solo album of traditional kobza music “Black Sea Winds” is released, which contains the dumas “Marusia Boguslavka”, “About Sister and Brother”, “Crying Slaves”, “About Widow and Three Sons”, “Fedir Bezrodny”, Ukrainian dances, historical and humorous songs. J. Kytasty’s disc “Songs of Truth – Melodies and Songs of the Kobzar Tradition” (2014) presents cantos and psalms from the recordings of M. Lysenko, P. Demucky, satirical songs and dances on a diatonic bandura. The improvisational nature of the kobza repertoire is reflected in another audio CD by J. Kytasty “Nights in Bandurastan” (2015), instrumental compositions of which are based on traditional kobzar modes, create specific sound space effect. Quite unexpected is the following disc by J. Kytasty “Perturbed Fields” (2016), made in a collaboration with famous Ukrainian composer Alla Zahaykevych. The disc’s three audio tracks (titled “Fields I, II, III”) are a combination of bandura timbre and computer music in a creative collaborative improvisation. Kharkiv bandura was used for the recording, and for one of the tracks a tool was discovered, which reveals innovative experimental approach of the authors to composing.

Sisters-bandura players **Natalia** and **Katerina Gudziy** (Japan) use bandura to accompany vocal and instrumental works in Japanese²⁵. Songs and arrangements by N. Gudziy for radio and television programs, films, concert performances, sound recordings (“Heart”, 2002; “Happy Christmas”, 2004, “Flowering flower in the soul”, 2006, “Natalia”, 2009, “Healing”, 2009) are very popular, testify to the possibility of Ukrainian bandura successful integration into another national culture.

In **Ruta Yawney’s** (Canada) audio CD “Songs to the Moon” (2001), featuring lullabies and nocturnes, the bandura’s timbre serves as an acoustic component of calming character, and is an instrumental sound element of the album’s music-therapeutic content.

A specific page is made up of ensemble records, which are activated in parallel to the expansion of the network of functioning of Ukrainian bandura tribes in the world – most of them belong to the second half of the XX – the beginning of the XXI century.

The most strikingly represented by the sound recordings is the work of the Taras Shevchenko Ukrainian Bandurist Chorus (Detroit, USA), who in all periods of activity invariably recorded their performing achievements on records, cassettes, disks, having worked over 600 works of bandura and choral repertoire. For the significant contribution to the development of national culture, the Taras Shevchenko Ukrainian Bandurist Chorus (Detroit, USA) was awarded the National Taras Shevchenko Prize of Ukraine (1992), and her longtime leader, Hryhory Kytasty, was posthumously awarded the Honorary Mention of Hero of Ukraine (2008)²⁶.

Some recordings were also made by the Diaspora ensemble – “Burlaca” ensemble (Italy – Great Britain), the S. Ganushevsky ensemble, the R. Levycky quartet, the Bandurist maiden’s chapel (the head of P. Potapenko), and the “Gomin steppes” ensemble of the Kobzar Art School (J. Kytasty), Experimental Bandura Trio (USA), Hnat Khotkevych Bandurist Ensemble (Australia), Kobzar Brotherhood Quartet (L. Mazur, UK), “Bandura” ensemble (O. Popovych, Poland), “Bandura” ensemble (Y. Dubicky, France – Germany) and others.

²⁵ Гудзій Наталія. Офіційна сторінка. URL: <http://www.office-zirka.com/>; Гудзій Катерина. Офіційна сторінка. URL: <http://www.kateryna-music.jp>.

²⁶ Ukrainian Bandurist Chorus. URL: <http://www.bandura.org>.

In the 60's bandurists recorded rifle and rebel songs (mixed quartet by Roman Levycky and Stepan Ganushevsky's bandurist ensemble from the USA).

Bandura also acts as a companion instrument for homogeneous groups, for example, with the Canadian female trio "Swans" recorded by bandurist P. Kosyk (1975).

In the audio art of diaspora bandurists (soloists and collectives), Christmas carols and shchedrivkas are widely represented – genres that have been banned for a long time in Soviet Ukraine. These are audio recordings of the SUM (Ukrainian Youth Association) Bandura Chapel ("Ukrainian Christmas carols", 1968), Taras Shevchenko Bandura Chapel ("Christmas Songs" 1983, "Christmas Night", 1999), Kobzar Brotherhood Quartet (1987), Victor Mishalow "Enchanted Christmas Bandura" (an instrumental version in the style of ethno disco, 1998), duet of sisters Olha and Oksana Herasymenko ("For Christmas", 1999), children's chapel "Golden Strings" ("Kolyada", 2008) and others²⁷.

Canadian Bandura Chapel released two CDs (2004, 2009), which included popular works by the ensemble repertoire, often performed by bandura collectives of the diaspora and Ukraine, including V. Yemetz, H. Kytasty, M. Hvozd, H Vereta, A. Bobyr . The disc "Play, kobzar" covers the original works and arrangements by V. Mishalow, A. Hnatyshyn, H. Kytasty, D. Pika and others. A third CD, called "The Word of Taras," is coming soon²⁸.

In recent years, new bandura ensembles have been created abroad – the "Zaywir-Trio" (UK), J. Kytasty's "Bandura Downtown" (USA), and the "Bandura Outside Men's Quartet" (Canada), who are preparing their own records for the publication.

CONCLUSIONS

Thus, during the twentieth century. the gradual improvement of the recording technique contributed to the longevity of the bandura

²⁷ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. С. 290–315.

²⁸ Дутчак В. Аудіотворчість бандуристів української діаспори. *LAUDATIO: Ювілейна збірка наукових статей на пошану професора Юрія Ясіновського*. Львів: Видавець Т. Тетюк, 2014. С. 235–245.

performance art (stylistics, dominant genres, features of the repertoire at different historical stages). Also, sound recording was used as a ground for reproduction (transcription) of works that were not recorded in the sheet music, for comparative characterization of the manner or style of play of the musicians.

Analysis of Ukrainian diaspora bandura players sound recordings of the XX – the beginning of the XXI century allows to define them as a kind of distribution mirror for forms and genres of performance: male, female, mixed; solo – vocal-instrumental or instrumental; ensemble – chamber (duets, trio, quartets) and large forms (chapels); accompanying (combined).

Regarding the priority genres of the repertoire, an important page of the bandurists' sound recordings is occupied by traditional epic works: dumas (recordings by M. Teliga, V. Yemetz, Z. Shtokalko, H. Kytasty, V. Lutsiv, B. Sharko, V. Mishalow, J. Kytasty, Y. Fedynsky and others), historical songs (represented not only by solo, but also by ensemble performance – the Taras Shevchenko Ukrainian Bandurist Chorus, Canadian bandura Chapel, R. Levycky Quartet, S. Ganushevsky's Ensemble, "Bandura", "Kobzar brotherhood", "Selo" ensembles and others), "bylyny" (Z. Shtokalko).

In the repertoire of Bandura players, "Shevchenkiana" constantly became an integral (along with epic, folk song) and topical (ideological, socio-political, patriotic) component. Shevchenko's word embodied national self-identification, understanding and awareness of one's ethnicity. "Shevchenkiana" is recorded in the performance models of bandurists abroad relatively broadly by genre – in solo (M. Teliga, V. Lutsiv, B. Sharko, V. Mota) and collective (the Taras Shevchenko Ukrainian Bandurist Chorus, Canadian Bandura Chapel, numerous ensembles).

Significant achievements were bandura recordings of spiritual liturgical works of A. Hnatyshyn, D. Bortniansky, A. Vedel, M. Gaovoronsky, O. Koshytz, H. Kytasty, M. Lysenko, D. Sichynsky, K. Stetsenko, etc., as well as paraliturgical cantos and psalms.

The instrumental bandura repertoire is represented mainly by solo art of performers with high technical level (M. Teliga, V. Yemetz, H. Kytasty, V. Lutsiv, V. Mishalow, J. Kytasty, B. Cherwick,

Y. Fedynsky, O. Herasymenko-Oliynyk, Y. Petliura, etc.), representing the chromatic and diatonic instruments of the Kyiv and Kharkiv schools of playing, as well as traditional popular dance plays, improvisations, and widespread academic genres – sonata, concerto, virtuoso plays, in including piano or symphonic accompaniment (chapel) orchestra. Bandura is also considered as a specific timbre in an ensemble with violin, string quartet, flute, lyre, cymbals, percussion and electronic instruments. The traditional sound of the bandura as an accompanying instrument to the solo voice in the audio recordings of bandura diaspora players is getting a new interpretation – as an instrument accompanying a vocal ensemble (homogeneous or mixed).

The study of the Ukrainian diaspora bandura player collective performance art discography during the studied historical period testified that the ensemble recordings were activated in parallel to the expansion of the Ukrainian bandura units network in the world, most of them being in the second half of the XX – beginning of XXI century. Among the forms of ensemble recordings, homogeneous vocal-instrumental groups (children, men, to a lesser extent women) are more dominant, less often mixed ones.

The gender specificity of bandura diaspora performance should also be noted, which is also fixed in the recordings. The tradition of solo and ensemble male performance remains a priority throughout the XXth century. Instead, women performance has been more representative of collective art in homogeneous and mixed groups since the 1960s (“Bandura Maiden Chapel” – USA, “Bandura” – Poland, etc.). Solo projects are presented by creativity of individual performers with a bright artistic personality (O. Herasymenko-Oliynyk, R. Yawney, O. Friz, A. Ilchuk, N. Gudziy, etc.).

The performance styles formation, which was manifested in the selection of the repertoire for recording, revealed their focus on both the internal signs of kobza playing and singing (national) and external (non-national, non-Ukrainian artistic environment).

SUMMARY

The proposed study deals with the analysis of the Ukrainian diaspora bandura players recording dynamics during the XX – the beginning of the

XXI century. The reflected dynamics of both general technologies of preservation and reproduction of performing achievements, as well as artistic achievements of Ukrainian units abroad in different periods of development, professional growth of their representatives, in particular quality of playing technique and singing, specifics of instruments, dominance of playing genres, repertoire priorities. In the conditions of emigration, the recording became a necessary form of collective performance fixation (including various compositions), the development of their repertoire, stimulated not only music-critical (reviews and reviews), but also advertised concert-performing activities.

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MODERN STAGE OF RESEARCHES ON THE SPIRITUAL SONG HERITAGE OF THE UKRAINIAN BAROQUE ERA

Medvedyk Yu.

INTRODUCTION

The study of the history of Ukrainian spiritual song began at the end of the 19th century. Initially, these songs were studied by historians of literature (Mykhailo Hrushevskyy, Ivan Franko, Vladimir Peretz, Volodymyr Hnatiuk, Yuliiian Yavorskyi, etc.). Only from the 1920s to the 1930s, the musicologist interested in Ukrainian and Eastern Slavonic spiritual songs (Filaret Kolessa, Stiepan Smolienskii, Mykola Hrinchenko, Nikolai Findeizen, Borys Hrinchenko, etc.). During the period of atheism in the Soviet Union, spiritual songs were hardly studied. Only from the end of the 1980s, the scientific interest of both philologists and musicologists arouse to them again. Therefore, in this study, we pay our attention to the main works of this stage of the research.

There are some grounds to associate the beginning of the modern stage in the development of scientific thought about the history of the formation and the development of Ukrainian spiritual song of the 17th – 18th centuries with the publication of the article “Chants and psalms” by the Kyiv researcher Tamara Sheffer. The article is included in the six-volume book “The History of Ukrainian Music”, the issue of which is obliged to the researchers of the Maksym Rylskyi Institute of Art, Folklore Studies and Ethnography of the National Academy of Sciences of Ukraine. Until that time only Mykola Hrinchenko (“The History of Ukrainian Music”, Kyiv, 1922) and Andrii Olkhovskyy (“Essays on the History of Ukrainian Music”, Kyiv, 1941) paid attention to spiritual songs in Ukrainian fundamental scholarly publications.

In general, this is the overview article, in which the issues of historiography and musicological analysis of the selected songs were discussed. T. Sheffer superficially studied the prehistory of the appearance of the anthology about Ukrainian spiritual song entitled “Bohohlasnyk” (Book of Chants) (Pochaiv, 1790–1791) and his numerous reprints

(Pochaiv, 1805, 1825, L'viv, 1850, 1888, Kyiv, 1892, Sankt-Petersburg, 1900, 1903, Grodno, 1914, Warsaw, 1935, Moscow, 2000, Köln-Weimar-Wien, 2016)¹.

The researcher also mentioned a few words about some ancient books (compilations) of the 18th century in the Pochaiv monastery with the texts of spiritual songs, in particular, “The Mount of Pochaiv” (1742²). It is important that T. Sheffer was the first among musicologists to draw attention to the Pochaiv songbook (1773) for the glory of the local miracle-working icon³. However, she did not mention the source of this information and where this songbook is now. Before T. Sheffer, it was referred to only by M. Vozniak (quite thoroughly about poetic texts) and I. Franko (superficially). Today, this unique first-notated songbook has been reprinted with the necessary comments and source-textual study⁴.

A significant part of the article of T. Sheffer primarily concerns the songs from “Bohohlasnyk”. The researcher did not succeed in making an anthology of something essentially new in comparison with her predecessors (Mykola Hrinchenko, Borys Kudryk, Andrii Olkhovskiy). Basically, Tamara Sheffer laid out the dissertation of Oleksandra Shreier-Tkachenko, which was written in 1947 (“Ukrainian Romance-Song in its Sources and Development”).

In the same year with the research of T. Sheffer, an article about the Pochaiv “Bohohlasnyk” was published by a Warsaw Ukrainianist Olha Hnatiuk⁵. The appearance of this paper, to some extent, signaled about a new direction of the research on the spiritual song heritage in

¹ Recently, this ancient book has been reprinted and accompanied by a monographic study by Jurij Medvedyk (Rothe H., Medvedyk J. Bogoglasnik. Pesni blagogovejnyja (1790/1791). Eine Sammlung geistliche Lieder aus Ukraine. Hg. von Hans Rothe in Zusammenarbeit mit Jurij Medvedyk. Köln; Weimar ;Wien : Böhlau Verlag, 2016. Band 1: Facsimile. 602 S. Köln; Weimar ;Wien : Böhlau Verlag, 2016. Band 2: Darstellung. 432 S.).

² Гора Почаєвська стопою и образом чудотворним Пресвятої Дѣвы Богородици почтенна, всему миру свѣтла и явна в обители Почаевской типом издана [...]. Почаїв : Друкарня Успенського монастиря, 1742. 102 с.

³ Шеффер Т. В. Канти і псалми. *Історія української музики : від найдавніших часів до середини XIX ст.* Київ : Наукова думка, 1989. Т. I : С. 218.

⁴ Пісні до Почаївської Богородиці : перевидання друку 1773 року / транскрипція, ком. і досл. Ю. Медведика. Львів : Місіонар 2000. 149 с. (Серія «Історія української музики» : вип. 6 : Джерела).

⁵ Гнатюк О. Сторінка з історії української духовної поезії – почаївський Богогласник. *Варшавські українознавчі записки.* 1989. Зошит I. С. 121–133.

modern literary criticism. The already mentioned article and subsequent paper⁶, as well as the monograph⁷, are aimed at in-depth analysis of the poetic content of the songs, deep immersion in the biblical metaphors, and apocryphal sources of the texts, etc. The paper of great importance was her considerable compilation with the Ukrainian spiritual song texts from Lemko region, which contains a source-textual study of local handwritten songbooks of the 18th century, which have been preserved thanks to the archival institutions of Kyiv and L'viv⁸. Several such manuscripts have been preserved in Prague; however, the researcher did not take advantage of them.

The monograph of O. Hnatiuk is a solid interdisciplinary research in literary history, with a clear emphasis on the methods of theoretical analysis that were not traditional for spiritual song texts; and systematically covers a range of issues. It is necessary to pay attention to the attempts to comprehend spiritual songs in a theological sense, from the intertextuality point of view, and in the plane of the rhetorical value of the texts. In general, O. Hnatiuk's paper, despite numerous inaccuracies of mainly factual character, and categorical and controversial conclusions, leads us to believe that it is the beginning of a new promising direction in the genre's studying, adopting the methods of rhetorical analysis and intertextuality.

A significant contribution to contemporary musicology and performance was the compilation of "Ukrainian Chants of the 17th – 18th centuries" arranged by Liudmyla Ivchenko, based on archeographic searches in libraries and archives of Ukraine and Russia⁹. The publication consists mainly of secular texts, but many spiritual chants by Danylo Tuptalo (Demetrius of Rostov), Feofan Prokopovych, Yepifanii Slavynetskyi, and Tymofii Shcherbatskyi were also included. The reference information about each musical-poetic text is listed there and is rather carefully developed. As a result of fruitful studies of musical

⁶ Гнатюк О. «Богогласник» як антологія духовної поезії XVII – XVIII століть. *Записки Наукового товариства Шевченка*. 1995. Т. ССХХІХ. С. 7–15.

⁷ Гнатюк О. Українська духовна барокова пісня : монографія. Варшава–Київ : Перевал, 1994. 188 с.

⁸ Барокові духовні пісні з рукописних співаників XVIII ст. Лемківщини / вступ, упоряд. і ком. О. Гнатюк. Львів : Місіонер, 2000. 334 с.

⁹ Український кант XVII – XVIII століть / Упоряд., вступ. ст. і прим. Л. Івченко. Київ: Музична Україна, 1990. 200 с.

source, L. Ivchenko managed to prepare a number of the articles for publication, also touching various aspects of the interaction of Ukrainian and Russian chant art in the second half of the 17th and 18th centuries.

Despite the fact that at the end of the 19th and the beginning of the 20th centuries ethnographers and folklorists showed great interest in the works of itinerant lira and lute players, their repertoire was not well studied. Later, as S. Hrytsa rightly noticed, “for more than half a century, the deep layer of spiritual heritage, i.e., spiritual poems, psalms, prayer songs, was almost completely excluded from Ukrainian folklore and folklore studies under the conditions of the totalitarian regime”¹⁰, that is, the repertoire, which was constantly used by folk singers. Olena Bohdanova also emphasizes “At this time, when itinerant player art emerged as an object of scientific thought, an active tradition and its research were forced to stop at its culmination period of ‘high science’. Because of new ideological foundations [...], their research was outlawed”¹¹. Therefore, we have “a scanty amount of spiritual works with melodies recorded by famous interpreters of the folk epics [...]. Such unique, and now spiritual poems, psalms, works in which the folklore and Christian origins merged into one, remained on the sidelines”¹². Consequently, published musical scores of spiritual songs from the itinerant player repertoire, which were recorded in various regions of Ukraine by Mykola Lysenko, Porfyrrii Demutskyi, Oskar Kolberg, Omeljan Vitoshynskyi and others are so important nowadays. They reflect the ancient tradition of spiritual song and the realities of the socio-cultural and religious life of the second half of the 19th and early 20th centuries.

The arrangement of spiritual songs, which, became the part of the lirnyk repertoire (mainly in the 19th century), has aroused an interest in many Ukrainian composers. However, these songs have not been completely studied until this day. In this context, attention is drawn to individual researches by Natalia Kalutska¹³, which deals not only with

¹⁰ Грица С. Псалми в репертуарі кобзаря (До 95-річчя від дня народження Георгія Ткаченка). *Народна творчість та етнографія*. 1993. № 4. С. 42.

¹¹ Богданова О. Збірник Порфирія Демуцького «Ліра та її мотиви» у контексті лірницької традиції. *Українське музикознавство*. 2001. Вип. 30. С. 116.

¹² Грица С. Псалми в репертуарі кобзаря, с. 45.

¹³ Калуцька Н. Драматургічні аспекти аранжування обрядового фольклору (канти і псалми О. Кошиця). *Українське музикознавство*. 2001. Вип. 30. С. 129–137.

some of the arrangements of spiritual songs performed by Oleksandr Koshyts. Choral arrangements of spiritual songs have also become the subject of musicological researches by Halyna and Jurij Medvedyk¹⁴, as well as by Bohdan Shkil'nyk¹⁵. Though, only the first steps have been done in evaluating this legacy, and we encounter confusion even at the level of the terminological apparatus.

During the 1990s, Lydiia Kornii repeatedly turned to the research of spiritual songs. Most completely they are studied in the context of the research of the Ukrainian school theater of the 17th – the first half of the 18th centuries. As a recognized specialist in the study of ancient Ukrainian music and this genre, L. Kornii claims that there is a close relationship between the spiritual music (monody, part song, spiritual chants) and the school theater at the subject-thematic level, as well as the typological unity of the development of spiritual-biblical thematic.

On the verge of the 19th – 20th centuries Ivan Franko, Mykhailo Hrushevskyy, Vladimir Peretts, and other researchers pointed out that many songs of different content fell under the influences of theatrical performances, in particular of medieval drama. For example, the song “Do not Cry, Rachel...” is completely like a theatrical scene. The expressive dialogical nature of this musical-poetic composition is quite consonant with the universal human nature and, especially, the Christian principles of the dualism of the world. “Therefrom the opposition of God and the devil, the holy and sinful, good and evil, eternity and death, love and hate, etc. This is observed in the school drama [...], in the verbal texts of the spiritual chants,” writes L. Kornii¹⁶.

¹⁴ Медведик Г., Медведик Ю. Обробка барокової духовної пісні як сфера зацікавленень українських композиторів «нової школи» української церковної музики першої третини ХХ століття (до навчального курсу «Хорознавство»). *Актуальні проблеми історії, теорії та практики художньої культури: зб. наук. праць*. 2011. Вип. XXVIII. С. 232–239.

¹⁵ Шкільник Б. Джерела текстів та специфіка хорових обробок духовних пісень в інтерпретації Михайла Гайворонського (питання джерелознавства). *Актуальні питання гуманітарних наук: міжвузівський зб. наук. пр. молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка*. 2017. Вип. № 17. С. 257–262.

¹⁶ Корній Л. Українська шкільна драма і духовна музика XVII – XVIII ст. *Європейське Відродження та українська література XIV – XVIII ст.*: зб. наук. пр. Київ: Наукова думка, 1993. С. 198.

Certainly, one more L. Kornii's conclusion deserves attention. She writes "the spiritual chants, recorded in the 'Bohohlasnyk', belong to the Baroque genre. However, during the 17th – 18th centuries, there was the evolution of the spiritual chant, which is also reflected in the chant of the 'Bohohlasnyk'. In a number of chants, the features of classical stylistics are evident. This is noticeable in the chants, the melodies of which show features of functional harmony, as well as in the form of chants, the strophe of which has a clear structure with symmetrical forms"¹⁷.

Recently, Olha Zosim deals with the influence of Western European spiritual song on Ukrainian creation. One of the results of this direction of the research became a small (preliminary) incipit-catalog of "texts of Ukrainian songs of Western European origin based on Ukrainian and Russian manuscripts of the 17th – 19th centuries"¹⁸. Among other things, O. Zosim emphasizes that there is a problem, the essence of which is "the complete or partial absence of materials that would allow us to represent all the stages of the development of the national spiritual song, as well as to cover all the regions where it existed. The layer of spiritual songs of the 16th century, cultivated in Protestant centers, can not be restored [...]. The repertoire of the 17th century, preserved primarily in Russian manuscripts, makes it difficult to analyze the Ukrainian tradition of European songs adapting"¹⁹. Indeed, all this, as well as the study of the genre itself, its origin, national and foreign influences, functioning in a coordinate system of national culture, education, and religion, poses a significant problem. For more than 150 years of the studying of Ukrainian spiritual songs, that stratum of culture is becoming more comprehensible in its various manifestations. However, there are still many unsolved issues regarding the study of musical-poetic spiritual works.

The newest important research of O. Zosim is her monograph "Eastern Slavonic spiritual Song: the sacred dimension", in which this layer of culture is analyzed in the context of "the category of sacrality as

¹⁷ Корній Л. Історія української музики. Київ – Харків – Нью-Йорк : Вид-во М. П. Коць, 1996. Ч. 2. С. 109.

¹⁸ Зосім О. Українська духовна пісня західноєвропейського походження XVII – XX ст. (до проблеми інтерпретації джерел). *Науковий вісник НМАУ ім. П. І. Чайковського*. 2006. Вип. 41. Кн. 2. С. 196 – С. 205–207.

¹⁹ Там само, с. 197.

the basic layer of the culture of the New Age”²⁰. This direction of research is important from the point of view of modern philological and musicological intertextual studies.

Ukrainian and Eastern Slavonic Spiritual Songs as the Subjects of the Modern Studies by Western Slavists

In the last decade of the previous century, an American researcher Olha Dolskaya showed an interest in the spiritual song (chant) works. She submitted the dissertation on early Russian chant art (“The Early Kant in Seventeenth-Century Russian Music”; Kansas, 1993), which developed in close relations with the Ukrainian creation and also completely published the materials of the songbook’s manuscript of the ‘90s of the 17th century from the funds of the Moscow State Historical Museum (GIM, No. 1938). The publication includes all the material. Therefore, Ukrainian texts, which make up almost the main part of the compilation, are presented here in full. Musical-poetic texts of the compilation of Muz. 1938 is preceded by a comprehensive introductory article by Olga Dolskaya²¹, where the main range of problems in the research of early spiritual-song creation is briefly covered.

In addition, some aspects of the genesis of spiritual lyrics were superficially considered. The thesis that the sources of spiritual-song works are rooted in the penitential prayers of the 15th – 17th centuries, in the chants of the sacral monody and in the national folklore is clearly observed. According to the researcher, all that mentioned became the grounds for the emergence of Baroque spiritual songs in the East Slavs. A special place in this context belongs to the penitential lyrics, which at an early stage naturally flowed into the system of values and musical expressiveness means of the spiritual-song and musical-poetic baroque works. An excellent example of such influence is the musical-poetic text “Az yesm drevo neplodno, Hospody ...” published in the dissertation, which is known as monodic penitential poetry and as a spiritual polyphonic

²⁰ Зосім Східнослов’янська духовна пісенність: сакральний вимір : монографія. Київ : ДАКККіМ, 2017. С. 4.

²¹ Spiritual Songs in Seventeenth-Century Russia. Edition of the MS 1938 from Muzejnoe Sobranie of the State Historical Muzeum in Moscow (GIM) / Transcribed and Edited by O. Dolskaya / Editorial Note by H. Rothe. Köln; Weimar; Wien : Böhlau Verlag, 1996. 367 p.

chant (chant) of the 17th century based on the material of numerous songbooks of that time.

The worldview foundations of the secularization character of Western European origin gave the second breath to spiritual lyrics in the Eastern Slavonic territories. O. Dolskaya has a point in stating that musical-style innovations, which were borrowed from the Polish spiritual song culture, played the most important role in this process. This process is reflected in the repertoire of the compilation of Muz. 1938, where a third of the Polish-language texts were transcribed in Cyrillic, which was typical for Russian compilation of that time.

Researcher's conclusion that the Czech spiritual songs are "distant ancestors" of Ukrainian and Russian spiritual songs texts deserves attention. In the context of the "ancestors" O. Dolskaya had to emphasize both Latin and German influences, which are at the stage of the study, in particular due to Olha Zosim; however, they have not yet been completely analyzed. They certainly had their echoes in Ukraine and Belarus, and partly in Moskoviiia. Not so "remoted", but much less noticeable in the processes of the development of the Ukrainian spiritual-song works were Slovak spiritual songs. Their influence is the most noticeable in the texts of Western Ukrainian spiritual songs, especially those, which were created in Transcarpathia and Lemko region, as evidenced by the numerous remained songbooks from those regions. Within different time, Jurij Medvedyk²², Peter Žeňuch²³, Olha Hnatyuk²⁴ wrote about it. Some of the texts that are

²² Медведик Ю. Деякі тенденції становлення і розвитку церковно-слов'янського пісенного репертуару в паралітургійній культурі Закарпаття та Східної Словаччини від середини XVII до початку XIX ст. *Slovenská, latinská a cirkevnoslovanská náboženská tvorba 15. – 19. storočia*. Bratislava : Vydavateľské družstvo Lúč, 2002. S. 422–440; see also: Медведик Ю. Духовнопісенна культура Мукачівської єпархії у дослідженнях Петера Женюха // *Καλοφωνία: наук. зб. з історії церковної монодії та гимнографії*. 2010. Ч. 5. С. 174–197.

²³ Žeňuch P. *Medzi Východom a Západom: byzantsko-slovanská tradícia, kultúra a jazyk na Východnom Slovensku : monografia*. Bratislava : Veda, 2002. 288 s.; *Kyryllische paraliturgische Lieder. Edition des handschriftlichen Liedguts im ehemaligen Bistum von Mukačevo im 18. und 19. Jahrhundert. Cyrillské paraliturgické piesne. Cyrillská rukopisná spevníková tvorba v bývalom Mukačevskom biskupstve v 18. – 19. storočí*. Hg. Peter Žeňuch. Köln; Weimar; Wien : Böhlau Verlag, 2006. 982 S.

²⁴ Барокові духовні пісні з рукописних співаників XVIII ст. Лемківщини / вступ, упоряд. і ком. О. Гнатюк. Львів : Місіонер, 2000. 334 с.

recorded in these songbooks are included in the Moscow compilation (Muz. 1938).

The researcher partially touched upon the problems of the performing of interpretation texts, taking into account that the songs of the songbook should be studied not only from the scientific point of view but can also be used in concert practice. As emphasized by O. Dolskaya, their melodic and poetic texts form a mutually complementary unity, a harmonious spiritual-elegiac picture; and they are consonant with the worldview of the religious person of that time. According to the researcher's opinion, such type of music requires a leisurely pace of performance. Therefore, it is more important because we deal with the songs created mainly in the first half – the middle of the 17th century. That is to say, at the time when they were still largely inspired by the spirit of the penitential poetry, and the texts of the sacred monody.

The Ukrainian spiritual songs constitute the basis of the songbook Muz. 1938. Among them are the texts of the authorship of the prominent personalities of Orthodoxy – Ukrainian Jepifanii Slavynets'kyi and Danyl Tuptalo. In that songbook are included 19 songs by Y. Slavynetskyi, such well-known ones as “Blahaho Tsaria Maty, shcho ty maiem vozdaty...”, “Bohorodytse, Tsarytse, Prechysta Vladychytse ...”, “Vsederzhyteliu Khryste Bozhii syne...”, “Divo sviataia, Divo prekrasnaia...”, “Zvizda, yavliaiushchy solntsa...”, “O Divytse Prechystaia...”, “Ratui Mariie, ratui, pohybaiem...”, “O presviataia Mariie Divytse...”, “Chystaia Divo, Tsarytse...”²⁵ and others. One of the songs of the Moscow compilation by O. Dolskaya was mistakenly appropriated to Teofan Prokopovych (“Lykuite, tserkve vostochnyia chada...”). However, as we know, he was born only in 1681, when the songbook was being rewritten. In fact, this text belongs to Belarusian Simeon Polotskii. There are many other kants by this author in the compilation, the repertoire of which consists of 166 musical-poetic texts.

A comparative analysis of the repertoires of the most ancient Ukrainian and Russian songbooks provides a lot of valuable information. Nevertheless, it is still necessary to carry out a lot of source-textual

²⁵ Pozdneev A. Die geistlichen Lieder des Epifanij Slavineckij. *Die Welt der Slaven*. Wiesbaden, 1966. Vol. 3/4. S. 356–357.

researches on musical-poetic texts of the Moscow manuscript songbooks of the late 17th century, as well as Lemko's songbooks of the first third of the 18th century, in which the repertoire of the Ukrainian spiritual-song works of the 17th century is almost entirely represented. In general, the repertoires of Moscow and Lemko compilations are very similar in many aspects. The next stage of the research lies in drawing parallels with the Ukrainian Pochaiv ancient books of the last third of the 18th century, as several dozen of spiritual songs from these songbooks were later included in these publications.

In 1999, Hans Rothe published the article about the influence of the Polish spiritual song on Ukrainian and Russian spiritual-song creation²⁶. From the German point of view, some of the processes of formation and development of Eastern Slavonic spiritual-song culture can be analyzed from the position, which is to some extent different from Ukrainian or Russian one. The article is based on two main issues – a) the place of spiritual song in the formation of national identity, b) spiritual song as the subject of scientific research. In this paper, the researcher attempts, through the analysis of the spiritual-song works of the Eastern Slavs, to answer the question when the Ukrainian European nation was emerged. According to the researcher, it is the end of the 16th century. However, he means the nation, but not the folk that existed before that time. Furthermore, the researcher notes about inseparable existence from the Belarusians. Both questions are debatable.

Consequently, through the fundamental study of the spiritual-song culture, H. Rothe sees the ways to study the works processes in Ukraine. To answer the posed questions, the scholar encourages his contemporaries to take a new step forward in order to overcome the considerable shortcomings in the study of the spiritual song of the Eastern Slavs, primarily Ukrainians and Russians. He fairly points out that the depth of source studies on these texts does not correspond to the proper level. First of all, too little information has been found about both the origin of the manuscripts and songs. In this H. Roth is right, since as a result of

²⁶ Роте Г. Западная (польская) духовная песня на восточнославянской почве: опыт постановки задачи. *Traduzione e rielaborazione nelle letterature di Polonia, Ucraina e Russia XVI – XVIII secolo* / A cura di G. Brogi Bercoff, M. Di Salvo e L. Marinelli. Redazione di M. Piacentini. Alessandria: Edizioni dell'Orso, 1999. P. 109–126.

mentioned reasons often arises an arbitrary interpretation of controversial issues.

Concerning the current state of studying of the spiritual-song heritage, the German Slavist notes that at this stage “some Western researchers have resumed their work on searching for manuscripts”, mentioning Rostyslav Radyshevs’kyi and the author of this dissertation. “It remains only to wait for what result they will come, how far they will stand back from the totally Ukrainian position and how comparative their analysis will be”²⁷. However, it is clear that for Ukrainian researchers, the “Ukrainian position” is typical. In addition, it is inconceivable to study the national spiritual-song culture outside of the Central-Eastern European context. Providing an example, it is worth to mention one of the papers by R. Radyshevs’kyi, dedicated to the Ukrainian Baroque poetry in Polish language. Analyzing that works, in his papers “Roksolans’kyi Parnas” he published several songs by the famous Ukrainian Orthodox personality Yoanykii Galiatovs’kyi, which were first issued in Kyiv in 1672²⁸. The importance of this find makes it possible to raise doubt about the fact that in Moscow songbooks of the late 17th century were recorded almost 150 Polish spiritual songs. As we can notice, some of them are Ukrainian, although written in Polish. Probably, the list of Polish songs may still be reduced due to further studies, which are carried out nowadays by many researchers in various directions and different countries.

Besides Hans Rothe, from the beginning of the XXI century Dieter Stern²⁹, Achim Rabus³⁰ and Vladimir Nemann³¹ began to turn their attention to the Ukrainian and Eastern Slavonic spiritual-song creation.

²⁷ Роте Г. Западная (польская) духовная песня, с. 114.

²⁸ Roksoleński Parnas: polskojęzyczna poezja ukraińska od końca XVI do początku XVIII wieku / Wybrał i opracował R. Radyszewskyj. Kraków: Wyd-two Naukowe DWN, 1998. 408 s. (Antologia ; cz. II).

²⁹ Die Liederhandschrift F 19-233 (15) der Bibliothek der Litauischen Akademie der Wissenschaften / Eine kommentierte Edition von Dieter Hubert Stern. Köln; Weimar; Wien : Böhlau Verlag, 2000. 689 S.

³⁰ Rabus A. Die sprache ostslavischer geistlicher gesänge im kulturellen kontext : monographie. Fraiburg : Weicher Verlag, 2008. 401 S.

³¹ Neumann V. Polnische Kirchenlieder in Moskau am Ende des 17. Jahrhunderts. Kommentierte Textedition der Liederhandschrift Pogodin Nr. 1974 aus der russischen Nationalbibliothek: Monographie. Köln; Weimar; Wien : Böhlau Verlag, 2016. 548 S.

First of all, let us give a general evaluation of D. Stern's research about the unique manuscript "Suprasl' Bohohlasnyk"*. D. Stern's research has a complex character, since, besides entirely literary and linguistic issues, some aspects of a culturological, theological, confessional nature are considered. The textological work on the songs of the songbook, a rich source base, and the publication of the songs, as well as their numerous variations, deserve special emphasis. In the study of "Suprasl' Bohohlasnyk", the Ukrainian origin of the record is the main topic of the research, even though its repertoire is enriched with Polish, Latin, as well as some Belarusian spiritual songs. Such a multilingual song repertoire was typical of the ancient cantionals and songbooks in East-Central Europe of the Renaissance and Baroque eras. It should be noted that on the basis of the analysis of the songs which glorifying icons, D. Stern localizes a number of texts about icons, according to their Ukrainian regional origin.

Other works of D. Stern, which dealt with the study of Eastern Slavonic spiritual song creation of the 17th – 18th centuries, are also important in their content and problematics. In particular, one should briefly analyze the article about the spiritual verse "Pryimy mia, pustyny, yako maty chado svoje ...", which in the 17th century develops into the genre of the spiritual song-kant ("O, prekrasnaia pustyny, pryimy, mia k svoiei hustyny...")³². In this source-textual study, D. Stern used a wide range of handwritten and printed sources of Russian, Ukrainian and Belarusian origin (more information on it in the third chapter of the dissertation). In general, it should be noted a thorough source study of all works on spiritual songs, written by D. Stern. One of the papers deals with the source-archeographical identification of Eastern – Slavonic's spiritual-song manuscripts of the 17th – 18th centuries³³.

The source-oriented is another article of the German Slavist, which is devoted to the genealogy of spiritual song. In the article states: "Our information about the exact time and place of the creation of some songs is

* Suprasl City (Western Belarusian) is well-known for its prominent monastery.

³² Штерн Д. Похвала пустыни Иоасафа – замечание к истории духовной песни у восточных славян. *Slovenská, latinská a cirkevnoslovanská náboženská tvorba 15. – 19. storočia*. Bratislava : Slavisticý cabinet SAV, S. 441–454.

³³ Stern D. Ostslavische Cantiones und Kantionale: Ursprung und Verbreitung. *Sakrale Grundlagen slavischen Literaturen* / Herausgegeben von Hans Rothe. München : Verlag Otto Sagner, 2002. S. 107–133.

nebulous [...]. It is also unknown how the songs were handed on”³⁴. Undoubtedly, all remarks are relevant, although they are utopian to some extent. It is hardly possible to solve all the problems completely, since the authentic (author’s) texts are difficult to find. In most cases, it is almost unlikely due to the absence of the most ancient manuscripts. If to take into account the 18th century, this problem is less complicated. However, optimistic predictions are rather impossible, even if we consider rare authorial compilations of Ukrainian spiritual songs. Their number is extremely few: the songbooks of Zakharii Dziubarevych, Ivan Pashkovs’kyi, and Dmytro Levkovs’kyi.

D. Stern and H. Rothe rightly state that we require detailed incipit catalogs, comprehensive source and bibliographic references, published texts and their versions, complete issues of selected handwritten and printed compilations, etc. It has been worthwhile for a long time to publish the “Kamianka Bohohlasnyk”^{*} of 1734, which “plays a key role in the history of the Ukrainian spiritual kant of the 18th century”³⁵. Finally, another D. Stern’s thesis has to be quoted: “Kant [...] is an explicit product of the book culture”³⁶, that is undoubtedly supported by H. Rothe: “spiritual songs belong to the so-called *wandering literature*”³⁷.

It is gratifying that H. Rothe and D. Stern’s researches are not single in their field. We can assume that among the representatives of German Slavists of the new generation will be researchers interested in the ancient Eastern Slavonic musical-poetic spiritual creation, in particular in Ukrainian. The fact that the studies of a young researcher Achim Rabus are of interest to both their problematics and their scientific level encourages our minds. A particular interest deserves his monograph³⁸, which analyzes

³⁴ Штерн Д. Духовный кант – возможности и границы его генеалогической реконструкции. *Russica Romana*. Pisa–Roma : Instituti editoriali e poligrafici internazionali, 2002. Vol. VIII. P. 231.

^{*} Lemko Region (today – in Poland).

³⁵ Там само, с. 233.

³⁶ Штерн Д. Духовный кант – возможности и границы, с. 236.

³⁷ Rothe H. Paraliturgische Lieder bei den Ostslaven, besonders Ukrainer (Östliche Liturgie und westliches Kirchenlied). *Sprache und Literatur der Ukraine zwischen Ost und West* / Hg. J. Besters-Dilger, M. Moser, S. Simonek. – Bern; Berlin; Bruxelles; Frankfurt am Main; New York; Wien : Peter Lang, 2000. S. 30.

³⁸ Rabus A. Die sprache ostslavischer geistlicher gesänge im kulturellen kontext : monographie. Fraiburg : Weicher Verlag, 2008. 401 S.

the language of Ukrainian spiritual songs, which are recorded in the songbook ASP-233 (Vasyl Stefanyk National Science Library). Such a thorough study of the poetic texts of spiritual songs was carried out for the first time. The Slovak slavist Peter Žeňuch actively works on the research of the ancient spiritual-song heritage. His research interest is the ancient spiritual-song creation of Eastern Slovakia, as well as the Transcarpathian region of Ukraine, the so-called historical Transcarpathia.

The most noticeable works of P. Žeňuch became his study on spiritual-song (paraliturgic) creation in the Eparchy of Mukachevo during the 18th – 19th centuries³⁹. This large-scale edition includes almost 1000 pages, where published poetic texts and some of their variants, and 475 so-called “Cyrillic paraliturgical songs” (many of them are known from other publications and ancient books). In general, the edition consists of the following chapters: a preface and an introductory article with the paleographic, descriptions of 19 handwritten songbooks, which according to P. Žeňuch come from the Eparchy of Mukachevo (9–84), a bibliography (87–97), reference information on the handwritten songbooks and selected Pochaiv ancient books (99–102), short publishing notes (103–104), issues of poetic songs and their versions (105–966), the list of acrostics (967–970), and the incipitarius (971–982).

The publication is preceded by a significant study about the development of the spiritual-song culture of the Eparchy of Mukachevo of the 18th – 19th centuries. P. Žeňuch has contextually analyzed a number of important researches on the history of the development of the spiritual song, existed in Transcarpathia and Eastern Slovakia. Much attention was paid to the selected handwritten and printed Slovak, Czech and Polish cantionals, a part of which was later translated into Church Slavonic language and included into the local Transcarpathian repertoire. Concerning the 19 handwritten Cyrillic songbooks studied by P. Žeňuch, it should be noted that not all of them are Transcarpathian or Eastern Slovakian. In addition, the vast majority of them were introduced into scientific circulation in the first third of the 20th century. For example,

³⁹ Kyrillische paraliturgische Lieder. Edition des handschriftlichen Liedguts im ehemaligen Bistum von Mukačevo im 18. und 19. Jahrhundert. Cyrillské paraliturgické piesne. Cyrillská rukopisná spevníková tvorba v bývalom Mukačevskom biskupstve v 18. – 19. storočí. / Hg. Peter Žeňuch. Köln; Weimar; Wien : Böhlau Verlag, 2006. 982 S.

“Kamianka Bohohlasnyk” of 1734 derived from Lemko region, as well as the songbooks of the late 18th century, which were compiled and rewritten by Ioan Besmenyk (from Florynka village). However, the conclusions of Ivan Franko, Oleksandra Hnatiuk and Diter Stern, as well as the author of this dissertation did not persuade P. Žeňuch in the mistaken (biased) opinion concerning the “Kamianka Bohohlasnyk” of 1734. There are also some false premises concerning the song about the Klokochiv Mother of God, which is the object of Ukrainian creation, glorifying icons of the second half of the 17th century, but not the Eastern Slovak, as is stated in the Slovak Slavistic research of Mikhal Lacko⁴⁰ and P. Žeňuch⁴¹.

Regarding published texts, it should be paid attention to the detailed study of manuscripts. This is thorough and complicated work, as the texts often have illegible handwriting, many mechanical damages to the paper, records, etc. It is gratifying that for the first time the part of the researcher’s texts was printed primarily from the records of the “Kamianka Bohohlasnyk” of 1734, “Šariš Songbook” and the songbook of I. Besmenyk. In order to avoid any discrepancies, it is worth to emphasize that the last of the above-mentioned handwritten songbooks has been recently figured in scientific literature as the songbook of the late 18th century from Florynka village (Lemko region).

Not so long ago, appeared another paper of the researcher, which refers to the discovered 18th-century “Šariš Songbook”. P. Žeňuch thoroughly studied the manuscript, presented a detailed incipit list of texts, made an attempt to date the compilation, and carried out a cultural-linguistic assessment, etc. It is important that the researcher published a number of texts of spiritual songs (including those from the Eastern Slovakian regions of Spiš, Šariš, and Lemko region), thus introducing many of them into scientific circulation for the first time. His numerous comments on the content of songs, their genesis, historical-cultural and theological contexts, the dating of the manuscript, and so on, deserve our respect. However, here, the researcher made many mistakes and has a biased attitude, etc. In particular, we cannot agree with the Slovak Slavist

⁴⁰ Lacko M. A historical song from Eastern Slovakia (The song about the Icon of Klokočov). *Slovak Studies : Historica*. Cleveland – Rome : Slovak Institute, 1969. P. 107–112.

⁴¹ Žeňuch P. Historická piesň o Klokočove. *Proglas*. 1994. № 5. S. 1–2.

that the manuscript was created at the beginning of the 18th century. This compilation includes several handwritings from different decades of the 18th century, which was rewritten in Transcarpathia and Eastern Slovakia.

The source analysis of the Slovak influence on the formation of the repertoire of “Šariš Songbook”⁴² deserves attention. Therefore, P. Žeňuch conducted a comparative analysis of the texts of this manuscript with the related papers “Cantus Catholici” (Levoča, 1655) and “Cithara Sanctorum” (Trnava, 1637). It is important to state that the researcher thoroughly tried to differentiate Polish and Latin influences. We should turn our attention that P. Žeňuch mainly points out to the powerful Ukrainian influence on the formation of the repertoire of this songbook, since without the Ukrainian religious and secular songs his repertoire would be minor.

Historiography of Ukrainian musical-poetic spiritual creation of the 17th – 18th centuries is quite extensive and rich in the actual material. There reflected different views on the genesis, evolution, style characteristics of the spiritual songs’ genre, and so forth. However, as time goes by, not all of the above-mentioned studies correspond to the modern methodology and methods of the research of genre, the present view on the processes, which occurred in the Ukrainian Baroque musical culture. Many studies are outdated from the source-analysis point of view. Nevertheless, almost every research added something new to the completion of the compositional structure of the historiographic ensemble as an instrument for further studies on one of the leading genres of ancient Ukrainian culture.

SUMMARY

This study deals with the history of the Ukrainian and Eastern Slavonic spiritual songs of the Baroque era. The main attention is paid to a retrospective review of the study of this genre during the period from the 1990s until now. It is stated that in spite of the researchers’ interest in spiritual songs from the end of the 19th century, their musical and poetic texts were not almost analyzed from the early 1930s. The main reason was that in the Soviet Union religious music was not studied for ideological

⁴² Žeňuch P. Znovuobjavený Šarišský spevník zo začiatku 18. storočia vo svetle etnicko-konfesionálnych pomerov v karpatskom priestore. *Slavika Slovaca. Slavistica*. R. 41. Č. 2. Bratislava, 2006. S. 136–169.

antireligious causes. Therefore, the returning to modern studies is a very important objective of the research, because the spiritual songs are an integral part of the national cultures of Ukrainian and Eastern European peoples not only of the Baroque era but also nowadays. The Ukrainian and Eastern European texts are a combination of the hymnographic Greek-Byzantine sacral culture and the Western European Catholic-Protestant spiritual song works of the Renaissance – Baroque period. Consequently, not only Ukrainian, Russian, and Belarusian researchers study the history of spiritual songs, but also Western European ones. Among them are H. Rothe, D. Stern, A. Rabus, V. Neumann and others. In this research, we focus our attention to their important studies.

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LEADING METHODOLOGICAL APPROACHES AND METHODS OF SCIENTIFIC KNOWLEDGE IN THE SPHERE OF COMPARATIVE MUSIC PEDAGOGY

Stashevskaya I. O.

INTRODUCTION

Intensive integration processes in the international education environment are causing growing interest of researchers to the study of achievements and shortcomings of educational systems of different countries with the purpose of their mutual enrichment and at the same time preserving the national cultural and educational identity.

Thereby, it has become an urgent need to improve and increase knowledge of the means of study, objective reflection and comparison of music-education phenomena and processes that occurred or are current in different cultures, countries, regions, taking into account the new conditions of the global society development and new requirements for the science of teaching.

The analysis of Ukrainian-speaking and Russian-speaking literature of the second half of XX – beginning of XXI century suggests that only a few papers are devoted to foreign music education experience in comparative perspective. Publications of the Soviet period in this area mostly contained an overview and general information. Their authors left aside comparative studies (for example, works by L. Barenboim, O. Bodina, I. Hadalova, Ye. Hurevych, I. Kriazheva, O. Novosad, H. Pozhydaiev, S. Stoianov, L. Schubert; collections of works edited by L. Barenboim, O. Apraksina, etc.).

Some research papers were distinguished by a strong ideological flavour, which was inherent in many publications on comparative education in Soviet times¹.

In this decade, Ukrainian scientists have been striving to objective analysis of various aspects of foreign music education.

¹ e.g. Корыхалова Н. П. Кризисные тенденции в буржуазном массовом музыкальном воспитании М.: Музыка. 1989. 112 с.

A significant contribution to formation of knowledge of the history of European music education has been made by the works of Ukrainian researchers S. Ulanova “Essays on the History of European Music Education and Upbringing: From Antiquity to the XIX Century” (2002), and O. Rostovskiy “Lectures on the History of West-European Music Pedagogy” (2003)².

Along with the significant intensification of research in the post-Soviet scientific space of the last decades in the field of comparative education in recent years (I. Kolontaievska, I. Luhovska, O. Oleinikova, L. Riabov, I. Adamek, L. Vakhovskyi, T. Desiatov, V. Zhukovskyi, L. Ziaziun, T. Koshmanova, N. Lavrychenko, A. Maksymenko, O. Matvienko, H. Nikolai, L. Pukhovska, V. Chervonetskyi, O. Lokshyna, etc.), a small number of theses is devoted to the comparative analysis of music education experience of other countries (e.g. theses by A. Vilchkovska, H. Nikolai, R. Polukhin, A. Serhienko, I. Stashevskaya, A. Utkin and others)³.

Taking into account the results of the analysis of the scientific literature in the post-Soviet space, it should be noted that music-pedagogical researches performed on materials of several countries remain relevant. This, in turn, necessitates the specification of the methodological apparatus of comparative music pedagogy, in particular the characteristics

² Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки. Ніжин: НДПУ ім. М. Гоголя. 2003. 193 с.; Уланова С. І. Нариси історії європейської музичної освіти і виховання: Від античності до початку XIX ст. К.: Знання України. 2002. 326 с.

³ Вільчківська А. Е. Розвиток теорії і практики музичного виховання учнів основних шкіл Польщі (1980–2000 рр.) : дис. ... канд. пед. наук : 13.00.01 / Вільчківська Анастасія Едуардівна. К. 2004. 207 с.; Ніколаї Г. Ю. Розвиток музично-педагогічної освіти в Польщі (XX століття) : дис. ... доктора пед. наук : 13.00.01 / Ніколаї Галина Юрївна. К. 2008. 471 с.; Полухин Р. А. Сравнительный педагогический анализ тенденций развития общего музыкального образования в Республике Беларусь и Республике Польша : Вторая половина XX – начало XXI века : дис. ... канд. пед. наук : 13.00.02 / Полухин Руслан Анатольевич. Брест. 2005. 250 с.; Сергиенко А. П. История становления и развития музыкального воспитания в Польше: (X – XX вв.) : дис. ... канд. пед. наук : 13.00.01 / Сергиенко Алла Петровна. К., 1993. 194 с.; Стаськівська І. О. Розвиток музичної педагогіки в Німеччині (XX століття) : дис. ... доктора пед. наук : 13.00.01 / Стаськівська Інна Олегівна. Луганськ. 2011. 550 с.; Уткін А. С. Теорія і практика реалізації музично-педагогічної концепції З. Кодая в сучасній школі : дис. ... канд. пед. наук : 13.00.02 / Уткін Анна Сергіївна. М. 2019. 291 с.

of methodological approaches, the identification and classification of methods for comparative music-pedagogical research.

1. Scientific approaches of music-pedagogical comparative studies

Characterizing the scientific apparatus of comparative music pedagogy, first, it should be noted that the history and present state of the theory and practice of music education in different cultures, countries, regions in a comparative context are regarded as the subject of comparative music education.

Unfortunately, comparative music education research conducted on materials of several countries, is still absent in Ukraine. Underdeveloped are also the problems related to the methodology of comparative research in the field of music education. In this regard, the purpose of this article is to identify the subject, tasks, principles; to characterize methodological approaches; to reveal and classification of methods of comparative music education.

Accordingly, the main tasks of comparative music education research are: to study the process of historical development and current status of common and distinctive features of music education in certain cultures, countries, regions; to shape knowledge of trends and patterns of music education theory and practice in different parts of the world and globally; to identify prognostic opportunities and to develop strategies for improving the national system of music education taking into account negative and progressive international experience in this field. This ensures the implementation of descriptive, explanatory and prognostic functions of comparative music education.

Significant transformations in the methodology of comparative pedagogy of the last decades, characterized by the substitution of ideas of the world as a multiplicity of historically formed regional societies or nations that exist autonomously, to the understanding of transnational interdependence (H. Kornetov), by the emergence of the so-called world-wide approach (Ye. Brazhnyk) require from comparative researchers to consider their position not only in the national but also in the global – international context when analyzing foreign music and educational systems.

Providing theoretical and prognostic significance of comparative music education research requires the implementation of appropriate methodological grounds based on the existing norms, principles and techniques of scientific knowledge. Analysis of papers on the methodology of scientific knowledge, and in particular methodology of educational and comparative educational research (B. Vulfson, Ye. Brazhnyk, M. Vakhovskyi, O. Lokshyna, Z. Malkov, V. Kapranova, V. Kraievskyi, H. Nikolai, A. Novikov, A. Sbruieva and others) and comparative theses in the field of education, particularly music education, of the last decades in Ukraine and other countries of the post-Soviet scientific space allowed to reveal possible methodological principles, approaches and methods, as well as the specifics of information sources of the comparative music education research.

Thus, the methodological framework of comparative studies in the field of music education may be constituted by methodological principles of historicism, determinism, the interrelation of the objective and subjective, the integrity of the philosophical, general and specific scientific levels of methodological analysis, the unity of theory and practice, etc. Also the systems, synergetic, historical, cultural, civilization, anthropological, axiological, paradigmatic, comparative, parametric, intonational, communicative informational approaches and the approach of the general social context are worth mentioning.

We shall consider these methodological approaches in a greater detail in the context of the tasks of comparative music education.

Thus, systemic and synergistic approaches (I. Blauberh, E. Yudin, H. Khaken, I. Pryhozhyn) create opportunities for considering the subject of comparative music-pedagogical research as a complex structured open dynamic system. For example, the analysis of the peculiarities of the functioning of music education systems of certain countries, local music-educational environments of certain regions or educational institutions, characteristic features of certain music-pedagogical concepts, etc. is carried out taking into account, first, their openness to permanent changes caused with socio-cultural factors, ability to self-organization and self-regulation, second, their hierarchical relations with other objects and phenomena, and, third, the specifics of

the interaction of their own structural elements at different levels: conceptual, meaningful, operational, effective, etc.

The history and culture approach (M. Bakhtin, V. Bibler) provides the collection and description of historical facts, identifying musical and cultural traditions, evolutionary prerequisites, phases, trends and patterns of music education processes and phenomena in the context of general cultural life of the country studied in different historical periods that are significant for the research. It allows to take into account various intersections and confluence of music education ideas and practices with other socio-cultural phenomena – philosophy, aesthetics, general pedagogy, art, performing arts, religion, the media and others.

According to N. Borytko, from birth, a person is confronted with the experience of previous generations, which in a concentrated form is expressed in culture, sociocultural values, the interiorization of which in the pedagogical aspect “is ensured within the framework of a cultural approach through the organization of a pedagogically appropriate environment (public opinion, traditions, collective affairs, events, holidays, etc.)”⁴.

Thus, on the basis of the historical and cultural approach, the process of music education itself is positioned as a socio-cultural phenomenon, functioning according to the existing type of culture and aimed at transferring and developing music and cultural traditions by attracting a new generation to the values of music art, enriching the music and cultural experience and thereby forming the music culture of each member of society as an integral part of the spiritual culture of the whole society.

The civilization approach (H. Kornetov) involves the study of the history and current state of music education of certain countries on the basis of mutual influence of different cultural traditions in the context of music education process in the whole world.

The anthropological approach provides the investigation of music education processes and phenomena from the standpoint of a man and his needs.

⁴ Бorytko Н. М. Педагог в пространствах современного воспитания. Волгоград: Перемена, 2001. С. 9–10.

The axiological approach (I. Ziaziun, M. Kahan, O. Sukhomlynska) enables to reveal in the scientific sphere the educational ideas about the value of musical training, education and development in the social and personal perspectives, and to disclose the role of music education in the context of preservation and transmission of music, cultural and human values, humane society development, etc.

The paradigmatic approach helps to identify music education paradigms that prevail in the investigated areas in certain historical periods with the help of the analysis of music education concepts and musical and educational reality, and to analyze them from the standpoint of the past. O. Nikolaieva discriminates the paradigmatic educational approach to the study of the history of music education, and emphasizes that it can be applied on several levels: the level of the main historical stages in the development of music education; the level of each specialization of music education (national, religious, social); the level of individual musical educational concepts⁵.

The comparative approach allows revealing the specifics of music education development in different parts of the world, ties, commonness and differences of music education models, regulations and characteristic features of their implementation in different historical periods. It also helps to identify positive and negative aspects, and possible ways of improving theory and practice of music education at the national level by comparing domestic and foreign music education experience.

The parametric approach (I. Luhovska), through the use of parametric estimation procedures and parametric comparison, opens opportunities for identifying features of the investigated objects on the basis of a unified system of qualitative and quantitative parameters, and, thus, it allows performing their element-by-element structural and functional comparative analysis.

The approach of general social context (L. Riabov, M. Vakhovskyi) can be used to identify the external socio-historical factors and conditions that determine the formation and evolution of musical and educational ideas, to compare views and conceptions of eminent personalities in music

⁵ Психология музыкальной деятельности: теория и практика. [под ред. Г. М. Цыпина]. М.: Издательский центр «Академия». 2003. С. 300.

education through the interpretation of their quotations as products of activity in specific social, cultural and historical conditions.

The essence of the intonational approach (O. Nikolaieva) is supposed to trace in the history of music education the succession of fixed intonation guidelines in terms of the evolution of music art as the art of “the intonated meaning” (B. Asafiev)⁶. This approach involves consideration of music education of different cultures, countries, and regions with regard to its types. Their specific character is revealed due to the intonation analysis of any type of musical culture (national, social, religious, composing, performing, listeners’, vocal, piano, conducting, culture of musical theory and music education, etc.). It also includes analysis of the correlation of music education systems with different musical styles.

In the context of the study, M. Vakhovskyi’s opinion regarding the expediency of distinguishing quantitative and qualitative approaches in comparative pedagogical research deserves attention. The scientist rightly points out that it is more correct to speak “not about quantitative and qualitative analysis as separate methods of comparative pedagogy, but about quantitative and qualitative approaches to the study of educational problems, which are a specially formed set of research methods (quantitative or qualitative) for solving certain tasks”⁷. M. Vakhovsky also states that “the approach, unlike the method, determines the general scientific position of the researcher, which in turn forms the basis of the strategy of scientific search”⁸.

Based on M. Vakhovskyi’s position on the essence of quantitative and qualitative approaches in comparative-pedagogical research, it is possible to distinguish their role in the scientific knowledge of music-pedagogical problems. Thus, a quantitative approach allows establishing causality, identifying common laws, patterns and principles in music education. The qualitative approach helps to identify unique characteristics of music-

⁶ Психология музыкальной деятельности: теория и практика. [под ред. Г. М. Цыпина]. М.: Издательский центр «Академия». 2003. С. 298.

⁷ Ваховський М. Л. Кількісний і якісний підходи в порівняльно-педагогічному дослідженні. *Освіта та педагогічна наука*. 2016. № 1. С. 65

⁸ Ваховський М. Л. Кількісний і якісний підходи в порівняльно-педагогічному дослідженні. *Освіта та педагогічна наука*. 2016. № 1. С. 65

pedagogical processes and phenomena, to consider them in dynamics and to form the basis for the interpretation of quantitative indicators.

In the context of comparative research in the sphere of training of future music teachers, H. Nikolai emphasizes the methodological value of the communicative and informational approach, the application of which opens the possibilities for the analysis of the investigated process from the point of view of the polylog between its subjects and works of art, which reflect interpersonal relations⁹.

Indeed, the use of a communicative-informational approach in music-pedagogical comparative studies allows us to take into account the important functions of musical art in society – communicative and informational, and, on this basis, to study music-pedagogical processes and phenomena as in the context of subject-subject relations (for example, teacher – student, student – student, etc.), and from the perspective of subject-object interaction (for example, personality – a piece of music).

2. Methods of comparative study of music-pedagogical processes and phenomena

It is known that conducting any scientific research requires careful selection of research methods, and the logic of their application is justified, primarily by choosing the subject, objectives and tasks of the research, i.e. the set of research methods must correlate with the specific processes and phenomena investigated.

Comparative music education studies music education processes and phenomena in comparison, so the basic tools of comparative education research are general scientific methods and specific methods of scientific knowledge inherent in education. However, the interdisciplinary nature of comparative music education also involves the use of methods of other scientific fields – history, philosophy, psychology, sociology, musicology, mathematics, source study, etc.

Various methods that can also be used for the realization of objectives and tasks of a research work on comparative music education were discovered with the help of analysis of scientific and educational literature

⁹ Ніколаї Г. Музично-педагогічна компаративістика: шляхи розвитку. *Порівняльно-педагогічні студії*. 2010. № 1-2. Режим доступу: <http://pps.udpu.edu.ua/issue/view/947>

on comparative education, namely the works of the leading Russian and Ukrainian comparative education experts B. Vulfson, Z. Malkova, O. Dzhurynskyi, Ye. Brazhnyk, V. Kapranova, A. Sbruieva and others, and also theses and comparative education research in Ukraine and Russia of the last decades (N. Abashkina, I. Adamek, L. Vakhovskyi, T. Desiatova, V. Zhukovskyi, L. Ziaziun, A. Ionova, E. Ismailova, I. Kolontaievska, T. Koshmanova, N. Lavrychenko, O. Leszczynskyi, I. Luhovska, A. Maksymenko, O. Matvienko, H. Nikolai, O. Oleinikova, L. Pukhovska, I. Radionova, A. Rastryhina, L. Riabov, S. Sinenko, V. Chervonetskyi, etc.).

The same as for any type of research such general scientific methods as theoretical analysis and synthesis, induction and deduction, abstraction and concretization, problematization, analogy, modeling, synthesis, systematization, and classification are very important for research on comparative music education. They allow identifying the key problem, forming the scientific subject-matter and the concept of the research, singling out essential characteristics, major trends and patterns of music education phenomena, summarizing theoretical and practical experience on the research, etc.

Collecting and processing factual material with various methods is a necessary basis for comparative music education research.

Thus, comparative music education research is impossible without studying government regulations, educational materials, curricula, teacher's documentation, and statistical data of the countries studied. The facts that are important to the knowledge and comparison of music education objects and phenomena are contained in fundamental historical, psychological, educational and musical works, encyclopedias and reference journals, memoirs, monographs, collections of scientific papers and conference proceedings, periodicals of past centuries and the present that can be found in domestic and foreign libraries, on the Internet, etc.

Studying the up-to-date foreign authors' publications that are devoted to the problems of history of music education concepts and practice development, organization of music education at traditional and specialized comprehensive school and nonschool educational establishments, music education of adults, professional training in

musical culture and education is especially important for the versatile coverage of the subject of the research in the field of comparative music education.

Authentic sources of different historical periods, for example, ancient music theory treatises, music education papers, textbooks and manuals on music education, music dictionaries, articles in periodicals, collections of songs, etc. are valuable for objective analysis of foreign music education thought and practice in past centuries.

Translation of authentic literature is an important complementary method of comparative music education research. During the research the author has to be very careful when translating names and terms that, depending on the language, the historical period, and even the geographical region, may have different specific explication. One should also interpret terms of international music education systems with caution and integrate them into the national scientific and educational language carefully.

It should be noted that the degree of reliability of results of comparative music education research largely depends not only on the number of the sources studied, but on the completeness and accuracy of the information contained in them. It is almost impossible to process all the literature that is relevant to the research problem; that is why when working with sources, it is advisable to use the method of general array in combination with the selective method, when most of the sources selected according to certain criteria are analyzed. The selection of material for comparative music education research can be carried out by chronological, geographical, thematic or other characteristics.

Great assistance in studying various aspects of music education reality in the country or region investigated is provided by such empirical methods as observation, interviews (oral – interview, written – questioning, testing), and the peer review method. They help to reveal views on the subject of the research held by different groups of respondents: teachers, students and their parents, and heads of educational institutions. As a result, the researcher receives important factual material that on being compared with the information contained in regulatory documents and literature provides a relatively complete and objective view of the subject of the research.

Description of factual information is an essential method of research in the field of comparative music education. The issue of the interrelation of the factual material description and its analytical interpretation is relevant today. B. Vulfson rightly emphasized that excessive enthusiasm about facts comes at the expense of theoretical understanding, and, on the other hand, “such a reflection will be fruitful only if it is based on a thorough study of the specific facts and events”¹⁰. According to B. Vulfson, it is in the literature devoted to foreign problems that the ratio of factual material can often be higher than in works on the national education system; and the systematic description of new and little-known facts can serve as one of the important independent research tasks and an essential element of the comparative education research¹¹.

Methods of Mathematical Statistics (registration, ranking, scaling, comparison) and also such sociological methods as sociometry, which allows to present the research results processed with mathematical methods in the form of tables, charts, graphs, and the content analysis, which is used for accurate and objective quantitative and qualitative content analysis of unsystematized information sources (regulations, nonfiction, interviews, questionnaires, etc.), are additional means of processing the received factual material.

The comparative analysis is a specific method used in the field of comparative education. As a complex method that includes a set of research techniques aimed at identifying the common and the different in education objects compared must be central when conducting the comparative music education research.

The method of binary comparison or binary analysis, which allows for “deep and detailed comparison of educational systems of two countries in which educational issues fit into a broad historical-cultural and socio-political context”, is a technique of comparative analysis¹². B. Vulfson distinguishes two types of binary comparison. The first involves the

¹⁰ Вульфсон Б. Л. Сравнительная педагогика. История и современные проблемы. М.: УРАО. 2003. С. 82.

¹¹ Вульфсон Б. Л. Сравнительная педагогика. История и современные проблемы. М.: УРАО. 2003. С. 82.

¹² Вульфсон Б. Л. Сравнительная педагогика. История и современные проблемы. М.: УРАО. 2003. С. 55.

comparison of the national education system (as the basic one) and the foreign; and the second – the comparison of two educational systems of foreign countries¹³.

According to the results of the analysis of the dissertation works of the post-Soviet countries, the studies in the field of foreign music pedagogy in them are still aimed at studying the music and pedagogical experience of individual countries and identifying the possibilities of improving the studied branch at the national level, taking into account the results of the scientific work carried out.

The relative homogeneity of the objects that are compared is essential for conducting the comparative analysis. Therefore, for comparison it is better to select the countries with relatively close historical and cultural traditions in the socio-economic, political, religious and other aspects. E. Ismailov singles out the principle of adequacy, “according to which the educational phenomena and processes bearing adequate general didactic regularities may be incorporated into the practice of the systems compared”, as a necessary principle of contrastive analysis as a technique of comparative education analysis in this context¹⁴. Thus, as it was noted by A. Sbruieva, “when choosing the objects to compare many factors must be considered: the historical, cultural, economic, philosophical, religious, demographic, sociological, and teaching”¹⁵.

The comparison can be either synchronous, i.e. have a unified chronological framework, and asynchronous, when researchers compare the processes or phenomena that occurred in different historical periods.

The method of modeling is an effective technique that helps researchers to carry out the comparative analysis. For example, L. Riabov uses modeling for developing a working hypothetical model of a system of

¹³ Вульфсон Б. Л. Сравнительная педагогика. История и современные проблемы. М.: УРАО. 2003. С. 55.

¹⁴ Исмаилов Э. Э. Сравнительно-педагогический анализ систем среднего профессионального образования Швеции и России : дис. ... д-ра пед. наук : 13.00.08 / Исмаилов Эльхан Эюб оглы. Калининград. 2004. С. 17.

¹⁵ Сбруева А. А. Порівняльна педагогіка. Суми: СДПУ ім. А.С.Макаренка. 1999. С. 22.

higher education of the developed countries as a reference for comparison¹⁶.

An important condition for efficiency of the comparative analysis of music education processes and phenomena is a selection of certain parameters for their comparison.

The scientific study of the concept of the parametric approach to comparing of schooling in different countries was carried out in the thesis of I. Luhovska. The researcher proposed to use methods of parametric estimation and parametric comparison. According to the author, the technological procedure of parametric assessment is the identification of the real state of school education systems in different countries on the basis of a unified system of qualitative and quantitative parameters, and technological procedure of parametric comparison – element-by-element structural and functional comparative analysis of school education systems in different countries, based on the results of parametric evaluation¹⁷.

Thus, it is advisable to select the most essential elements for the comparison procedure (e.g., social and educational conditions, objectives, tasks, contents, methods and forms of music education activities, the specific character of music education systems management, etc.).

Comparative education research is carried out within the selected chronological framework and can cover different historical periods. In this context, scientific historical methods are an important means of conducting the comparative music education research: the analysis of sources and the historiographical analysis; the chronological and descriptive-analytical methods that involve consideration of the historiography of the subject of investigation, the search and processing of important encyclopedias, philosophical, psychological, educational, cultural, musicological, and regulatory sources, archival documents, collection, systematization and description of historical facts; the method

¹⁶ Рябов Л. П. Сравнительно-педагогический анализ систем высшего профессионального образования развитых стран : автореф. дис. на соискание науч. степени д-ра пед. наук : спец. 13.00.01 «Общая педагогика» / Л. П. Рябов. М. 1998. 49 с.

¹⁷ Луговская И. Р. Параметрический подход к анализу систем школьного образования разных стран : дис. ... д-ра пед. наук : 13.00.01 / Луговская Ирина Робертовна. Санкт-Петербург. 2004. 393 с.

of periodization, the comparative historical, retrospective and causal analysis that can detect the features of the evolution of music education ideas and the real state of music education practice in certain historical periods, define the main stages, political, economic, socio-cultural factors and prerequisites for shaping and development of music education phenomena; the paradigmatic method that is needed to identify the leading music education paradigms that prevailed in different historical periods and the main determinants of their change.

The forecasting is one of the key methods of comparative music education aimed at identifying ways of improvement and prospects of further development for the national theory and practice of music education, taking into account the results of the comparative research conducted.

Concluding the consideration of the methods of scientific knowledge that can be used in the comparative music education research, it should be noted that there is not a strictly regulated set of methods that are specific only for comparative education, and in particular music education research. Researchers have been implementing both general scientific and special methods that are characteristic of certain scientific fields and can be adapted for solving specific research problems.

However, in order to consolidate and systematize the material given above, we will try to classify the methods of comparative education research that can be an effective means of scientific knowledge particularly in the field of comparative music education.

The analysis of publications that reveal the foundations of methodology of scientific knowledge¹⁸ indicates the absence of a unified classification of the education research methods.

Concerning methods of comparative education research, the well-known Russian comparative scientist B. Vulfson singles out two groups of

¹⁸ Брызгалова С. И. Введение в научно-педагогическое исследование. Калининград: Изд-во КГУ. 2003. С. 54; Загвязинский В. И. Методология и методика дидактического исследования. М.: Педагогика. 1982. С. 104.; Краевский В. В. Общие основы педагогики. М.- Волгоград: Перемена. 2002. С. 144–156; Кыверляг А. А. Методы исследований в профессиональной педагогике. Таллин: Валгус. 1980. 334 с.; Новиков А. М. Докторская диссертация? М.: Эгвес. 2003. С. 57–58; Рудницька О. П., Болгарський А. Г., Свистельнікова Т. Ю. Основи педагогічних досліджень. К.: НПУ імені М. П. Драгоманова. 1998. С. 52. та ін.

methods – general scientific and special (appropriate for the object investigated and the main sources studied)¹⁹.

As noted by O. Novikov, to discover a class of objects means to identify those essential characteristics that are common to all the objects that make up this class²⁰.

Thus, the classification of scientific methods must be based on their distribution according to certain criteria. The process of identifying these features can be performed by different criteria, for example:

- by the level of scientific knowledge: empirical and theoretical;
- by the stages of the research: diagnostic, information gathering, organizational, interpretative, generalizing, etc.;
- by way of displaying knowledge: descriptive and explanatory;
- by the level of methodological analysis: philosophical, general-scientific, concrete-scientific, subject-applied (disciplinary), interdisciplinary;
- by the specifics of the substantive essence of the studied objects: sociological, mathematical, humanitarian, etc.
- by way of application: simple and complex.

However, none of these options can cover the whole range of comparative pedagogy methods. Thus, in order to systematize the basic methods that can be applied for accomplishing objectives and solving tasks of the comparative education research, and particularly music education research, we propose the following complex structured classification based on several criteria: research stages, levels of scientific knowledge and methodological analysis (Table 1).

It should be pointed out that the selection of classification groups is arbitrary, because, as it is known, all the methods chosen for a particular research should inter-relate and complement each other.

The classification of methods of the comparative education research in Table 1 does not suggest that it is comprehensive and complete. The main purpose of the author is drawing attention of comparative education researchers to the existing problem, as well as the pertinence of further expansion and streamlining of comparative music education methods, because the breadth of their spectrum and the degree of consistency

¹⁹ Вульфсон Б. Л. Сравнительная педагогика. История и современные проблемы. М.: УРАО. 2003. С. 80.

²⁰ Новиков А. М. Докторская диссертация? М.: Эгвес. 2003. С. 37.

between them are essential factors that affect the results of the research and allow to obtain the most complete and objective information about the subject of the research.

Table 1

Stages of Research	Methods of Theoretical Knowledge (Theoretical)		Methods of Empirical Knowledge (Empirical)		Methods of Mathematical Statistics
	<i>General-scientific</i>	<i>Special</i>	<i>General-scientific</i>	<i>Special</i>	
Diagnostic	<ul style="list-style-type: none"> - problematization, - theoretical analysis and synthesis, - induction and deduction, - abstraction and concretization, - analogy, - generalization, - systematization, - classification 	<ul style="list-style-type: none"> - the source and historiography analysis, - systematization of sources 	<ul style="list-style-type: none"> - methods of data collection and initial processing of information (bibliographic list compilation, abstracting, annotation, citations) 	<ul style="list-style-type: none"> - methods of the study of teaching experience (studying literature, regulatory, educational and statistical documents: observation – simple and involved; conversation; survey: oral – interview; written – a questioning, test); - method of peer review; - content analysis 	<ul style="list-style-type: none"> - registration, - ranging, - scaling, - comparison, - sociometry
Descriptive and Analytical		<ul style="list-style-type: none"> - monographic method, - description of the factual material 			
Interpretation and Synthesis	<ul style="list-style-type: none"> - theoretical analysis and synthesis, induction and deduction, - abstraction and concretization, - analogy, - classification, - systematization, - generalization, - modeling 	<ul style="list-style-type: none"> - comparative education analysis, - comparative historical analysis, - structural and genetic analysis, - retrospective analysis, - causal analysis, - systemic-structural analysis, - chronological method, - method of periodization, - discourse analysis, - forecasting 			

CONCLUSIONS

Thus, the crucial role of music education in the transmission of musical and cultural traditions and formation of music culture of the younger generation, as well as in the significant impact on the humanization of society, requires the study and implementation of the best achievements of world music education in the national system of music education. However, the analysis has shown that a coherent concept of the mechanism of comparative studies of music education systems of different countries does not yet exist in science of the post-Soviet countries. The characterization of individual components of the comparative music education methodology carried out in this article, of course, does not exhaust all aspects of the methodology of comparative music education research, and requires further detailed development.

It is advisable in this context to create a methodology for comparative analysis of music and educational systems of different countries with the purpose of their enrichment, the development of new methodological approaches specific for comparative music pedagogy, a thorough study of the possibilities of using scientific methods of certain scientific disciplines (history, philosophy, psychology, sociology, mathematics, source studies, etc.) in the process of comparative music and pedagogical research, a detailed description of the selection and processing characteristics in the source base, determining the most significant parameters for the assessment and comparative analysis of music and pedagogical processes and phenomena.

SUMMARY

The necessity of specifying the methodological apparatus of comparative music pedagogy, in particular the characteristics of methodological approaches, definition and classification of methods of comparative music pedagogical research, was actualized in the article. It was found that the subject of comparative music pedagogy is the history and current state of music education theory and practice in different cultures, countries and regions in a comparative perspective. It is emphasized importance to consider the positions of foreign music and educational systems in the process of the analysis not only in the national

but also in the global – international context. The key tasks and principles of comparative research in the sphere of music pedagogy were specified. The scientific approaches of comparative music pedagogy are characterized: systematic, synergetic, historical and cultural, civilizational, anthropological, axiological, paradigmatic, comparative, parametric, approach of the general social context, intonational, communicative-informational, etc. Various methods have been identified that can be used to accomplish the goals and objectives of research in the sphere of music-pedagogical comparative studies. In order to systematize the basic methods of comparative music-pedagogical research, their complex-structured classification was carried out, which is based on the selection of certain criteria: stages of research, levels of scientific knowledge and levels of methodological analysis. Perspective directions of further development in methodological foundations of comparative music pedagogy have been determined.

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STYLE PANORAMA OF UKRAINIAN BUTTON ACCORDION MUSIC OF THE END OF THE XX – THE BEGINNING OF THE XXI CENTURIES INTRODUCTION

Stashevskiy A. Ya.

INTRODUCTION

Modern button accordion music, which has a wide range of different genres and forms of music (created, including by Ukrainian composers), clearly shows a unique complex of artistic and expressive means, capable of accurately and convincingly embodies the highly artistic tasks of composer and performer creative work that in its turn justly confirms the high positions and the great potential of this kind of music instrumental art in the focus of the artistic processes today. This complex of means also determines the peculiar stylistic face of modern button accordion language, in which, on the one hand – typical instrumental-timbre specificity, on the other – a wide range of style archetypes and features of the academic music-instrumental tradition is clearly manifested.

Coverage of the stylistic features of individual artworks in modern button accordion music (or all creative work of certain composers) and their characteristics were systematically or occasionally engaged by various scholars (in particular V. Bychkov, D. Kuzhelev, A. Honcharov, Ya. Oleksiv, O. Pokazanyk, A. Stashevskiy and others). However, these issues remain relevant today, due to the constant emergence of new compositions created in different stylistic directions, and the need for further and thorough development of other aspects and issues related to the style of modern button accordion music. The most important task of modern musicology in the sphere of accordion and button accordion art is the question of a holistic study of the whole style panorama of Ukrainian button accordion music, first of all, created in the last decades of the XX and the beginning of the XXI centuries; characterization, identification and systematization of its stylistic directions and varieties.

Therefore, the purpose of this article is to illuminate the style panorama of button accordion creative work of contemporary Ukrainian

composers through consideration of the stylistic features of the most famous works. The tasks that are subordinated to the stated purpose are: characterization of the figurative sphere of individual button accordion works, analysis of their genre-style features and the identification of the main stylistic directions of modern Ukrainian music for button accordion in outlined time.

1. Vector “neo-” (neo-folklore, neo-baroque, neo-classic, neo-romanticism)

One of the bright representatives of *neo-folklore* in Ukrainian music is *Anatolii Haidenko*, a composer whose bulk of creative work belongs to this direction. During the last decades of the past and the beginning of the new centuries, the author has created a whole set of small and large works, based on the music and linguistic foundations of folklore of different peoples, including Ukrainian, Russian, Georgian, Croatian, Bulgarian, Serbian, Hungarian, Moldovan, Romanian etc.

The most significant achievement in the composer’s button accordion creative work is works of large cyclical forms, which are also based on the intonation complex of music folklore. Three-part Sonata No. 1 vividly transforms the various typical components of Western Ukrainian folklore: the image of improvisational instrumental music, the use of instrumental and rhythm-organizational features, the onomatopoeia of folk sounds (trembits, bells, etc.), and the use of peculiar people’s ensemble attribute. However, the sonata has a rather dynamic and powerful dramatic development, intense intonation transformations, and organic formation.

Sonata No. 2 Ancestral Echoes and *Concert No. 2 From Ancestral Times* recreate archaic layers of Ukrainian folklore, including the music traditions of ceremonial and calendar holidays. At the same time, these works used an updated composer complex of expressive means and instrumental techniques. The first part of the concert – On the Night of Kupala depicts a picture of the ancient action of the times of pagan Rus-Ukraine: the entertainment of young people on the Kupala holiday by the river with jumps through the campfire. The second part – Kupala’s round dances – depicts the lyric-romantic sensual side of popular action. It enhances the sonorous function of music presentation (the purl of water, the flickering of crickets, etc.). The final part – Kupala entertainments –

the apogee of folk festivities, a kaleidoscope of wild dances and fun games.

One of the most interesting Ukrainian composers – masters of the “new folk wave” not only in the button accordion music, but also in other genres, including orchestral genres, – *Volodymyr Zubytskyi* – created a number of large cyclical opus for button accordion in the style of neo-folklore, they are “the golden fund” of the world original button accordion repertoire. These are works such as *Suite No. 2 Carpathian* (1975), *Sonata No. 2 Slavic* (1987), *Bulgarian Notebook* (1987) and others.

A four-part *Suite No. 2 Carpathian* is justly regarded as a milestone on the path of the evolution of national button accordion music. The author gives up the names of the parts of the cycle (which is not typical for the suite genre). This important factor, along with the peculiarities of form-building and the principles of dramaturgy, allows us to interpret the work from the standpoint of genre synthesis between the suite and the sonata-symphonic cycle. Suite music reflects a striking author’s origin of stylization of Carpathian music folklore in the traditions of the academic genre. Therefore, through the modern language of the work folk music basis is clearly felt, which manifests itself in the specifics of intonation organization, the involvement of other expressive means, typical for “neo-folklore” style, such as color harmony, metro-rhythmic, textures, timbre and sonorous juxtapositions, imitation of ethno-sounding and onomatopoeia.

The people’s-genre basis of this work is based on the stylization of contrasting (slow and dancing) folk tunes – *dumas*, *kolomyikas*, *hutsulkas*, etc., which build a figurative plot from lyrical-epic reflections to unbridled dance, full of joy and celebration. In this work, which, by author’s definition, is a suite, in addition to the clear influence of sonata-symphonic architectonics, we also observe features such as frescoes, mosaics of the unfolding of the material, which give the suite characteristic features of the rhapsody genre.

Sonata No. 2 Slavic consists of six parts performed by *attacca*, and the ratio of the parts in the cycle is based on the figurative and paced contrast, which plays the basic principle of sonata. After all, the form of *Slavic* is open and more inclined to the suite norms with the through development of dramaturgy.

The main theme of the sonata is based on the intonations of ancient Slavic (Ukrainian, Bulgarian, Serbo-Croatian) melodies. Music language of the work, which fully reflects the stylistic features of neo-folklore, at the same time, reveals a wide range of means that combine traditional approaches and the latest techniques, first of all, sonorism, aleatoric techniques, minimalistic layers, combination of non-rhythmic with rhythmically organized structures.

The Bulgarian Notebook is an eight-part cycle of suite plan with vivid programmability of the parts. The language vocabulary of the work harmoniously combines the music components of Bulgarian and Hutsul folklore. Unlike the Carpathian Suite and, in particular, the Slavic Sonata, this cycle of the author is devoid of powerful intensive development. On the other hand, such dramatic “simplicity” enhances the perception and significance of the folklore-ethnographic intonation component. A considerable number of different and limited in size parts are a single “kaleidoscope” of conflict-free alternation of moods, often changing each other without stopping (*attacca*).

The neo-folklore features are also characteristic of some works of the composer *Anatolii Biloshytskyi*, in particular his *Suite No. 3 Spanish*, in which the author, under the influence of F. G. Lorca’s poetry performs a vivid stylization of the Spanish folk tradition. Using a set of expressive factors, characteristic for the folk music of Spain (intonation-motive, metro-rhythmic, harmonic), the composer convincingly creates a true Spanish color, produces “... an image of national character, Spanish national spirit, which is emphasized by the leisurely pace of tempo-rhythm in the image of a proud male and, vice versa, emotional-dynamic contrast, impulsive temperament in creating of female image”¹.

The epic line as a component of folklore research of modern button accordion creative work is successfully developed in the nine-part cycle of *Andrii Stashevskyi Suite-notebook Ancient Kyiv Frescoes* (2005), in which the author refers to the images of “ancient” of the historical times of Kyiv Rus. According to the researcher D. Kuzheliev, the work “...consists of nine colorful paintings of the historical past, “written out” with illustrative

¹ Фенюк П. Хрестоматія баяніста. Ч. 4. Українська сучасна оригінальна музика. Київ : НМАУ ім. П. І. Чайковського, 2008. С. 22.

truth of epic images. In the multi-colored palette suites bright genre sketches stand out – Bylyna, Round dances, Instrumental Tunes, as well as landscape paintings – Gloomy dawn, In groves and oak trees, Nabat. Bells of St. Sophia, Entertainments of buffoons. The graphic and associative effect of the sound images provides the bright, characteristic theme of the suite. It relies on a sophisticated palette of colorful soundtracks in the spirit of traditional pictorial and epic illustrations”².

One of the most illustrative works in modern button accordion neo-folklore is the opus of *Volodymyr Runchak Suite No. 2 Ukrainian* (1980; 1987; 2003), which represents the organic synthesis of ethno-intonation elements with a wide range of modern means of music composition. The cycle presents three diverse parts: Recitative – a dramatic composition of the rhapsody type with an improvisational and declamatory presentation of the melody; Toccata – impulsive-rhythmic with dynamically-effective motility at the basis of dramaturgy; Vesnianka is something like a genre picture, the theme of which reproduces intonations of quasi-folklore and only resembles the manner of the Carpathian folk melodies.

Orientation of Ukrainian composers to *neo-baroque* traditions in modern music for button accordion is a frequent occurrence and is proving to be a stable and long-lasting trend. *Yurii Shamo* is one of the striking representatives of the modern music of the button accordion genre, for whose creative work neo-baroque is an important and characteristic feature. The author pursued his neo-baroque aspirations in a series of opus cycles. *Partita Piccolo* is a four-part cycle, where Part I is “icy cold” Chorale; Part II – agitated-anxious and at the same time restrained Fugue; Part III – Recitative, color-harmonized, contemplative-meditative; Part IV – impulsive Toccata. In addition to the genre attribute of the baroque, which manifests itself in the author’s choice of genre models for the components of the cycle, the music of *Partita-piccolo* is inspired by polyphonic techniques and principles of dramatic formation.

Valentyn Bibik’s sonata for button accordion, which also embodies the genre features of the polyphonic cycle with the fugue, is a two-part structure where, unlike tradition (that is, the prelude is the fugue), the first

² Кужелев Д. О. Баянна творчість українських композиторів. Львів : Сполом, 2011. С. 264.

part of the sonata is a fugue and the second is a postlude. Both pieces are written at a restrained pace: *Sostenuto* and *Moderato*. Asceticism and laconic use of expressive means are the main features of the composition in this work. This is evident in the application of the predominantly modal method of material unfolding and in the overall constructiveness of the dramaturgy, which is based on the gradual saturation of the texture. As a typical example of a chamber sonata, this work by Bibik appeals to the so-called intellectual music, which, unlike the majority of button accordion sonatas saturated with emotion and extroverted openness, demonstrates in its musical movement the sphere of meditative concentration, inner immersion.

The bright sonata cycles of Ukrainian composers, which are a synthesis of sonata and polyphonic forms, include *Volodymyr Balyk's Sonata on DSCH*. Using the intonation-style and symbolic elements of D. Shostakovich's music creative work, first of all the DSCH monogram, a quotation from fragment II of the 15th symphony of the master and other stylistic factors, the composer has created a beautifully stylized work-dedication to the great artist. The sonata consists of three parts – *Ostinato*, *Recitative*, and *Fugue* and contains rather intensive polyphonic methods of form-structure construction, material development, texture organization, etc.

An interesting page of national button accordion literature is *Suite No. 1 Portraits of Composers (1979-88)* by *Volodymyr Runchak*, which is a striking example of music stylization of certain author's styles of different epochs and their reinterpretation from the point of view of the modern composer. V. Runchak chose style models by J.S. Bach, D. Shostakovich, N. Paganini, and I. Stravinsky. Parts of the cycle were written with quite a significant break in time, so each of them also received the status of an independent work. In this regard, the concept of suite as a single cycle reveals a certain convention, but on the other hand, as a unifying idea of this work, separate landmark linguistic and stylistic attributes appear, which are inherent in the creative personality of each of the selected geniuses and settled in the music culture on the level of the "intonation fund of the era" (Asafiev's term)³.

³ Сташевський А. Володимир Рунчак «Музика про життя...» Аналітичні есе баянної творчості. Луцьк, 2004. – 199 с.

Part I of the cycle is Bahiana. BACH Meditations, the basis of which is the intonation monograph by J. Bach – BACH, and the work's dramaturgy is based on the stylization of the late Baroque polyphonic method of composition; part II – D. Shostakovich inheritance, with its intense percussion movement, reminiscent of the style of the composer's quartet; part III – At the Portrait of N. Paganini, in the intonation-stylistic limits of modern button accordion language, reproduces the virtuoso-romantic manner of the instrumental expression that is characteristic of the great violinist. Allusions and indirect quotations of certain fragments from N. Paganini's works are clearly felt in this work of art: La campanella, Eternal Movement, etc.; part IV – Dedicated to I. Stravinsky – vividly represents the neo-folkloristic face of the last of the chosen geniuses, imitating certain textural, linguistic and intonation elements of his *Petrushka* and *Rite of spring*.

Continuing the genre line of music portraits-stylizations, which completes the “neo”-directions of the style of contemporary button accordion music, the composer Volodymyr Zubytskyi has created several such dedications, including the play *In dedication of Johann Strauss* (1988), the suite *Portraits of composers* (1988) for the button accordion orchestra, as well as the *Concert for button accordion with the chamber orchestra Rossiniana* (1992).

Rossiniana is a one-piece work without much innovation in form (sonata form is used). From a stylistic point of view, this neo-romantic virtuoso concert is a striking example of the literal stylization-imitation in button accordion music. The work is written in a collage style with extensive use of quoting material by musician Gioachino Rossini, in particular the Figaro Recitative from the opera *The Barber of Seville* and others.

In the aspect of neo-romanticism, the creative work of Anatolii Biloshytskyi appears who is rightly called “the last romantic” in contemporary domestic literature for button accordion. The creative work of the composer continues the traditions of Ukrainian button accordion romanticism of the 1950s – 1970s, laid by V. Dykusharov, K. Miaskov and other composers, but at a new level of decoration.

Large cyclical forms, which also contain the sonata features of dramaturgy, in the button accordion creative work of the composer first

and second concert partitas are distinguished; whose linguistic features reproduce neo-romantic imagery. Concert Partita No. 1 is a four-part cycle where Part I is Prelude, Part II is Peripezie, Part III is Improvisazione, Part IV is Finale. The partita composition is built on the principle of alternating slow and moving parts.

Concert Partita No. 2 (K., 1990) is even more marked by romantic breath, which is also clearly reflected in the genre definition of its parts: And part I – Intrada. Elegy, II – Intermezzo, III – Ostinato, IV – Recitative and Eternal Movement. The music of both partitas by A. Biloshytskyi is romantic and encouraged by spirit. Indeed, it is characterized by bright imagery, touching sentiment and multicolored feelings, melodism, expressive thematism, expressiveness of the horizontal-intonation movement. But along with the romantic features, these works of the author also contain a rather fresh impression of modern music language, which brings them closer to the artistic traditions of post-romanticism. A certain tension of harmony, its colorism, sometimes with dissonant coloring, enriched chord, diverse rhythm of motive structures, and freer mode-tone organization of form composition are among these features.

The neo-baroque, neoclassical and neo-romantic directions make up not the massive by the number of works, but a powerful layer of contemporary button accordion repertoire in artistic and aesthetic sense. The originality of the complex of the chosen expressive means, the diverse palette of compositional decisions and findings allowed the composers to clearly embody the conceptual foundations of artistic and stylistic models of the past in a new meaningful change.

2. Jazz-academic synthesis

The stylistic updating of the music language of modern button accordion music could not avoid the influence of such a rich and vibrant direction of the music culture, which is jazz. *Volodymyr Zubytskyi* was the first domestic composer in the button accordion genre. He was able to bring and creatively use the elements of jazz music language in composing works of classical and academic direction. He created a large five-part cycle *Partita concertanta No. 1 in modo di jazz improvizazione* (1979), that it, partita No. 1 in the traditions of jazz improvisation. Despite its name and its wide appeal to jazz, such as mode-intonation, harmonics,

metro rhythms and other specific features, this work is still a model of academic or so-called serious music.

Jazz-specific elements of the music language of the partita, which appear to be quite impressive and bright, are used by the composer quite carefully, even concisely. Some parts, such as Aria and Epilog, are generally devoid of jazz music culture, and only a harmonious consonance unites them with other parts of the composition. The other structural sections of the partita are saturated with linguistic and jazz semantics much more clearly. In particular, syncopation as the main rhythm attribute of jazz creates the desired grotesque and ironic colour of the figurative side of the second part of the cycle (Toccatta-burletta).

The author's concept of jazz-academic synthesis is slightly different in *Partita concertanta No. 2 in modo di jazz improvizzazione* (1990). Like the previous work, Concert Partita No. 2 also belongs to the type of concert or symphonic partita, but unlike it, it consists of only three parts and has more chamber dramaturgy. The jazz specificity of the second partita's music language is much larger and brighter. In addition to the basic linguistic components (melody, harmony, rhythm), jazz features is also manifested in the more inventive manner of texturing the material, as well as in the "sound imitation" of the jazz orchestra and its individual instrumental solos; percussion instrument imitations, vocal-jazz intonation, etc. Three parts of the partita are devoid of any genre or program names and are identified only by the initial tempo characteristic remarks: Allegro energico, molto ritmato; Andante tranquillo; Presto energico.

In his jazz-partitas V. Zubytskyi, engaging intonation and linguistic components of jazz art, creates the academic-concert compositions, in which the principle of "concert" is concentrated in such factors as scale of the form, instrumental virtuosity, saturation and diversity texture, orchestration, dynamics of dramaturgy, overall efficiency and vivid imagery. Taking the key principles of the instrumental partita genre as a basis, the composer puts into it the updated artistic content, carefully keeping the traditions of classical formation.

One of the striking examples of engaging elements of jazz features in contemporary button accordion literature is the cyclic work of composer *Anatolii Biloshytskyi Partita concertanta No. 3 quazi tradizione jazz-improvizzazione* (Concert Partita No. 3 in the traditions of jazz

improvisations, 1988). Unlike the previous two partitas of the author, the Third Jazz Partita is characterized by a chamber of dramaturgy, and all five different parts of the cycle, connected by continuity of performance (*attacca*), sound in one breath.

The play *Capriccio in modo jazz* (1991) by *Andrii Stashevskyi* also reflects the jazz-academic direction of the button accordion repertoire. The work vividly represents the virtuoso, specifically button accordion textural and technical possibilities with the use of stylistic features inherent in modern jazz art. V. Vlasov classifies the work as an example of jazz rock style in the button accordion music⁴, but it also contains stylistic manifestations of late bi-bop, hard-bop and fusion.

Borys Myronchuk's cyclical compositions, the basis of an expressive complex of which involves a wide range and algorithms of modern pop and jazz broadcasting, are slightly different from a number of major concert works written by Ukrainian composers in recent decades. These are compositions such as *Sonata* (1996) and *Jazz-rock Partita* (2002). If the author's button accordion sonata has a distant but visible form of the sonata's contours, then his partita emits a rather blurred structural outline. With the powerful intensity of dramatic development, it tends to fusion-improvisation music based on declared intonation-thematic blocks that to some extent distracts this work from academic norms of music form organization. On the other hand, B. Myronchuk's works (especially the last one) bring a significant stylistic update to the music-linguistic concept of the "vocabulary" of modern button accordion music.

3. From modern to avant-garde

Modernist manifestations as a regular process of updating the music language in the process of development of domestic button accordion music began to emerge in the period of complete "subordination" of the artistic and aesthetic paradigm of button accordion art to the ideas of romanticism, that is, as early as in the 1970s. Even in the creative work of traditional composers, there were occasional novelty sprouts that brought freshness and novelty of music expression to their style aura.

⁴ Власов В. Школа джаза на баяне и аккордеоне. Одесса : Астропринт, 2008. С. 76.

Composition *Concert diptych* by *Yurii Shamo* – is a work in which each of the parts has its own composed structure and is made of various (slow and motor) episodes. The common identity and intonation closeness are united parts of the diptych. The melody of the slow sections is distinguished by the remoteness of the tonal tendencies, the generous use of the chromatic sounds, the moves at wide intervals, and the dissonance of the vertical in the polyphonic combinations. Moving episodes reveal a rhythm-intonation firmness that creates a combative, sometimes aggressive character. However, the work is distinguished by a fairly transparent texture, the absence of its excessive load.

The composer Volodymyr Runchak has made a significant contribution to the development of modern button accordion literature, enriching it with a number of great works, among which the *Sonata No. 1 Passione* (1985-89). This work, along with some other cycles, reflects one of the main thematic directions of the composer's creative work – the spiritual human search. Therefore, it is no coincidence that the work was given exactly the name that defines its ideological content. The work is one-part and combines the principles of the expansion of music material, which are peculiar to polyphonic forms and, in fact, to sonata symphonic and concert music. This is manifested in the powerful pressures and downturns of music waves, in the constant changing of different texture types, in the transformational conversions of the basic intonation ideas of the work.

A striking example of button accordion modernism is another work by V. Runchak – the seven-part *Messe da Requiem* (1982). The music language of the work combines the modernist manifestations of the organization of the intonation-thematic side with different elements, means and techniques of the avant-garde. This is especially true for the involvement of polystylistics and extra-music artistic and informational levels of the text (verbal formation – citing of M. de Unamuno's poetry).

Volodymyr Zubytskyi's two-part Sonata No. 1 (1978) has marked the beginning of the development of the modern Ukrainian button accordion sonata, and at the same time confirmed the presence and perspective of the strong creative potential of its author, who was at the beginning of his creative career at that time.

In this work, the composer chooses a rather innovative approach to the problem of form organization of the composition: a two-part cycle built on the principle of tempo and thematic-image contrast, where a fugue exposes instead of the traditional sonata allegro of the first part and the second part is approximated to the form of a four-part cycle. Sonata combines polyphonic principles of music texture formation with homophonic harmonic. V. Zubytskyi's compositions, in which modern means of expression are dominated, include such cycles as *Sonata No. 2 Slavic* (1987), *Sonata No. 3 Fatum* for the trio (2000), *Mourning Music* (1978), *Six Meditations* by C. Baudelaire for button accordion and flute (1988), *Concert Partita No. 1* (1979), *Lacrimoso* for two button accordions and flute (1989), *Misterioso* for two button accordions, flute and cello (1989) and others.

Victor Vlasov's Suite-Symphony (1977; 2005) is one of the first works in Ukrainian button accordion music that openly and fully implements the modernist complex of intonation-expressive potential. The composition consists of three parts that have no names (Andante maestoso, Allegro molto; Anndante; Presto) and recreate a three-phase art conceptual form-model with active opening and final parts and a slow middle. The first and the third parts are characterized by intensive development, symphonic approaches to the deployment of intonation-thematic material and general forms of movement. The middle part is a slow, philosophical and contemplative with a slight tinge of lyrics.

The music language of the work emits "elastic" dissonance, chord-harmonic color, and many sonorous-noise effects. It very creatively develops original specific-button accordion play methods and the means (various clusters and glissando, percussion-effects on the instrument body, bellows, register switches, different types of vibrato and more). In addition, in the work the author quite inventively uses the specific features of the structure of the sounds of both keyboards in terms of ease of playing and development of original texture-elements and formulas.

Suite Five Views on the GULAG Country (1991) in the field of modernization of music expression of modern button accordion creative work successfully continues the artistic research of the composer and represents a new for button accordion literature branch of the figuratively-themed tree, which (according to A. Semeshko), can be defined as a socio-

political, social⁵. The five colorful sketches of the suite vividly depict scenes from the life of political prisoners in the distant Siberian camp. Colorful programmability of the cycle is promoted not only by the names of the parts (Zone, Walking Stage, Blatni (Criminals), Tree felling, Pakhan and stooge), but also invented by the author the means of music instrumental sound.

A concert triptych on the theme of the painting by Hieronymus Bosch The Last Judgment (1992) leads to the semantics of biblical writing, including the composer's attempt to create a music version of an apocalyptic story of a painting by a prominent Dutch Renaissance artist. The music language of the work, including the original button accordion complex of means in three parts of the triptych, reproduces the characteristic features of three different artistic and stylistic concepts of music art. So, "... the first part – the Paradise – reveals a visible connection with impressionism. A demanding melody, spice of harmonies, instability of moods, refinement, and elegance – all this paints a picture of a carefree paradise. The second part – Temptation – contains the features of the Baroque style, which for the first time in the history of music has fully demonstrated its capabilities of a deep and versatile embodiment of the world of human emotional experiences. The music of the third part – the Hell – reminds us of the inevitability of punishment. Here, the composer uses cutting-edge avant-garde music means (sonorous sound, extra-music complexes, clusters), which gives the music a hellish, destructive character"⁶.

Suite No. 1 Images (1991) by A. Stashevskiy is a small three-part cycle, whose dramaturgy is based on the contrasts of its parts. Performed in neo-impressionist perspective, these parts-sketches re-open the button accordion's sound capabilities by embodying fresh timbre syntheses, colorful harmonic consonance, various sonorous effects, and more. "The

⁵ Семешко А. Анотація. В. Власов. П'ять поглядів на країну ГУЛАГ. Панорама сучасного репертуару для баяна (акордеона). Вип. 1. Тернопіль : Богдан, 2004. С. 2.

⁶ Семешко А. Анотація. В. Власов. Концертний триптих на тему картини Ієроніма Босха «Страшний суд». Тернопіль : Богдан, 2003. С. 29.

striking attraction of this music to “impressionism” particularly illuminates its colorful fairy-tale imagery”⁷.

The interest in modern composing technologies and principles of music composition has been expressed by Viktor Vlasov – a composer who during his long creative activity has created a large number of opuses in different styles of button accordion music. In avant-garde art, one should also refer to his play *Infinito (Infinity)* (1994), which is written in two versions – for button accordion solo and for button accordion with chamber orchestra. The structure of this postmodern work consists of 15 autonomous sound blocks that are interconnected. The originality of the compositional decision of the author is manifested in the “granting of the right” to form an algorithm of alternation of performing these blocks to the artist himself, thus depriving the parameter of the form of this music work from the traditionally stable level into the sphere of mobile-variable expressive means.

The play *Telephone conversation (man and woman)* (1997) is written by the author in the genre of performance art, which holds the music text of the work in a certain theatricalizing. The role of conditional “theatrical characters” by the author’s idea is performed, on the one hand, by the button accordion party (woman), on the other – by the performer (man) himself, using verbal means (lines according to the text). The music language of the composition is based on the rough melodies of polyphonic and interval-chord character with the varied rhythm, but at the same time, the music is expressed intonationally. Its figurative-emotional semantics reaches a wide psychological range – from “pleading requests” to “threats” and “outright hysteria”. In addition, the play is generously saturated with a variety of sonorous-noise effects that carry a specific phonetic function – imitation of the phone call ringing, deep “human breathing” by the valve of the shutter, accelerated “heartbeat” by beats on the open bellow, “hanging up” with a loud click of the register switch etc.

Composition *In the Centaurus constellation* (2003) is an embodiment within the instrumental button accordion timbre of the themes of the Space, the Universe, the problem of correlation between the macro- and the micro

⁷ Василенко А. І. Андрій Сташевський. М. А. Давидов. Історія виконавства на народних інструментах (Українська академічна школа). Луцьк. : ВАТ «ВОД», 2010. С. 267.

world, the categories of time and space. The music language of the work is rich in color and sound, but the aleatory techniques and timbre-sonorous play an important role in the development of the play's composition. An interesting find of semantic manifestation is the "twisting" of the stave at the end of the work into a closed circle with "endless" sonic movement in it, which symbolizes the curvature of space in the universe.

Volodymyr Runchak's creative work in the postmodernism is represented by a series of button accordion works, among which there is a large (about twenty minutes of sounding) four-part cycle of *Quasi-Sonata No. 2 Music about life – an attempt of introspection* (2001). The complexity of his music language is manifested in the author's use of a set of modern compositional techniques and methods of writing, in particular the minimalist principles of organizing sound matter in the form of pointilistic-rehearsal technique (separate fragments).

Symphony for button accordion, symphony orchestra, reader, rock band, and video sequence Passions for Vladyslav (1982, 1988; also for button accordion with piano) is one of the most interesting monumental works in the modern button accordion music. The uniqueness of the work lies in its considerable artistic content and in the experimental essence of many decisions of the genre-style concept, which the author has successfully implemented in this composition.

A two-part large-scale work consisting of Epitaph and Passacaglia (views on M. Ge's painting What is the truth?) is dedicated to the composer-founder of modern button accordion music Vladyslav Zolotarov, who passed away at the age of 33. In addition to music quotes from V. Zolotarov's button accordion works, the symphony has also used the literary texts of the composer's epistolary heritage (fragments of his letter to Edison Denysov), which allowed V. Runchak to convey in his work all the intricacies of the inner spiritual world of the artist who lived a difficult life and suffered from misunderstanding.

The originality and novelty of the compositional idea of the symphony in the stylistic content is manifested in the use of the latest multimedia technologies by the author (involving a slide projector with a slide demonstration of M. Ge's painting What is the truth?, video clip, etc.), rock band instruments (synthesizer, electric guitar, bass guitar, percussion)

and in the use of the verbal text layer (reader party, recitation of canonical texts by orchestrators, etc.) and a number of polystylistic layers.

A striking representative of the avant-garde direction, especially in the button accordion music, is *Oleksandr Shchetynskyi*, one of the leaders of composers of the “new generation” in Ukrainian contemporary music. In the 1980s, the author created such opuses as the *Sonata* (1993), *The Sad Song* (1994), and the cycle *Four Intentions* (1995) for button accordion. These works were first performed by Moscow button accordion player Joseph Puritz.

At the beginning of 1990s, the composer wrote another solo button accordion work for this artist – *Poco misterioso*, marked by a vivid pointillist character. The following compositions by O. Shchetynskyi in the 1990s are represented by the chamber and ensemble direction, in particular the play *Two...in parallel...do not intersect?* for button accordion and clarinet, composition *Together* for violin and button accordion, as well as the sextet *Quiet Voices* for clarinet, button accordion and string instruments.

Odessa composer *Carmela Tsepkenko* has dedicated a series of works for button accordion, most of which have been written for various chamber and instrumental compositions. *The One Who Comes Out of the circle* (1993) is the first solo composition for the author’s button accordion. *The Duel* for violin and button accordion (1995) and *Peoples are broken by fatigue*, the cemetery play for button accordion and percussion (2000), represent the button accordion in a duet with other instruments. The following works of the composer demonstrate her attraction to the unconventional compositions of chamber and instrumental ensembles, where the button accordion plays not the least function: *If the thread breaks, she won’t be able to collect all the pearls again* for saxophone, percussion, button accordion and bass (1998); *Exit* – cantata for soprano, clarinet, piano and button accordion (1996).

The button accordion creative work of another Odessa composer – *Liudmyla Samodaieva*, who very successfully uses this instrument in various chamber compositions, is interesting and original. She has written: *Suite* (1994) and *Three sincerities* (1995) for button accordion and violin; *Quasi Sonata* for button accordion (1995); *Velymer-style Rondo* for violin reader and button accordion reader (1996); *Don’t Touch Me* (by

T. Arsenieva's poem) for voice and button accordion (1998); *Quasi-quintet* for 2 violins, alt cello and button accordion; *Metamorphoses-2* for button accordion and string orchestra (1999); *Pas-de-Trois* for saxophone, button accordion and piano (1999); *Formulas* for clarinet and button accordion; performance *My Hohol* for button accordion, violin and percussion (2003).

The button accordion creative work of *Yuliia Homelska*, also a representative of the Odessa Composition School, was presented by the program work for violin and button accordion *Behind the shadow of sound* (2000). It is fair to note that the vast majority of chamber and instrumental opus with the button accordion involvement was created by Odessa composers at the request of the famous button accordion artist and propagandist of contemporary music Ivan Yerhiev.

The play *Intrigues* by Serhii Pyliutykov for button accordion and saxophone is a virtuosic, one-part work which is extensively used the latest achievements of the 20th century music language and is based on serial methods of working with music texture. The figurative content of the composition radiates dramatic features in some places, and the principle of soloist competition connects its dramaturgy with genre traditions of "concerto".

CONCLUSIONS

The stylistic system of modern button accordion music is a set of basic stilettos of the present academic music tradition, which are actively cultivated in other chamber-instrumental branches and developed both individually (i.e. internally, autonomously), and in the close intersection and interplay of their own artistic and technological canons with the similar ones.

Despite the stylistic versatility and pretentiousness that is characteristic of the broad community of domestic button accordion music of the academic tradition, it is easy to distinguish in it the main trunk vectors, whose linguistic and stylistic foundations are based on a set of those or other established features, mostly of one stylistic field, era, direction, individual author.

Thus, the basis of the stylistic system of modern button accordion music consists of several fundamental vectors, in particular: *neo-folklore* – the creation of modern compositions of large and small forms with a clear

theme reliance on folk origins; reproduction of stylistics and “spirit” of folk music in the expanded instrumental genres; *neo-baroque, neo-classicism, neo-romanticism* – realization of artistic concepts of the past or their foundations in the conditions of a new (modern) music-linguistic paradigm; *modern* – a contemporary statement based on an expanded linguistic-intonation complex and with the preservation of traditional norms of theme and tone-function; *avant-garde (postmodern)* – use of the latest compositional technologies, innovative ideological and aesthetic artistic concepts, etc; *jazz-academic direction* – actual synthesis of language-style systems of traditional and modern jazz and genres, forms and methods of dramaturgy of academic music culture.

It should be considered that a significant number of modern button accordion compositions are created at the intersection of these style directions. They contain the characteristics of two or more styles and patterns and represent the so-called phenomenon of stylistic synthesis in modern music.

SUMMARY

This article is devoted to the general overview and characterization of style palette of button accordion creative work of modern Ukrainian composers. The description of individual button accordion works is given, through the analysis of their genre-style features and ideological-figurative content. The basic fundamental vectors of the stylistic system of the modern button accordion music of the Ukrainian composers, which are presented in several directions, are revealed. Neo-folklore – the creation of contemporary compositions of large and small forms with a clear reliance on the theme of folklore origins, reproduction of stylistics and “spirit” of folk music in the expanded instrumental genres. Neo-baroque, neoclassicism and neo-romanticism – the realization of artistic concepts of the past or their foundations in the context of the modern (new) music and linguistic paradigm. Modern – a contemporary statement based on an expanded linguistic-intonation complex and with the preservation of traditional norms of theme and tone-function. Avant-garde – use of the latest compositional technologies, innovative ideological and aesthetic artistic concepts, etc. Jazz-academic direction – actual synthesis of language-style systems of traditional and modern jazz and genres, forms

and methods of dramaturgy of academic music culture. It is stated that the style system of modern button accordion music represents a spectrum of the basic stiletotypes of the academic music tradition of the present, which function in other chamber-instrumental branches of music art and develop both autonomously and in close intersection and mutual influence of their own artistic and technological canons with the similar ones.

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SELECTED DIMENSIONAL ASPECTS OF PERFORMANCE MUSIC EDUCATION (IN SLOVAKIA)

Strenacikova M.

INTRODUCTION

Education is one of the key factors in the development of every society. Already in ancient times, matters of education (initially of the younger generation, later also of teachers) became part of various philosophical tracts. Gradually, dilemmas about the education broadened, and preschoolers, adults, or seniors were added to the cogitation about child education. With the development of pedagogy as a science, the range of knowledge about education has gradually expanded, and was enriched with aspects of various non-teaching disciplines. In addition to general education, more and more attention has also been paid to professional training. Nowadays, we can find a lot of materials for example about education of athletes or children with different disabilities, but musicians' education is still not getting enough attention. Although numerous material is available in the form of methodological manuals for teaching instruments, such as organ, violin, piano, etc., more general questions about musician's education are only partially addressed. Similarly, a number of children's education publications in various fields, including music, is available, but it is dedicated to collective pupil's music education in elementary/primary school. At present, general literature on performance music education is absent in Slovakia, which motivated us to choose the topic of our article. We pay attention to selected aspects of performance music education in three dimensions: personal, organizational and philosophical.

1. Personal dimension

1.1. Interactive relationship teacher-pupil. In the context of changes in the society, new philosophical trends and the modern view on education, the understanding of the teacher's roles is changing. (S)he is no longer an "infallible" model for a pupil, a distant authority to obey and to listen to,

a person providing new knowledge, giving instructions on how to play, directing the process of artistic education through directives, expecting their fulfillment and taking his/her stand on their realization (also under the threat of punishment). New humanistic education models, in which the pupil has increasingly higher input in his/her own education, got to the fore. The child is involved in planning, (s)he is responsible for his/her own self-development, (s)he chooses the pieces (s)he wants to play, and often, (s)he brings new “material” (often modern songs and film music) that the teacher himself does not know. Therefore, the teacher must update his/her own repertoire with contemporary music works, learn to play “by ear” and manage the interpretation of works that are often not-notated. (S)he becomes more or less a pupil’s partner, with whom the pupil discusses his problems, seeks advice, tries to study repertoire (on lower education levels the teacher-pupil relationship remains asymmetric, since the pupil lacks highly developed musical awareness and cannot choose adequate works (s)he would be able to play himself/herself). The scientific literature lists many teacher roles varying with the degree of classroom control. For example, instructors, managers, evaluators, instigators, models, partners, monitors, facilitators are mentioned among foreign language teachers¹. Koštrnová² describes the roles of a teacher in relation to his/her competences as a communicator, leader, informant, methodologist, axiologist, facilitator and diagnostician. Dominating humanistic concepts prefer in performance music education, the following teacher’s roles:

– Facilitator of education and training – (s)he tries to achieve educational goals given by the state, (s)he knows educational standards and, according to them, (s)he selects pieces to play, while allowing pupils to express their own opinions. (S)he motivates their personal development.

– A guide to education – an orientator – (s)he gives pupils the opportunity to actively participate in co-deciding about their own education, allowing them to include in their repertoire also compositions that are not mentioned in state documents.

¹ Homolová, E. Učiteľské a žiacke roly na hodine cudzieho jazyka. Banská Bystrica: Univerzita Mateja Bela, Fakulta humanitných vied. 2004. pp. 44-45.

² Koštrnová, D. Tvorba a rozvoj pozitívnej klímy v triede. Bratislava: Metodicko-pedagogické centrum v Bratislave. 2014. pp. 40-44.

– Co-participant of pedagogical meetings, an expert coordinating pupils' personality growth and acquisition of musical abilities – (s)he focuses not only on the composition studies, but also on the development of the pupil's personality, (s)he creates situations in which pupil's musical taste, aesthetic feelings and desirable personality traits are formed.

– A partner who helps the learner to saturate his/her educational and personal needs, both in learning and in personal life. (S)he supports not only the development of musical competences, but also pupil's self-knowledge, self-understanding, and the formation of a life-philosophy in which music and art have an irreplaceable position. (S)he restricts his/her own directivity, and becomes a peer partner, who listens carefully and shows understanding.

Less popular is currently the role of a model that the pupil tries to imitate. While in the past, the teacher often demonstrated the way of interpretation by playing instrument and wanted the pupil to repeat it as accurately as possible, now (s)he leaves the pupil more room for self-expression and (s)he removes possible mistakes by appealing on pupil's critical thinking, by comparing different ways of interpretation, or by leading a pupil to discover his/her own mistakes based on "wrongly" sounding interpretation.

Besides the teacher, the most important component – the pupil, gets involved in interaction during music lessons. Joint classroom meetings provide a space for creating relationship that is not only a result of the education process, but also its necessary condition. There is no interaction among pupils in the instrument or singing individual lesson, and thus there is more room for creating the deep relationship between a teacher and the pupil. Teacher's activity levels oscillates depending on the particular situation and personality characteristics of involved subjects from autocratic approach through democratic to liberal; from official acting through parent-like to partner-friendship; from direct management to indirect independence encouragement. Pupil's responses further stimulate teacher's activity and thus provide a basis for further direction of interactions. Under their influence, various changes in the cognitive, conative, attitudinal, will-power and emotional spheres of both involved subjects occur.

The way of interaction determines the quality of education and its outcomes. It becomes one of the key elements of shaping the future musician's personality and his relationships to music and the art as such. The pupil's relationship with the instrument teacher, which is usually built over many years, is very deeply ingrained in the pupil's soul (and often even in his/her subconscious). Pupils return to their teachers many years after graduation.

1.2. Pupil's personality development. The primary subject of interest of a teacher is the pupil's progress. In order to describe changes that occur through the interactive educational relationship with the teacher, we apply the concept KEMSAK by M. Zelina³. We add the category of Existence and Being. We categorize desirable characteristics – the changes in child's personality into seven categories, which cannot be regarded as independent, but mutually influential, complementary and conditional:

1. Cognitive dimension: The pupil acquires new knowledge in music theory, history of music, theory and methodology of performance, etc. (these initially fragmentary knowledge provide at a higher level of study rather holistic picture of music interpretation). At the same time, under the proper guidance of the teacher, the pupil develops thinking (divergent, critical, associative and aesthetic), his/her memory improves (musical, short-term, long-term, auditory, tactile, visual...), his/her imagination and fantasy develop.

2. Emotional dimension: Higher emotions representation grows (social, aesthetic, ethical, intellectual, philosophical), socially desirable emotional development (empathy, tolerance, friendliness, authenticity) is supported. The teacher in the process of music education contributes significantly to the increase of pupil's emotional intelligence (both interpersonal and intrapersonal).

3. Social dimension – the pupil learns to build positive interpersonal relationships, in chamber music / ensemble / orchestra / choir singing class, (s)he learns to cooperate with others, respect them, integrate into the collective ... In the long-term time frame, (s)he learns to contribute to the development of the society.

³ Zelina, M. *Stratégie a metódy rozvoja osobnosti dieťaťa*. Bratislava: IRIS. 1996. p. 23.

4. Axiological dimension – the learner learns to evaluate art, to form adequate attitudes toward art, to accept the values created by other people and society (on the one hand, these values are the works of art, on the other hand, they hide values in themselves – love, good, truth...). In the process of musical education, a pupil improves his/her ability to make his/her own judgments based on the interiorization of external values, learns to evaluate art and himself/herself, accept freedom and responsibility for the consequences of decision making. During the lesson, the personal value system is being developed.

5. Motivational dimension – based on own artistic achievements, the pupil builds a healthy self-esteem, gets to know himself /herself and own reactions, develops self-awareness and self-knowledge. While practicing, (s)he tries to overcome his/her own limits, self-regulation and willpower (perseverance, dedication to goal, determination and autonomy) improve, the limit of frustration tolerance increases.

6. Creative dimension – through the instrument playing / singing, the pupil learns independently and creatively approach the problem solving, achieves creative independence, develops his creative imagination, his/her ability of self-expression, autocreativity improves, it moves from inventive ingenuity, through innovative flexibility to emergentive originality.

7. Dimension of existence and being – The pupil forms a world-philosophy, an integrated image of the world, (s)he consolidates his/her own authenticity and autonomy, attains internal freedom, seeks his own course of life and tries to live a meaningful and active life.

An important component – music with its anthropocentric and artcentric aspects – enters the interaction in teaching music, enhancing the aforementioned effects of interaction on transforming the pupil's personality. *“Musical art ... incorporates another individual into ties, thereby socializing him and providing space for animating oneself and others, therapeuticizing, helping to harmonize relationships and understand the cycle of life”⁴.*

⁴ Michalová, E. Hudba vo svetle pedagogiky. In *Hudební pedagogika a výchova – minulost, přítomnost, budoucnost*. Sborník referátů z konference konané v Olomouci ve dnech 21.-22. listopadu 2002. Olomouc: Univerzita Palackého v Olomouci. 2004. p. 51.

2. Organizational dimension

The organization of the performance music education can be understood at two levels: as institutionalization within the school system and as an organization of the learning/teaching process in the classroom.

2.1. Institutional aspect of education. Performance music education in school (the term *scholé* – gr. leisure, freedom, opportunity...) is provided in institutions that are organized in an elaborate system. The current Slovak school system is adapted to correspond to European trends: it is divided into four levels: pre-school facilities (where playing musical instruments is not taught), elementary/primary schools (during a primary school pupil has the option to attend extra music classes in elementary/primary art school), high schools (the vocational training is provided at 6-year conservatory, professional music school, whose graduates continue to study at universities, or get a job of an instrument / singing teachers or as professional musicians – most often as members of orchestras and various musical ensembles), and universities (in Slovakia, three universities with a performing art focus were established). Pupils only attend compulsory music education, which, however, does not include a systematic musical instrument playing, in primary schools.

In organizing an institutionalized music performance educational process, we find many differences compared to general education. The pupils can attend basic performance musical classes at elementary/primary art schools, where they can graduate after finishing the first part of basic education in 8 years (however, the primary school lasts 9 years). Afterwards, they can continue their studies either at elementary/primary art school in the second part of their primary studies (at the same time they attend secondary education at another school). Another option is to study at conservatories (which provide higher secondary education for 4 years and then tertiary education for two more years). The students can receive the highest musical education by studying at the first (Bachelor – Bc.), the second (Master of art – Mgr. art.), or the third (Doctor of art – ArtD.) degree. At universities they gain a qualification for teaching at a conservatories, for performing as soloists, chiefs of art ensembles and so on.

The music school may be founded by the church, state, natural person, community, organization, association, or a group of people. Education at music schools should focus not only on musical preparation, but also on

providing opportunities and resources which enable the pupil to immerse himself/herself in exploring own essence, nature of being, roots.

2.2. Processual aspect. When understanding education as a process, it is necessary to consider its lifetime nature. The achieved level of music education corresponds to the habitual mode, and it expresses already acquired skills, knowledge, attitudes, values, forms of behavior. In the presence, each pupil grows in the actual mode, and while extending the zone of proximal development. The overall potential for further development of the pupil's abilities reflects the potential modus.

By specifying the organization of the process of teaching, we inevitably enter the process consisting of several phases, which teachers implement following a well-thought-through plan.

2.2.1. Initial diagnosis. The initial diagnosis is particularly important for pupils in performing music art schools. Already at the first contact of the teacher with the pupil, the current level of musical abilities of the pupil should be detected. The teacher can carry out the diagnosis in different ways, depending on the diagnosis aims, available time and material supplies. Most often he can apply:

- Explorative methods for obtaining information through oral statements (pupil's, his/her parents', or friends') or written answers (e.g. in interviews, questionnaires, or different types of tests).

- Observational methods for obtaining information based on observation (extrospection). If the teacher decides to observe the pupil, (s)he must not interfere with the course of the events and pupil's activities.

- Analysis of the process and products of activity, as a method based on the analysis of the pupil's musical or creative activities.

- Psychosemantic methods for identifying attitudes to music, pupil's orientation in its structure, and so on. The pupil indicates in the record sheet the place where (s)he places the given word, resp. a word corresponding to a sounding music. Placing words in the semantic space points on cognitive and emotional components of pupil's attitudes to music⁵.

⁵ Strenáčiková, M. Teoretické východiská učiteľskej praxe pre dopĺňujúce pedagogické štúdium učiteľov umeleckých predmetov, II. diel – Pedagogická diagnostika. Banská Bystrica: Akadémia umení, Fakulta múzických umení. 2018. pp. 20-21.

The examination of musical dispositions for the performance music studies focuses on:

- Hearing-perceptual abilities – hearing perception (localization of the sound in the space, recognition of musical and non-musical sounds, recognition of musical phrases, comparison of the tone pitch, identification of known melody, determination of the number of sounding tones in the chord).

- Sense of rhythm (walking or marching at a certain tempo, movement response to changing tempo, coordinating body movements with sounding music, comparing rhythmic motives, reproducing the rhythm heard by playing on the body / clapping / playing the easy-to-play instruments, finding a rhythmic error).

- Musical memory (comparing sound samples – deciding whether they are identical or different, finding differences in rhythm or melody, finding an error, singing melody to a familiar song text, finding familiar melody or motif on the piano).

- Musical imagination (recognizing familiar songs, movement response to music, interrupted song singing, adding a second voice to a melody – with more experienced pupils).

- Sense of tonality (completing the melody on the tonic, deciding if the tune is finished or unfinished, reproducing the motif in singing).

- Musical creativity (imitating models, changing rhythmic or melodic motives, creating a melody on a given text, rhythmizing given text, creating an accompaniment to given melody, movement responses to music).

- Fine motor skills (drawing, copying shapes, modeling, self-help skills, solving puzzles)⁶.

Special position in the diagnostics process have tests. Teachers can use performance tests to measure musical abilities (tests of hearing abilities, sense of rhythm, harmony, tonality, musical memory, imagination, etc.), knowledge tests (in history of music, theory of music, musical forms, musical instruments...), tests to evaluate the level of

⁶ Strenáčiková, M. Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, II. diel – Pedagogická diagnostika. Banská Bystrica: Akadémia umení, Fakulta múzických umení. 2018. pp. 25-26.

musical creativity and musical skills (tests of instrumental or singing reproductive skills).

The result of the initial diagnosis should not only be a statement of the current state, but also answers to questions such as: “What kind of pupil is (s)he? Should (s)he be different? How could (s)he really be? How can I help him/her? Who are the other people I can ask for help?”⁷.

In the initial diagnosis, the teacher should have knowledge about what the pupil knows, what his/her strengths and weaknesses are, in what he excels, where his reserves are, what are his/her potential technical and expression problems, what are his/her personal qualities, motivational resources, attitudes, interests, will, etc. like.

2.2.2. Pupil’s motivation. The initial diagnosis is followed by a motivational phase that is particularly important in the concept of contemporary music education. Many beginner pupils and their parents no longer perceive music schools as “schools”, but as afternoon program that is a pleasant and meaningful way to spend the free time. They expect their children to learn to play a musical instrument during classes only, and they do not realize that the pupil must spend time practicing at home in order to acquire interpretative skills. Pupil’s active participation in learning during his/her lesson is not enough to ensure a successful learning process meeting all objectives. The question of pupil’s motivation is particularly sensitive, as it is necessary to invest a considerable amount of time and energy in practicing. Often, the question whether practicing should or should not be moved into a space of free, non-restricted children’s activity through playing games arises. On the one hand, the teacher realizes that the methods of instruments practicing require multiple repetitions, but on the other hand, the idea of isolating children’s activities into the so-called the world of children is currently overcome and considered to be one of the accepted conditions that caused the education crisis⁸.

2.2.3. Exposition and fixation. In the third phase of realization and regulation of the educational process, the teacher leads the pupil to reach the pre-formulated goals through various activities. The pupil performs

⁷ Kasáčová, B. – Cabanová, M. *Pedagogická diagnostika. Teória a metódy diagnostikovania v elementárnej edukácii*. Banská Bystrica: Vydavateľstvo Univerzity Mateja Bela – Belianum, Pedagogická fakulta UMB. 2014. p. 23.

⁸ Arendtová, H. *Kríze kultury*. Praha: Váhy. 1994. pp. 115-116.

tasks, participates in active learning and his/her performance and behavioral indicators provide feedback for the teacher, on the basis of which (s)he regulates further direction of the educational process. In this crucial phase, musical abilities are improved and the cognitive, emotional, will and spiritual components of the pupil's personality are developed, and his/her opinions, attitudes, beliefs are formed. By playing instrument, the potential bad habits are eliminated, experiences of varying depth, duration and intensity are gained, and this stimulates the development of the pupil's personality. The accumulation of inner wealth and new experience lead to the inner transformations of the pupil's personality. His/her self-awareness rises, the integration of rational and intuitive occurs, the awareness of the present and future is built, which leads to the formation of the worldview, to the creation of new ideas about the world and consequently to the effort to improve not only one's own being but also the being of others.

2.2.4. Final diagnosis. The final phase of the educational process is the final diagnosis. At the same time, this phase becomes the initial phase of a new educational cycle. The assessment of achievement must respect the individuality of the pupil, his/her potential and should not be limited to comparison of pupil's current performance with pre-established standards and norms. When evaluating music performance, the teacher must focus not only on the technical-aesthetical aspect of the interpretation and the emotional input of the pupil, but (s)he should also take into account the time invested in the musical activity and pupil's predispositions, which constitute the limit-frame in which the actual performance is done.

The final diagnosis may (but need not) include assessment linked to classification (grading). It is necessary for the teacher to lead the pupil to self-assessment and to provide him/her with sufficient space for an active contribution to his/her own evaluation. This way, (s)he will help the pupil to develop his/her ability to evaluate his/her own performance, to critically approach his/her own interpretation skills and subsequently, to set new adequate goals leading to formulating realistic aspirations and to building self-conception and adequate self-awareness. The evaluation will be reflected in the pupil's self-esteem and self-awareness and his/her other achievements in the context of self-confirming prediction (Pygmalion and Golem effect).

While grading (classification), the teacher must accept the possibility that the grade could be altered as the conditions are changed. The pupil is a changing element, and therefore, the teacher must take into account that even an excellent, talented pupil can perform poorly and vice versa, a pupil who has failed to demonstrate the necessary talent can improve. Assessing the pupil's artistic performance may result in grading (classification) that is consistent with the legislation. Precisely defined grading criteria are formulated in the Methodical Guideline no. 21/2009-R for the Classification and Evaluation of Elementary Art Schools Pupils and in two Edicts: Edict no. 324/2008 Coll. about Elementary/primary art school and Edict no. 245/2011 Coll., amending and supplementing the Edict of the Ministry of Education of the Slovak Republic no. 324/2008 Coll. About Elementary/primary art school.

“(1) ... (classification) Has an informative, corrective and motivational function. In the process of evaluation, the teacher applies appropriate difficulty, pedagogical tact with the pupil, respects the rights of the child and treats the pupil in humanely manners.

(2) The pupil has the right

(a) to know what will be evaluated and how;

(b) to know the outcome of each evaluation;

(c) for objective evaluation.

(3) ...Pupil's knowledge, skills and habits, which the pupil has acquired, their application in particular activities, the pupil's diligence and personal growth are graded.

(4) Pupil grading is carried out continuously ... and in the form of a summary classification”⁹.

Pupil's achievements can be assessed by the following grades:

“a) 1. grade – excellent,

b) 2. grade – praiseworthy,

c) 3. grade – satisfactory,

d) 4. grade – insufficient”¹⁰.

⁹ Metodický pokyn č. 21/2009-R na klasifikáciu a hodnotenie žiakov základných umeleckých škôl. 2009. URL: <https://www.minedu.sk/metodicky-pokyn-c-212009-r-z-22-decembra-2009-na-klasifikaciu-a-hodnotenie-ziakov-zakladnych-umeleckych-skol/>

¹⁰ Vyhláška Ministerstva školstva Slovenskej republiky č. 324/2008 Z. z. o základnej umeleckej škole URL: <https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/2008/324/20110901>

The pupils classification and evaluation at conservatories is also following precise guidelines. The most important document is the Methodical Guideline no. 21/2011 on the evaluation and classification of secondary school pupils, which states, for example, that *“In classification ... is graded:*

- a) the quality of artistic expression,*
- b) individuality in the portrayal of the artwork,*
- c) the quality and range of skills (techniques) to create a work of art in accordance with the requirements of the curriculum and educational standards,*
- d) applying the patterns of artistic expression (stylishness),*
- e) ability to creatively apply acquired knowledge, experience and activities,*
- f) development of artistic abilities and talent,*
- g) regularity and systematisms in complex artistic education”¹¹.*

The pupil’s achievements can be graded by grades 1 through 5, where 1 is the best performance.

3. Philosophical dimension

3.1. Teleological aspect. Performance music education is not a random procedure, but purposeful process that is directed towards certain goals. Their awareness enables the teacher to choose appropriate methods, means and forms of education during instrument or singing lesson.

Education coalesces teaching and rising that cannot be artificially separated from each other, but when formulating goals, it is necessary to distinguish between these two qualitatively different areas. Educational goals in performance music education can be attributed to the form of standards, norms, requirements, or competences that a pupil should at some stage meet, achieve in the learning of the curriculum. They express what kinds of skills pupils are supposed to master and to what level, what techniques of playing/singing they have to learn, what works they should interpret, what knowledge they should acquire. If we look at the process of education as a process that provides space and opportunities for discovery,

¹¹ Metodický pokyn č. 21/2011 na hodnotenie a klasifikáciu žiakov stredných škôl. Bratislava: Ministerstvo školstva, vedy výskumu a športu, Gestorský útvar: sekcia regionálneho školstva. 2011. URL: <https://www.minedu.sk/data/att/461.rtf>

promotes the autonomy and authenticity of each pupil, leads it to internal integration, self-knowledge, shaping the worldview, and so on, more global “aims” of raising a child have to be formulated, but they cannot state precise evaluation standards and norms because of their problematic measurability and quantitative expression. When accepting the plurality of views on education, the uniqueness of each pupil and the peculiarities of socio-economic conditions in each family, it is advisable to formulate goals that lead to super-individual ideal that the society approves at that time. The super-individual ideal expresses the most general goals set by the state which are specified in the documents of its educational policy. Their fulfillment is at center of attention of every school, including performance music education institutions.

So far, the last, by the government approved educational program in Slovakia has been the National Programme on Education and Training in the Slovak Republic for the next 15-20 years, Millennium (in December 2002). A new National program for the development of education, Learning Slovakia, is currently being prepared. In accordance with new trends, *“the ideal of education should be a good (honest, moral, high-principled), wise (educated, creative), active (independent, hardworking, initiative) and happy (balanced, healthy) man”*¹². *“The result of education should be a person prepared for lifelong learning and education, ready to adapt to a number of different changes in society in the future, a person ready to effectively carry out all his/her life roles, a person who will shape a creative lifestyle through inner motivation, emotional richness, advanced intellectual abilities, good socialization and value orientation”*¹³.

General objectives of education and training in the Slovak Republic are stipulated by the Act 245/2008 Coll. in §4. We choose the ones that are relevant also to music education:

“The aim of education and training is to enable the child or pupil to:
a) receive education under this Act,

¹² Pasternáková, L. Nové trendy pri zefektívňovaní výučby. In *Edukácia človeka – problémy a výzvy pre 21. storočie*. Zborník príspevkov z medzinárodnej vedeckej konferencie konanej dňa 11.12.2012 v Prešove. Prešov: Prešovská univerzita v Prešove, Fakulta humanitných a prírodných vied. Ed. Marek Lukáč. 2013. p. 413.

¹³ Kováčiková, D. – Sámelová, S. Filozofické, sociálne a pedagogické základy edukácie. Banská Bystrica: UMB, Belianum. 2016. p. 92.

b) acquire competencies, especially in the area of communication skills, oral competences and written competences ... competences for lifelong learning, social competences ... cultural competences,

d) learn to correctly identify and analyze problems and to propose solutions to them, and to be able to solve them,

e) develop manual skills, creative, artistic psychomotor abilities, up-to-date knowledge and to work with them on practical exercises in areas related to follow-up education or to current demands on the labor market,

f) foster respect for parents and others, for cultural and national values and traditions of the state of which (s)he is the citizen ... and for his/her own culture,

g) gain and strengthen respect for human rights and fundamental freedoms and principles set out in the Convention for the Protection of Human Rights and Fundamental Freedoms, as well as respect for the laws, and in particular the attitude towards the prevention and preventing the emergence and spread of crime and other anti-social activities,

h) prepare for a responsible life in a free society, in a spirit of understanding and tolerance, equality between a man and a woman, friendship between nations, national and ethnic groups, and religious tolerance,

i) learn to develop and cultivate his/her own personality and to educate himself/herself in the lifetime, to work in a group and to take responsibility,

j) learn to control and regulate own behavior, take care and protect own health ... and the environment and respect human ethical values... ”¹⁴.

National goals are the starting point for setting lower goals. The goal hierarchy is followed: national goals – general goals / ideal of education and training, school goals, goals of the subject, goals in individual grades, goals of the thematic unit, lesson, and a part of the lesson¹⁵.

Music schools pursue partial goals formulated by the state. They apply to every school (conservatories have different objectives than gymnasiums, elementary music schools have objectives other than general education

¹⁴ Zákon 245/2008 o výchove a vzdelávaní (školský zákon) a o zmene a doplnení niektorých zákonov. URL: http://www.uips.sk/sub/uips.sk/images/PKvs/z245_2008.pdf

¹⁵ Turek, I. Didaktika. Tretie prepracované a doplnené vydanie. Bratislava: Wolters Kluwer. 2014. p. 37.

schools). Partial goals include goals in various study fields (singing goals differ from violin goals). The goals of music schools in Slovakia are created according to the State Education Program. According to this document, each school creates own School Education Program that respects its needs and focus.

The goals at art schools in Slovakia:

1. Elementary/primary school: *“Pupils communicate and express their thoughts through expressive means of art, create artifacts and realize ideas in their own (authentic) way, consciously aesthetically perceive, orient themselves in the culture and the world of art, develop creative thinking, develop emotional intelligence, process information in art and culture, cultivate a sense of good and beauty”*¹⁶.

In the music department, pupils: *“are able to interpret and create a work of art at an appropriate level, orient themselves in the art types and are able to accept art, apply the acquired competencies in particular study fields in praxis, demonstrate the ability to communicate in the artistic field, acquire and correctly process information in the field of artistic instrumental interpretation, and in the field of interdisciplinary relations, analyze and creatively solve problems in the educational process”*¹⁷.

2. Conservatories: *“The main objectives of the Conservatory education are developed abilities of a graduate, knowledge and values so that: the graduate is prepared for professional artistic and pedagogical-artistic work, acquired the ability for lifelong learning and for his personal and social development”*¹⁸. *“The objectives of higher vocational education at the Conservatory can be grouped into four categories:*

1) *Personal: maximizing the potential of each pupil for personal maturation to an original, independent and creative personality of a professional artist and art teacher;*

¹⁶ Štátny vzdelávací program pre základné umelecké školy. Bratislava: Štátny pedagogický ústav. 2015. p. 14. URL: <http://www.statpedu.sk/files/articles/dokumenty/inovovany-statny-vzdelavaci-program/--t--tny-vzdel--vac---program-z--kladn---umeleck---koly.pdf>

¹⁷ Štátny vzdelávací program pre základné umelecké školy. Bratislava: Štátny pedagogický ústav. 2015. p. 21. URL: <http://www.statpedu.sk/files/articles/dokumenty/inovovany-statny-vzdelavaci-program/--t--tny-vzdel--vac---program-z--kladn---umeleck---koly.pdf>

¹⁸ Štátny vzdelávací program Konzervatória v SR ISCED 5 B – Vyššie odborné vzdelávanie / v zmysle § 16 ods. 5 návrhu písm. b) školského zákona / A diel Konzervatórium. Bratislava: Štátny pedagogický ústav. 2008. p. 6. URL: www9.siov.sk/ext_dok-statny-vzdelavaci-program-konzervatoria-v-sr/28919c

2) *Social: developing pupil's sense of social intercommunity, care and justice, strengthening interest in preserving national heritage and accepting cultural differences;*

3) *professional-orientation: developing abilities to make an informed choice of own professional use;*

4) *Professional artistic and artistic-pedagogical: developing artistic practical and creative skills and acquiring professional pedagogical competences*¹⁹.

At the lower level, specific objectives, determined by performance and content standards, are formulated. These are:

- Subject (class) objectives – each subject focuses on specific aims; for example, the Appendix 7 of the State Educational Program for Conservatories in Slovak Republic²⁰ states the subject aim in Physiology and Hygiene of Playing Apparatus this way: *“The aim of the subject is to teach the pupil to play the instrument so that his play is based on the natural individual dispositions and does not cause health problems even due to regular, long-term stress of the psychic and playing apparatus, and thus to achieve a higher level of technical and artistic development”*.

- Thematic unit, lesson, lesson phases objectives – formulated by the teacher, state exact goal expressing what a learner is supposed to achieve (what knowledge to acquire, what skills to adopt, and so on). Example: The pupil can use the entire length of the string according to the duration of the notes.

In the personal level, the objective could be the pupil as a full-fledged person that Kučerová (1990) characterizes as a person, who *“is authentic, creative, free, responsible, total (versatile) and holistic (harmonious)”*²¹. The pupil should be led to learn to live his own life, to develop his essential inner forces in accordance with the ideals of the society.

¹⁹ Štátny vzdelávací program Konzervatória v SR ISCED 5 B – Vyššie odborné vzdelávanie / v zmysle § 16 ods. 5 návrhu písm. b) školského zákona / A diel Konzervatórium. Bratislava: Štátny pedagogický ústav. 2008. p. 7. URL: www9.siov.sk/ext_dok-statny-vzdelavaci-program-konzervatoria-v-sr/28919c

²⁰ Štátny vzdelávací program Konzervatória v SR ISCED 5 B – Vyššie odborné vzdelávanie / v zmysle § 16 ods. 5 návrhu písm. b) školského zákona / A diel Konzervatórium. Bratislava: Štátny pedagogický ústav. 2008. p. 270. URL: www9.siov.sk/ext_dok-statny-vzdelavaci-program-konzervatoria-v-sr/28919c

²¹ Kosová, B. Filozofické a globálne súvislosti edukácie. Banská Bystrica: Univerzita Mateja Bela, Pedagogická fakulta. 2013. p. 82.

Well set goals stimulate and motivate the pupil, regulate his/her activities, direct his/her further development. In formulating individual educational goals, the music performance teacher can draw on the recommendations by Z. Sláviková²². Take into account the current conditions of the pupil's development – his/her developmental stage and its specifics, level of previously acquired skills, previous experience with music art, current state of mind, mood...

- Lead the learner to understand his/her essence by integrating knowledge – linking the performance with music theory, history of music, musical aesthetics, philosophy...

- Cognitively and emotionally influence the pupil – dedicate time to both, knowledge and the emotional aspects of music and the level of artistic interpretation, for example by choosing specific works, discussing the content of the work, the author's intentions and the like.

- Empower the idea of freedom by responsibility for one's own decisions and thus develop the ability to respond to the inconsistency of reality – give the pupil the opportunity to make his own decision, to choose his/her own method of interpretation and then to be responsible for his/her decisions.

- Create conditions for the development of authenticity and self-realization – select works that are recommended by the curriculum, and also, entitle the pupil to choose works and their own way of interpretation.

- Focus on personality integration – create conditions for the pupil to grow, for the process of maturing on the path to personality integrity, support the formation of a realistic self-image (first based on outer evaluation by others, later on self-assessment), emphasize the importance of self-acceptance, with own strengths and weaknesses, and support the effort to eliminate those that are removable (for example after a failure or making errors at concerts, competitions, etc.).

- Develop social attitudes and consolidate moral principles – appeal to appropriate social attitudes by choosing specific works and by discussing their content; concentrate on deepening the pupil's moral feelings especially during competitions and concerts, emphasize the necessity of respecting moral standards and principles.

²² Sláviková, Z. Učiteľ hudby na prahu 21. storočia. Prešov: Matúš. 2000. pp. 25-27.

- Lead the pupil to his/her own intentional formation – select works that will allow the pupil to get to know himself/herself and support the desire for further development. At the same time equip the pupil with such abilities that will enable him/her to do so (reading the notation, playing by ear, perceptual self-control, etc.).

- Enhance aspirations by understanding own path – help the learner to understand his own strengths and limits, enabling him/her to set realistic goals and aspirations (help the pupil understand the importance of talent in a professional career).

In line with the political and social situation in Europe, it is important to respect the European dimension of education while formulating the educational goals and objectives and to the focus on “*the process of cultivating a relationship with Europe and revealing its values*”²³. The teacher should also reinforce the European citizenship awareness, provide facts and build knowledge about European history, culture, art and science, hence, take advantage of the potential of works of European composers and present them not only as a subject of musical activity, but also as a source for the development of the abovementioned competences.

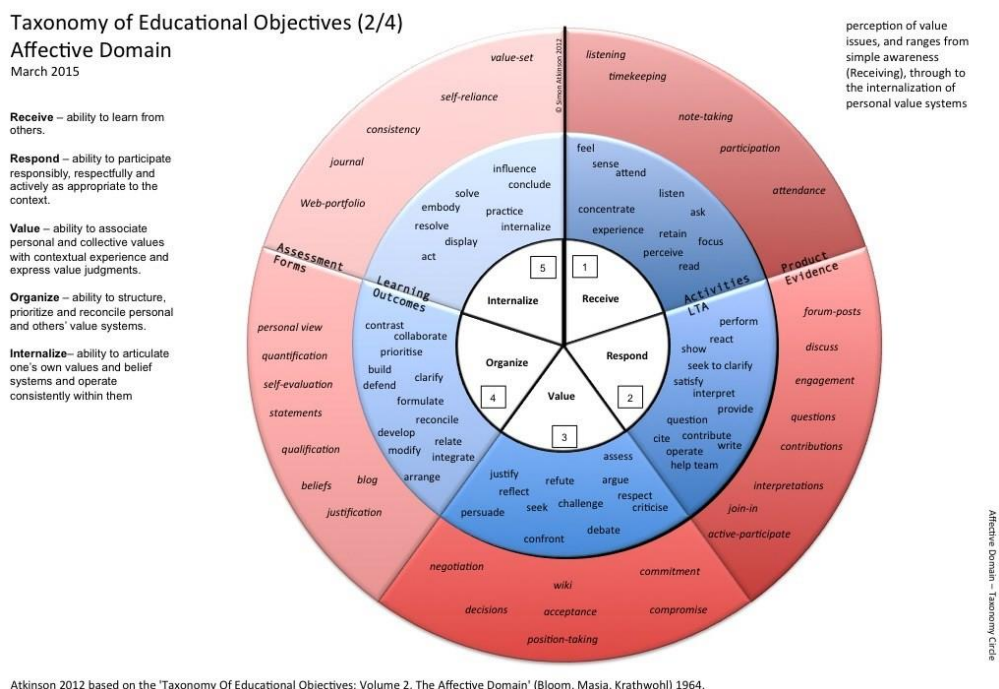
3.2. Axiological aspect. Performance music education creates a rich space to internalize the values that are preferred in the society. The teacher must keep in mind that the value kernel is relational, and that the pupil himself/herself determines the value of each individual object, decides what is worthy (has a meaningful value for him/her) and what does not. The decisive factor is the pupil’s experience, not the value itself. In educating a pupil, it must be clear to the teacher what is the desired value, what is to be recognized, acknowledged and accepted by him/her. In addition to generally valid value ideals (freedom, truth, democracy, tolerance, humanism, etc.), the pupil should also acquire artistic values and values related to himself/herself (for example, the value of self, self-regulatory values, etc.). It is the teacher’s mission to support the pupil to such an extent that the acquired values become anchored and later, an integral part of his/her personality structure. Internalization of values is

²³ Manniová, J. Európska dimenzia vo výchove a vzdelávaní. In *Pedagogická orientace* 2004, № 1, p. 16. URL: <https://journals.muni.cz/pedor/article/viewFile/7940/7200>

consistent with the taxonomy of affective functions described by D. B. Krathwohl (1969).

He describes five processes that govern the acquisition of values: acceptance/perception (value awareness, its active perception, differentiation from other values), response (change of passive perception of the value to active attention, willingness to react to the value, satisfaction from activity), valuation of values (dispose of a positive attitude toward the value, acceptance of the value, its preference), organization/integration of the value (value processing through thinking, abstraction, integration of the value into a system), integration of the value into personality character structure (integration of the value into the system of values, coherence of thought, speech and behavior, shaping the life-philosophy, system of values, worldview)²⁴. A succinct graphical display of the Taxonomy of Educational Objectives – Affective Domain that can be beneficial to performance music education teachers while focusing on pupil's value profile was created by Simon Paul Atkinson (2012, 2015).

Picture 1: S. P. Atkinson: Taxonomy of Educational Objectives, Affective domain, 2015. URL: <https://sijen.com/research-interests/taxonomies/affective-domain/>. Reprinted with permission of S. P. Atkinson



²⁴ Turek, I. Didaktika. Tretie prepracované a doplnené vydanie. Bratislava: Wolters Kluwer. 2014. pp. 56-57.

In praxis, if a performance music teacher wants to lead a pupil to accept and acknowledge a certain value, (s)he must “*enable him/her to find a personal sense in it, by creating the conditions, so that (s)he can emotionally experience the value, gain positive experience, make decisions, be appreciated for the value, or to benefit from it, and to realize and reflect on these benefits*”²⁵.

Art schools provide the opportunity to enter the world of “truth” (in literal translation it is an emptiness symbolizing liberation from the shadows covering true life, an opening for the arrival of what the shadows concealed, as opposed to *ascholia* – capture of shadows). The shadow is understood in philosophy as the face of a person which is unchangeable and the only real, but its renewal and change of expression, which are manifestations of life, are neglected. The face hides the real life of the individual. The primary purpose of education is to uncover the just mentioned faces – shadows²⁶.

In music education, the teacher must not forget that art is a value that pupils should acquire, and through which they should develop other (not only ethical and aesthetical) values, refine their personality and develop aesthetic relationships with themselves and their surroundings. Works of art which a pupil encounters at the instrument/singing lesson are both a means of education and a source of saturation of his/her needs and aesthetic experience. They have the potential to cultivate one’s personality, including building a value system. The pressure of the society development leads teachers to present not only the beautiful and positive values hidden in music art (for example, harmony, balance, happiness and joy), but also expose them to works that portray negative phenomena in society and in human life and which evoke the experiences that are uncomfortable. The teacher must carefully select works intended for performance and lead the pupil to understand artistic legacy and to discover various aesthetic values, to search for truth, goodness and moral values in music art. The pupil should learn to appreciate and experience the desirable values during his/her meetings with music, and (s)he should acquire sufficient

²⁵ Kosova, B. Filozoficke a globalne suvvislosti edukacie. Banska Bystrica: Univerzita Mateja Bela, Pedagogicka fakulta. 2013. p. 67.

²⁶ Palous, R. K filosofii vychovy (Vychodiska fundamentalni agogiky). Praha: Statni pedagogicke nakladatelstvi. 1991. pp. 79-82.

competences to be able to disseminate them through his/her performance and thus make the best of the potential of the spiritual power of music for the benefit of the society.

CONCLUSIONS

Performance music education is a complex phenomenon that has multiple dimensions and many aspects. Among important dimensions we recognize the personal, organizational and philosophical one. Only their thorough exploration and understanding can help create a comprehensive theory that will provide an adequate basis for the practical realization of this type of education.

SUMMARY

In Slovakia, performance music education is offered only by primary/elementary art schools, secondary music schools (conservatories) and universities with a focus on music performance. However, all of these schools are non-compulsory, optional to attend. Their mission is to prepare musicians – performers, some of whom will, in the future, ensure the growth of musical culture in an authentic environment (at various level). The learners' preparation includes not only acquisition of crucial music knowledge and skills, but also development of numerous competences, attitudes, and personality traits, i.e. characteristics that will allow them to become successful musicians in today's art world. This is possible only in a correspondence with a well thought-out complex professional approach, which on a theoretical level takes into account many aspects of education in its different dimensions. Among them, important role play: the personal dimension reflecting the desirable “changes” in the pupil's personality and the specifics of the relationship between the pupil and the teacher, the organizational dimension seeking not only a suitable organization of performance music education, but also identifying conditions and the ideal course of the performance music education process; and the philosophical dimension formulating adequate educational goals, while reflecting the requirements of current praxis.

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SPECIFIC ASPECTS OF PROFESSIONAL THINKING OF MUSICIAN-PERFORMERS

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INTRODUCTION

The relevance of this topic is based on the need to summarize scientific achievements, methodological, practical and performing experience in musical and performing practice, which concentrates and generates further development of this type of art. The previous achievements of musical and performing arts lead to the search for a perspective orientation of the artist to reveal new possibilities of influence not only on a concrete person, but also on social and interpersonal relationships.

The essence of this work is to realize the perfection of the professional and creative directions of the musician-performer in the musical performing arts. These impulses are made and realized on the experience of learning, practical work and scientific searches in accordance with the traditions of performing arts and the theoretical thought of domestic and foreign specialists.

The task of the artist is to seek and obtain certain intentions through methods, techniques and means by which he – when realizing them – reflects his personality and music worldview and passes it to specific listeners. That is why the problem of human thinking in general is always active, meaning, it is in the procedural state, since as an individual, its natural environment assimilates and generates new feelings, and, therefore, directly influences the course of mental (intellectual-sensual) processes.

The processality of this two-way dynamic (in the broad sense) of the psychological modification is infinite, and therefore the analysis through synthesis, as well as synthesis through analysis in the disclosure of the laws here, also has time-procedural, continuously renewable nature. This is the main source of the essence of inter-assimilation ties in a specific musical-performing thinking, which determines the continuing relevance of their research. Consequently, the continuous evolution of human

consciousness determines the direction of scientific searches in the disclosure of certain laws of its functioning, which reveals the professional (in this case – executive-musical) relevance of the study of this topic.

The conceptual approach chosen by us is probably promising to reveal the laws of the existence of musical and performing arts. In this direction, we investigate such aspects of the interpretive thinking of the performer, which have not yet been identified in previous scientific researches on this topic.

Each component of this multifaceted phenomenon-process has its own peculiarities of influence on the listener. Therefore, we consider this holistic process in its separate aspects as some relatively independent phenomena in order to realize the significance of each of them.

1. Authenticity as the genesis of the mental thinking of the musician-performer

Authenticity is seen, first of all, as a given historical experience, recorded in certain graphic records and in traditional verbal and song broadcasting. Our task is to substantiate the significance of the concept of authenticity in the context of the study of problems of performing thinking.

What is related to these concepts? If authenticity is the primary source, then the performance must implement it with its specific-performing means (the logic of intonation of sound combinations in conjunction with the metro-rhythmic organization and dynamics).

Primary source is a relative concept, literally, with respect to something else. If the primary source exists in relation to one's own awareness of the person, then it is exactly that. But for another person it can conditionally exist as such that the given person already generates a source of subsequent generations based on the given source. That is, authenticity is in the broad sense a procedural phenomenon; on the one hand, relative to previous achievements, on the other hand, as the primary source of prospects for the formation of consciousness and prediction of the character of the efficiency of descendants.

What can be understood under the term authentic? First of all, it corresponds to the original. The original can be found continuously, because continuity is not a temporary phenomenon. It is eternal. When we understand the complexity of this concept, we admit the following idea:

authenticity is a concept that concentrates in itself universal concepts, but, in terms of concreteness it is dispersed. After all, if, for example, we take the most sacred in human life, its birth, then the mother's mother and father are the primary source for the child. And what would be the more primary source, the previous generations? Therefore, it is logical to answer this question more specifically: the definition – the primary source – means the creation of new achievements; that is, the previous one is the primary source of its consequences.

Hence the phenomenon that is historically fixed becomes the primary source.

Man is brought up by experience of previous generations (primary sources). To the existing one, it adds something new; because the human genotype is inexhaustible in the original originality. There is a paradoxical paradigm: a person is brought up on the primary sources, thus creating his own source for the future. What then is the essence of the concept of authenticity?

The awareness of the concept of authenticity in its various manifestations gives rise to the following thoughts: if it is conventionally considered to be an absolute source of natural origin, for example, a water source, then how in this case should one relate to the formula of water (H₂O), which consists of two genuinely older elements – oxygen and hydrogen. It is clear that the more authentic are the constituents, which, in combination, form a new quality – water. But, on the other hand, the source existed much earlier than the inventions of scientific searches of scientists, which determined the composition of water. There is a dilemma understanding the principle of primary and secondary origin of the concept. Similar considerations can be infinite. But, if we take as a basis the fact that a person needs, first of all, not a formula, namely a source (water), then, of course, the basis of the authentic in this case should be considered the water source.

Another understanding of authenticity lies in the fact that it is the present that is also the basis of something historical and authentic, and it is there for the future. Thus, it is a question of the historical-procedural understanding of the concept of authenticity, which, in turn, raises the problem of applying the analogy of comprehension of previous experience to contemporary musical and performing arts. One of the answers to this

question is given by O. Sokol: “When choosing articulatory elements in general, one must be guided by the need to take into account the distribution and change of breath, as well as the presence of a caesura in the general intonational-artistic flow (direction). These components, while diluting the musical fabric, are at the moment necessary for the purity of perception and “understanding” their integrity. They are created based on unlikeliness of the motives, which turn the “musical” texture into a whole – in life as expressive speech. Otherwise, the time-consuming intonation stream often turns into a badly digested sound “porridge””¹. The above-mentioned motivates for further reflection. Namely: if we consider the ancient periods of human development, when its language and rhythmic movements were spontaneous, that is, unformed, unconscious (exclamations, unorganized gestures, etc.), then how do you relate to this period? Can it be considered authentic? On the one hand, yes, because the rhythmic-language intonations that were original were originated, that is, they were originally for their own time. On the other hand, considering the formation of human culture in general, outside a specific historical period, we cannot forget to recognize the primary processes of formation of human communication as the basis of authentication.

Primary source as authentic, is considered by us as a multi-spectral phenomenon and is relevant to all historical-active processes of human consciousness (physiological needs, spiritual motivations). As for the physiological needs of man, they can be considered as stable, because they are genetic. Spirituality of human needs has a mobile-procedural character as a result of modification of the consciousness of the human community, which creates traditions and novelty due to the “polarization of skills” in the process of development of a particular environment (family, family, nation, people ...). That is, if the interpretation of concepts is limited by the polarity of the comparisons, then they give rise to the opposition of thoughts about the possible coexistence of them (we mean the controversies of scientists about understanding the meaning of the concepts of authenticity, tradition, innovation), which is logical.

¹ Сокол А. Исполнительские ремарки, образ и музыкальный стиль. Одесса: Моряк, 2007. 276 с.

Consequently, we must consider the contradictions that arise in the realization of these concepts and to identify an objective possibility regarding their creative potential and artistic expediency in the musical-performing process.

Authenticity is the basis in the understanding of the heritage, because the acquired must never be forgotten. Authentic takes on the importance of architectonics in subsequent searches. Therefore, the present is impossible without previous achievements in the material and spiritual spheres.

The ethics of the musician-performer, who seeks to provide a scientific interpretation of the historical, including authentic achievements, contributes to the understanding of what was created for him. We are referring to the opinion of Academician B. Asafiev: “The advanced audience accepted the music of Mussorgsky” without corrections”, and “censorship of professionals”, in relation to a peculiar and independent phenomenon of Russian musical culture, was very cruel. And what is the pseudo mask here is that all “corrections” are made to improve the volume! – Who is asking you about this? Then correct the language of L. Tolstoy and the paintings of I. Repin from the positions of the following “grammarians” and artists of the impressionistic world-colored-colored scale”². This statement by B. Asafiev testifies to the care of the relation to the already existing source – authentication. The author fixes everything that is consistent with the perception of the original, and refuses prematurely someone’s vision of creative processes.

In what, at least, the criterion of understanding this concept in the situations described and how to determine it? And, in general, is it possible?

The constructive vision in the disclosure of this notion is found in the following: “It is impossible to feel the soul of the people, his dreams, hopes, experiences in different periods of history without studying the song ethnos in the entire completeness of its poetic content. It is necessary to accumulate knowledge of folklore by memorizing and executing as many folk songs as possible, dumas, necessarily with full poetic text, and in

² Асафьев Б. Избранные труды: в 5 т. М.: АН СССР, 1957. Т. 5. 388 с.

samples of instrumental folklore – techniques of improvisation, characteristic rhythmic-intonation turns, podcast polyphony, etc”³.

From the general musicology system of scientific concepts and terms concerning authentication, one must choose the most significant ones – to understand its function in musical performances.

Recall that authentic is true, which comes from the original source and corresponds to the original. But the original in translation from French to Latin means (“... [French original \leq Latin originalis \leq origo – origin”] ...) a similar content of authenticity⁴. Therefore, there is no need to repeat the word “corresponds to the original” in determining the concept of authenticity, namely: more concentrated – as a natural phenomenon, the primary source. So, in the future, in order to prevent semantic misunderstandings, we will be guided by this definition.

Is it possible to consider the phenomenon not as a component of two-pronounced understanding of the concept of the phenomenon-the primary source, but as a phenomenon itself, which is a source? You can, if you consider it as something new (productive, that is, what creates) in relation to the already existing one. Otherwise, it is not able to be such because it has no purely reproductive content.

So, if we apply the notion of a dual name – the phenomenon-the primary source – to the musical-performing practice, then what does the figurative understanding of this “phenomenon-the primary source” mean?

There are many views and understandings of authenticity among composers, performers, musicologists. One of the points of view is the understanding of authenticity as the fixed connections of musical graphics of the most ancient formations (musical works, song arrays). This point of view is adhered by collectors of ancient folklore, other traditions are not recorded in the musical record, but still preserved in a living sound, transmitted from generation to generation. In this sense, non-civilized nations are characterized by unstable stability: tribes, peoples, such as Aborigines (African, Indian, Australian, etc.).

³ Давидов М. Теоретичні основи формування виконавської майстерності баяніста. К.: Музична Україна, 1997. 240 с.

⁴ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

Let's take a look at some aspects of understanding authenticity: performance-authenticity-genre. Genre (French ... – genus, genre, genre, genre – genus, tribe ...) – historically formed type of literary work (novel, novel, narrative), synthesis of characteristic features of the content and form of a certain type of works ...”⁵.

The process of forming a particular genre in art is the primary source, along with the existing fixed samples, in a concretely formed form. For example, the processing of folk songs, where the melody is the primary source (authentication), and the methods of its processing – the essence of the genre. Or the transcription, in which the original work itself is the primary source, and transcription techniques reveal its genre features. Consequently, one of the principles of understanding authenticity as a problem is the principle of relativity, that is, the comparison of primary and secondary aspects.

Interpretation of a musical work, in the broad sense, is also not devoid of authenticity. It is expedient to consider it from the point of view of performance practice in the context of its methodological guidelines. Interpretation of a musical composition is quite possible to be considered as the primary source when creating a certain figurative and artistic paradigm. In relation to the sheet music, the source-interpretation turns out to be a “double dominant”, that is, “the original source in the original”. If the original source exists constantly at all times and can be viewed in comparison with other primary sources and, moreover, as a frozen model-model, then this is a different understanding of authenticity.

It is important to understand and to take into account also the concrete personality because what is understood by one person may not be acceptable to another if it does not give it a sense of informative and sensual novelty. When, for a particular subject, information is striking, it contributes to its perception of the previous one.

In the musical and performing arts, the primary sources of thought are embodied in various aspects of the vision of the generally accepted canons of perception of the surrounding reality.

⁵ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

Along with the concept of authentication there is the notion of folklore (“English ... folk-lore letters – folk wisdom) – oral folk art (fairy tales, proverbs, songs, etc.”)⁶.

It is obvious that the concept of authenticity, tradition, folklore undoubtedly have common essential roots. What among these roots is generally genetic (ontogeny) and what is their difference (phylogeny)? The notions of onto – and phylom are purposely isolated (philo-without ont-impossible) for the sake of the flexibility of the interpretation of this question.

Tradition (≤ 1. Tradition – transfer: 1) tastes, rules of conduct, ideas, norms, that were historically passed from generation to generation; custom, established in behavior, everyday life”⁷.

Tradition is a concept that points to phenomena that are historically formed. And if you consider a certain segment of history – this is one vision of the phenomenon. If you consider this phenomenon in historical conditions, naturally there are new aspects of its perception, and this novelty introduces certain adjustments in understanding the notion of tradition. Logically there is a reasonable question: how to determine the time period of becoming a tradition in order to become stable, meaningful and transmitted? After all, there are life traditions, and along with them there are those that arose in the recent past. How are these processes reflected in musical and performing arts?

As for authentication, these thoughts correspond to the very nature of this concept, which is not subject to lifelong stabilization because it exists in a procedural comparison with other phenomena of social being and consciousness. If we consider these interrelations, we define the following: “A folk song is the primary source of the spirituality of musical art because it provides additional information for the in-depth definition of life, everyday life, important historical events, cultural heritage, full of humanistic ideas, history of struggle of the people for the better of the

⁶ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

⁷ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

future. It uses the true culture of human feelings, in particular, the musician”⁸.

To the above, add the following: there are immutable primary sources that remain authentic forever for this nation, people in the form of cultural achievements (fairy tales, proverbs, songs, etc.).

Consequently, the following comparison leads to the following conclusions:

- the study of this problem requires a professional methodology for its disclosure;

- a specific methodology is based on knowledge of the specifics of this type of activity;

- Every analyzed phenomenon should be considered in the process of development.

The essence of authenticity can be defined in a number of hypostases:

- as a historical category;

- as a given process-modifying character;

- as a process of resolving the contradiction between its statics and dynamics.

Therefore, the vocation of the performer is to seize what is felt and what is still untoward.

2. Ethics as a category of musician-performer’s thinking

The volume of the unit does not allow us to disclose this topic optimally, and therefore, we will restrict ourselves to the basic provisions for understanding the concept of the category ethics.

What are the possible arguments about the ethics of personality, which is the bearer of complex interrelated psychological processes controlled by human consciousness? This question can be answered unambiguously: the norms of human behavior and its relation to people in society through different forms of formation (family, art, etc.) form the essence of this concept.

The next question is the elaboration of the previous one: can or should the paradigms of ethics, postulates be the same in a variety of interpersonal

⁸ Давидов М. Теоретичні основи формування виконавської майстерності баяніста. К.: Музична Україна, 1997. 240 с.

relationships? And also: which criteria of self-evaluation constitute criteria of general ethical morality and how do the latter affect a particular person, although these – at first glance – separate understandings are components of a single phenomenon?

First of all, you need to refer to the primary sources.

“Ethics (Latin ethic, from Greek – custom) 1) philosophical science, which defines morality as one of the forms of social consciousness; 2) norms of behavior, a set of moral rules of a particular social group”⁹.

“Ethics [Greek. ethos – custom, rule] – 1) the philosophical doctrine of morality, its origin, development and role in the social and personal life of people; 2) a set of norms of conduct, the morality of any social or professional group”¹⁰.

If we carefully examine the concept of the category of ethics presented in the dictionary transcription, one can see that, in their entirety, they are formulated in terms of awareness, they differ only in form and logical diversity (that is, from the permutation of words the essence does not change). However, this does not mean that in another transcription there is no proper, special semantic understanding of the concept that makes a certain novelty in its vision. Namely: in this variant, in contrast to the first, morality is considered procedurally – as an origin-development-role. Similar understanding relates to transcription-comparison of the category morality.

“Moral (French morale, from Latin moralis – moral): 1) a social institution, one of the forms of social consciousness; a system of views and ideas, norms and evaluations that govern the behavior of people. Moral performs cognitive, evaluating educational functions. Subject of special study of ethics; 2) portable – instructive conclusion from a certain event; instruction, instruction”¹¹.

“Moral [French. morale lat. moralis – moral mos (moris) custom, will; law; property] – 1) a set of norms and principles of human behavior; one of

⁹ Словник іншомовних слів / [ред. О. Мельничук]. 2-ге вид. Київ: Головна редакція Української Радянської Енциклопедії, 1985. 968 с.

¹⁰ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

¹¹ Словник іншомовних слів / [ред. О. Мельничук]. 2-ге вид. Київ: Головна редакція Української Радянської Енциклопедії, 1985. 968 с.

the forms of social consciousness; 2) Instructive conclusion; 3) p. – instruction”¹².

Why do we use the phrase-category in relation to ethics and morals? Because they are inseparable. And if ethics is a science that defines morality, then the latter is the methodological basis for understanding ethics.

The custom, the norm, the principles of human behavior are forms of social consciousness. All these concepts must be perceived and understood architecturally in order to understand their significance in relation to one another. Let's consider the primary of them as those that constitute the basis for further formation of phrases used in disclosing the essence of the topic.

Custom. In this concept, first of all, the historical achievements of human communication are recorded, as a result of which certain ceremonies, relations, which reproduce the very formation of the moral norms of coexistence in specific social circumstances, have arisen. It is clear that in relation to an individual, this concept is less contextual than in relation to human relations in general. That is, in relation to each person, it is more adequate and related to the notion of habit.

The concept of habit is more typical to an individual. This is explained by the natural differentiation of the individual: since one person is used to it, another cannot be perceived; depending on their physiological condition, system of education, conditions of life, etc. However, this does not mean the possibility of kinship with these features.

If we consider the custom as the result of awareness of reality and the motivational orientation of a person, then these are the phenomena of human psychology that arise in the process of their formation precisely in interpersonal communication. Outside this custom takes on a different meaning: this is a habit that defines certain acquired attitudes in the person itself (for example, the daily mode of human existence, or its non-regimen). After all, the customs of a person, which are laid down in its psychology and have continental-genetic roots, constitute a certain system (or unsystematic), which has the properties that come from the influence of the natural environment, the submission to it (or vice versa), the manner of education, etc. That is, the customs of a particular subject are due to many

¹² Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

factors, namely: the observance of the surroundings, or the expression of protest to this environment and the desire for the implementation of social changes in accordance with their own expression of will (a kind of protest-like form that constantly exists in any society. In various words, there are at least two (as it is known, in the “pure” form, such persons can be represented conditionally-imaginary), moral-ethical types of persons: the first respects historic customs because they are raised on them, they respect and adhere to them, study them and bring them to life. The other category includes those who neglects, protest the traditions and impose their own habits (and consequently – people, society), their vision of morality (or vice versa – immorality). It is logical to consider the custom from the point of view of the understanding of parenting, and not from the point of view of its absence and moral infinity.

Another aspect of understanding this position imposes and opens up previous customs and directs them. Previous consciousness obeys such individuals who deny the traditional thinking and insist on their own vision of traditional thinking.

The custom is a phenomenon of historical-procedural origin, because the previous ethical and moral achievements of human communication took place and accumulated first in a rather narrow circle, that is, in small territories (village, settlement). It is here that the language and sound intonational dialects and peculiarities of the behavior of human self-expression are derived. And here morality reflects these procedural actions in human psychology: namely, the influence of local genetic origin both in direct physiological expression and in subsequent epistemological perspectives of individuality, as well as in different kinds of intonation (language-conceptual, musical).

How to habits form? What roots prevail in their formation – genetically reflexive or socially acquired? Most likely – the first. After all, they are inseparable from the genetically engineered needs (in breathing, nutrition, movement), and are the established qualities inherent in all without exception.

On the other hand, the habit (as distinct from the custom) can be regarded as a phenomenon of mobile nature inherent to an individual: it is procedurally acquired, because a person is used to it. It is not provided by nature. That is, if you briefly express an opinion on the difference between

the notions of habit and habit, then we can state: everything is acquired in the process of life and has a well-established character with respect to an individual, can be defined as a habit.

The habit of the individual – the quality of life. It is aimed at satisfying their own needs.

But how to treat the custom – as a duty to follow something sacred? This is a habit, or a custom, or – and both (for example, the memory of those who are not with us)? However, for a person brought up in “Ego-me” (the term S. Freud), their habits of any origin (and moral, also) may have the status of personal customs.

We must not forget that the custom assumes the existence not in individual, but also in interpersonal relationships. Therefore, the very existence of a custom requires the presence of at least two individuals. These thoughts can be refuted.

But, in our opinion, the custom is still an interpersonal phenomenon.

The nature and scale of interpersonal relationships has both a micro-macro-scale and a different nature of occurrence, diverse to the extent that it is a person (passively or actively). In the process of historical evolution of interpersonal relations, crystallization or recrystallization of certain customs takes place and will take place. In this regard, B. Asafiev’s had a rightful thought: “So the music of the composer, growing from the intonations of previous epochs, becomes the object of intonation of the performer-professional as well as the broad social classes of listeners, nourishes the music and the whole spiritual culture of the next generations of mankind. This process takes place while the vital content of the intonations of this music will not be exhausted, moving in part, in another form, into the creativity of new eras”¹³.

Authenticity keeps historically frozen samples. And this is natural. However, evolutionary-social processes, undoubtedly affect the historical archaic heritage. It is also known that assimilation processes, both physiological and moral, are generating both in the micro-and macro-environments (quantitative and qualitative volumes of social groups – ethnic groups, tribes, nations, peoples) a new, previously not existing custom.

¹³ Асафьев Б. Избранные труды: в 5 т. М.: АН СССР, 1957. Т. 5. 388 с.

The historical aspect in the study of ethics in general, and individually musical, consists in the meticulous understanding of the components of this concept. Aspects of awareness of historical in general and musical and performing understanding of the concept of ethics need to be analyzed in order to know the truth, which seek researchers of all scientific disciplines (precise and humanitarian), since ethics is the most expressive indicator of intelligence, talent, temperament of man, level-criterion of historical-procedural. Consequently, ethics is a criterion for historically composed human relationships.

The volume of the unit does not allow a broader view of this topic. Therefore, we will continue its consideration in a narrowly professional executive-musical aspect.

Thus, if we consider ethics as a science about morality and one of the forms of social consciousness and generalized norms of behavior, and morality – as a system of views and ideas, then it can be presented in purely human relations, and we can hope for the following thoughts.

So, how ethics-morals can be filed in musical art? That is, how are human senses passed through the sound intonation – the bearers of morality?

The connection of morality with the temperament, which leads to the implementation of instinctive lawsuits, exists in many combinations, for example: one side recognizes and restrains its own physiological reflex instincts influenced by reason, education, education, etc.; the other side in various ways seeks for so-called physical comfort, without touching (due to the inability, first of all) of the existing historically acquired moral norms, is fanatically guided by its own norms of morality in which it is raised and adhered to (for example, directions of dubious morals, etc.). The third party acts independently of any moral principles.

Morality is personal – the motivation of each individual. That is, morality is the psycho-physiological needs of the individual.

Ethics is musical. What are its specific peculiarities? What is common with ethics in general?

The ethics of musical and performing arts cannot exist beyond the general giftedness and education of the performer.

If you talk about the norms of morality in musical art (musical-performing, in particular), it is necessary to determine what exactly these

norms form? First of all, in our opinion, this is a mood, a love of art, that is, a spiritual and spiritual, and not a mercantile source of communication, when a person cannot exist beyond the aura of perception of music (passive perception) and the ability to independently reproduce it and create a new vision of musical art.

This – the basic principles began in the ethics of art, because the artist generates new feelings that he receives from works of art. After all, if a person likes musical art without realizing the origin of this love, she perceives it naturally and engages in communicating with its creators through musical compositions with great inspiration without noticing their own energy and intellectual costs.

On the other hand, if on this basis the musician-performer creates something new, for example, a musical work or the concept of its interpretation, then the result may be unpredictable, which manifests itself subconsciously (remember D. Mendeleev, who devoted a lot of intellectual energy to the creation of the “Periodic Table of Elements” and which in the final version appeared to him in the dream).

So, if you understand the notion of ethics as the norm of communication between people, and music reveals these norms through sensation, this means that the primary task of the performer is the ability to “see” a particular creator (composer). And this, in turn, speaks of the most correct, objective interpretation of his musical works in order to learn the composer’s intentions that reflect his ethical and moral views. They are, first of all, embodied in musical matter. It is in this process that education and educational traditions are required.

It is necessary to consider the ethical rules of the musician-performer regarding the definition of a number of issues that give an understanding of this concept-category. Here is an interpretation of the notion of the category “norm”: [lat. norm – rule, example]: 1) mandatory order, which must be followed; Legitimate rules that determine the order, the principles of constructing something, etc.; 2) the measure is set, the value of something, for example, the output of the N.”¹⁴.

¹⁴ Сучасний словник іншомовних слів [уклад. О. Скопненко, Т. Цимбалюк]. Київ: Довіра, 2006. 789 с.

We draw attention to its figurative color of the notion of “norms”. Namely: there are “norms” in musical-performing practice?

First, the rules of ethics-morality are manifested in the interpersonal communication between the teacher and the student, and, depending on the appropriate education, the future creative achievements of the pupil’s performer depend largely on the future. That is, this is the normal period of becoming a person-student. If the teacher has a certain executive experience, as well as practice in teaching executive disciplines (ensemble, orchestra class, etc.), then the learner-performer will receive the proper skills that prompts him to self-improvement.

Ethical relations are constantly taking place in music art: it is communication with previous generations thanks to graphically-fixed musical notes; communication with teachers who give knowledge of previous experience; communication with new works of contemporary composers. These factors determine the artist’s self-determination, since the performer focuses on them both in perception and in the comprehension of intellectual-sensory information.

Consideration of this topic can be multifaceted, since the subject relates to the individuality of the artist-performer, who seeks to study the achievements of the historical mission; they give an opportunity to evaluate themselves and others.

Ethics, if you give it a general definition, for an artist-performer, above all, is a set of at least the following factors: a low threshold of sensitivity (according to V. Nebelitsyn) + education + executive actions of the artist-professional.

The low threshold of sensitivity in psychology has the highest degree of perception by the performer of the natural environment and human relationships. In musical intonation, this manifests itself in the ability to reproduce spiritual impulses-performances in the tension of a separate tone, and in the tension of tones horizontally and vertically – in the full complement of the mutual influence of composer means of musical expression and mobile performing expressive means.

Only in the total volatility of these indicators there are ethical norms that optimally characterize the professionalism of the musician-performer. A person is highly gifted, well-educated and trained, which means it is a potential carrier of ethical norms of high musical art.

Education is the ability not only to perceive information, but also to create a “new ethical”.

The inspiration of the musician-performer is to bring people what they cannot do due to different circumstances, but what they want for their spiritual satisfaction. This is the task for a person who can do this, that is, a person-performer.

A person who cares for others in general and each individual, and has a brilliantly owning art has a moral right to ethical assessment of what is happening in musical art. Such an assessment is precisely in the interpretation, in deep respect for the author of the musical work, in deciphering the feelings of the author, and, also, in his own abilities, not to disturb and neglect the work, but to ennoble him with his righteous emotions. That is, these directions have a deep respect for the subject of art, they form a person-performer’s own feelings-feelings beyond the standard.

The next question is the ethical norms and principles that guide the musicians-performers in preparing a musical work to perform before the listening audience.

In this respect, the performer is the most responsible person, who embodies not only his own needs, which is important for the creative person, but also satisfies the aesthetic needs of many listeners.

The performance of the listening audience has a different level, and the performer feels this during his own concert performance. That is, feedback-reaction in the tandem, the performer-listener goes by suddenly: if the listening audience does not correspond to the ethical representations of the performer, then his subsequent actions are directed at solving extreme problems that have an interpretive-improvisational character.

The motivation of these operative improvisation actions is directed at the implementation of such adjustments of presentation of meaningful sonority, which have not only ethical and moral, communicative orientation, but also the psycho-physiological aspect. After all, the performer in his ethical and moral quest must know how their results can be communicated to listeners with different psychology of perception and evaluation of musical art.

If we understand the notion of ethics as the norm of communication between people (and music reveals these norms through sensations), this

means that the chief task of the performer is to “see” a particular person-author of an executable musical work. And this, accordingly, requires the clearest expression of the concept interpreted by the artist, in the context of means of composing speech, in order to know the author’s intentions reflecting his moral and ethical views embodied in a particular musical matter. It is this implementing actress who needs the appropriate theoretical literacy and support, both on the tradition of the performance of this work, and on the tradition of musical performance in general.

The intonational culture in the transfer of the subtle human feelings is the basis of the artist’s ethics. How is it explained? First of all, the ethics of the musician-performer is not a simple phenomenon, as it seems to somebody at first sight. Ethics in the broad sense is a philosophy of life. The principles of morality that the musician guides consciously or unknowingly influences ethical and moral norms-principles that appear in music, primarily in understanding the style of the composer and his interpretation, as well as self-expression and self-affirmation of the performer himself.

It should be noted that the conscious and unconscious in revealing these norms manifests itself in their own way: on the one hand (analytical type of thinking), the need for rational understanding (interpretation) of a musical work is manifested; on the other (artistic type of thinking) – the performer is sufficiently deep acquaintance with the musical text, and the rich musical and auditory intonation sensitivity of the musician “automatically” triggers the embodiment of the stylistic features of the musical work (the composer), which means – the subconscious embodiment of ethics-morality without their prior awareness of the performer. However, the last of these types of performers is considered by us as exceptional, as evidenced by the pedagogical experience. Therefore, in educational practice, we must first of all focus on the emotionally-rational type of performer, as the most optimal in terms of combining the logic of disclosing the content and the form of musical works – with the emotional personal expression of the performer on the concert stage. The personality of the artist-performer is constantly formed. This is an unprecedented time process. Therefore, knowing the norms of morality,

we must understand their vision in decoding the means of composing speech.

Fragmentary considerations encourage further reflection on the ethical standards of the outlook of the musician-performer. All the main features of the personality of the musician, which characterize his general culture, such as selflessness in art, humanity, kindness, high morality of behavior in society, ability to work, understanding of the laws of historical development and art, artistic and aesthetic perception of reality, are manifested in his performing activities as certain level of culture of feelings.

CONCLUSIONS

So, in relation to the interpretative aspect of the thinking of the musician-performer one can state: the interpretation as a phenomenon of musical performing aesthetics, in accordance with its purpose which bears a certain idea of the composer and the perfect concept of the artist, is aimed at enriching the artistic reproducing and perceiving tastes.

The most specific types of activities in the process of their formation and development go through a single opportunity of implementation-embodiment – active individuality as an individual who has only his/her peculiar qualities.

The interpretation does not exist outside the personal outlook of the interpreter, since the individual mental qualities of the performer and his personal orientation in the musical space affect both the intellectual and the sensual processes of perception and awareness of his/her artistic and aesthetic, musical and creative preferences.

The personal world of the musician-performer cannot be formed beyond the interpersonal relations, which represent the process of mutual enrichment (teaching, aesthetic, moral and ethical communication, etc.). The essence of interpersonal relationships is in the process of moral-spiritual-intellectual communication, no matter what form it would have (literature, painting, music, direct communication ...).

Musical performance does not exist beyond the comprehension of universal human feelings and individual searches for the creative

realization of their results. This pattern characterizes the artist-performer of creative orientation in the process of artistic activity and intellectual and emotional accumulation, and generates a higher level of perception and mastery of the artist's active world of vision in relation to the initial level of perception.

Understanding of his/her own ability to reproduce and create the relevance of knowledge in general, and as a result, the skill of the embodiment and presentation of the artistic concept of a musical composition is an indication that this is the highest level of purpose of musical and performing arts.

The initial source of interpretive needs and motivations in the perception of the performer-musician is determined by what the performer must say to the listener in a musical language, even when he/she feels it, but he/she is not able to explain these thoughts-reflections to himself/herself, to realize them, meaning to provide sensual- emotional and intellectual evaluation.

The broad concept of interpretation reflects the peculiarities of human existence since musical art is a part of human nature, a natural reflection of reality, which has a temporal-historical character, fixed in certain sign-conceptual systems and is aimed at further discovering the past and predicting the future. It means both historically acquired and future achievements in the field of knowledge of a person himself/herself and the outlook as a whole, and, therefore, his/her mission in this process.

SUMMARY

This article is devoted precisely to the complete representation of the artist of his/her own involvement in interpreting searches. That is, considering one of the fundamental problems of art studies and musical and performing arts is the motivational aspiration of authenticity as the primary source of creative thinking.

The process of forming a particular genre in art is the primary source. In conditions of megacity formation of a person as a person there are significant changes, which, without a doubt, have other continuum-genetic features compared with the predetermined ones. Certain natural environment peculiarly forms the ethical and moral views of a person.

Historical transformations lead to a review of the moral and ethical preferences of previous times. And this is the essence of natural origin, if these phenomena are considered in terms of their content. In this regard, ethics as a phenomenon of the highest order of formation of personality, acquires a historical-procedural nature without losing its essential foundations.

The concept of ethics is considered, in the philosophical sense, as one of the forms of social consciousness (certain rules and laws of communication between people in terms of their moral conditionality). The content of this concept as a category of musical and performing thinking is noted. Ethics embodies the historical experience of human relations in the fullness of their content.

Ethics in musical-performing arts cannot be separated from universal human ethical standards, since it is one of the specific forms of human existence-communication. It (musical and performing arts) can also be considered as a specific aspect of personal sensual-intellectual, moral and ethical relations.

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