

The monograph reveals the issues of theory, history, performance and education of musical art, as well as socio-cultural development in Ukraine. The authors' attention is paid to art history problems of interpretation of musical works, historical development of Ukrainian performance schools, pressing issues of pedagogical practice in today's challenges, functioning of domestic modern culture and art of the past and present.



Stakhevych O.H. (Ed.)

Musical art, culture and education in Ukrainian scientific discourse



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**MUSICAL ART, CULTURE AND
EDUCATION IN UKRAINIAN MODERN
SCIENTIFIC DISCOURSE**

*monograph edited
by Prof. Stakhevych O. H.*

**Музичне мистецтво, культура
та освіта в українському сучасному
науковому дискурсі**

*монографія за редакцією
проф. Стахевича О. Г.*

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Musical art, culture and education in Ukrainian modern scientific discourse: a monograph edited by Prof. Stakhevych O. H., compiled by Prof. Mykhailychenko O.V. / LAP LAMBERT Academic Publishing. 2024.173 p.

The monograph reveals the issues of theory, history, performance and education of musical art, as well as socio-cultural development in Ukraine. The authors' attention is paid to art history problems of interpretation of musical works, historical development of Ukrainian performance schools, pressing issues of pedagogical practice in today's challenges, functioning of domestic modern culture and art of the past and present.

It is intended for scientists, practicing musicians, teachers and students of art educational institutions, and a wide readership.

Музичне мистецтво, культура та освіта в українському сучасному науковому дискурсі: монографія за редакцією проф. Стахевича О. Г., упорядник проф. Михайличенко О.В. / LAP LAMBERT Academic Publishing. 2024. 173 с.

У монографії розкриваються питання теорії, історії, виконавства та освіти музичного мистецтва, а також соціокультурного розвитку в Україні. Увагу авторів приділено мистецтвознавчим проблемам інтерпретації музичних творів, історичному розвитку українських виконавських шкіл, нагальним питанням педагогічної практики у викликах сьогодення, функціонуванню вітчизняної сучасної культури та мистецтва минулого і сьогодення.

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

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**UKRAINIAN INSTRUMENTAL AND ENSEMBLE
PERFORMANCE FROM THE BAROQUE TO THE BEGINNING
OF THE 20TH CENTURY IN THE HISTORICAL AND CULTURAL
DISCOURSE**

**УКРАЇНСЬКЕ ІНСТРУМЕНТАЛЬНО-АНСАМБЛЕВЕ
ВИКОНАВСТВО ВІД БАРОКО ДО ПОЧАТКУ ХХ СТОЛІТТЯ В
ІСТОРИКО-КУЛЬТУРНОМУ ДИСКУРСІ**

A great surge of general and scientific interest in Ukrainian culture, which began in the period of independence and was supported by the world community during the years of Russian military aggression in Ukraine, contributed to a new understanding, interpretation and assessment of the national musical art and its importance in the world cultural space. The circle of problems that concern scientists and all people who care about Ukrainian music is very wide - it is the question of history, the driving processes and events that inspired the creativity of composers, performers, musicians, the revival of forgotten names, the establishment of unknown facts, the discovery of lost works; these are also theoretical issues of the visual and substantive component of musical creativity; and the development of individual branches of the country's musical art, each of which has its own specifics and is inextricably linked with all others, etc. The author of the article paid attention to the development of instrumental, primarily string and bow ensemble performance, because it was in this area that the formation and professionalization of Ukrainian instrumentalism took place.

Until modern times, due to established national traditions, vocal and choral art prevailed in the musical culture of Ukraine. Only in the second half - at the end of the 17th century, due to the acquisition of a secular character by the culture of that era, the introduction of instrumental forms of music-making took place. Both in Europe and in Ukraine, secularization processes were associated with socio-economic and political changes, primarily with the Reformation movement in the 16th and 17th centuries. During this period, secular ideology separated from the church ideology, which had prevailed for a long time, and secular culture gained independence. The result of these processes was a significant spread of instrumental art in the Western

European musical space. Compared to the fact that in European countries the church and aristocratic circles were interested in the development of instrumental music, among the Slavs, the leading place in the formation of instrumentalism belonged to the art of folk music, which turned out to be the main factor in the development of chamber-instrumental ensemble art in Ukraine as well.

Given the historical superiority of vocal and choral genres in the musical art of Ukrainians, instrumental and ensemble music gained professional status in the country much later than in Europe. In most studies, the second half of the 18th century is considered the period of her professional formation in Ukraine.¹

Favorable conditions for mastering the instrumental art were created at this time in the amateur circles of the Ukrainian nobility, the Cossack elite and the nascent intelligentsia. The chamber-instrumental field best suited the conditions and possibilities of amateur music making. It served as the basis for the formation of a system of home musical education that existed in Ukraine even in the second half of the 19th century. Designed for the possibilities of amateurs in the conditions of home music-making, chamber-ensemble creativity did not have a certain artistic goal and acquired an applied character.

Historiography

Chamber-instrumental ensemble art of Ukraine was studied in numerous works of domestic musicologists from historical, theoretical, aesthetic-cultural and other angles. Thus, the corresponding sections of the fundamental six-volume "History of Ukrainian Music" (published by the M. T. Rylskyi Institute of Art History, Folklore and Ethnology) are devoted to its development²), some author's works and manuals³, separate articles and

¹ Корній Л. Історія української музики : Підручник. Київ-Харків-Нью-Йорк: Вид-во М. П. Коць, 1998. Ч. 2. Др. пол. XVIII ст. 387 с.; 2. Степаненко М. Б. Фортепианное искусство Украины в долысенковский период : канд. дис. Київ, 1989. 147 с. та ін.

² На сьогодні ІМФЕ імені М.Т. Рильського здійснив 7-томне перевидання «Історії української музики». На жаль, ці матеріали практично недоступні для користування широкому загалу.

³ 1. Архимович Л., Шреер-Ткаченко А., Шеффер Т., Карышева Т. Музыкальная культура Украины. М.: Гос. муз. изд., 1961. 215 с. 2. Корній Л. Історія української музики : Підручник. В 3-х ч. Київ-Харків-Н'ю-Йорк : Вид-во М. П. Коць. Ч. 1. 1996. 314 с.; Ч. 2. 1998. 387 с.; Ч. 3. 2001. 480 с. 3. Шреер-Ткаченко О. Я. Історія української музики. В 2-х ч. Київ: Музична Україна. Ч. 1. 1980. 198 с.; Ч. 2. 1980. 238 с.

intelligence.⁴ The monographs of O. Zavyalova, M. Zagaykevych, L. Kiyanovska, V. Posvalyuk, M. Hay, and V. Shchepakyn contain a basic description of the chamber-ensemble culture of that time⁵ та ін.

Thus, in the first volume of the "History of Ukrainian Music" in the section "Instrumental Music" (authors Stepanenko M.B., Filts B.M.) an analysis of the chamber and instrumental work of D. Bortnyansky (piano quintet and concert symphony) is presented⁶) and I. Lyzoguba (Sonata for cello and piano). But, taking into account the encyclopedic focus of the work, consideration of these works is somewhat cursory.

In the second volume, in the section "Chamber-instrumental music" (by I. Ya. Zinkiv), the chamber-instrumental work of M. Lysenko (string

4 1. Боровик И. Украинский камерно-инструментальный ансамбль. Київ : Центрмузінформ, 1996. С. 40-47, 60-61, 73-100. 2. Дика Н. О. Камерно-інструментальний ансамбль в Україні. Творчість і виконавство (1960-1980 рр.) / Дика Ніна Орестівна: Автореф. дис... канд. мист-ва: 17.00.03. ІМФЕ ім. М.Т. Рильського НАН України. – К., 2001. – 19 с. 3. Зав'ялова О. К. Генезис ансамблевих жанрів в камерно-інструментальному мистецтві України. Теорет. питання культури, освіти та виховання : Зб. наук. праць / Заг. ред. Євтух М. Б., укл. Михайличенко О. В. Київ : КНЛУ, НМАУ, 2006. Вип. 30. С. 260-270. 4. Кравченко А. Українські традиції камерно-внструментального мистецтва: динаміка історичного розвитку (остання третина XVIII – XIX ст.). *Культурні та мистецькі студії XXI століття: науково-практичне партнерство: мат-ли міжнар. симпозіуму* (6 червня 2019 р.). Нац. акад. кер. кадрів культ. і мист. Київ: НАКККіМ, 2019. С. 193-195. 5. Литвиненко А. Інструментальне виконавство Полтавщини другої пол. XIX – початку XX ст. Мистецтвознавчі аспекти славістики : зб. наук. праць. / Відп. ред. І. М. Юдкін. Київ, 2002. С. 81-89. 6. Степаненко М. Б. Фортепианное искусство Украины в дольсенковский период (канд. дисс.). Київ, 1989. 147 с.

⁵ 1. Зав'ялова О.К. Віолончель у камерно-ансамблевій культурі України : Монографія. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2009. 256 с. 2. Загайкевич М. Музичне життя Західної України другої половини XIX ст. / Відп. ред. М. Гордійчук. Київ : АНУ РСР, 1960. 191 с. 3. Кияновська Л. Стильова еволюція галицької музичної культури XIX-XX ст. : Монографія. Тернопіль: СМП "Астон", 2000. 339 с. 4. Посвалюк В. Історія виконавства на трубі в Україні : монографія. Київ : КНУКіМ, 2006. 368 с. 5. Хай М. Музично-інструментальна культура українців (фольклорна традиція) : монографія. НАН України. ІМФЕ ім. М. Т. Рильського; Національна музична академія України імені П. І. Чайковського. Київ : Дрогобич, 2007. 538 с. 6. Щепакін В.М. Музична культура Сходу і Півдня України другої половини XIX – початку XX століть: європейські виміри : монографія. Харків : ФОП Панов А.М., 2017. 479 с.

⁶ Історія української музики. В 6 т. / Ред. кол. М. М. Гордійчук, В. В. Кузик, Л. О. Пархоменко. Київ : Наукова думка, 1989. Т. 1: Від найдавніших часів до середини XIX ст. С. 307-308.

Quartet and Trio) was characterized in the same way⁷ and I. Rachinsky (two piano trios and string quartets.⁸ The focus on the development of the national foundations of ensemble music is very significant. In particular, the analysis of M. Lysenko's work comes to the conclusion that "the composer consciously sought to create original, nationally defined, deeply folk samples of chamber ensemble literature based on the assimilation of the achievements of Western European music".⁹

In the reprint of the second volume of the "History of Ukrainian Music" (the author of the section on chamber and instrumental music A. Kalenichenko) a broader approach is used in the disclosure of the material, in particular in the characteristics of the work of two outstanding violinists of the late 18th and early 19th centuries, H. Rachynskyi and I. Khandoshkin. Along with the peculiarities of the use of musical genres and forms in the work of these artists, performing techniques are analyzed in detail. Compared to the previous edition, this volume provides a more thorough analysis of the string quartet and trio of M. Lysenko, whose chamber-instrumental work, dating from the late 1860s to the 1870s, is recognized as the pinnacle of "formation of the national style in chamber-ensemble genres".¹⁰

Along with a characteristic overview of the development of art of certain periods, a separate section is dedicated to the chamber-ensemble work of the artists of the Western Ukrainian region S. Vorobkevych, E. Mandychevskyi, Y. Ruckgaber, D. Sichynskyi, and others.

The introduction to the work of now little-known artists (T. Bezugliy, T. Shpakovsky), composers not of Ukrainian origin (H. Hesse de Calve, M. Zavadsky, K. Lipinsky, V.-Ya. Tomashek) or performers (H. Danylevskyi, A. Storozhenko). In the opinion of the author of the article, a review of the work of a bright representative of Kyiv's musical culture of the mid-19th century, M. Yasinsky-Doroshenko, an organizer of the city's musical life, an author and performer of chamber-ensemble works, one of the first music critics of Ukraine, would add some weight to the presented materials.

⁷ Історія української музики. В 6 т. / АН УРСР. Інс-т мист-ва, фольк. та етногр. ім. М. Т. Рильського // Редкол.: М. М. Гордійчук (голова) та ін. Київ : Наукова думка, 1989. Т. 2. С. 295-296.

⁸ Там само. С. 302-303.

⁹ Там само. С. 296.

¹⁰ Історія української музики. В 6 т. / НАН України. Інс-т мист-ва, фольк. та етногр. ім. М. Т. Рильського // Ред. кол.: Г. А. Скрипник (голова), А. П. Калениченко (заст. гол.) та інші. / Ред. кол. тому: В. В. Кузик (відп. ред.), А. І. Азарова (відп. секр.). Київ : ІМФЕ ім. М. Т. Рильського НАНУ, 2009. Т. 2. ХІХ століття. 2-е вид.: переробл., доп. С 376.

Pointing to the rapid evolution of domestic instrumental music in the second half of the 19th century, the authors note that "the professional genres of the chamber-instrumental ensemble developed in European music were not comprehensively reflected in Ukrainian music", explaining this by "the specifics of the national and cultural development of the nation".¹¹

In the third volume of "History of Ukrainian Music" in the analysis of chamber-instrumental music of the late 19th and early 20th centuries (authors of the section O. H. Kostyuk, A. P. Kalenichenko)¹² the main attention is paid to the genres of piano trio and string quartet. But the violin and cello sonatas of F. Yakymenko and L. Lisovsky, created at the beginning of the 20th century, are not mentioned. In the last three volumes, the development of the musical culture of Ukraine in the 20th century is covered, which chronologically goes beyond the scope of this investigation.

The presentation of the material in the textbook "History of Ukrainian Music" by L. Korniy, intended for students of higher musical educational institutions, in general somewhat echoes its presentation in the "History of Ukrainian Music" by the authors' collective. The author defined her main task as "the study of the peculiarities of the musical-historical process with the identification of the specifics of each historical period".¹³

The principle of historicism in the presentation of the material involves the study of musical creativity in interaction with other artistic phenomena. This approach allows us to more fully reveal the national foundations of Ukrainian music, which at each stage had their own specifics.

In the first volume, L. Korniy notes that the development of instrumentalism in Ukraine since the 17th century was carried out thanks to the activities of brotherhoods, music workshops, "Cossack" music, where in some cases (for example, the repertoire of "Italian" bands) playing by notes was used. An important role in this process was played by the spread of musical instruments in amateur and student leisure and musical accompaniment in nativity and music-dramatic performances. Instrumental performance reached a professional level thanks to the establishment of private instrumental bands, the opening of music classes in educational institutions, and the creation of musical societies.

¹¹ Там само. С. 432.

¹² Історія української музики. В 6 т. / АН УРСР. ІМФЕ ім. М. Т. Рильського / Редкол.: М. М. Гордійчук (голова), С. Й. Грица, М. П. Загайкевич, А. П. Калениченко та ін. / Редкол. тому: М. П. Загайкевич (відп. ред.) та ін. Київ : Наукова думка, 1990. Т. 3. Кінець ХІХ – початок ХХ ст. С. 235- 273.

¹³ Корній Л. Історія української музики : Підручник. В 3-х ч. Київ-Харків-Н'ю-Йорк : Вид-во М. П. Коць. Ч. 1. 1996. С. 5.

As a conclusion, it can be stated that the formation of traditions of ensemble playing, the introduction of notation of musical texts, the introduction of musical education testify to a significant level of professionalization of instrumental music in Ukraine by the 18th century. It was in collective music-making that certain techniques and means of ensemble performance were worked out, textural exposition was developed, which were later refined in professional compositional work. All of the above allows us to state the identification of professional features in the domestic chamber-ensemble art at the stage of genesis.¹⁴

The second part of the manual is devoted to the life and works of outstanding Ukrainian artists M. Berezovsky, D. Bortnyanskyi, A. Vedel. Information about the creation of D. Bortnyanskyi's Quintet and Concert Symphony and the musical analysis of these works are important for evaluating the Ukrainian instrumental and ensemble culture of the end of the 18th century¹⁵, which testify that the creativity of Ukrainian composers reached the European level at that time.

In the third part, attention is paid to the musical and stylistic evolution of romanticism in Ukrainian music of the 19th century. From these positions, the musical and figurative content of I. Lyzoguba's sonata was analyzed. M. Lysenko's chamber-ensemble work is recognized as the pinnacle of the development of instrumental art of the specified period in Ukraine. Despite the lack of a detailed analysis of his string trios and quartets, it is noted that they have acquired an organic embodiment of "the assimilation of Western European music of classical and early romantic styles", as well as "an appeal to Ukrainian folk melos".¹⁶

In the context of this article, we should also mention the textbook "History of Ukrainian Musical Culture" by L. Kornii and B. Syuta¹⁷, issued for the 100th anniversary of the National Music Academy of Ukraine named after P. I. Tchaikovsky. Here, the history of Ukrainian musical culture from its origins to the present is presented for the first time in historical and general cultural contexts. Of course, the considerable amount of material and the breadth of the author's approach did not contribute to a detailed consideration

¹⁴ Зав'ялова О. К. Генезис ансамблевих жанрів в камерно-інструментальному мистецтві України. *Теоретичні питання культури, освіти та виховання*: Зб. наук. праць. Київ : КНЛУ, НМАУ, 2006. Вип. 30. С. 267.

¹⁵ Корній Л. Історія української музики : Підручник. В 3-х ч. Київ-Харків-Н'ю-Йорк : Вид-во М. П. Коць. Ч. 2. Друга половина XVIII ст. 1998. С. 290-295.

¹⁶ Там само. С. 439.

¹⁷ Корній Л. П., Сюта Б. О. Історія української музичної культури : Підручник / до 100- річчя Нац. муз. акад. України імені П. І. Чайковського. Київ : НМАУ імені П. І. Чайковського, 2011. 736 с.

of each particular type of art and the peculiarities of their development in Ukraine. Therefore, instrumental-ensemble performance received a cursory description, in the mentioned work, a separate section is not devoted to it.

From the explorations of other authors, the works devoted to the formation of musical education and instrumental performance, which in the 18th and 19th centuries were often carried out in Ukraine by foreigners, in particular by representatives of German and Czech musical cultures (R. Rosenberg¹⁸, R. Sulim¹⁹, B. Suta²⁰, V. Shchepak²¹ etc.). The development of ensemble culture in Ukraine is fragmentarily covered in the articles and works of some other authors.²²

Of course, it is difficult to make a complete picture of the development of domestic ensemble art from separate, scattered materials.

Materials on the regional originality and stylistic features of the development of musical art in various cultural centers of the country include the works of Y. Silberma O. Zinkevich, L. Kiyanovska, O. Kononova, M. Kuzmin, S. Lyudkevich, L. and T. Mazep, Y. Myklashevsky, P. Sokalsky, M. Cherepanin, and others.²³

¹⁸ Розенберг Р. Внесок німецьких музикантів у культурне життя Одеси у XIX – на початку XX ст. *Українсько-німецькі музичні зв'язки минулого і сьогодення* : Зб. ст. Київ : Центрмузінформ, 1998. С. 253-258.

¹⁹ Сулім Р. А. М. Лисенко і Ф. Шопен в контексті українсько-польських культурних зв'язків. Автореф. дис. ... канд. мистецтвознавства 17.00.03. Київ : НМАУ імені П.І. Чайковського, 1999. 20 с.

²⁰ Сютя Б. Впливи німецької характерності в музичній творчості українських композиторів XIX – XX ст. *Українсько-німецькі музичні зв'язки минулого і сьогодення* : Зб. ст. Київ : Центрмузінформ, 1998. С. 43-50.

²¹ Щепакін В. М. Чеські музиканти-інструменталісти в музичному житті Харкова XIX ст. *Культура України* : Зб. наук. пр. Харків : ХДАК, 2000. Вип. 7: Мистецтвознавство. С. 90-99.

²² 1. Гладких А. В. Джерела виникнення інструментальної музики в Україні. *Культура України. Мистецтвознавство. Філософія* : Зб. наук. праць / Харк. держ. акад. культури; Відп. ред. М. В. Дяченко. Харків: ХДАК, 2006. Вип. 17. С. 201-209. 2. Кононова О. В. Музична культура Харкова кінця XVIII – початку XX ст. Харків: Основа, 2004. 176 с. 3. Локощенко Г. Музично-театральна культура Сумщини : Матеріали для уроку на допомогу вчителям музики, літератури, історії та ін. Суми : СОІУВ, 1992. 60 с. 4. Лошков Ю. І. Генеза та становлення диригентського виконавства в Україні : Монографія. Харків : ХДАК, 2007. 220 с. 5. Откидач В. Становлення оркестрового виконавства в Україні (в контексті розвитку національної художньої культури) : Дис ... канд. мист-ва. ХДІК. Харків, 1997. 165 с.

²³ Зільберман Ю. Київське музичне училище. Нарис діяльності 1868-1924 роки : Монографія. Київ, 2012. 365 с. ; .Зинькевич Е. Концерт и парк на крутояре.

In the context of the topic of this article, the most interesting of them are the critical and journalistic materials of P. Sokalskyi and S. Lyudkevich. These outstanding cultural figures were directly organizers and participants of musical life in the areas. Their critical notes, which highlight the concert life and provide a description of the musical culture of Lviv (S. Lyudkevich) and Odesa (P. Sokalskyi), contain valuable information about the development of ensemble art in these cities and create a feeling of involvement in those events.

The books of O. Zinkevich and M. Kuzmin depict the development of musical culture in the 19th century in Kyiv, and those of O. Kononova and J. Myklashevskiy - in Kharkiv. Along with the general characteristics of Kyiv's musical culture, M. Kuzmin's book contains materials on the life and work of the city's most significant musical figures. In the studies of L. Kiyanovska, L. and T. Mazep, M. Cherepanin, attention is focused on the national specificity of the musical and cultural heritage of the Western Ukrainian region of Galicia. In addition, the development of instrumental and ensemble culture in the mentioned centers is reflected in the materials of publications on the jubilee dates of the creation of conservatories and other musical education institutions, some local studies, various reference books, etc.

Quartets, one of the most popular genres of ensemble music of the 19th century, are mentioned in many works. These are mostly interesting facts about the spread of quartet music-making, amateur and professional groups, their performers, quartet repertoire, concert forms and functioning of quartet art in Ukraine. Important information about the quartet performance

Київ: Дух і літера, 2003. 316 с. Кияновська Л. Галицька музична культура XIX - XX ст. : Навч. посібник. Чернівці: Книги ХХІ, 2007. 424 с.

Кононова О. В. Деякі тенденції музичного життя Харкова на порубіжжі XIX-XX ст. *Культура України* : Зб. наук. пр. Харків : ХДАК, 2002. Вип. 9: Мистецтвознавство. С. 172-182.

Кузьмін М. Забуті сторінки музичного життя Києва. Київ : Муз. Україна, 1972. 226 с.

Людкевич С. Дослідження, статті, рецензії, виступи. В 2-х т. / Упор., ред., вст. ст. і прим. З. Штундер. Львів: Дивосвіт. Т. 1. 1999. 496 с.; Т. 2. 2000. 816 с.

Мазепа Л., Мазепа Т. Шлях до музичної академії у Львові. У 2-х т. Львів : Сполом, 2003. Т. 1 : Від доби міських музикантів до Консерваторії (поч. XV ст. – до 1939 р.). 288 с.

Миклашевський Й. М. Музична і театральна культура Харкова кінця XVIII - першої половини XIX ст. Київ : Наукова думка. 1967. 160 с.

Сокальський П. Вибрані статті та рецензії. Київ : Музична Україна, 1977. 176 с.

Черепанин М. В. Музична культура Галичини (друга пол. XIX – перша пол. XX ст.) : Монографія. Київ : Вежа, 1997. 324 с.

can be extracted from historical periodicals. In particular, this is information about instrumental and ensemble music-making, presented in the magazine "Kyivska starovyna", published in Ukraine in the 19th century. Turning to them helps to recreate the atmosphere of the era, to clarify the forms of ensemble music making, the repertoire preferences of the time, to provide a proper assessment of the contemporary performance and composer's creativity, etc.

Almost until the end of the 19th century, the dependence of instrumental art and composer's creativity on the level of development of string performance remained in European musical practice, which was determined by the process of formation of instrumental specificity and performance schools. However, the definitions of the terms "instrumental art", "performance" ("performing art"), "instrumental specificity", "performance instrumental (string and bow) school", etc., which are used as generally accepted, have not been given due attention by musicologists. The introduction of these concepts into scientific circulation makes it necessary to determine their certain universal interpretation. Thus, the author of this research proposes to understand the concept of "instrumental art" as the most comprehensive, which includes the history of the creation of instruments, their organology, the formation of instrumental specificity, the development of performance, the formation of the repertoire and, in part, the composer's creativity. The content of the term "performance" includes concert activity, the development of instrument playing technology and concert performance traditions, and the instrumental school in general.

"Instrumental specifics" are peculiar features of each instrument and certain techniques of performing technique that affect the character of sound production and the timbral quality of the sound of the instrument. "Technique" is a system of skills, a level of mastery and implementation of the gameplay. It is primary in relation to "performance technology", which involves the use of technology in certain conditions, and as a concept is understood more broadly. The technique that meets the requirements of classical art is formalized into the classical technology of the game; romantic technology is formed in romanticism; concert virtuoso (solo) performance uses the technology of concert (solo) playing; in ensemble creativity – technology of ensemble playing, etc.

The concept of "instrumental school" in a broad sense denotes an independently formed artistic and performing direction, a cultural tradition based on certain features of performing practice, thanks to which there is a generalization and imitation of performing experience (even without developing a theoretical platform). In a narrow sense, it is a method of learning to play an instrument, when practical experience gets a certain

generalization and systematization in various "methods", "schools", "instructions".

The phenomenon of the school manifests itself through the creativity of individual performers, pedagogical activity, concert and educational practice of its representatives and is realized in national performing traditions, determining the peculiarities of the formation of the repertoire. This was the essence of the local schools that were formed in Europe in the 17th and 18th centuries - Bologna, Roman, Neapolitan, Venetian, Paris, Mannheim, etc. Thanks to this, the development of instrumental pedagogy took place, primarily violin, led by outstanding representatives (J.B. Viotti, A. Corelli, P. Nardini, J. Tartini, etc.) and musical dynasties (Bach, Dupor, Mozart, Stamysiv, etc.).

In the European instrumental schools of the 19th century, the manifestation of national characteristics based on the artistic traditions of a certain culture (Czech, French, German, etc.) was reflected. The development of performance technology was always determined by the stylistic requirements of the time and was directly manifested in the specific features of the repertoire. Moreover, in the classical and romantic periods, the development and type of performance technique directly determined the composer's style. Clarifying the evolution of playing technology, methods of mastering bowed instruments and the principles of forming an ensemble texture helps to understand the process of development of instrumental writing.

The study of the problem is complicated by the fact that there are no theoretical sources of the 16th and 17th centuries regarding the mastery of playing bowed instruments. To a certain extent, the level of performance practice and pedagogy, instrumental techniques and means of expression can be realized by studying the specifics of musical presentation and texture of works. Thus, the analysis of special educational and methodological, pedagogical and concert literature will contribute to the reproduction of the model of the historical development of instrumental technology and pedagogy. In addition to the technical level of performance and compositional creativity, this approach also reflects the general aesthetic guidelines and stylistic trends of the musical creativity of the period being studied.

National peculiarities of instrumental art in Ukraine

In the process of professionalization of Ukrainian instrumental art, as in other branches of musical creativity, three stages of professional growth were observed: from playing "for yourself", "for the soul", through handicrafts, as a form of improvement, to reaching the professional level with further differentiation of specialties according to specificity, compared to the

principle of professional universalization (syncretism of compositional and performing creativity), which existed in Ukrainian instrumental and ensemble performance almost until the end of the 19th century.

In addition to the above-mentioned musical activity of instrumental collectives in fraternities, guild organizations, student orchestras, etc., further professional development of instrumental ensemble culture took place during the period of strengthening of the Ukrainian nobility and Cossack elders in the second half of the 17th and 18th centuries. The growing popularity of instrumentalism in Ukrainian lands at that time was due to the spread of salon and amateur performance. Domestic tycoons introduced musical and theatrical entertainment in their estates in a Western European manner: they maintained artistic troupes and instrumental bands, purchased harpsichords and clavichords for home music, taught children to play musical instruments, and learned themselves. For greater efficiency, and often for prestige, foreign teachers were "discharged". Thus, the Czechs, Germans, French, and Poles promoted European classical art and raised the level of instrumental performance in Ukraine. The work of foreign musicians and the use of European instruments is an undoubted indicator of the professionalization of instrumental culture.

The use of Western European instruments played a decisive role in the professionalization of instrumental art. At the same time, the traditions of classical art, introduced in manor music-making, were organically combined with the techniques of folk practice; a significant part of the works consisted of improvisations and variations on the material of favorite folk melodies. The uniqueness of the domestic bow school was expressed in the synthesis of classical structures with national melos and techniques of folk instrumental music making.

Such phenomena presented folklorism of the romantic type, which was determined by the peculiarities of the development of the Eastern Slavic peoples,²⁴ in the cultural self-expression of which the factor of national awakening played a fundamental role. After all, the Slavic peoples did not know their own statehood, and for these reasons, the development of the individual principle was accompanied by a feeling of an increasingly active involvement of a person in the national collective.

Taking this into account, the culture of the Slavic national revival acquired its own characteristics of interpretation of the picture of the world. The ideas of folklorism and romantic populism became leading in the Slavic

²⁴ Передусім відсутністю Ренесансу як епохи у слов'янських культурах, а також тим, що становлення особистості Нового часу у слов'ян припало на останні десятиліття XVIII століття.

area of personality. Ultimately, they determined the role of the national component in the development of Ukrainian musical culture, including in instrumental art, because the traditions of domestic string and bow performance were formed on the basis of centuries-old practice of folk and amateur music making.

The introduction of folkloric principles gave the "academic" art a fresh sound, vivid thematics, diversified dance rhythms, which generally strengthened the role of the national in the composer's creativity. Folk melodika significantly influenced the style of domestic instrumental art of the end of the 18th - the first half of the 19th century. This was expressed in the wide singing of the instrumental cantilena, the sincerity of the emotional expression. Instrumental re-intonation of folk melos was organically embodied in the genre of folk song treatment with variations, original interpretations of cyclic forms of sonata and concerto.

The national features of Ukrainian instrumentalism were also manifested in the unique timbral coloring. The predominance of stringed bowed and plucked instruments in folk music influenced the formation of the timbral standard of the Ukrainian ensemble of "three musicians". These features of the instrumental sound later became "symbolic" in the work of professional composers. So, the genres of Cossack and household music laid the foundation for the national features of Ukrainian instrumentalism.

Improvisational folk manner manifested itself in various forms of professional art. One of the early works of this type was a piece for violin and bass to the tune of the Ukrainian tank "Dergunets". The repetitiveness of the bass part without changes with a varied melody is a characteristic principle of folk variation. Due to the lack of digital markings, it is assumed that it was performed not with keyboards, but with bowed instruments (with a cello or double bass), since this was more in line with the folk performance traditions of playing the violin. Some works of professional composers (for example, variations for violin and bass of I. Khandoshkin) became such examples of the application of folk song couplets and thematics built on the principles of variational development in professional music.

At the same time, the folklorization of instrumentalism led to a certain limitation of dramatic development and the instrumental texture of works. Thus, a clear division by functions is characteristic of the instrumental exposition and performance definition of the role of the instruments in the ensemble of "three musics" common in folk music making in Ukraine. Upon detailed analysis, it turns out that in almost all cases it is essentially a solo performance by the violinist, when he "leads the melody" with the support of other instrumentalists. Usually, "other instruments" - bassolo or cymbals - played the role of accompaniment, that is, if we are talking about stringed

instruments, then playing them did not go beyond the bass accompaniment. Such a functional purpose of classical instruments also defined their specific performing roles. Providing appropriate role settings to each of the tools significantly limited and slowed down the development of their technology.²⁵

The functional limitation of stringed instruments in ensemble music was reflected in the prevailing mandatory exposition of the texture of ensemble works. This was automatically transferred even to the keyboard: the type of instrumental texture of the string ensemble (solo violin with bass accompaniment) "immigrated" almost unchanged to the piano literature. Because of this, the texture of the early piano pieces was similar to that seen in violin pieces with bass: the melody in the right hand (upper voice), the accompaniment in the left hand (lower voice).

The influences of folk musical creativity affected the originality and national color of domestic string performance. However, starting from the 18th century, the requirements and needs of the court-aristocratic culture played a fundamental role in its development. The cultural demand of the upper circles of the era was oriented towards Western European standards, and the types and forms introduced in Europe were the models for art connoisseurs. For their reproduction, foreign singers and musicians were invited on tour and for permanent work from abroad. The policy of "import" of performers and forms of music production led to the sending of a large number of Italian, German, French, Czech, and Polish musicians to the country. However, even at that time, national art did not lose its national "face". From now on, on the contrary, domestic culture and the tastes of the general public had a direct influence on the creativity of foreign artists. Thus, in some instrumental works of foreign authors who lived on the territory of the empire, there was a tangible echo of the Ukrainian folk song. Violinists K. Lipinskii, A. Kontskyi, later - A. Vietan, H. Veniavskiyi, cellists - B. Romberg, F. Servet, etc. worked on Ukrainian melodies in their work.

Formation of instrumental art in Ukraine

Instruments of the violin family appeared in Ukraine in the 15th and 16th centuries. The use of violins and violas, as well as in Europe, was characterized by certain differences in the Ukrainian territory. First of all, in ensemble music-making, the use of stringed instruments was subject to a certain hierarchy. The main thematic load was assigned to violins or flutes,

²⁵ Зав'ялова О. К. Віолончельне виконавство в українському інструментальному мистецтві XVIII – першої половини XIX ст. *Студії мистецтвознавчі* : 36. наук. ст. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2008. Число 4 (24). Театр. Музика. Кіно. С. 9.

from harmonics, cymbals, lyre, kobza (bandura) were more often used, bassolis and various percussion performed the accompanying function.

Interesting observations about some of them are given in the work of H. Hotkevich. The researcher noted that the bassol appeared "probably a little later than the violin, and was a rarer instrument", although "this instrument did not undergo special changes when it moved to Ukraine: its shape and size remained the same."²⁶

The number of strings on the bassolo was not always equal to four as on the violin, mostly there were three, it was played both arco (bowed) and pizzicato (plucked). Some bassolos were adapted only for playing with a pinch: a screw was screwed through the neck, which touched the top deck and "buzzed", creating quite a "sonorous" effect.

A peculiar phenomenon in Ukraine was the existence of iron basoles. According to H. Hotkevich, a connoisseur of Ukrainian folk instruments, metal (tin) bassols were distinguished by a certain "multifunctionality". This was explained by practical purposes related both to climatic conditions (rain, snow or hail) and to the danger, which depended on the "degrees" of the "susceptible" audience or the performer himself during wedding apogees, when "no Stradivarius is fit for of hand-to-hand combat... and a sheet metal basol is famously provided for that".²⁷

With the appearance of the violin in folklore, the process of separating instrumental music into an independent branch intensified. Playing the violin was characterized by unusual for folk instruments mobility, high tessitura and fifth tuning. All this made it possible to reproduce a developed, easy technique of the game that was unheard of among the people. An important role in the development of instrumental technique was played by the fifth order. In contrast to viola-type instruments with quarto-tertiary tuning, in which the range of sounds on the string is narrowed to 2 or 3, which excludes the use of the 4th, and often the 3rd fingers, the fifth tuning of the violin expanded the range of sounds of each string, requiring the use of all four fingers. The use of a larger number of playing fingers, in turn, significantly affected the development of the technique of the left hand.

One of the main factors in the development of instrumental music in Ukraine was the introduction into it of the principles and techniques of folk music-making rooted and tested by centuries of practice. Thus, the traditions of folk instrumental improvisation were closely connected with song accompaniment (where stringed and bowed instruments were mainly used in artistic life). This type of musical practice required from the accompanist,

²⁶ Хоткевич Г. Музичні інструменти українського люду. Харків, 2002. С. 34.

²⁷ Там само.

firstly, a good command of the instrument, and secondly, the ability to select a melody in all keys.

This explains the use of complex tonalities with many key signs in the unstable domestic bow art. Traditions of free use of tonalities can be observed in the work of I. Lyzogub. In particular, in the middle section of Part II of his Sonata for Cello and Piano, a key with five flats – b-moll, which is difficult for string players, is introduced²⁸ (although compared to F. Chopin's piano sonata, created in the same key, the work of the Ukrainian composer appeared more than ten years earlier).

When improvising and playing in keys with many signs, scordatura was often used, common in both folk and professional bowing. The essence of this technique is to disrupt the normal tuning by retuning one or more strings to play higher or lower notes in order to extend the range of the instrument. The adoption of scordatura contributed to the production of such sounds that were not usually possible on stringed instruments. The non-normative arrangement of violins and violas, thanks to the use of convenient first positions, greatly facilitated playing in complex keys.

The color palette of expressive means of stringed and bowed instruments was widely used. The violin performance of that era (including the professional one) is characterized by a frequent change of arco i pizzicato, the use of flageolets, techniques of onomatopoeia, sounding con sordino, etc. The use of these expressive means is also connected with the traditions of folk music. The introduction of these coloristic effects preceded their development in European music of the 19th century, in particular in the work of N. Paganini. Frequent changes of arco and pizzicato, flageolet sound production are also observed in the cello part of I. Lyzoguba's Sonata. So, it is obvious that their use was common for bow art of the late 18th and early 19th centuries.²⁹

Evolution of ensemble music making and composer creativity

Until the beginning of the 19th century, a certain universalism in performance and teaching prevailed in domestic string and bow art: each string player usually played several string instruments. A vivid example of this is the work of two outstanding artists of the turn of the 18th and 19th centuries - I. O. Khandoshkin (descendant of Ukrainians) and G. A. Rachynskyi (son of A. Rachynskyi - regent at the courts of the Ukrainian

²⁸ Зав'ялова О. К. Віолончель у камерно-ансамблевій культурі України : Монографія. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2009. С. 74-75.

²⁹ Зав'ялова О. К. Віолончельне виконавство в українському інструментальному мистецтві XVIII – першої половини XIX ст. *Студії мистецтвознавчі* : 36. наук. ст. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2008. Число 4 (24). Театр. Музика. Кіно. С. 10.

nobility in the 18th century). These musicians were at the same time brilliant violinists, violists, and guitarists, mastered playing some folk instruments, and were also the authors of numerous works for these instruments.

Such all-encompassing musical practice generally did not contribute to the necessary differentiation of instruments by specificity, so all string-bow instruments were almost identified with each other, which even applied to their names. Thus, in contemporary posters or newspaper ads, the cello was often called a violin (e.g., the announcement of a concert by the Lyzogub brothers³⁰), sometimes there were clarifications - "bass violin" or "violin bass" (from O. Riegelman's descriptions of Ukrainian life in the 18th century). Such a generalized name caused ambiguity in the content of concert announcements such as: "A foreign cellist serving at the court of Wittenberg will play a concert of concertantes on two violins (???)".³¹ It is likely that one of the violins was a cello.

The situation in the educational process was similar: in the second half of the 18th and the first half of the 19th centuries, teachers of instrumental music both in Ukraine and in Europe, regardless of instrumental specificity, were usually violinists. Therefore, it is not surprising to see the announcements of guild masters or music teachers who offered services for violin, cello and viola lessons. For example, the gymnasium teacher I. Kon in Kharkiv (20s of the 19th century) undertook to teach solo playing "on the violin or cello, or clarinet, or flute".³²

In this regard, it is entirely possible to assume that I. Lyzogub studied the cello with the violinist H. Rachynskiy.

Along with the above-mentioned traditions of folk music, the development of instrumentalism in Ukraine was also facilitated by the spread of canto singing. The distribution of voices in cants served as a model for the formation of an ensemble instrumental texture. In addition, the skills of ensemble playing were worked out thanks to instrumental accompaniment in theatrical genres, in particular, in the folk play "Nursery". Such accompaniment usually involved an ensemble such as a "triple music" or a small orchestra with instruments of different pitches, which also affected the texture distribution of the instrumental parts.

The participation of student instrumental groups of educational institutions in various celebrations, student gatherings, festive events, etc.

³⁰ Гинзбург Л. С. История виолончельного искусства. В 4-х кн. М.: Музгиз, 1957. Кн. 2. С. 164.

³¹ Цит. за : Зав'ялова О.К. Виолончель у камерно-ансамблевій культурі України : Монографія. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2009. С. 77.

³² Миклашевський Й. М. Музична и театральна культура Харкова кінця XVIII - першої половини XIX ст. Київ : Наукова думка. 1967. С. 107.

required a certain mastery of musical instruments. Such a practice required quite a lot of professional training, therefore, playing musical instruments began to be taught in some fraternal and parish schools, and at the end of the 18th century, instrumental classes were opened in the Kyiv-Mohyla Academy and the Kharkiv Collegium.

In the second half of the 18th century, the development of instrumental art in Ukraine was directly influenced by the expansion of ties with Western European culture. However, the objective-historical reasons for the low demand for instrumental art were also purely professional - an insufficiently established and strong performing school. This state of domestic instrumental performance in the specified period was determined by its development in general in an amateur environment.

Domestic music lovers focused on the samples and forms of European art, which at that time were reproduced mainly in ensemble forms that best suited the conditions and possibilities of amateur music making. It was the practice of home music-making in landlord estates and circles of the urban intelligentsia that contributed to the evolution of ensemble genres, and it was in its womb that the formation of instrumental art in Ukraine took place. Home amateur music-making became the background for the formation of national performing traditions, the foundations of professional domestic instrumentalism, the system of home musical education, which lasted even in the second half of the 19th century. The popularity and spread of instrumental-ensemble performance influenced the introduction of music lessons in educational institutions of various levels, in particular in private boarding houses. An extremely attractive factor of ensemble music-making was the variety of genres and performers, thanks to the possibility of variation, such instrumental ensembles had limitless timbral and acoustic qualities.

Household and amateur culture was the place of realization of the first works of professional music. Arrangements of popular folk songs and dances - the basis of home music making and learning - belonged to the examples of estate instrumental art. Well-known melodies and accompaniment, not particularly complex or fastidious, were chosen "by ear". With the complexity of musical forms, favorite motifs began to be developed according to the principle of "wreaths" or variations. Later, solo and ensemble sonatas, suites, nocturnes, preludes, small duets, trios, and quartets became the most suitable genres of instrumental music.

The greatest development at the classical stage of domestic instrumental music was achieved by the genre of variations - a primitive cyclic form associated with the practice of improvisation, which best suited the public's tastes and was very popular at the beginning of the 19th century.

From the beginning, simpler textured variations were developed than those built according to the principle of contrast. Variations were created for such common instruments in Ukraine as violin, guitar, piano, flute. The most popular among amateurs were the variations of J. Vitvitskyi, O. Lyzogub, H. Rachynskyi, etc., where the national foundations of the professional composer's work of the pre-romantic era were vividly revealed. Thus, in his violin variations on Ukrainian songs, H. Rachynskyi, along with the principles of folk form-making, also used folk performance techniques: pizzicato, glissando, playing near a stand or with a bow cane, sound imitation.

Arrangements and variations of folk melodies or domestic romance were popular in home music making during the 18th and the first half of the 19th century. A certain number of adaptations of Ukrainian folk songs and dances were printed in a number of magazines and almanacs in the imperial capitals. Such instrumental pieces resembled samples of household music: their textural presentation was not yet calculated for certain specific instruments, each instrumental part could be performed on any instrument, even sung. However, the vast majority of them were characterized by refined taste and sincerity of feelings.

Since the 19th century, classical forms (sonatas, variations) have been actively mastered in Ukrainian instrumental and ensemble music. Various types of instrumental (mostly piano, violin, flute) and ensemble textures were practiced in them. Such works were also intended for amateur performance, as they did not differ in technical complexity and did not belong to the concert-virtuoso style. However, their characteristic combination of national melody with pan-European classical forms later became the basis for their synthesis in the professional work of Ukrainian artists.³³

By the beginning of the 19th century, European music already had unsurpassed examples of the classical chamber sonata, trio, quartet, etc. for piano, string, brass and mixed ensembles left by J. Haydn, V. A. Mozart, L. van Beethoven and others. At the end of the 18th century, it was precisely these genres that domestic artists began to work on. The pinnacle of the development of chamber-instrumental ensemble music of the specified period in Ukraine was the work of outstanding composers M. Berezovsky (1745–1777), D. Bortnyanskyi (1751–1825) and the lesser-known I. Lyzogub (1787–1867). Summarizing the significance of the instrumental heritage of M. Berezovskyi and D. Bortnyanskyi, the researcher of Ukrainian music L. Korniy noted that their work demonstrated "a wonderful assimilation by

³³ Зав'ялова О. К. Генезис ансамблевих жанрів в камерно-інструментальному мистецтві України. *Теоретичні питання культури, освіти та виховання*: Зб. наук. праць. Київ : КНЛУ, НМАУ, 2006. Вип. 30. С. 268.

Ukrainian composers of the common European compositional technique of instrumental music of the new style".³⁴

The Quintet in C-dur No. 2 (1787) and the Concert Symphony in B-dur (1790) have been preserved from the ensemble works of the well-known luminary of Ukrainian chamber-instrumental music D. Bortnyanskyi. Both works are distinguished by the perfection of ensemble writing and pronounced Western European stylistics. They remained in the concert repertoire for a long time, and have not lost their popularity even today. The instrumental composition of the quintet is based on a classical piano quartet (piano, violin, viola da gamba and cello) with a harp. The concert symphony was written for a more unexpected ensemble of instruments: two violins, viola da gamba, cello, harp, bassoon and piano. The concert symphony genre was intermediate between a concert and a symphony and was very common in the times of V. A. Mozart and D. Bortnyanskyi. The unstable genre system is also evidenced by the set of instruments in the symphony, which under no circumstances can be called an orchestra.

The presence of D. Bortnyanskyi's chamber ensemble of performers in the Concert Symphony of D. Bortnyansky and the corresponding nature of the work, regardless of the concert nature and exposition, where solo episodes alternate with orchestral ones (a texture type developed by the composer in 35 choral concerts), indicate that it belongs to chamber-instrumental music.³⁵ At the same time, the elements of Ukrainian folk dance music, used by D. Bortnyanskyi in the Concert Symphony, are organically incorporated into Western European classical forms. This was probably the reason for the fact that "in his native Muscovite region, despite his great fame and authority during his lifetime and despite the official recommendation of his spiritual works for church services, Bortnyanskyi never became too popular ... His inclination towards "Kiev chanting", his m" what lyricism and "sweet" Ukrainian melody was there, obviously not to their taste; those very signs that make us Ukrainians".³⁶

Sonata for violin and harpsichord by M. Berezovsky and Sonata for cello and piano by I. Lyzogub became interesting samples of the chamber genre. M. Berezovsky's violin sonata is the first in the history of domestic instrumental and ensemble art and the only instrumental work of the

³⁴ Корній Л. Історія української музики : Підручник. Київ-Харків-Нью-Йорк: Вид-во М. П. Коць, 1998. Ч. 2. Друга половина XVIII ст. С. 157.

³⁵ Зав'ялова О. К. Генезис ансамблевих жанрів в камерно-інструментальному мистецтві України. *Теоретичні питання культури, освіти та виховання*: Зб. наук. праць. Київ : КНЛУ, НМАУ, 2006. Вип. 30. С. 269.

³⁶ Людкевич С. Дослідження, статті, рецензії, виступи. В 2-х т. / Упор., ред., вст. ст. і прим. З. Штундер. Львів: Дивосвіт. Т. 1. 1999. С. 8.

composer known today. Like most of the artist's other compositions, the Sonata for Violin and Piano was created in European traditions. Practically until the end of the 20th century, the work was not known to the general public, and only in the 1980s was it "rediscovered" for performers and listeners thanks to persistent searches by the well-known Kyiv musicologist, pianist and composer M. Stepanenko.

Sonata for cello and piano by I. Lyzoguba (early 1820s) is the only work of the Ukrainian composer of this genre in the 19th century. Information about the work and its author is very scarce. The Sonata was probably written under the influence and with the participation of A. Hudovich, an excellent cellist, brother of the composer's wife. The work is dedicated to him, the creation of the Sonata by order is less likely. For a long time, the Sonata was not known to the general public. She gained sustained popularity as a performer after it was published, performed and recorded on a record in Kyiv in 1980 by M. Stepanenko together with V. Chervov. Others, known by the names of works by I. Lyzogub, have not survived.

In terms of style, I. Lyzoguba's Sonata is an example of romantic music. The song-romantic basis of the subject matter, the piano texture of the accompaniment, and the continuous line of development indicate that this work belongs to a different era than the compositions of D. Bortnyanskyi and M. Berezovskyi. However, like D. Bortnyanskyi, I. Lyzogub used folk intonations in some topics. Thus, characteristic Ukrainian elements are noticeable in the dance turns of the III part, which, as indicated above, later became the basis of professional compositional creativity.³⁷

From the 1830s to the end of the 19th century, the development of ensemble culture in Ukraine took place within the framework of performing arts. Chamber-ensemble genres, as before, were the basis of folk, household-amateur and home music-making and concert practice of virtuosos who toured in Ukraine (pianists F. Liszt, S. Thalberg, violinists K. Lipinsky, Kontsky brothers, cellists B. Romberg, F. Servet, etc.). The development of ensemble performance in the middle of the century was carried out thanks to the activities of local amateur musicians, whose work was often marked by a high professional level and artistic taste.

Among the few chamber-instrumental works of this period that have survived are M.V. Lysenko's string quartet and trio, created in 1869. Having not gained widespread popularity in their time, they are still considered

³⁷ Зав'ялова О.К. Віолончель у камерно-ансамблевій культурі України : Монографія. Київ : ІМФЕ імені М. Т. Рильського НАН України, 2009.

student assignments in composition.³⁸ Other instrumental works of the composer by nature and textural presentation belong to the concert-instrumental genres, which are not the subject of this work.

Instrumental education and performance in Ukraine in the 19th century

Until the middle of the 19th century, the main form of musical education was private tuition. Domestic musicians - professionals and amateurs - received education, as a rule, from home or guest teachers or in private boarding houses. In particular, you can learn more about musical education in Podilla, which was "acquired mainly in private boarding schools for girls and boys", from the research of N. Mozgalova and O. Cherkashina.³⁹ Various aspects of musical upbringing and education, including learning to play various instruments, are revealed in the works of O. Mykhailichenko⁴⁰, K. Shamayeva⁴¹ etc.

Many wealthy families from Ukraine sent their children to study abroad and in imperial capitals. The fate of the Lyzogub brothers, natives of the Chernihiv Cossack family, Ilya Ivanovich (1787-1867) and Oleksandr Ivanovich (1790-1839), was no exception to the rule. Both brothers studied at the Moscow university noble boarding school (gymnasium), where music was one of the subjects. Ilya Ivanovych studied with Gavryla Andriyovych Rachynskiy, a famous violinist, guitarist and composer. It is worth mentioning that his father Andrii Andriyovych was a composer and bandmaster in the chapels of Bishop Lviv and Count K. G. Rozumovsky.

Oleksandr Ivanovich, a talented pianist and singer, is considered the initiator of romanticism in Ukrainian piano music. Ilya Ivanovich was a multifaceted person who played stringed instruments (violin, cello) and piano well, sang beautifully, and in addition to music, was engaged in painting, architecture, and hydraulics. The researchers cite the facts of Ilya and

³⁸ Корній Л. Історія української музики : Підручник. Київ-Нью-Йорк: Видавництво М. П. Коць, 2001. Ч. 3. ХІХ століття. С. 439.

³⁹ Мозгальова Н., Черкашина О. Передумови формування музичного професіоналізму на Поділлі. *Культурні та мистецькі студії ХХІ століття: науково-практичне партнерство*: мат-ли міжнар. симпозіуму (6 червня 2019 р.). Нац. акад. кер. кадрів культ. і мист. Київ: НАКККіМ, 2019. С. 216-217.

⁴⁰ Михайличенко О. В. Музично-естетичне виховання дітей та молоді в Україні (друга половина ХІХ – початок ХХ ст.): Монографія. Київ : Видавничий центр КДЛУ, 2000. 340 с.

⁴¹ Шамаєва К. І. Музична освіта в Україні у першій половині ХІХ ст.: Навч. пос. Київ : ІЗМН, 1996. 112 с.

Oleksandr's joint music-making during their studies at the gymnasium.⁴² It is obvious that they continued to maintain a creative relationship.

After graduation, both brothers took an active part in the Patriotic War of 1812. For some time after his retirement in 1821, Ilya Ivanovich was abroad, where his cello sonata was printed in Dresden in the 1820s - the first domestic example of the genre of the Romantic era. The cello work was certainly not created without the participation of Andriy Ivanovich Hudovich, a talented cellist, the brother of Yelyzaveta Ivanovna, the wife of I. Lyzogub, who also had considerable musical talent. Presumably, communication with the cellist and his musical talent pushed I. Lyzogub to create a cello sonata dedicated to Andriy Ivanovych. The cello sonata is one of the few works of I. Lyzogub that has survived to our time, since most of his manuscripts, according to historians, perished in the fire of the estate in 1883.⁴³

By the middle of the 19th century, instrumental art in Ukraine became an integral part of education and upbringing. However, his development as a whole remained within the limits of amateur music-making, in the conditions of which it was practically impossible to achieve proper professional perfection. Instrumental culture was in this state until the abolition of serfdom (1861). Emancipation caused the collapse of the existing system of private musical and theatrical practice and education, which led to the retraining of specialists, a decrease in the number of instrumentalists, and changes in performance practice.

The abolition of serfdom and the associated destruction of the system of estate music-making and private chapels in the second half of the 19th century influenced the need for professional organization of musical life. Professionalization took place through the creation of musical (concert) societies and the opening of special musical institutions under them. The last third of the 19th century marks the final formation of the Ukrainian instrumental school.

In the last third of the 19th century, the process of the spread of ensemble art was connected with the intensification of the concert and educational activities of the IRMT (Imperial Russian Musical Society). The establishment of a national instrumental school at this time was facilitated by the opening of special musical institutions in Kyiv, Zhytomyr, Odesa, Poltava, Sumy, Kharkiv, etc. However, the genres of instrumental ensemble music were not sufficiently developed in the professional work of composers. But at this time, musical education reached the appropriate level, which

⁴² Там само. С. 94.

⁴³ Степаненко М. Б. Фортепианное искусство Украины в долысенковский период (канд. дисс.). Київ, 1989. С. 130.

influenced the formation of a circle of professional instrumentalists. The rise of the performance level, in turn, stimulated the composer's creativity: in the specified period, there was an increase in interest in chamber music.

However, it took a certain amount of time to strengthen the school of composers, therefore, Ukrainian instrumental and ensemble creativity reached a suitable level of development only at the beginning of the 20th century. Therefore, noting the rapid evolution of domestic instrumental-ensemble music in the second half of the 19th century, it is noted that at the same time "the professional genres of chamber-instrumental ensemble developed in European music were not comprehensively reflected in Ukrainian music, which is explained by the specifics of the nation's national and cultural development".⁴⁴

Since the end of the 19th century, there are no chamber-instrumental ensemble pieces that would have lasting popularity. So, the low rating of M. Lysenko's string trio and quartet was noted above. Others had no real artistic value either. Thus, according to O. Zinkevich, the quartets of R. Pfenig (in the style of Mozart) and the piano quintet of K. Büchner were characterized by compositional imperfection and imitation.⁴⁵ The string quartets of F. Blumenfeld op. 26 (1898) and V. Zolotaryov No. 1 (1899), these composers lived in Ukraine at that time.⁴⁶

Lost works can be added to this list. The composer's work of I. Lyzogub, destroyed during the fire of the estate in the 1870s, was mentioned above. M. Kolachevsky's trio and string quartet created in the 1880s and 1890s have not yet been found. The fate of two piano trios and two string quartets of I. Rachinsky (end of the 19th - beginning of the 20th century) is unknown. The piano quintet written in the 1890s by V. Sokalskyi and others has not survived. The listed few instrumental and ensemble works testify to the rather episodic appeal of artists to ensemble music at this time.

Elaboration of other genres of instrumental-ensemble music observed since the 1890s: "Scherzo Minuet" (1894) for string quartet by L. Lisovsky, "Little Suite" (in the same decade) for cello and piano by O.

⁴⁴ Історія української музики. В 6 т. / НАН України. Інст-т мист-ва, фольк. та етногр. ім. М. Т. Рильського // Ред. кол.: Г. А. Скрипник (голова), А. П. Калениченко (заст. гол.) та інші. / Ред. кол. тому: В. В. Кузик (відп. ред.), А. І. Азарова (відп. секр.). Київ : ІМФЕ ім. М. Т. Рильського НАНУ, 2009. Т. 2. XIX століття. 2-е вид.: переробл., доп. С

⁴⁵ Зинькевич Е. Концерт и парк на крутояре. Київ: Дух і літера, 2003. С. 74, 85.

⁴⁶ Історія української музики. В 6 т. / АН УРСР. ІМФЕ ім. М. Т. Рильського / Редкол.: М. М. Гордійчук (голова), С. Й. Грица, М. П. Загайкевич, А. П. Калениченко та ін. / Редкол. тому: М. П. Загайкевич (відп. ред.) та ін. Київ : Наукова думка, 1990. Т. 3. Кінець XIX – початок XX ст. С. 254.

Nemerovsky, etc. , testifies to the growing interest in ensemble music. Increasing composer attention to chamber-instrumental ensemble genres contributes to the formation of the domestic concert repertoire, which in the first decades of the 20th century was enriched with unparalleled examples of chamber-ensemble works by V. Barvynskiy, S. Lyudkevich, B. Lyatoshynskiy, M. Roslavets, F. Yakymenko, and others.

Therefore, the analysis of the development of domestic instrumental art and ensemble genres of the XVII-XIX centuries. reaches the conclusion that the considered period is the initial stage of their formation and covers the composer's creativity of the late classical and romantic era (the end of the 18th century - D. Bortnyanskyi, M. Berezovskyi, the 20s of the 19th century - I. Lyzogub, the end of the 1860s - M. Lysenko). Already at the stage of its formation, domestic chamber-ensemble music had characteristic properties that later determined the specifics of the next professional stage of development: on the one hand, it is based on the traditions of folk and household music-making, and on the other, it is influenced by Western European art, reproduced on the national soil.

A brief overview of the stage of formation of Ukrainian chamber-ensemble music reveals a certain integrity of this process, which was determined by a) functioning within the limits of household and amateur culture; b) the obligatory type of ensemble works of both the classical and romantic periods; c) the dependence of compositional practice on the level of performing technology.

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**PRESENTATION OF MUSIC IN THE WORKS OF UKRAINIAN
WRITERS OF THE LATE 19TH AND EARLY 20TH CENTURIES
ПРЕЗЕНТАЦІЯ МУЗИКИ У ТВОРАХ УКРАЇНСЬКИХ
ПИСЬМЕННИКІВ КІНЦЯ ХІХ – ПОЧАТКУ ХХ СТОЛІТТЯ**

Today, studies on the problems of synthesis and interaction of arts have become widespread, an intermedial code is actively offered to understand the issues, architecture, artistic means, narrative strategies, images of a literary work, etc. Works of this direction are caused, first of all, by the need to reread Ukrainian classics, as well as the appearance in the

modern literary process of works with a pronounced inter-artistic component, in particular musical, which in the modern globalized world require a deep interpretation.

Music in the literary texts of Ukrainian writers is realized at different levels of creation of the artistic world: the authors experiment with time, space, genre, narration, composition, with the hero, etc. Work on such artistic samples requires hermeneutic penetration, thoughtful understanding, which is impossible without the involvement of the corpus of methodologies, experience and efforts of the interpreter-literary scholar, because "the connection between the types of art has the character of not an external connection, but an internal, organic interpenetration".⁴⁷

Today, Ukrainian literary studies actively practices innovative research methods, interdisciplinary and interdisciplinary principles of modern scientific text analysis, emphasizing the multifaceted interaction of a literary work with various types of art. Cultural-historical, biographical methods, principles of receptive aesthetics, and the technique of "slow reading" are actively used, because the researcher of a literary text with a musical component should direct his work to "in-depth understanding of synthetic processes in an artistic work".⁴⁸

Current issues of literature and music in scientific discourse

Inter-art contacts have a long history. The ancient sages Plato and Lucian noted the unity of poetry, dance and music. Subsequently, Aristotle compared the types of art, emphasizing in "Poetics" the closeness and differences of the arts at the aesthetic and artistic level. The question of the interaction and interrelationships of literature with other arts became more active in the era of Enlightenment and Romanticism. Notable theoretical works in the understanding of important inter-art issues were "Laokoon, or on the limits of painting and poetry" (1766) by H. E. Lessing and "Critical reflections on poetry and painting" by S. B. Dubaud, the key theses of which are about temporal and spatial art positively influenced the further study of the specifics of various types of art. In this period, scientists were perhaps most fascinated by the interrelationships and interaction of poetry and music. For example, J. Brown was interested in the problems of proximity, separation and combination of poetry and music, the role of rhythm in music, choreography and poetry.

⁴⁷ Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк: Вежа, 1999. С. 60.

⁴⁸ Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк: Вежа, 1999. С. 18.

When in the second half of the 19th century literary comparativistics became systematic, discussions about multifaceted and multifaceted contacts of literature with music, choreography, and painting do not disappear, but on the contrary, they are revived, deepened and expanded. In the Ukrainian theoretical thought of this time, I. Franko's treatise "From the Secrets of Poetic Creativity" became noticeable, where, along with chapters on the law of association of ideas and poetic creativity, poetic fantasy, the role of meanings in poetic creativity, etc., there are also chapters devoted to poetry and music, poetry and painting. The author emphasized that the specifics of each type of art should be considered from the point of view of suggesting a specific sensual image to the recipient.

To understand the deep connections between literature and music, the opinions of I. Franko expressed in the chapter "Poetry and Music" are fundamentally important: "When music appeals to our hearing..., poetry touches all our senses in its own ways. When music hits mainly on our mood, can cause merriment, cheerfulness, sadness, longing, depression, therefore, mostly plays, so to speak, on the lower registers of our mental instrument, where the conscious borders on the unconscious, then poetry is mainly disturbed in the upper registers, where feeling borders on reflection, with thought and abstraction and more than once noticeably passes into the domain of purely intellectual work".⁴⁹

The researcher delves into the origins of art: "Poetry in general originally... was singing, recitation, storytelling, playing... From the same source arose and developed on the same basis... music"⁵⁰, i.e. "the beginning of both was common", concludes I. Franko. The author of the treatise notes the antiquity of the rhythm of poetry and music: "For ancient people, poetry and music went hand in hand for a long time, poetry was a song, passed from mouth to mouth not only in a certain rhythmicity, but also in a certain musical form inseparable from the rhythm".⁵¹

This thesis of I. Franko and modern researcher D. Nalyvaiko expands: "At the earliest stages of development, verbal art was most closely connected with the rhythmic-musical element and to a large extent subordinated to it. At the time of the disintegration of the original syncretism, it remained included in the ritual or ceremonial action and was subordinated to their rhythmic and musical organization, accordingly the suggestive and

⁴⁹ Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 86.

⁵⁰ Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 85.

⁵¹ Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 86.

evocative potential of the word, its ability to directly act on emotions, to cause the necessary emotional and mental states, acquired greater importance.⁵²

Later, poetry moved away from music in connection with the production of tones and melodies by musical instruments. These theses are the key to understanding, for example, the musical underpinnings of the poetry of Oleksandr Oles, P. Tychyna, the rhythmicity of Mark Cheremshina's prose. In the texts of the Pokut prose writer, we are dealing with the musicalization of the work (V. Wolf), when "connection" means that "music as a medium is not materially presented, instead, there is a reference to it within the limits of the literary medium".⁵³

I. Franko notes that "poetry from ancient times knew how to use the musical effects that language itself gives".⁵⁴ The melody stated, for example, in the short stories of Mark Cheremshina, was first strengthened by Ukrainian folklore, coordinated by the author's mentality and the specifics of modernist writing (lyricism as a sign of the literature of the beginning of the 20th century). I. Frank's theses about the "musical effects of the language itself" are one of the fundamentals for the study of sound symbolism in today's relevant studies on the connections between literature and music.

In the second half of the 20th century the works of K. Weiss "Symbiosis of Arts", D. Divey "Art as Experience", H. Green "Art and the Art of Criticism", etc. became noticeable in the field of comparative studies. During this period, studios studying the connections and mutual influences of literature and music became popular. In the 70-90s of the XX century. the works of U. Weisstein, V. Wolf, L. Elström, R. Ingarden, M. Kagan, I. Raevski and others played an important role.

K. S. Brown, A. Geer, G. V. Gruber, A. Gamey, S. P. Sher and others devoted their studios to the theoretical aspects of the block of questions "literature - music". Researchers note the variety of connections between literature and music, which relate to three distinct main areas: music and literature, literature in music, and music in literature⁵⁵, separate verbal music, musical structures and technique, verbal music. The paradigmatic and syntagmatic levels of the text are discussed in the works of A. Gir.

⁵² Наливайко Д. Література в системі мистецтв як галузь порівняльного літературознавства. Слово і Час. 2003. № 6. С. 9.

⁵³ Маценка С. Метамистецтво : словник досвіду термінотворення на межі літератури й музики. Львів : Априорі, 2017. С. 60.

⁵⁴ Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 96.

⁵⁵ Див.: Маценка С. Метамистецтво: словник досвіду термінотворення на межі літератури й музики. Львів: Априорі, 2017. С. 25-26.

Interest in this scientific problem in modern Ukrainian literary studies is confirmed by the following works: "Score of a novel" (Lviv, 2014) by S. Matsenko, in which the author extensively highlighted the process of interaction between literature and music using material from German culture; "Metamistetstvo: a dictionary of the experience of term creation at the border of literature and music" (Lviv, 2017) by S. Matsenko, where a definition of a number of concepts covering the plane of contact between literature and music is proposed; the collection of works "Musical Texture of Literary Text: Intermedia Studies" (Lviv, 2017), which examines the textual implementation of music in fiction, outlines the multifaceted dialogue between the literary word and music, the result of which are original musical-literary phenomena. It is also worth highlighting the works of literary critics on the "jazz theme", which presents a study of the inter-art dialogue between jazz art and fiction: a collection of intermedia studies "Literary-jazz improvisations" (Lviv, 2019), research by M. Yankova⁵⁶ etc. The activity of Ukrainian scientists is primarily explained by the fact that the aesthetics of jazz became a relevant strategy for the creation of artistic texts by Yu. Gudzia, I. Luchuk, G. Kostenko.⁵⁷

It is worth paying attention to the corpus of articles in scientific publications of the beginning of the 21st century. T. Shevchuk's article discusses the methodological foundations of studying the relationship between literature and music.⁵⁸ Various aspects of "musicality" are explored

⁵⁶ Янкova М. Блюз та джаз як інтермедіальна стратегія роману «Не-ми» Ю. Гудзя. *Науковий вісник Миколаївського нац ун-ту імені В.О.Сухомлинського. Філологічні науки (літературознавство)* : зб. наук. пр. / за ред. О.С.Філатової. 2016. № 1. Миколаїв : МНУ імені В. О. Сухомлинського, 2016. С. 306-310.

⁵⁷ Див.: Гудзь Ю. Барикади на Хресті. Поема. Не-ми. Книга видінь і шезнень. Ісихія. Книга щастя. Тернопіль : Джура, 2009. 248 с.; Лучук І. Літературний джаз. Тернопіль : Богдан, 2011. 336 с.; Костенко Г. Цурки-гілки. Джазові імпровізації та оповідання. Київ : Саміт-книга, 2017. 160 с. тощо.

⁵⁸ Шевчук Т. Музичний код творчості Григорія Сковороди. Слово і Час. 2011. № 5. С. 24-35.

in Lesya Ukrainka's work ⁵⁹, B. Lepkoy ⁶⁰, M. Yatskiva⁶¹, I. Senchenko⁶², G. Chubaya ⁶³.

The impressionistic style of M. Kotsyubynskyi's prose and the music of the French composer C. Debussy is discussed in the article by L. Demyanenko⁶⁴, the intertextuality of the musical symbol in the figurative structure of the novels of I. Franko, O. Kobyljanska, M. Yatskov is investigated by N. Naumenko ⁶⁵.

T. Bovsunivska notes about the influence of music on the genre specificity of the work, analyzing the ekphrasis novel "Kiki van Beethoven" by E. E. Schmitt, to which a CD with Beethoven's music is attached, which involves simultaneously reading the novel and listening to specific works of

⁵⁹ Горболіс Л. Музична основа оповідання Лесі Українки «Над морем». *Літератури світу: поетика, ментальність і духовність*. 2020. Вип. 14. С. 180-190; Щукіна І. Вірш Лесі Українки «В путь! (На мотив Шумана)» – твір відомий і незнаний. *Слово і Час*. 2010. № 6. С. 61-69; Щукіна І. Музичні терміни в тексті поетичного циклу Лесі Українки «Сім струн». *Слово і Час*. 2009. № 4. С. 12-20.

⁶⁰ Рисак О. «Найперше – музика у Слові»: проблеми синтезу мистецтв в українській літературі кінця XIX – початку XX ст. Луцьк : Вежа, 1999. 402 с.; Ткачук М. Модерністський дискурс лірики та новел Богдана Лепкого. Тернопіль : ТНПУ, 2005. 128 с.; Лупак Н. Літературно-музичне буття образу Мазепи. Тернопіль : Карт-бланк, 2007. 200 с.; 161. Лановик З., Лановик Б. «Ноктюри» Богдана Лепкого в культурно-історичному контексті розвитку жанру. Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка. Серія: Літературознавство. Вип. 36. Тернопіль : ТНПУ імені Володимира Гнатюка, 2012. С. 3-13.

⁶¹ Мельник О. Модерністський феномен Михайла Яцкова : канон та інтерпретація: монографія. Київ : Наукова думка, 2011. 295 с.; Мельник О. Символ арфи в антропологічній проекції (на матеріалі прози Михайла Яцкова). *Антропологія літератури : комунікація, мова. Тілесність* / укл. І. Папуша. *Studia methodologica*. Вип. 25. Тернопіль : Ред-вид. відділ ТНПУ ім. В. Гнатюка, 2008. С. 145-152.

⁶² Ротова Н. Роль звукових ефектів та сенсоризмів у творенні авторської світомоделі (за творчістю І. Сенченка). *Вісник Луганського національного університету імені Тараса Шевченка*. 2011. № 19. С. 36-40.

⁶³ Загороднюк О. Музичні поезії Григорія Чубая. *Вісник Прикарпатського університету. Філологія*. 2014-2015. Вип. 42-43. Івано-Франківськ : Місто НВ, 2015. С. 253-256.

⁶⁴ Дем'яненко Л. Імпресіонізм у музиці і літературі (Михайло Коцюбинський і Клод Дебюссі). *Слово і Час*. 2011. № 1. С. 78-84.

⁶⁵ Науменко Н. Інтертекстуальність музичного символу в образній структурі тексту (в новелах І. Франка, О. Кобилянської, М. Яцкова). *Слово і Час*. 2002. № 11. С. 20-25.

the composer, thus purposefully orienting readers to the inter-art "portal", modifying the genre platform of the work. "With this superimposition of text and music, the semantic structure of the novel develops in a dual way and represents the indivisible unity of music and text," T. Bovsunivska notes.⁶⁶ And he adds: "From this initial setup, all further action, location of characters, collisions and even figures of speech emerge. There are many novels written under the influence of or with the use of music, but a musical ekphrasis novel does not simply use music and the fate of a great musician, it merges the dissonances and leitmotifs of music and human destiny, and when the artistic complex of ideas is removed, the entire structure is lost".⁶⁷

Literary works with accompanying music are an interesting lecture for the recipient, a well-thought-out "formula" of cooperation between the author and the reader. The writer, screenwriter and composer K. Safon creates musical compositions related to the plots of his literary works. "It became part of the creative process and something similar to soundtracks for movies, when this or that music is written for different scenes, events or characters. Most often, music helped me find a solution in those cases when there were difficulties with the story and I didn't know how to act... When I started working on books, I tried to use not only the classic themes and genres of world literature, but also all that experience in the art of storytelling, which we acquired during the 20th century, and a significant part of it belongs to audiovisual culture, to the world of cinema, television, advertising and journalism," the writer explains.⁶⁸

In the modern scientific discourse, the works (of linguists, musicologists, art historians, etc.) with a distinct interdisciplinary segment are popular; it is the result of analytical processing of system knowledge from various fields of knowledge.⁶⁹

⁶⁶ Бовсунівська Т. Жанрові модифікації сучасного роману. Харків : Діса плюс, 2015. С. 331.

⁶⁷ Бовсунівська Т. Жанрові модифікації сучасного роману. Харків : Діса плюс, 2015. С. 331.

⁶⁸ Сафон К. «Цвинтар забутих книжок». Літературна Україна. 2019. 23 березня. С. 14.

⁶⁹ Див.: Braha I. Die sprachliche Biographie von Kazymyr Malevič. «Dialog der Sprachen – Dialog der Kulturen. Die Ukraine aus globaler Sicht». IX Internationalen virtuellen Konferenz der Ukrainistik 2018 / Herausgegeben von Olena Novikova und Ulrich Schweier. München : Readbox Unipress – Open Publishing LMU, 2019. S. 32-44; Беценко Т., Голуб І. Стилістика сучасної української мови. Фоніка. 2-ге вид., доп. Суми : ВВП «Мрія», 2015. 324 с.; Королюк Н. Полум'яне слово Шевченка в музиці. Хорова творчість українських композиторів. Київ : Видавництво ім. Олени Теліги, 1995. 199 с.; Галузевська О. Ораторія «Заклинання вогню» Івана Карабиця на вірші Бориса Олійника: міфологема та її втілення. *Науковий вісник Національної*

Researchers note the partly key role of literature in the artistic production of images. "Taking the cultural concept "eternal image" (Faust, Hamlet, Don Juan) as an example, we can find the following pattern: its primary appearance in artistic creation is in literature or in synthetic genres closely related to the word, for example, in drama, and only then interpretation occurs exclusively through musical means... A cultural concept is objectified in an artistic form with the help of localization in the word, and then, demanding a different expression, it is deobjectified, defocused with the help of musical sound, which assumes semantic multiplicity", - concludes musicologist V. Marik.⁷⁰

Another vivid example is O. Dovzhenko's story "The Enchanted Finger", the first pages of which, as Ya. Stetsko emphasizes, "sound irresistibly joyful, full of crystal laughter and the deepest sadness of the music of the genius Mozart.ї".⁷¹ The author claims that the beginning of the story is filled with music from the 1st part of the 21st piano concerto in C major by V.-A. Mozart; the Ukrainian writer's work also has a tangible connection with V. Barvinskyi's melodic music saturated with national motives - with the music of his piano "Sextet" or "Ukrainian Rhapsody"; with R. Schuman's music rich in contrasts, changes of plans and moods (with his piano cycles "Carnival", "Butterflies"); the researcher draws a parallel with the ancient psalm - the confession "My Life".⁷² As we can see, Ya. Stetsko successfully worked with the text, which, according to M. Heidegger, possesses the energy of attraction. The process of "coupling" of the recipient, the text and the

музичної академії України імені П.І. Чайковського. Вип. 36. Книга 1 : Українська та світова музична культура: сучасний погляд : зб. наук. праць / редактор-упорядник М. Д. Копиця. Київ, 2005. С. 229-237; Леоненко Я. Сторінками співпраці Леся Курбаса та Пилипа Козицького. Науковий вісник Національної музичної академії України імені П. І. Чайковського. Вип. 36. Книга 1 : Українська та світова музична культура: сучасний погляд : зб. наук. праць / редактор-упорядник М. Д. Копиця. Київ, 2005. С. 157-166 тощо.

⁷⁰ Марик В. Явище концепту в національному художньому мисленні. Науковий вісник Національної музичної академії України імені П. І. Чайковського. Вип. 85 : Духовна культура України: традиції та сучасність: зб. наукових статей / редактор-упорядник М. М. Скорик. С. 72.

⁷¹ Стецько Я. Музичальність української та французької прози другої половини ХХ століття (на матеріалі творів О. Довженка, М. Вінграновського, А. Боско). *Слово і Час*. 2017. № 2. С. 25.

⁷² Стецько Я. Музичальність української та французької прози другої половини ХХ століття (на матеріалі творів О. Довженка, М. Вінграновського, А. Боско). *Слово і Час*. 2017. № 2. С. 20-31.

author, according to M. Zubrytska, depends on the "intensity of aesthetic satisfaction or aesthetic pleasure".⁷³

The study of the multifaceted contacts of literature and music in the modern scientific discourse is not exhausted by the completed review of works. The raised issues require a systematic study.

Music in the prose of Ukrainian writers of the late 19th and early 20th centuries: aspects of artistic realization

Modern researchers, turning to the coverage of the "musical" theme in the prose of Ukrainian writers of the late 19th and early 20th centuries, raise the issue of the role of music as a means of modeling artistic reality and character creation, an element of the architecture of a work, etc. Literary experts consider the combination of different types of art to be a vivid manifestation of modernist discourse. It is valid to think that the modernists, first of all the symbolists, placed on music "the important function of revealing the secret content of existence, the content of human culture, calling for the external sound reality to hear the original design of existence, which is given only in sound form".⁷⁴

The hero's logically and historically determined immersion in the original musical culture of his ancestors is one of the arguments that allows us to consider the music-making of a literary character of the late 19th and early 20th centuries. in the context of the moral paradigm of the people. Music helps the heroes to build a certain scale of values, which determines the culture of life. Therefore, the style-creating role of the musical instrument in the life of the characters, the functioning of music as one of the factors in the formation and disclosure of the hero's mental world, is interesting.

The culture of the Ukrainian people reflects life experience, preserves a complex of emotional and figurative ideas, experiences, norms of human existence, is "supported" by many attributes of spiritual culture, among which musical instruments play an important role - trembita, flute, violin, which connect heroes with the past, ancestors, sacred In the mountain watercolor "Trembita" H. Khotkevich notes: "This is an ancient gift of the past mountain people to their descendants, this is the only blessing of generations. This trembit was played in these mountains a thousand years ago. And in the same way then, the same mountains stood, and the pale

⁷³ Зубрицька М. Номо legens: читання як соціокультурний феномен. Львів : Літопис, 2004. С. 83.

⁷⁴ Чайківська В. Явище мистецького синтезу як вияв модерністського дискурсу. Український модернізм зі столітньої відстані. *Актуальні проблеми сучасної філології. Літературознавство* : зб. наук. праць Рівненського держ. гуманіт. ун-ту. Рівне : РДПУ, 2001. С. 49.

Cheremosh below made the same noise and anger".⁷⁵ A generalized picture of cosmic harmony emerges from the above lines.

Music making in the analyzed prose is considered as a manifestation of creative potential that corresponds to the mental instructions of the hero, and an important component of traditional religious practice, which plays a significant role in the design of spiritual existence, because music is inherited from ancestors and actualized in the subconscious of descendants. Therefore, the pipe that sounds for a temple holiday in Mark Cheremshina's short story "The First Arrows" or the violin that sounds to accompany the performance of a carol in V. Stefanyk's short story "The Letter" cannot be interpreted only as a relevant artistic detail or an ethnographic artifact; this is evidence of the deep connection between the spiritual world of the heroes and the culture of the ancestors, based on the inner need of a person to join the ancestral possessions, to connect spiritually with the ancestors. Therefore, the process of making music contains signs of the sacred, unique and special.

The raised question of the synthesis of the music-making potential of the heroes of prose works reveals an important problem of the organic emergence of folk music on the basis of ancient traditions and religious culture. The prose of Ukrainian writers conveys various aspects of music making as a subconscious desire for beauty; a complex process aimed at satisfying internal needs, regulated by the spiritual traditions of the people; mastering the communicative "language" of movements, gestures, poses, colors, sounds, inherited, according to A. Makarov ⁷⁶, from animals and ancient ancestors.

The need for a hero of Ukrainian prose of the late 19th and early 20th centuries. expressing one's feelings with the trembita is connected to the essence of this musical instrument. In the logical, ancestral connection of the character with the tool, the logic of the thing and the inner desire of the hero to harmoniously merge with the environment are revealed. The stylistic sound complexes of the shepherd-hunting music, "sung" by the trembita, are not even modally formed yet, note the researchers of the Hutsul region, "related to the imitation of the sound world of the surrounding nature".⁷⁷

Composing acoustic works, the characters of H. Khotkevich, O. Kobylanska, and M. Kotsyubynskyi, like their distant pagan ancestors, strive to understand the world and themselves in it as a whole. For example, music connects Ivan ("Shadows of Forgotten Ancestors" by M.

⁷⁵ Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 337.

⁷⁶ Макаров А. П'ять етюдів. Підсвідомість і мистецтво : Нариси з психології творчості. Київ : Радянський письменник, 1990. С. 196.

⁷⁷ Гуцульщина. Історико-етнографічне дослідження / П. І. Арсенич, М. І. Базак, З. Е. Болтарович та ін. Київ : Наукова думка, 1987. С. 344.

Kotsyubynskyi) with the primordial world. Macrocosm and microcosm, man and the world, ancient and present harmoniously coexist in the work. And the assumption of scientists that "all nature seems to Ivan, like an ancient pagan, full of living and mysterious power" is correct.⁷⁸ Fusion with the natural environment is one of the aspects important for clarifying the essence of the human ideal in the prose of Ukrainian writers of the late 19th and early 20th centuries.

The will of heroes in music has a primitive genealogy; these are, over time, transformed urges from primordial existence, which confirm the characters' desire for harmony, perfection, goodness - they are often lacking in the human environment. The ideal of a person is built on these psychological foundations. The innate ability of the heroes of the analyzed works to study nature is based on love for it. And, thus, music-making by Ivan ("Shadows of Forgotten Ancestors" by M. Kotsyubynskyi), Marusyak ("Stone Soul" by H. Khotkevich) or grandfatherly acoustic luxury ("Sons" by V. Stefanyk) should be interpreted as an attempt to return to primitiveness, and music, a non-verbalized verbal composition merging with the voice of nature as the living space of their souls.

Yu. Kuznetsov and P. Orlyk, researchers of M. Kotsyubynskyi's work, note: "He (Kotsyubynskyi. - L.G.) had to look into the soul of a person, to understand what this soul lives by and what it hopes for".⁷⁹

Ivan's communication ("Shadows of Forgotten Ancestors") with the environment, established thanks to music, helps the artist to emphasize the uniqueness of Hutsul's nature, his innate cultural and religious competence and psychological readiness to immerse himself in the world of nature and music already at the beginning of the story.

The rhythm-forming structures reproduced by Ivan are in tune with the breath of nature, generated by it. The ability to understand and perceive the voice of the environment complements the artistic interpretation of the ideal of man in Ukrainian prose of the late 19th and early 20th centuries. And it is not by chance that in order to convey the complex emotional experiences of a literary hero, artists personify nature, giving music (the voice of an instrument) an important, sometimes key role, it significantly complements the character's characterization. Let's recall, for example, the grandfather's conversation with the lark ("Sons" by V. Stefanyk); the alarming noise of a poplar tree ("Vistka" by T. Bordulyak); mountain watercolors by H. Hotkevich, in which you can hear the "soul of the river", "the soul of the village"; the symbolic nostalgic minor voice of the trembita at the beginning of O. Kobylyanska's story "On Sunday early, the potion was dug" with a

⁷⁸ Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ: Радянська школа, 1990. С. 131.

⁷⁹ Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ: Радянська школа, 1990. С. 129.

compositional and meaningful conclusion at the end of the work; a masterful, touching depiction of Marusiak's dying game on the flute from H. Khotkevich's "Stone Soul": "...like the distant whisper of a river bathed in moonlight, like the complaint of a frightened sufferer trembling under the window, like the cooing of a dove over past happiness, the sounds sang and rushed ... The cry shook the crowd. The women shouted..."⁸⁰

The voice of nature echoes in the souls of Marusyak and listeners. The music of the pipe is complemented by human crying, the words and experiences of the meeting participants are rhythmic.

Similar in terms of content and emotional content is the scene of Kateryna's funeral from the above-mentioned story by H. Khotkevich, when "terrible male wails, and bells, and incessant painful and longing trembling, and women's recitations, and funeral chants of priests, and the noise of the stream... - all this created an unusual, unique picture of sounds".⁸¹

The sad voice of trembling deeply disturbs the souls of people. The mood of similar fragments from the works of Ukrainian writers of the late 19th and early 20th centuries. allows to distinguish the signs of meditative and associative prose and contributes to a more complete understanding of the state of mind, to clarify the character's moral beliefs.

The ethnocultural tradition of communication with a musical instrument becomes the basis for self-expression of the hero. Music creation in "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi and "Stone Soul" by H. Khotkevich is improvised, based on something given and chosen by the musician as a reference point. For Ivan and Marusyak, nature, religious beliefs, and a secret connection with their ancestors are such a given, because, let's say, "not Marusyak the opryshok sometimes played - then everyone who composed a Hutsul song played with him..."⁸²

The hero and the plotter are one. A clearly expressed magical connection of the pipe with the cult of ancestors, the belief that "there was a soul in that flower"⁸³, Marusyak's willingness to sacrifice his mistress for the sake of a pipe seems to turn the instrument into a fetish and deepen the study of the concept of the hero of Ukrainian literature of the late 19th and early 20th centuries. For the hero, the world begins with the floyar, it opens up space for him, helps him learn about life, with her, as evidenced by the end of the story, Hutsul and completes his life.

The images of primitive mythology evoke in Ivan from "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi a desire to create music, to

⁸⁰ Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 294.

⁸¹ Там само. С. 26.

⁸² Хоткевич Г. Твори : у 2 т. Київ : Дніпро, 1966. Т. 2. С. 81.

⁸³ Там само.

capture the unusual, momentary, imaginary, ancient. The immersion of the hero in the archaic culture led to the unfolding of Ivan's creative searches, the understanding of his nature. Ivan's memory and consciousness are nourished by pagan beliefs: even as a child, he "knew that the world was dominated by an evil force, that an aridnik (evil spirit) rules everything and that the forests are full of foresters..."⁸⁴

The inseparability of the hero from the cultural heritage of his ancestors is manifested in his experiences, way of thinking, and actions. Sounds heard in nature evoke auditory and object pictures in Ivan's imagination. The sound structures are combined in a figurative-visual series, awakening the imagination in which Hutsul finds a continuation of its essence. "Emotionality... lies at the basis of every art, every creativity. It is up to us to return it to its original, creative, and not destructive meaning," says E. Onatsky⁸⁵.

In the rhythm of music making, the emotional and the meaningful are combined. The images of pagan culture created by Ivan's imagination are filled with their original meaning (the aridnik is the personification of evil). The Hutsul's associative, object-sensual thinking, characteristic even of its ancestors during the primeval times, gives rise to music. Ivan "borrows" chords from the harmonious music of nature. Telling about the hero's music making and creating the image of a mythical creature, already in the introduction, M. Kotsyubynskyi initiates the resolution of the problem of good and evil.

From the chaos of sounds, the hero singles out a thematic formation close to his essence. This is how a natural, logical connection with the original sources is established, and the system of ancient knowledge is updated. For a Ukrainian with his emotional temperament, artistry (as is known, researchers D. Chyzhevskyi, V. Lypinskyi, Yu. Lypa, G. Vashchenko, etc. emphasize their decisiveness in the historical character-building process) is a familiar way of communicating with the world, a source pleasures Ukrainian artistry, manifested in the culture of work and leisure, plays an important role in communication with people and the environment. Literary experts Yu. Kuznetsov and P. Orlyk emphasize this fact, analyzing "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi: "Both human work and human song - everything breathes primitive wild nature".⁸⁶

⁸⁴ Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 3. С. 179.

⁸⁵ Українська душа: зб. наук. праць / відп. ред. В. Храмова. Київ : Фенікс, 1992. С. 38.

⁸⁶ Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ : Радянська школа, 1990. С. 133.

The creativity of Ivan and Marichka (the girl composes songs, and together with her "forests and hayfields sing... streams ring and the sun sings"⁸⁷) the author perceives the environment as an equal given, affirming the idea of the unity of man and the world (as noted by critics⁸⁸), the ideal for him is a creative person who knows how to see beauty in the familiar, close, everyday.

In the midst of nature, Ivan from "Shadows of Forgotten Ancestors" by M. Kotsyubynskyi, Marusiak from "Stone Soul" by H. Hotkevich feel at home and therefore create, realize themselves. Nature is not indifferent to them, it is the candle of their experiences. The wide and open natural space does not oppress the Hutsuls, but on the contrary, it promotes the unfolding of their emotions and experiences. Each of the characters becomes an active center of space, the parameters of which are determined by the feelings of the characters and music, sound. Where there is no music, the world is different, people are different. Thus, in the works of M. Kotsyubynskyi, H. Khotkevich, new facets of the ideal of a person - a talented individual, creator of the Ukrainian cultural environment - are revealed. The nature of music-making, based on primitive principles, artistically determines the strategy of renewing the world. The music created under the influence of ancient beliefs sets the hero on benevolence, it "imperceptibly creates a new dimension in the visible space in which it reverberates".⁸⁹

The characters of M. Kotsyubynskyi and H. Khotkevich live in this dimension, full of desires and dreams to see a beautiful and harmonious world.

Ivan in "Shadows of Forgotten Ancestors" experiences a space at a deep level, where everything is real, genuine, genuine; he is able to see in it the original beauty and with the help of a musical instrument convey the music heard in nature. Visual and auditory impressions, feelings of the hero M. Kotsyubynskyi completely belong to a certain corner of nature. The work contains the hero's relationship with the world in such a way that the character feels cozy and comfortable in it. Natural space and ancient beliefs become a source of creative inspiration for the hero.

The character's sphere of freedom in everyday life is limited, therefore music making is a type of his philosophizing, a way of searching for an ideal, the urgent need for which the Hutsul heroes feel. It is not by chance that Ivan Paliychuk and Marusiak turn to nature - a center of

⁸⁷ Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 3. С. 189.

⁸⁸ Кузнецов Ю., Орлик П. Слідами феї Моргани. Київ : Радянська школа, 1990. С. 134.

⁸⁹ Мерло-Понті М. Феноменологія сприйняття. Київ : Український Центр духовної культури, 2001. С. 257.

primordial harmony that renews life forces, inspires creativity, and helps to assert oneself. The natural environment becomes optimal for the heroes, supports their life activities, encourages them to search for beauty, goodness, happiness, peace, mutual understanding. From this point of view, the image of Marusyak from "Stone Soul" by H. Hotkevich is debatable. Characterized by deep meaning and explosive emotionality is the scene when the young man charms Marusya by playing the flute. His music-making does not match the reputation of a man before whom the whole village trembles. Marusiak appears before a woman as the embodiment of beauty, tenderness, strength, and health. He consciously, of his own free will "complements" the landscape with his creativity. Marusiak's unique expression of emotions and feelings through music during the meeting with Marusia and before the execution reveals aspects of his character that were not noticed and hidden for the general public of fellow villagers. Only a poetic, talented person can create a solemn universe, captivate with the beauty of his creativity. This is how the artist tries to avoid unequivocal categoricalness in the characterization of Marusiak.

The pipe becomes a means of expressing the spiritual and emotional world of the Hutsuls. Harmonious-idyllic communication with nature with the help of floyar ensures the union of the perfect with the rhythms of their souls. Music creation, M. Kotsyubynskyi and H. Khotkevich testify, makes it possible for heroes to return to themselves, to join the national heritage - traditions. This is the originality and originality of the reflection of the creative anthropodevelopment of space through the realization of primitive cultural drives, which emphasizes the national identity of a person who knows the environment.

A common feature of the heroes of the analyzed works is their activity, approved by the corpus of religious norms of the people. The search for the unusual among the usual, internal reflections and their improvised expression in music, which is an indicator of the character's attitude to life, is the first evidence of activity. This search requires physical and mental effort, but it is justified. Collaboration with a musical instrument becomes a need for the heroes, a way to realize their creative potential, aestheticize everyday life. The creative potential of Marusiak and Ivan is fully revealed in the music-making scene, which is saturated with a sense of joy, satisfaction, and admiration. This is how the hero's vitalist philosophy is formed with clearly defined stoic and hedonistic instructions in the spirit of the values promoted by folk morality.

"She (a modern Ukrainian person. - L.G.) was born from the urge to create her own new world from her own sources and her own forces".⁹⁰

The prototype of such a person can be found in the works of M. Kotsyubynskyi, H. Hotkevich, and O. Kobylanska. The "own sources" of their heroes are immersed in the primitive culture, controlled by the morality of the people and fueled by the desire to free themselves from the burden and troubles of everyday life (we emphasize, not from work, but from social problems, injustice, etc.; not to be indifferent to them, but not to become their slave, rise above them); music, instruments, primitive traditions and innate abilities help them realize their desires. Thus, with the help of music, the characters independently shape the style of their lives, aestheticize work and rest, enjoy memories in difficult moments.

A Ukrainian - a worker and an artist in one person - is happy and calm in the soul from work and music. This conclusion allows us to immediately enrich the understanding of the culture of the hero's life. Mykhailo from O. Kobylanska's story "Land" could not get used to the life of a soldier, "he ran after the sopivka and won on it. Sad, drawn-out melodies... attracted familiar images to his troubled soul. It seemed to him that he was again in his fields, sitting again on the trough in the stable with his oxen, whose eyes were turned on him."⁹¹

Making music in a familiar environment (on the ground, near livestock, etc.) brings stability to his life, and in extreme conditions it evokes nostalgia. For the shepherd, farmer and musician Mykhailo, the elements of harmony in the material world are the land and cattle, and in the spiritual world - the pipe and nature. And the removal of at least one component brings chaos, self-doubt and the future. Work on earth becomes for him creativity, a source of pleasure. Ukrainian artistry, emotionality and lyricism are complemented by the master's instinct, which, as already emphasized, is decisive for the hero of Ukrainian prose. On the other hand, Sava "did not know how to play the dulcimer, nor did he like that pitiful wail. It hurt him"⁹², did not respect land and labor. This is another proof in favor of the structuring role of music in the story, a step on the way to understanding the complex world of the characters.

In the context of the problems raised above, the images of Peter and Mykolka from T. Bordulyak's story "Interrupted Strike" and Larka from Stepan Vasylychenko's story "At the Gentlemen's" are also indicative. The life

⁹⁰ Шлемкевич М. Загублена українська людина. Київ : МП «Фенікс», 1992. С. 21.

⁹¹ Кобилянська О. Твори: у 5 т. Київ: Державне видавництво художньої літератури, 1962 1963. Т. 2. С. 106.

⁹² Кобилянська О. Твори: у 5 т. Київ: Державне видавництво художньої літератури, 1962 1963. Т. 2. С. 34.

of the mentioned heroes without land, their own home loses its meaning, and their music is, according to the apt expression of the literary critic Mykola Yevshan, "nothing but primarily a complaint about the lack, a lament over the enslavement and slavery of the potential forces hidden in it; and then a reaction, a desire for a different life, the construction of an ideal".⁹³

This is how creativity concretizes Ukrainians' ideas about the ideal, well-being, and establishes moral priorities.

In the functional purpose of the trembita, we trace the efforts of the Hutsuls to get closer to their ancestors, the sacred world, we note the respect of folk traditions by the heroes, which is masterfully reflected, for example, by H. Khotkevich in the watercolor "Trembita". The son's trumpeting notifies his fellow villagers of his father's death. The sounds of trembita have an informational (notification of death), philosophical (comments, considerations, reflections), emotional-sensual (sympathy, regret) content, their sources are rooted in the religious morality of the people, the culture of ancestors. Involved in the text, they strengthen the psychologism of the works, give the prose an ideological sophistication, as in O. Kobylyanska's story "On Sunday, the potion was dug early", where with the help of trembling, especially at the beginning of the work, the movement from the outer space, defined by the sound of the instrument, to the inner one is traced the world of Andronati, who is worried about the fate of his grandson. This movement is associated with anxiety and sadness of the heroes; trembling is full of deep philosophical meaning, accumulated primitive folk knowledge and ethical beliefs of ancestors, that is why it points the way to the heart of a person, opens the complex world of his experiences.

Kindness, humanism, patience, which are the characters of the works of Ukrainian writers of the late 19th and early 20th centuries. draw from nature, determine the foundations of the culture of their life activities. The humane is reinforced by the spiritual, music, and work. The characters of Ukrainian literature of the late 19th and early 20th centuries, like their ancestors, are attached to nature, so they consider it their right to "extract" goodness and harmony from the environment by creating music. Showing activity in music, in particular trembitan (according to the requirements of traditional folk morality and ethics, one should notify the mountains and their inhabitants that the life path of the Hutsul worker has come to an end), the heroes protect ancient cultural heritage from destruction - the basis of a full-fledged life. Wise Hutsuls, brought up on the basis of religious morality, do

⁹³ Євшан Микола. Критика. Літературознавство. Естетика / упор. Н. Шумило. Київ : Основи, 1998. С. 20.

not want to be destroyers, do not agree to live in a world of artificial "values", and their appeal to musical instruments convinces of this.

A pipe is a multifunctional detail in Mark Cheremshina's short story "Carby". With the help of this musical instrument, the main character, Petryk, receives information about his grandfather, grandmother, and their home. This thing is not a toy, it is a telling characteristic that proves the boy's involvement in traditions; The turban is the ornament of life that helps the hero to get used to the ethnic and cultural aesthetic space, to establish contact with the family, representatives of the older generation, to adjust to the situation. She had to set the rhythm of the hero's life. In addition, this musical instrument also performs a psychotherapeutic function: it frees Petryk from fear, tension, anxiety, stress, and missing his parents. In the complex characterization of the inner world of the hero, music plays an important role.

The musical score of the novel is highlighted by a remarkable intermedial segment - grandfather's playing of the hutsulka on the pipe, when visiting people came to the house. In this scene, the image of the pipe quite openly conveys the music, because it is about a specific musical text - hutsulka - a cheerful, lively, extremely rhythmic melody performed on the pipe. The music remains "behind the scenes" of the literary text, which is explained, firstly, by the modernist orientation of the work, which is characterized by minimal involvement of descriptions, explanations, commentaries, etc., secondly, by the self-sufficiency of the name of the musical text-melody, and thirdly, by the individual style of the writer. This technique (without a detailed description of the melody) is used by Marko Cheremshina in other parts of the novel (for example, the grandfather's singing in the first part without indicating the text of the song).

Music in Petryk's life creates a powerful emotional context, a positive mood. It is thanks to music that the boy receives information about the world, people, the history of the region, work, life's troubles, etc. Marko Cheremshina diversifies the musical components of the piece: the grandfather tells the hajduka to go dancing. The music in the literary text is represented by the sounds of the hajduk dance and is expressed by the boy's movements: "At the word of his grandfather, the boy timidly went to his sides, jumped up and squatted down, slapped the ground with his hands".⁹⁴

These choreographic movements are known to be key in the Hayduk folk dance. The boy's movements are complemented by the adults' rhythmic shouts of approval: "Hey-hop, hopacha." The skill of the dancer's movements and the balanced rhythm are also evidenced by the grandfather's face, which

⁹⁴ Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 33.

"lit up" with pleasure, and the reaction of those present: "The women sang along in long, cool voices, and the uncles trampled their feet".⁹⁵

As we can see, the rhythm becomes more pronounced, the tone becomes stronger: women's singing is added to the sounds of a songbird, a boy's dance - this is how a rather complex music and dance composition accompanied by singing is spontaneously created. The natural musical abilities of the Hutsuls help to aestheticize the space of their stay (temporary or permanent). Therefore, the protagonist's musical contact with the environment, the grandfather-grandmother's home, where he got to and where he has already mastered, is diversified, because, as was said, dance and song are added to grandfather's pipe playing.

The main character of "Karbiv" is in a dynamic interrelationship of music-dance-song: the singing of the women is replaced by the singing of the grandfather, because when the dancer "danced his, the grandfather made such a pitiful noise that all the guests lowered their heads like birds... and the grandmother sighed deeply... ».⁹⁶

The text of the song is not given in the short story (as well as the description of the music extracted from the pipe, which was already discussed above), but the telling reaction of those present ("all the guests lowered their heads... and the woman sighed deeply...") testify to the sad minor key of the song. In the work, the informative function of the song is emphasized: the child gets to know the world with its anxieties, evil, restlessness, grief, and troubles. This longing grandfather's song, firstly, is consonant with the introduction of the novella, which has the same dominant mood, and secondly, it is emotionally close to the following exposition, which will talk about hard times, about Hutsulia, who "goes over to the old men"; and when the conversation about the grandfather's son-in-law and daughter began, "Petryk was seized by a tug of his heart" that the boy almost burst into tears.

The mournful tone of the work is complemented by the following lines: "Petryk has seen funerals in the village more than once, heard loud mournful cries".⁹⁷

Thus, the first part of the novel, with the help of the grandfather's mournful song, the child's cry, and the memory of the funeral and lamentation, is intonationally and ideologically consistent with the introduction-beginning and the mention of karba, which will be discussed in more detail later. A fragment from the words "It was as if the storm broke..."

⁹⁵ Там само. С. 34.

⁹⁶ Там само.

⁹⁷ Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 34.

to the words "I did not get over the pain, the wounds did not heal"⁹⁸ rhythmically consonant with the beginning of the beginning and has all the above-mentioned "indicators" of rhythm (comparison, words with smallness suffixes, repetitions, etc.). Thus, the inner musical canvas of the work is not interrupted, and the ideological and thematic paradigm of the work continues to generate with the help of music; in this way, the proportionality of the work is also observed.

The death of his grandfather, studying in the city change the life of the main character - signs of disharmony appear. The time of the pipe has passed with childhood, and Marko Cheremshina carves the musical vertical of the novel with the help of a polka – not described verbally, but supported by the rhythm of repetition.⁹⁹

The acoustics of this fragment are enhanced by the memory of a childhood friend, Kalyna Nestoriyeva, who once sang songs with Petryk. In songs, as is known, the Ukrainian people artistically recreated the events, experiences, and moods of people; this is a "poetic story" (V. Shukhevich) about the life of the Hutsuls, the past of the region. Due to the unique modal structure, as well as the absence of internally syllabic overtones, they are characterized by a lively pace of performance. The scales of the major inclination, the repetition of phrases formed a peculiar energy of the songs. Therefore, it seems, with the help of music from the past, the author tries to maintain the positive mood of the novel.

In the short story "Karby", the author's dialogue with folklore unfolds mainly in the rhythmic plane, the melody of the Ukrainian folk song is added to the natural melody of the native language, and the sounds extracted by the heroes from musical instruments are added to them. The playing of the flute, song, dances (hajduk, polka), the sound of the trembita, the sounds of bells are actively, diversely and exquisitely declared in the novel in a modernist way, creating a kind of vertical that outlines the musical parameters of the work, emphasizes the mood and ideological orientation of the novel, characterizes the main and secondary characters heroes. With the help of music, the protagonist perceives and learns the world, reacts to problems, expresses feelings. The pipe, for example, takes part in the formation of an idyllic chronotope (childhood), informs, maintains its balance.

The music in M. Yatskiv's miniature "A Child's Breast in a Violin" performs a mood, informative, characterizing, psychotherapeutic function. Conventionally, M. Yatskiv's work is built on three conceptually important

⁹⁸ Там само. С. 35.

⁹⁹ Там само. С. 36.

binomials: violinist/violin + woman/dance + child/crying. One of the key coordinators of the event in the work is a musician who tuned "the violin, in which the quiet cry of a child was awakened".¹⁰⁰

This is how the signal-communicative function of the violin is fixed - the mediator between the music and the violinist, who performs the role of a psychologist. The violinist carefully and cautiously first catches, and then applies the sound to a certain standard, chooses the most appropriate for the situation. He is a musical interpreter of what is happening in the house, a conductor of events in the work.

As a foreshadowing, the zoika-replicas of the violin are associated with the restlessness or anxiety of the woman ("the sorry violins hugged... with mother's thought"¹⁰¹) and influence the construction of a sketch of the characters' relationships. So thoughtfully, not hastily, carefully, the violinist prepares a strong musical composition, such textured material, which, in his opinion, should reflect the emotional atmosphere of men and correspond to the inner state of women. The violinist captures visual and auditory structures with music, imagines and somewhat predicts the unfolding of events. He tries to create good music and conscientiously makes sure that the cries of the violin disappear and harmony comes in the house, in the soul of the woman and everyone present. He adjusts the instrument to the tune without falsehood - only in this way, according to his conviction, a woman can trust the music.

The violinist is actively (with the help of the violin, which creates music) involved in the emotional atmosphere that prevails in the house, determines the intonation and semantic order of events. His creative energy and consciousness are projected onto the space of the house - the violinist works on a given theme: spatial, interior, emotional, psychological, plot "indicators" dictate the theme of the musical composition to the violinist. The registers of the violinist's soul - a creative person with a subtle mental organization - feel restlessness, despair, anxiety, satisfaction and joy at the same time. As you can see, these are different states, and therefore, the task of the violinist is to reconcile them. The violinist feels what music should be in terms of tempo, mood, and energy. His music is an organic component of the composition of the situation unfolding in the home. Music has its own strength and timbre characteristics: it builds up first quietly and intermittently (because, as was said, the violinist was repairing and testing the instrument), then it gained strength, later the noise of the forest, the howl of the wind, and

¹⁰⁰ Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

¹⁰¹ Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

then the chants and stomping of men were added to the sounds of the music legs And over all this "the violin ruled" .¹⁰²

It is important to emphasize that the musical registers of the violin are tonally consonant with the cry of the child, who is also in the house and "calls his mother softly at first, and then louder".¹⁰³ Such emphasis not only shifts attention to another important hero of the work - the child, but also records important changes in the external and internal (experiential) processes of the heroes (and first of all the mother).

But perhaps most of the music that has already been adjusted and harmonized by the violinist is directed at a woman. The genre specificity and modernist orientation of the work did not provide for a detailed description of the heroine's choice situation (her hesitations, doubts, concretization of thoughts, etc.). The drama of her soul remains "behind the scenes". Watching the men dance, "the mother rested her head on her hand and smiled as if she were crying"¹⁰⁴, and then she was led to the dance: "One of the strangers took her to the band..." and she, importantly, went to the dance of her own free will.

First, we state the inner loneliness of a woman among those present. Staying in one's thoughts, contemplating first the situation, and then the dance, perceiving music is a kind of platform for delving into oneself, forming a decision about a choice, etc. That is, the basis, the driver of the woman's choice became the aesthetics of dance, the harmony of music and movements. It was the beauty that was lacking in everyday life that filled the incompleteness of the heroine's existence. The aesthetics of music, dance, body movements express the philosophy of world perception of the heroine, who longs for beauty, knows how to recognize it and be in it. The biomechanics of the dance, the peculiarities of body work, the lines of the dancers' movements were harmonious. Researcher of Ukrainian choreography L. Rohovyk emphasizes: "The dance space has an internal integrity: the movements of an individual dancer are interconnected with the body position of each member of the group in the process of dance interaction".¹⁰⁵

Such movements in harmony, in a logical interweaving, in fact, attracted the woman, had a positive effect on her, intuitively called her to dance: "Shaggy heads, tight faces and wide silver sleeves flashed before her eyes..., merged with singing and stomping into one big wheel, it was

¹⁰² Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

¹⁰³ Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С. 185.

¹⁰⁴ Там само.

¹⁰⁵ Роговик Л. Психологія танцю. Київ : Главник, 2008. С. 8.

spinning... and above that miracle (my italics - L.G.) a violin reigned supreme"¹⁰⁶

The unsurpassed harmony of music and dance is a miracle. The maelstrom of the men's dance certainly captivated the mother, she contemplated the passion, felt the energy of the movements, the rhythmic stomping of her feet and smiled. A collective unconscious, innate desire for beauty and a sense of rhythm worked in the woman's decision to go dancing.

During the involvement of a woman in the dance, the circle opened for a moment, but the rhythm was not lost, the pattern of the dance did not change, the interest in the dance did not disappear, because a new participant appeared - a woman who is internally ready for emotional and aesthetic participation in the dance composition. Her behavior and mental state are regulated by music, figures and dance rhythm. With her movements, she maintains the pace of the dance, that is, it can be said that the heroine has sufficient dancing experience, which helped her to catch the pulse of the dance and for a moment to become different, that is, to discover the facets of her individuality, to get pleasure, to feel the fullness of life. A woman's consciousness, mind and body know the dance movements in which men realize themselves. That is, she saw something familiar, meaningful - and went to dance. Observance of the set tempo occurs not only due to the preservation of the rhythm, structure and movement characteristics of the dance (after all, "the main thing in dance is movement"¹⁰⁷), and first of all thanks to the interest of all dance participants (especially women). It is appropriate to talk about the logic of dance behavior of dance participants.

The given tempo of the dance is maintained; the dance shawl, the "miracle" where the mother falls, cause fear in the child. The inertia of moving bodies helps maintain the pace.

A woman's dance is an internal need, an existential therapy aimed at expressing the essence and meaning of life, at self-preservation. The need for self-assertion, as is known, is characteristic of the heroes of Ukrainian literature of the beginning of the 20th century. But what is significant is that the heroine of the miniature by M. Yatskiva uses her body to normalize relations with the world, because "to dance means to carry out a constant transformation. The appearance of a dance model in consciousness leads to certain changes in it"¹⁰⁸

Body-oriented therapy, music, obviously, is absolutely necessary for a heroine tired of life to renew internal reserves, optimize life potential, to

¹⁰⁶ Яцків М. Муза на чорному коні. Київ : Дніпро, 1989. С.185.

¹⁰⁷ Роговик Л. Психологія танцю. Київ : Главник, 2008. С. 10.

¹⁰⁸ Там само. С. 14.

improve the quality of her life and raise a child. So, this is a heroine with a high culture of responsibility for her life and the life of her offspring. This is an extremely wise and moderate woman-mother (note that in the miniature the author calls her only mother - and this is fundamental), who understands the situation as much as possible and knows how not to lose herself in it; able to use dance for self-understanding and self-preservation. She needs dance to direct her experience to the future, to make sure of her importance and necessity in this world.

The image of the child expressed in the novel also specifies the musical texture of the work: the violinist creates music that merges with the noise of the forest and the howling of the wind, the men amplify this music with their energy, the mother interprets it in dance, and the child tries to correct it, emphasizing the main thing. The violinist, mother, and child form a clear horizontal, dense vocal axis, which testifies to the actualization of the voice as an action in the internal structures of each hero.

From the beginning of the 20th century, when a hero with a complex psychoworld was presented in Ukrainian literature, the arsenal of artistic tools and techniques was renewed, the ideas of leading scientists - psychologists, philosophers, sociologists, cultural scientists, etc. , visual, plot-creating, genre and other levels. "From the Secrets of Poetic Creativity" by I. Franko clearly expresses the possibilities of interpreting complex literary texts at all levels (external, subtextual, intratextual). Let's say the rhythm-melodic foundations in M. Kotsyubynskyi's short story "Intermezzo", teaching the protagonist to the rhythm of nature unfolds and diversifies the concept of the hero, directs its interpretation in the appropriate direction: the rhythm of nature - the rhythm of the work - the rhythm of the character, the artistic paradigm of loneliness, the self-sufficiency of the protagonist. "The wind fills my ears with pieces of sounds, a hoarse noise. He is so hot, so impatient that the silver-haired oats boil from him... Just a singing harp lay at his feet and hums on all the strings. I stand and listen. My ears are full of that strange clamor of the field, that rustling of silk, that ceaseless, like flowing water, overflowing grain..."¹⁰⁹, - this is how the protagonist of "Intermezzo" by M. Kotsyubynskyi reacts to ambient music. As you can see, the writer turns fragments of the novel into music, contrasting the city with nature, enhancing the therapeutic function of nature with the help of harmony of sounds, emphasizing the vulnerability of the hero's soul, who knows how to hear the wind, the field, the voice of ears of corn.

¹⁰⁹ Коцюбинський М. Твори: у 7 т. Київ : Наукова думка, 1973 – 1975. Т. 2. С. 302.

In Lesya Ukrainka's story "Over the sea", music is artistically declared in many ways: musical terms, fragments of songs (chants), orchestra, and also with the help of stylistic means of expression; music takes an active part in the construction of episodes, the characteristics of the characters, the unfolding of the events of the work, the reflection of the moods, experiences, emotional states of the characters, internally structures the work, diversifies the stylistic texture of the story, participates in the panoramic depiction of the image of the sea. As you know, music at different levels of aesthetic mastery is presented in Lesya Ukrainka's cycle "Seven Strings", dramas "Forest Song", "Orgy", novella "Voice Strings", etc. Lesya Ukrainka's active appeal to music in the story "Over the Sea" testifies to the need to optimize the poetic possibilities of prose, update and modernize the genre of the story. As evidenced by the numerous letters of Lesya Ukrainka, contemplating and deeply feeling nature, perceiving and experiencing the sounds and colors of the sea, she acquires a different (than thanks to the Volyn forests) experience of working on herself, knows how to hear herself, her sick body in a special way. The natural rhythm of the sea has a positive effect on the writer. The descriptions of the sea in Lesya Ukrainka's story are moody and in an impressionistic manner consistent with the work for orchestra "Sea" (in three parts) by K. Debussy, written in 1905.

In Ukrainian literature of the late 19th and early 20th centuries. a separate group consists of artistic texts (for example, poetry in prose by V. Stefanyk, Dniprova Chaika, Mark Cheremshina, etc.), the musicality of which is realized with the help of the trinity of the semantics of words; rhythm; phonics, that is, the sound of the work, the selection of certain phonemes, their frequency and sequence.

Folklore, which actively influenced the work of Mark Cheremshina, formed the culture of the prose writer's thought, built the tonal structure of his works, which was expressed in the rhyme of the word, a clear correspondence between the verbal and musical-rhythmic construction of the lines. The novelist deeply felt the original music of the Ukrainian word, the ancient rhythm of Ukrainian songs, possessed the ability to sense the slightest deviations and failures in the rhythm. The rhythm of Mark Cheremshina's prose is a kind of "text" within the text, the axis that holds the emotional body; it is a way to artistically interpret the world, convey its beauty, energy and uniqueness. Rhythm is the key to understanding the aesthetics and poetics of Mark Cheremshina's works, it has semantic clarity and artistic value, as it takes on important information.

Rhythm and melody in the works of Mark Cheremshina artistically relays musical culture, ancient knowledge handed down to the writer by his ancestors. The novelist was closely connected with previous experience, with

the collective unconscious, in the scope of which there was also knowledge about rhythm. Reliving the ancient experience, perception and understanding of the rhythm by the author throughout his conscious life formed an experience-in-itself, which subsequently influenced the strategy of creating an artistic text, determined its originality and uniqueness, combining the past and the present. With the help of rhythm, the writer represented the world. The realization of this experience took place, that "second "I" that has its own separate consciousness and memory, its own judgment, its own feeling, its own choice, worked...".¹¹⁰

The rhythm that Marko Cheremshina mastered in his works contains ancient (from orders, rites, magical rituals, etc.) knowledge about harmony and perfection. It was this kind of knowledge that formed the rhythm-melodic sub-basis of Marko Cheremshina's works about the First World War: during the devastation and grief, Marko Cheremshina appealed to the true, truthful, life-giving rhythm and melody of folklore, the musical culture of our people, to rhythm as a primitive aesthetic category, "which originated in the tribal period of formation and is connected with the desire of our prehistoric ancestors to make the first attempts at the initial ordering of a foreign and incomprehensible reality".¹¹¹

The rhythm in the prose writing of the Ukrainian writer is not only a factor of the expressiveness of the artistic text, but also a demonstrative "fact" of lyricization (as evidenced, for example, by colorful descriptions of nature), as well as expressive psychologically saturated segments of the works. The rhythm organically combined with the high culture of the writer's artistic thinking.

The rhythm of Marko Cheremshina's works carries a charge of energy aimed at asserting the victory of life over death. In the multi-level contacts of the writer with the Ukrainian folklore tradition, a kind of law of effective transformation of energy is activated: assimilating folklore as one of the forms of energy, the author transforms it into other, qualitatively different forms, in which other, specific, most relevant features of the author's text are formed. Marko Cheremshina had long-standing deep connections with the Ukrainian folklore tradition, customary rites, etc. The spiritual depth and energy of folklore supported the rhythmic-acoustic plane of Marko Cheremshina's works, which is fixed in syntactic constructions, repetitions of sounds, sound combinations and lines (or their parts). The writer's works are a vivid illustration of the opinions of linguists about psycho-phonemes, possession of sounds with a non-linguistic

¹¹⁰ Франко І. Із секретів поетичної творчості. Твори : у 50 т. Київ : Наукова думка, 1981. Т. 31. С. 60.

¹¹¹ Гарасим Я. Національна самобутність естетики українського пісенного фольклору. Львів : НВФ «Українські технології», 2010. С. 326.

emotional and evaluative independent meaning, etc. Permanent epithets, metaphorical constructions, symbols that make up the basis of folklore style are important factors in the formation of the rhythm and melodic parameters of Mark Cheremshina's prose.

Votings, which since ancient times encode the magic of words in their content and form and are genetically connected with orders, with primitive formulas-wishes that are "intended to mentally restore family unity"¹¹², in the prose of Mark Cheremshina, they perform an important function of strengthening the rhythm, which, along with images, compositional features, etc., expressed the mood, conveyed the main idea of the work - the idea of harmony in the world, of the joy of existence on earth. So, the rhythm in Mark Cheremshina's prose is an effective means of organizing artistic reality, the "coordinator" of the idea of the work. With the help of recitation formulas, lamentations, the writer took upon himself the responsibility to calm Ukrainians, sought to "resolve the existential crisis that arose as a result of the loss"¹¹³, to find balance for the world, to introduce the heroes (and recipients) into the rhythm of peaceful life, into the natural rhythm, to ease the mental state, to identify moral alternatives for Ukrainians. That is, the rhythm is an expression of the author's position.

Repetitions in the prose of Mark Cheremshina (the novella "May their path be lost!") not only contribute to the understanding of the author's complex thinking system, but also create a unique rhythmic pattern, perform semantic and aesthetic functions. Here it is appropriate to note the stylistic gradations of recitatives in the Ukrainian song epic, when the repetition of musical material creates the effect of monotony, concentration on a certain psychological state. The thrice-repeated rhythm of "May their path be lost!"¹¹⁴, which has undisguised signs of a curse, captures the key idea, the highest point of Hutsul emotional experiences. This repetition, presented at the end of the work, maintains the rhythmic integrity of the short story. The rhythm of this repetition, like, say, a poetic form, for example, an order, strengthens the effect of influence and persuasiveness. "A poetic word, like a sharp arrow, hits its target".¹¹⁵

And, undoubtedly, understanding this, Marko Cheremshina brings it to the final part of the novel.

¹¹² Піхманець Р. В. Из покуської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 299.

¹¹³ Піхманець Р. В. Из покуської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 282.

¹¹⁴ Див.: Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С.166.

¹¹⁵ Колесса Ф. Музикознавчі праці. Київ : Наукова думка, 1970. С. 290.

Repeat three times "Is it true that the house has a headache?"¹¹⁶ in the final part of Mark Cheremshina's novel "Marichka's head hurts" forms such a rhythmic platform that helps the hero to come to his senses, as if to go back and try to rethink, try to immerse himself in the essence of what he has done and, perhaps, come to his senses, because in a short time he had to be in various emotional states state: "I jumped, hey scalded, and hid under the bed..."; "such pity and shame crept up on me that now I would beat myself on a wine apple"; "I leave the house and feel ashamed..." So, the rhythm in this short story plays the role of a psycho-stabilizer for the main character, who must concentrate his energy at a difficult moment for him, because "the world will fall on him".¹¹⁷

The morphological plane of Mark Cheremshina's prose is also interesting from the point of view of rhythm. The verbs deserve special attention: "The violins squealed, the landlords howled, and the landlords threw their voices at the prince's feet..."¹¹⁸; "The moon kept him (heaven - L.G.) awake at night, ... burned his ribs, blackened his face"¹¹⁹. The rhythm of verbs, which is fixed in accents, carries information about progressive action, balanced movement, creation, as well as about active changes, dynamics of a process or phenomenon. Mark Cheremshina's rhythm also serves as a textual strategy.

Verb rhymes actively rhythm Mark Cheremshina's prose. The heroine of "Zvedenitsy", emphasizes R. Pykhmanets, "saturates her language with verbal forms clearly perceptible from a phonic point of view, trying to give them magical properties."¹²⁰ Verbal rhymes, the researcher is convinced, have an additional incantatory function. And in the above lines from Mark Cheremshina's short story "For a young stepmother..." verb rhymes seem to express the rhythmic and melodic structure of the work, outline the tendency to build the mood of prose writing.

An important stylistic figure in the works of Mark Cheremshina is a tautology: "peace is peaceful", "it will be sent", "roared with a roar", "we were surprised by a miracle, we were amazed by a miracle", "they will freeze with ice", etc. This is not only a way of organizing the text, but also a means of expressing meaning, because in this way Marko Cheremshina emphasizes what is said, conveys difficult, sometimes not without contradictions moments or

¹¹⁶ Див.: Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 288.

¹¹⁷ Там само. С. 289.

¹¹⁸ Там само. С. 263.

¹¹⁹ Там само. С. 121.

¹²⁰ Піхманець Р. В. Из покутської книги буття. Засади творчого мислення Василя Стефаніка, Марка Черемшини, Леся Мартовича: монографія. Київ : Темпора, 2012. С. 299.

circumstances; and due to the intonation of these fragments, the emotionality of the work is enhanced.

R. Pykhanets rightly remarks about the artistic features of Mark Cheremshina's prose: "Rhythmic structures in wartime and postwar works have significantly increased." And this is explained not only by the fact that the author "turned to the creative imitation of carol melodies"¹²¹, as, for example, in the works "Carol", "Kolyadnikam nauki", "Tuga", and not least because the arrhythmia and cacophony of war do not coincide with the rhythms of peaceful life. And therefore, it was necessary to strengthen the external (through the form) and internal (through the content) manifestations of the rhythm of life in the works on the military theme: "Nearby the cannons are thundering, but the landlords and landlords ... are snoring on the turnips, which smile at them with periwinkle leaves. It is clear that the battle is approaching...".¹²²

The active rank of peasants is dictated by a philosophy developed over the centuries: to cultivate the land in time, to give it its due. To dig potatoes is to preserve and increase harmony with the world, not to get lost in the maelstrom of war, to be close to the earth, not to lose the power of the family. Hutsul logic and wisdom are expressed in such arguments. The work of farmers and housewives should be accompanied by royal songs¹²³, however, their work is "accompanied" by the thunder of guns. Having started the work with a description of the work on the cotton fields, Marko Cheremshina purposefully brings to the fore the idea of harmony of Ukrainians in relations with the world in this way.

Mark Cheremshina's works are also rhythmized by the use of gay chorus exclamations. As you know, the change of the exclamation "oh" to "hey" in rifle songs is "a small, but characteristic detail: there is a transition from intimately pensive to cheerful and youthful".¹²⁴

In the tonal structure of Mark Cheremshina's novels, where *gay* exclamations are found, the major and vocative also dominate. The sound emotion immediately complements the rhythmic characteristics of the writer's works: "Swaying the bounds of the mountains, a gay oak cradle in a wreath"¹²⁵; "Dawn washes them with dew, honey sleeps them"¹²⁶ etc. *Gay* is in a strong position, in expressive connections with each unit of the phrase, which gives the latter rhythmic completeness. The exclamation *gay* does not block a part of the

¹²¹ Там само. С. 294.

¹²² Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 149.

¹²³ Іваницький А. Український музичний фольклор. Вінниця : Нова книга, 2004. С. 73.

¹²⁴ Там само. С. 241.

¹²⁵ Черемшина Марко. Твори : у 2 т. Київ : Наукова думка, 1974. Т. 1. С. 31.

¹²⁶ Там само. С. 32.

sentence and does not delimit it, but logically connects the phrase, acting as a kind of fast crossing.

The spiritual depth of Mark Cheremshina's works is encoded in rhythm. Together with form-content factors, Marko Cheremshina manifests his position, main idea, important conceptual ideas with the help of a rhythm formed on the basis of Ukrainian folklore, ordered by the way of life of the peasants, which reveals the life-affirming world-receptive instructions of the heroes of his prose, affirms the idea of humanism, the victory of good, work and common sense over war and destruction. Rhythm in the works of Mark Cheremshina performs aesthetic and emotional-evaluative functions. It is thanks to the rhythm that the writer's works are characterized by uniqueness and originality. With his prose, the writer emphasized that rhythm marks literature, gives modernist works a distinctive national color.

Studies using an interdisciplinary approach to texts with an intermedial component are becoming more active in the modern scientific discourse. The study of multi-level contacts between literature and music is designed to reveal the artistic features of the texts, their correspondence to the stylistic trends of the day. The musical paradigm of the prose of Ukrainian writers of the late 19th and early 20th centuries. it is artistically realized at the visual, architectural, rhythmic, melodic, story-creating, problem-thematic and other levels of text organization. The works chosen for analysis testify to the organic unity of the musical component with modernist trends in the development of Ukrainian literature.

Music appears as a means of characterizing the heroes of the works, expressing their individual traits. With the help of music, Ivan ("Shadows of Forgotten Ancestors" by M. Kotsyubynskyi), Marusiak ("Stone Soul" by H. Hotkevich), Larko ("In the Lords" by Stepan Vasylchenko), Mykolka, Petro ("Interrupted Strike" by T. Bordulyak), Petryk ("Carbs" by Mark Cheremshina) immerse themselves in macrospace, comprehend the harmony of the universe, the dialectic of the coexistence of good and evil. Music for them is a way of emotional and creative "unfolding" of the soul, it is their own, which stands guard over their identity, educates heroes to be humane, merciful, and kind. The voice of Marusiakova's pipe ("Stone soul" by H. Khotkevich) is convincing in this, which enchanted everyone who came to the Hutsul execution.

Involved in the artistic prose of M. Kotsyubynskyi, H. Hotkevich, O. Kobylyanska, Mark Cheremshina, and others. a pipe, a violin, a trembita are not only decorative elements used by writers to reproduce the ethnic flavor of the work, but original images in which the moral and aesthetic primitives of the spiritual culture of the characters were combined. The meaning of the images of musical instruments is to express the character of a person who believes in nature and God, respects and preserves traditions. Music is closely intertwined with religious culture, it is a form of expression of moral and ethical beliefs, religious

consciousness, realization of the spiritual potential of heroes, it reproduces emotional experiences, intellectual thinking, ideas about the ideal.

The study of music making and connections with a musical instrument significantly complements the concept of the hero of Ukrainian prose, testifies to the artistry and originality of the character, opens new facets of the complex system "hero - sacred world". The music connects the characters to the ancestors; creating or perceiving the harmony of sounds, the heroes get to know the environment, evaluate their own capabilities and realize the desire to do good; they outline and contain the Ukrainian cultural space, where moral norms and rules of conduct must be observed. The connections between the prose heroes of Lesya Ukrainka, Mark Cheremshina, and M. Kotsyubynskyi with nature, the writers' appeal to Ukrainian folklore traditions form the rhythmic and melodic foundations of literary texts, and lyricize the works.

Issues of multifaceted contacts of artistic works of Ukrainian writers of the end of the 19th and beginning of the 20th centuries are raised. with music are not limited to the mentioned texts and in the future can be projected onto drama, poetry, in particular the works of Lesya Ukrainka, Oleksandr Oles, P. Tychyna and others. The selected vector of interpretation of the literary text should be applied to the treatment of various genre works of modern Ukrainian writers.

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**THE STAGE LIFE OF CHARLES GOUNO OPERAS
AND THE VOCAL AND PERFORMING ARTS OF FRANCE IN
THE 19TH CENTURY**

**СЦЕНІЧНЕ ЖИТТЯ ОПЕР ШАРЛЯ ГУНО І ВОКАЛЬНО-
ВИКОНАВСЬКЕ МИСТЕЦТВО ФРАНЦІЇ ХІХ СТОЛІТТЯ**

A creative genius, a singer of sublime love, the most popular and talented of modern composers, a bright light of modern art - this is how his contemporaries spoke of Charles Gounod, many of whom recognized that the author of the immortal "Faust" took a leading position in French music. Having created one of the most popular operas in the world and entered the history of world musical culture as the founder of the lyric opera genre, Charles Gounod (1818-1893) had a significant influence on the young

composers of France in the second half of the 19th century and largely determined the path of further development of the national opera theater.

Considering the work of S. Gounod as a whole, it can be divided into three periods: early (pre-opera), central (opera, 1850–1880) and late, devoted mainly to the composition of sacred music. In turn, the central one has its own stages: the first (1850 - 1858) preceded the creation of *Faust*; the second (1859 – 1865) – from “*Faust*” to “*Mireille*” and “*Romeo and Juliet*”; the third - from 1866 to 1880. Each of these stages is equally fruitful and is distinguished by genre and thematic diversity.

Charles Gounod turned to opera when he was already a mature master. Among the works he had written by this time were the cantatas “*Mary Stuart and Riccio*” (1837), “*Fernand*” (1839), *Symphonic Scherzo* (1837), piano quintet (1841), sacred music, piano pieces, songs and romances. Ch. Gounod's first stage experience was “*Sappho*” (1850, post. 1851), which he began creating at the age of thirty-two. By this time, G. Verdi had already written 16 operas, and his “*Rigoletto*” was staged in the same year as “*Sappho*”. At the time of the production of the first opera by the French composer, R. Wagner was the author of *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*.

The reason for writing the first opera was the meeting of Charles Gounod in 1849 with Pauline Viardot (1821–1910). The singer not only had a unique voice, but also high erudition in the field of theater and literature, and was known as a composer, pianist and vocal teacher. Possessing a brilliant vocal style, she was an excellent performer of the roles of *Cinderella*, *Rosina*, *Norma*, and *Lucia*. Her greatest popularity was brought to her by the role of *Fides* in J. Meyerbeer's *The Prophet* (1848), which was staged with great success in 1849 on the stage of the Bolshoi Opera.

At one of the social receptions in 1849, P. Viardot heard C. Gounod singing his romance. Having met the composer, the singer invited him to write an opera in which she could perform the main role. She took upon herself all organizational issues related to finding a librettist and staging the future opera. Thanks to her patronage, the famous playwright Emile Ogier (1820–1889) agreed to write the libretto, and the director of the Bolshoi Opera, Nestor Rocplan, having secured a one hundred percent guarantee of the success that Viardot predicted, decided to stage the future work on his stage.

The plot about the ancient Greek poetess, which Gounod chose, was well known in France. In 1822, the opera “*Sappho*” was written by A. Reich (1776–1836), in 1840 by G. Paccini (1796–1867). The latter was quite popular, and many, when Gounod's work appeared, unwittingly compared both works. In addition, in 1850, when the composer was working on *Sappho*,

the Parisian public became acquainted with the one-act drama of the same name by F. Boyer. It is possible that the Parisians were also aware of the drama "Sappho" (1818) by F. Grillparzer (1791–1872).

Gounod's appeal to the ancient Greek plot corresponded to one of the features of the development of French artistic culture in the second half of the 19th century. At the turn of the 40s and 50s, a wave of interest in ancient themes began to rise. The tragedies of Sophocles and Euripides, as well as the French classics (P. Corneille and C. Racine), are being revived in the dramatic theaters of Paris.

It was with this repertoire that the rise of E. Rachel (1821–1853) as a tragic actress was connected, whom G. Flaubert called "the daughter of the purest ray of Greek poetry, which made the voice of ancient times heard".¹²⁷

The wave of fascination with antiquity, which increased noticeably in the last third of the century, also affected the art of music. C. Gounod, after "Sappho," wrote music for F. Ponsard's tragedy "Ulysses," and 6 years later, the mythological opera "Philemon and Baucis." V. Masse created the opera "Galatea" (1852), and G. Berlioz created the duology "The Trojans", the second part of which was staged on the stage of the Lyric Theater in 1861. J. Offenbach uses ancient subjects for his operettas. In the 70s, Gounod's "Polyeucte" and C. Saint-Saens' symphonic poems "Phaeton" (1873) and "The Youth of Hercules" (1877) appeared. Later, J. Massenet wrote the operas "Thais" (based on the novel by A. France, 1894) and "Rome" (based on the novel by A. Parodi, 1912); E. Reye composed the opera Salammbô (1890) based on Flaubert's plot.

Gounod's desire to write an opera based on an ancient Greek plot coincided with the creative interests of his librettist. As is known, Emile Ogier, along with F. Ponsard (1814–1867), was a representative of the school of "common sense" - a direction that defended academic art. In an effort to resist the extremes of romantic aesthetics, supporters of academicism wrote most of their plays in the spirit of classical tragedies. Despite sharp criticism from progressive writers, the works of these playwrights were performed with great success in many theaters in Paris. Among them are "Ulysses" and "Lucretia" by F. Ponsard, "Hemlock" by E. Ogier. Charles Gounod, who always had a desire for classical clarity and logic, by coincidence began the path of an opera composer in collaboration with these playwrights.

The premiere of Sappho took place on April 16, 1851 on the stage of the Bolshoi Opera. As expected, the role of Sappho was performed by Pauline Viardot, Faona by L. Gaymard, and Alcaea by Marie de Lisle. The work was warmly received by both the public and critics. Its success was

¹²⁷ Flaubert G. Sur la littérature, l'art, l'écriture. V. 2. P. 300.

facilitated not only by the famous names of the librettist and the leading actress, but also by the talent of the composer himself, who began to be talked about long before the premiere of the opera. Pauline Viardot, in whose house Gounod worked on *Sapho* during the summer of 1850, in a letter to M. Yu. Vielgorsky, called Gounod a great composer, not yet known, but destined for a great future. For J. Sand, who met Gounod in the house of P. Viardot and who here for the first time heard a new work performed by the author, the author of “*Sapho*” became the new Mozart, the first composer of the century, a musical genius who would open a new era, and his first opera was assessed by the writer as a masterpiece, the great, the only, the most beautiful thing that can be. Music critics generally appreciated the new composition. One of the warmest reviews belonged to G. Berlioz. Gounod later recalled: “Berlioz wrote a review about *Sapho* - without a doubt one of the highest and most flattering assessments that I have had the honor and happiness of receiving in my entire career”.¹²⁸

Despite its initial success, the opera quickly disappeared from the stage. This was largely due to the fact that P. Viardot was able to take part in only seven performances, after which her contract with the theater ended. In connection with her performance of the role of *Sapho*, newspapers of that time wrote that Pauline Viardot is one of the most accomplished performers, whom the whole world recognizes as a great opera actress. Music critics, in connection with the performance of the role of *Sapho*, noted the singer’s amazing talent and believed that his study would require many volumes of “musical and dramatic aesthetics.”

After P. Viardot, the role of the main character of the opera was transferred to the singer Mason, whose level of performance, according to critics, was much lower. Experience showed that “*Sapho*” in its original edition could not exist without the performer for whom it was created. After three performances, the work disappeared from the Bolshoi Opera's repertoire. Another reason for the short-lived stage life of *Sapho* were the shortcomings of the libretto, as pointed out by some critics and even Viardot herself. The amendments that I. S. Turgenev made to the text of the opera could not correct the situation (during the period Gounod was working on the opera, the writer visited the singer and actively participated in the discussion of the music being created). T. Gautier, known not only as a writer, but also as a music critic and librettist, made critical remarks in the article “*Premiere of Sapho*”: “For unknown reasons, E. Ogier did not leave room for ballet in his poem. This omission is considered unforgivable for the Greek plot”.¹²⁹

¹²⁸ Gounod Ch. Mémoires d'un artiste. 2018. P. 96–97.

¹²⁹ Hillermacher P. Charles Gounod. Paris, 1906. P. 35.

Some time later, for a production in Covent Garden, Gounod completed the ballet music and the expanded Gliser aria, which currently remain unknown, since the score of these numbers was lost.

The revival of *Sappho* on the stage of the Bolshoi Opera took place in 1858 in a new two-act version. This time the composer excluded the part of Alcaeus. The performing cast also changed: A. Renard sang Faon, Marie de Lisle was given the part of Pitea (instead of the part of Alcaeus), the role of the main character was entrusted to her student, Desiree Artaud (1835–1907), no less talented than P. Viardot. Her vocal skills, like the singing of her famous predecessor, evoked rave reviews. Already during rehearsals, Gounod foresaw the success of the new talent.

In 1884, the fourth edition of “*Sappho*” was made - a production was being prepared at the Bolshoi Opera with the participation of the new rising “star” Gabriella Krauss (1842–1906). The composer significantly expanded the original version of the score, making the opera a four-act opera. Thanks to Krauss' participation in the play, the stage life of Charles Gounod's first opera was continued.

Gounod's career as an opera composer, thanks not only to his talent, but also to his performing skills and the patronage of Pauline Viardot, began successfully. He was one of the few who, without yet having the prestige of an opera composer, made his debut on the stage of the main theater in Paris and whose talent was immediately recognized. It is significant that on the day of the premiere of *Sappho*, the young composer received an order from F. Ponsard for music for his tragedy *Ulysses*. The proposal of the famous author of “*Lucretia*” was accepted. A few months later, the tragedy was a success at the Comédie Française (the play ran for forty performances). Gounod's music was highly praised by critics, including G. Berlioz. For a long time, choral numbers were considered the best not only in the composer's work, but also among everything that was created in this genre.

In 1852, Gounod fulfilled another order from the Comédie Française, writing music for the comedy by J.-B. Molière's “*The Bourgeois in the Nobility*”, which was also a great success. Another evidence of Gounod's recognition as an opera composer was the order of the Bolshoi Opera for a five-act work. This was “*The Bloodied Nun*” with a libretto by Eugene Scribe and Germain Delavigne (1790–1868), brother of the famous French playwright Casimir Delavigne (1793–1843), author of “*The Sicilian Vespers*” . During 1852–1853, work was underway on a new composition. The libretto of “*The Bloodied Nun*” was based on the Gothic novel by the English writer M. G. Lewis “*The Monk*,” known to French readers from a translation published in France (1799). In 1835, on the stage of the Porte-Saint-Martin theater, a play by A. Bourgeot and J. Meillon called “*The*

Bloodied Nun” was performed, not without success, in which the same historical events were reproduced. This play, in turn, became the literary source for S. Camarano’s libretto for G. Donizetti’s opera “Maria di Rudenz” (1837).

At first, the libretto for “The Bloodied Nun” was intended for G. Verdi. In September 1848, when the composer canceled his contract with the Opera, according to which he was supposed to write music for the libretto of Scribe and Delavigne. This proposal was later also abandoned by F. Halévy and A. Grisar. Only four years later, when Gounod signed a contract with N. Rokplan, the libretto came to him. After the success of Sappho, the director of the Bolshoi Opera was confident that Gounod would cope with the task. In connection with the proposed productions of operas by F. Halévy, J. Meyerbeer and D. Ober, the future opera was planned to be staged no earlier than the 1856-1857 season, but the plans of the theater administration soon changed: “The Eternal Jew” by F. Halévy, “Louise Miller” by J. Verdi with a French translation of the libretto and L. Niedermeyer’s “Fronde” could not stay on stage, as a result of which already in September 1853 Gounod had the opportunity to begin rehearsals for the still unfinished opera. Its premiere took place on October 18, 1854.

Most critics considered the opera a failure, blaming both the librettists and the composer himself. The author of one of the first monographs about C. Gounod, P. Hillemacher, wrote: “The Bloody Nun!.. This name is enough to predict the gloomy and fantastic course of the plot in which the events of the crusade unfold, preached by Pierre l’Hermite, an era that does not add no interest, no color to the drama, as weak as it is implausible. Nothing of Gounod’s style remained in his failed work”.¹³⁰

F. J. Fetis assessed the opera more objectively and, along with the shortcomings that he saw in the gradual depletion of musical inventiveness, starting from the second half of the third act, the critic noted the extraordinary beauty of some numbers. The author of the opera himself did not consider his work a creative failure. In his memoirs, he wrote that the opera was a success and brought in large fees. Gounod explained its rapid disappearance from the posters (it was performed 11 times) by a change in the direction of the Opera: the place of N. Rokplan was taken by the former director of the Opera-Comique F. Cronje, who said that he would not tolerate this on the stage of his theater.

In 1856, Gounod’s creative life was marked by two important events. At this time, the composer met with Jules Barbier (1822–1901) and Michel Carré (1819–1872). The result of the meeting was the decision to write the

¹³⁰ Hillemacher P. Charles Gounod. Paris, 1906. P. 37.

opera “Faust” based on them. This was the beginning of a creative collaboration that lasted for twenty years. In the future, Barbier and Carré would collaborate with other composers (J. Meyerbeer, A. Thomas, C. Saint-Saëns, V. Masse, J. Offenbach), but their union with Gounod would become the most fruitful. In the same year, the composer, thanks to his librettists, met the director of the Lyric Theater Leo Carvalho (1825–1897), who agreed to stage Gounod's future opera.

The Lyric Theater was founded by A. Adam in 1847 under the name National Opera. It received its second, well-known name in 1852. The building was located far from the Grand Opera and Opera-Comique in residential working-class neighborhoods. Therefore, unlike the main theaters of Paris, the Lyric Theater did not have a permanent audience. From 1856 to 1868, the position of director was held by Leo Carvalho. Before starting his career as an administrator from 1847 to 1855, he performed on the stage of the Opera-Comique, but without much success, playing only minor roles. Together with him, Caroline Miolan, who became his wife in 1853, performed on the same stage.

From 1868 to 1871, the Lyric Theater was headed by J. Padelou. The enterprise belonged to the category of state-owned enterprises and received a government subsidy, the size of which, however, in comparison with the subsidies to leading theaters was very modest. If the Grand Opera received 800 thousand francs a year, then the Lyric Theater received only 300 thousand. The funds allocated by the state were barely enough to pay the singers. Due to the difficult financial situation, Carvalho was often forced to enter into deals with composers who were not particularly talented, but had the opportunity to pay for the production of their opera. To a certain extent, this was detrimental to promising composers: productions of their operas were postponed indefinitely (such, for example, was the fate of “The Beauty of Perth” by J. Bizet), but such a policy allowed the theater to stay afloat. Regardless of this, the theater played an extremely important role in the cultural life of France.

The peculiarity of the location, the qualitative composition of its audience, relative material independence from the state, as well as the progressive views of Carvalho - all this contributed to the fact that the theater soon after its opening became the most democratic. If the Grand Opera, Opera-Comique, and Italian Opera strictly followed established traditions in the choice of repertoire, then the Lyric Theater was not constrained by such boundaries. Comedies and dramas, operas by modern authors and classical composers, popular works and those not yet known to anyone were staged here. This theater performed “Richard the Lionheart” by A. Grétry, “Orpheus” by C. Gluck in a new edition by G. Berlioz, operas by V. Mozart,

"Fidelio" by L. Beethoven, "Somnambulist" by V. Bellini, "Rienzi" and "Lohengrin" by R. Wagner, "The Trojans in Carthage" by G. Berlioz, "Macbeth" by G. Verdi, first performed in French (the initiator of the translation was Leo Carvalho), "Freischütz" by K. Weber, which, after failure at the Grand Opera in 1841 for a long time it was not staged on Parisian opera stages; It was only in 1860 that it was resumed at the Lyric Theatre.

Another valuable aspect of Carvalho's enterprise was that its stage was accessible to any composer, including beginners. While it was extremely difficult to get into the leading theaters - this required the patronage of an influential person and one hundred percent guarantees for the success of the performance - then the Lyric opened its doors to everyone. The Parisian premieres of such operas as "Queen Topaz" (1856) and "Fairy Carabosse" (1859) by V. Masse, "Master Wolfram" (1854) and "The Statue" (1861) by E. Reye, and "The Silver Bell" (1877) C. Saint-Saens. Many of Charles Gounod's operas were performed here for the first time, including the recognized best "Faust", "Mireille", "Romeo and Juliet". From this stage began the ascent of the opera composer J. Bizet: his "The Pearl Fishers" (1863) and "The Beauty of Perth" (1867) were staged at the Lyric Theater.

By coincidence, Gounod's first work performed at the Carvalho Theater was not "Faust," on which the authors worked with great inspiration, but the three-act opera "The Reluctant Doctor," written based on the plot of Molière's comedy with a libretto by J. Barbier and M. Carré. As you know, the work that had begun on "Faust" was stopped at the insistence of Carvalho in connection with the upcoming grandiose production of the melodrama of the same name at the Port-Saint-Martin theater, which was nearby and competed. Leo Carvalho decided not to take risks and, as compensation, suggested that Gounod write an opera based on any of Molière's plots.

The order was not random. Already at the end of the forties, many Parisian theaters began to resume the classical repertoire. Plays by playwrights of the 17th-18th centuries were now staged not only on the stage of the Comédie Française, which carefully preserved the traditions of the past, but also on the stage of "boulevard" theaters. Along with the dramas of V. Hugo, P. Merimee, A. Musset, comedies, melodramas and vaudevilles of E. Scribe, A. Dumas, E.-M. Labiche, as well as the works of representatives of the school of "common sense", the plays of P. Corneille, J. Racine, A.-R. were increasingly performed. Lesage, the comedies of J.-B. sounded in a new way. Molière and C. Beaumarchais, who were contrasted with the modern ones, who, according to J. de Nerval, had lost their laughter of bygone times, their frankness, clear lines of characters, who had lost their satirical courage and Gallic spirit.

The premiere of “The Reluctant Doctor” took place on January 15, 1858, on the day of celebration of the 236th anniversary of Moliere’s birth. Having turned to the genre of comic opera for the first time, Gounod created, according to his contemporaries, a real masterpiece. The press reacted quite favorably to the new composition. Critics wrote about the Gallic wit of the opera’s author, about the skillfully conveyed manner of the old masters, and about the sophistication of the score. According to C. Saint-Saëns, “during a short intermission, Gounod seemed to have picked up Mozart’s pen”.¹³¹

A columnist for the Brussels newspaper *Le Minstrel*, Deschamps wrote: “The score is so rich in details that Gounod so deftly added to the comedy “The Reluctant Doctor” that it attracted lovers of pleasant music who pay tribute to the musician’s talent. To be precise, I must state that the public has not yet fully appreciated such a delicate work, it is a matter of time”.¹³²

Bizet, who considered himself a student of Gounod, called the opera the most charming example of what has been done in the comic genre since Grétry, including *Grisard*. In his work, the composer successfully combined the characteristic features of Italian opera buffa and the traditions of the French school, modern language with the features of Lully’s style. Immediately after the premiere, the opera won the sympathy of the public and was performed about a hundred times in a row. Somewhat later, “The Reluctant Doctor” entered the repertoire of the Opera-Comique, where it was staged for more than thirty years.

During the period of successful performances of Gounod’s new comic opera, the melodrama “Faust” in Port-Saint-Martin failed, and the composer, having received Carvalho’s consent, was able to resume work on the embodiment of his long-standing plan. Gounod had been interested in Goethe’s *Faust* for many years. The first thought about creating an opera based on this plot appeared during the young scholarship student’s stay in Rome (1840). Here Gounod first read the famous poem in the French translation by Gerard de Nerval. On the pages of the book, notes were made regarding the future work. Even then, under the impression of night walks in Capri, the composer had the idea of creating “Walpurgis Night”. Later, while working in Paris at the Church of Foreign Missions (1843–1848), Gounod painted fragments of the scene of Marguerite in the temple. All of the composer’s further creative work, his early operas, including the unfinished *Ivan the Terrible*, was a preparatory stage for the creation of *Faust*.

The opera premiered on March 19, 1859 at the Lyric Theater. Initially, Guardini rehearsed the part of Faust, but two weeks before the

¹³¹ Цит. по: Hillermacher P. Charles Gounod. Paris, 1906. P. 44.

¹³² Та само. С. 45.

premiere the singer lost his voice; he had to be replaced by Joseph Barbeau. performer of the roles of Robert in “Robert the Devil” by Meyerbeer, Fra Diavolo, George Brown in “The White Lady” by Boieldieu. D.-B. worked on the role of Margarita. Ugald. Already during the first rehearsals, the singer showed her talent, especially in the scenes in the temple and prison, but circumstances changed dramatically: K. Miolan-Carvalho heard the part of Margarita during rehearsals, Gounod’s music made such a strong impression that she began to demand that Leo Carvalho give her this role. The director did not have enough strength to resist his wife’s insistence and ultimately he was forced to give in, despite a certain risk. There was an exchange of roles between the singers: the role of Margarita went to Miolan, and D.-B. Ugald, as compensation, received the role of the fairy Carabosse from the opera of the same name by V. Masse, the premiere of which was being prepared at the Lyric Theater (it was this role that Miolan-Carvalho rehearsed).

Having performed the role of Margarita, Miolan-Carvalho experienced a real triumph. For the singer it was a kind of double debut: firstly, starting with Faust, she became a regular performer of Gounod’s operas, which were staged at the L. Carvalho Theater, and secondly, she performed in a new role for herself. Before Faust, the singer was known as a performer of comedic roles. Her excellent performance as Queen Topaz in V. Masse’s opera of the same name, which was staged shortly before Faust in the same theater, made her name especially famous and popular. However, Margarita’s party discovered new talents for Miolan-Carvalho. About her performance, Gounod wrote in a letter to J. Bizet: “Madame Carvalho has delightful discoveries: an aria with pearls, many parts of the quartet, her big duet with Guardi in the garden, a song at the spinning wheel in the third act, etc. ... She perfectly plays the scene at the church, which is one of the best places; she has great poses and movements here; she is charming in the eight bars she sings in the first act, when Faust first meets her”.¹³³

The role of Mephistopheles was played by Balanke. According to Gounod, his acting, appearance and voice were perfect for the performance of this fantastic and diabolical personality.

At the very first performance, the auditorium was divided into two groups - staunch supporters of the new opera and opponents, who, without waiting for the end of the performance, predicted the “boring music” to soon be forgotten. From the auditorium, the controversy quickly moved to the pages of the press. Gounod’s work left no one indifferent. A variety of aspects were vigorously discussed: the legitimacy of the lyrical interpretation of the philosophical plot, the dramaturgy of the opera, the quality of the libretto, the

¹³³ Бизе Ж. Письма. 1988. С. 86.

orchestration... Despite the heated debates and the further constant reshaping of the music by the directors in order to please the public, Faust continued its triumphal march across Europe, occupying a leading position in repertoire of many European theaters. Confirmation of the final victory of the opera was the fact of its production in 1869 on the stage of the Grand Opera, for which Gounod, as you know, completed the ballet music and a number of arias. By tradition, this theater did not stage operas that were originally intended for other stages. Faust and later Romeo and Juliet were among the rare exceptions.

Having completed work on the lyrical opera, Gounod again turned to the comedy genre. In 1859, the composer wrote a comic opera in three acts, Philemon and Baucis, based on a fairy tale by La Fontaine. At first the work was intended for Baden-Baden. In the small town, which was a pan-European resort, a theater operated during the summer seasons, the director of which was Eduard Benaze, known in musical circles as the customer and director of Berlioz's opera *Beatrice and Benedict*. It was from him that in January 1859, when rehearsals for Faust were underway, Gounod received an order for an opera for a French troupe performing on the stage of the Baden theater. By the summer of the same year, *Philemon and Baucis*, with a libretto by J. Barbier and M. Carré, was completely ready for production. However, its premiere did not take place in Baden-Baden, as expected, but at the Lyric Theater on February 18, 1860. Benaze was forced to transfer the score to any of the Parisian theaters. By agreement with the author, the manuscript was offered to L. Carvalho, who willingly agreed to stage the new opera in the hope that, like Faust, it would generate good box office receipts. Benaze's step, unexpected at first glance, was explained by the current political situation - the unfolding of hostilities between Italy and the Austro-German Empire and the entry of France into the war on the side of Italy. The aggravation of political relations between France and Germany, as reported by the press of the time, was the reason why "Gounod's score was tactfully returned to its own territory in order to avoid deliberate failure".¹³⁴

The production of *Philemon and Baucis* on the stage of the Lyric Theater did not create any particular difficulties for Carvalho. Chamber in its cast (4 actors) and small in scale, the opera did not require large expenses. In addition, the musical embodiment of La Fontaine's tale fit well into the picture of the musical and theatrical life of Paris: in June 1859, the first long series of performances of J. Offenbach's "*Orpheus in Hell*" in Bouffes-Parisiennes ended; in the fall of the same year, Carvalho staged "*Orpheus*" by

¹³⁴ Huebner S. *Les operas de Charles Gounod*. Paris, 1994. P. 74.

K. Gluck in the edition of G. Berlioz; The Opera-Comique staged “Galatea” by V. Masse, which in some respects anticipated “Philemon and Baucis.”

Despite the fact that Gounod’s opera was written on a well-known plot, and the part of Baucis was performed by Miolan-Carvalho, it went almost unnoticed against the backdrop of the ongoing triumphant performances of Faust. The opera was performed at the Lyric Theater only four times, without arousing the delight of the public. Her level was considered much lower than her predecessor. They wrote about the libretto that it was devoid of any dramatic interest, but about the music itself they spoke only as pleasant. J. Bizet, one of the few who was immediately able to appreciate the new work. In connection with the cold attitude towards the opera on the part of the public, he wrote with disappointment: “It is not surprising that this wonderful tale of Ovid, so well retold or recreated by our La Fontaine, does not provide sufficiently entertaining intrigue for our jaded public; there is no action in it”.¹³⁵

Success came to the opera only a decade and a half later. In 1876, Gounod offered Philemon and Baucis to the Opera-Comique theater (its director at that time was L. Carvalho). In the new two-act version, the opera ran for 188 performances. In 1880 it was staged in Russia on the stage of the Imperial Opera at Emanuel's benefit performance, and in 1884 by the Italian troupe of St. Petersburg.

As compensation for Philemon and Baucis, Gounod received a second order from E. Benaze, and on August 3, 1860, the premiere of the composer’s new opera entitled “The Dove” took place at the Baden-Baden Theater. Its libretto, written by J. Barbier and M. Carré, as in the previous opera, was based on one of J. Lafontaine’s fairy tales “The Falcon” (the writer borrowed its plot from Boccaccio). Designed for the level of the Baden public, both operas had much in common: genre, style, number of characters and even the number of performances. The lineup of performers was also half the same - Balanque and Miolan-Carvalho still sang here. At this time, the singer was in Baden-Baden: in April 1860, due to the theater’s large debt after the production of L. Beethoven’s Fidelio, which required huge expenses, and the premiere of Philemon and Baucis did not pay for itself, L. Carvalho resigned from his position, giving way to Charles Reti. Immediately after this, Miolan-Carvalho entered into contracts with foreign theaters, including the Baden one.

“The Dove,” like its predecessor, was received calmly – the public did not show much enthusiasm for it. Music columnist for the Le Figaro newspaper Bénédicte Jovin wrote: “It is just a trinket in the form of a piece

¹³⁵ Бизе Ж. Письма. 1988. С. 123.

of music, but an exquisite trinket”.¹³⁶ This is the Comedian, but it was performed quite rarely.

It was only at the beginning of the twentieth century that Gounod's three comic operas, which had been eclipsed by Faust in their fame, were rediscovered. In 1922–1924 they were successfully performed in Monte Carlo as part of S. P. Diaghilev's “Russian Seasons”. The musical arrangement of the spoken dialogues was performed by E. Satie (“The Reluctant Doctor”) and F. Poulenc (“The Dove”). I. Stravinsky, who, together with Diaghilev, chose operas for production, wrote that first-class works, which official theaters archived as outdated and uninteresting for the general public, gave him great pleasure, especially Cimarosa's “The Secret Marriage”, the charming “Dove”, a small masterpiece “The Reluctant Doctor” and “Philemon and Baucis”. The composer recalled about the latter: “Listening to this opera, I succumbed to the charm of that highly original aroma with which Gounod's music is saturated”.¹³⁷

In August 1860, immediately after the premiere of “The Dove,” Gounod began to think about the idea of a new opera, turning to the biblical story of the wise King Solomon and the Sabaeen queen. The material for the libretto by Barbier and Carré was the fairy tale “Nights of Ramadan” by J. de Nerval, which was part of the “Journey to the East” cycle. On February 28, 1862, “The Queen of Sheba,” a work of enormous scale (5 acts), written in the tradition of “grand” opera, was performed on the stage of the Grand Opera.

After the production of “Fidelio” with the participation of P. Viardot, the Lyric Theater was still experiencing great financial difficulties and was unable to stage Gounod's new opera, which, according to preliminary estimates, required considerable expenses. In this regard, the composer offered his composition to the Grand Opera Theater. Rehearsals continued throughout 1861 with long breaks (during this period, R. Wagner's “Tannhäuser” was staged here, which, as we know, failed). When starting to work on the opera, its authors set themselves the goal of making the work spectacular. This explained a large number of stage effects and innovations. Later, E. Hanslick described one of these scenes in his article: “In the second act, a huge flaming furnace appears: the queen wants to be present at the smelting of the metal. A whole sea of boiling lava pours onto the stage, leaving only a small piece of the proscenium, which serves as a refuge for the

¹³⁶ Huebner S. Les operas de Charles Gounod. Paris, 1994. P. 74–75.

¹³⁷ Stravinsky I. F. Chronicle of my life. London: Gollancz.1936. P. 170.

performers. The stove flies into the air with a terrible explosion, and its fiery contents spill across the stage, threatening an actual fire”.¹³⁸

This scene was filmed in Paris for safety reasons. Despite the abundance of such bright scenes in the opera, the work, with the exception of some numbers, was perceived by the public as boring and was not successful. It did not find support among critics, who heard the influence of Wagner in the music. This was, from their point of view, unacceptable for a French composer. The work lasted only 15 performances, after which it did not appear on posters for a long time.

If in Paris, imbued with the anti-Wagner spirit, the opera did not find its fans, then in Brussels, where it was performed in a four-act version in February 1863, it was a complete success. Numerous Brussels newspapers then wrote about the warm reception of the performance. In 1900, the Chateau Deaux theater, which later became the opera-Populaire, debuted with a repetition of “The Queen of Sheba,” but the unsuccessful production strengthened the negative opinion that had been created about this opera. For more than half a century it was crossed out of the repertoire lists. and only in 1962 did the Capitol theater in Toulouse resume her stage life.

After *The Queen of Sheba*, Gounod was simultaneously thinking about the plans for two operas: *Mignon* and *Mireille*. Goethe's *Mignon* was offered to him by the director of the Opera-Comique, E. Perrin. Gounod agreed to this plot on one condition: the main role should be played by K. Miolan-Carvalho. However, during this period, the fulfillment of the condition was unlikely: in the fall of 1862, L. Carvalho returned to the Lyric Theater. This meant that his wife could no longer participate in productions of other theaters, thus creating competition for the Lyric. Gounod refused the offer and opted for *Mireille*. E. Perrin's order was fulfilled a few years later by Ambroise Thomas.

The opera “*Mireille*” was an important milestone not only in the operatic work of Charles Gounod, but also in the history of the French opera theater. It was written based on the plot of the poem of the same name by the Provençal poet Frédéric Mistral with a libretto by J. Barbier and M. Carré. The poet's name was well known in France. His work, written in Provençal for the first time in many years and then translated into French, was perceived as the beginning of the cultural revival of Provence. The poem, in which the life of Provençal peasants, their customs and holidays is reproduced to the smallest detail and which is filled with fantastic images of pagan beliefs and legends in an original interweaving with Christian motifs, was called by

¹³⁸ Ганслик Э. Современная опера. Гуно // Музыкальный листок. 1877. 27 февраля. № 12.

contemporaries an encyclopedia of folk legends. Having chosen this literary and poetic source, C. Gounod left Paris for a while in order to deeply study the culture of the southern province. Getting acquainted with the history of Provence, the life of the Provençals and their customs, listening to the intonation structure of their music, observing pictures of pristine nature, the composer spent the spring of 1863 in the vicinity of Arles - the village of Saint-Rémy. He traveled to Avignon and Nimes, as well as to the Church of Santa Maria, where the action of the poem took place. In Mayana, where Mistral lived, the composer met with the poet and discussed with him the idea of the opera. At Gounod's request, the author of the poem provided him with the collections of Provençal folk songs available at that time. Some of them were used in the opera.

The premiere of "Mireille" took place on March 19, 1864 on the stage of the Lyric Theater. As in Gounod's previous operas staged on this stage, the leading role was played by C. Miolan-Carvalho. Despite her participation in the play, the first performance could not be called successful. Neither the public nor music critics were able to appreciate the new work. His stage fate, as in the case of Faust, turned out to be quite difficult. The opera was repeatedly remade by both the author and directors of various theaters. Many scenes were canceled and then reinstated; Even the ending changed - to please the public, who did not want to accept the death of the main character, the tragic ending was transformed into an optimistic one.

Already in the process of creating music, Gounod felt pressure from others: Miolan-Carvalho demanded a brilliant style from the composer. Not paying attention to this, the composer, who was far from Paris, continued to implement his plan. However, after the completion of the opera, during the rehearsals that had begun, he was still forced to make a number of changes related not only to the persistent requests of the main performer (Mireille's virtuosic exit aria "The Blue-Winged Swallow" appeared as a concession to her), but also to the demands of the directors. Young C. Saint-Saëns, who was present at the premiere of the opera, an enthusiastic admirer of Gounod's talent, later recalled: "The work appeared before the public cut down and distorted. Due to the banknotes and the singer's uncertainty, the scene in Cros was not a success, and the outcome of the evening was doubtful. Since then, the work, which was difficult to recognize, has never been successful. They cut it, changed the ending, then canceled it, then restored the fantastic scene. I have never again experienced such a bitter feeling from the distortion of a work that I liked so much the first time I listened to it."¹³⁹

¹³⁹ Цит. по: Hillermacher P. Charles Gounod. Paris, 1906. P. 63.

In July of the same year, the opera was performed in a three-act version on the stage of Covent Garden. In December, Mireille was revived at the Lyric Theater in the author's second edition (the last three acts were combined into one). The success of the opera came only during the period of its productions at the Opera-Comique, in the repertoire of which it was included starting in 1874. At first, Mireille was performed in four acts (with a tragic ending), and since 1889 - in a three-act version. In 1901, the five-act version was restored, with the exception of some numbers, the score of which was lost. In its popularity, Mireille sometimes surpassed such operas as Carmen, Manon, Mignon and Lakme. It was staged with great success on the stage of the Opera-Comique until the theater closed in 1972.

The metamorphoses that took place in opera were explained by a number of reasons. One of them was the limited capabilities of theatres, in particular the Lyric. The director of the theater himself admitted that it was impossible to implement some of the author's plans, according to whom, due to the weak material base of his enterprise, the lack of developed machinery, and the necessary scenery, he was forced quite often to make significant changes when staging opera performances.¹⁴⁰

In particular, this concerned "Faust" and "Mireille". Many critics considered the weak staging of the fantastic scene to be one of the shortcomings of Mireille. The magazine "Revue musicale" reported that the third act, which shows the picture of the raging Rhone, the procession of the dead and ghosts, the magic boat going under the water with Urrias, failed due to poor staging. We find a vivid description of this scene in one of the letters of I. S. Turgenev, who was present at the premiere: "It resembles a child's game: fat Urrias stands still for a good half hour and laments - a small procession is visible, which consists of naked cardboard women with some lights on the head; They, swaying, slide along the Rhone, other women - now real - with whitened cheeks, either appear or disappear behind the scenes. Then the carrier arrives, disguised as Charon, and Mr. Urrias disappears with him. In short, a complete failure".¹⁴¹

The authors of many reviews, including Turgenev, believed that this scene, which, in their opinion, slows down the development of the drama, must be excluded in order to save the work, which was replete with beautiful melodies, especially in the first two acts. Obviously, this criticism forced the composer to return to his work and make a new edition that would meet the requirements of the majority. Contrary to professional critics, who treated the

¹⁴⁰ Там же, p. 27.

¹⁴¹ Тургенев И. С. Полное собрание сочинений. В 30 томах. Том 6. 1989. С. 392.

opera rather coldly and called it a “sugar idyll,” the public received the opera warmly, as evidenced by numerous notes published in newspapers of that time. While the directors were reshaping *Mireille*, C. Gounod found a new plot. In May 1864, Barbier offered him Schiller's *Fiesco Conspiracy*.

The composer set to work. Considering the criticism of the last opera, he warned his librettist against his previous mistakes - delaying the dramatic action.

At the same time as Barbier, Charles Gounod proposed collaboration to E. Legouvé (1807-1903). The playwright hoped to co-author with Barbier an opera libretto based on Corneille's “*The Cid*.” Having received Barbier's refusal, Legouvé asked the composer to create music for his drama *The Two Queens of France*. Soon the order was completed. The play was supposed to be staged at the Carvalho Theater, but for political reasons the drama with Gounod's music could not be shown on time. Its premiere took place only eight years later in 1872 at the Vantador Theater. The further fate of “*Fiesco*” remained unknown.

At the end of 1864, Gounod had new ideas. He was attracted by two subjects - Moliere's mythological comedy “*Amphitryon*” and Shakespeare's tragedy “*Romeo and Juliet*”. It was assumed that the libretto based on Moliere would be written by E. Legouvé. However, Gounod, completely absorbed in Shakespeare's tragedy, soon abandoned this idea. When starting work on the opera *Romeo and Juliet*, the composer, as in the period of creating *Mireille*, left Paris and settled in the Provençal town of Saint-Raphael. In 1865, the opera was completed (the authors of the libretto were still J. Barbier and M. Carré). Once again, the score could not completely satisfy L. Carvalho, and he demanded some changes. Gounod was forced to yield.

The premiere of the opera with the participation of K. Miolan-Carvalho took place at the Lyric Theater on April 27, 1867. So, like “*Faust*”, “*Romeo and Juliet*” provided worthy competition to the works of other composers: on March 11, “*Don Carlos*” by G. Verdi was staged at the Grand Opera; “*Hamlet*” by A. Tom was rehearsed here; On April 12, J. Offenbach's “*The Grand Duchess of Gerolstein*” was performed at the Variety Theater. In the same year, J. Massenet made his operatic debut: his comic opera “*Great Grandmother*” was performed on the stage of the Opera-Comique. At the end of the year, “*The Beauty of Perth*” by J. Bizet was finally staged at the Lyric Theater.

Like most of Gounod's works, *Romeo and Juliet* did not escape criticism. If G. Lavoie called opera the pinnacle of Gounod's dramatic career, then A. Blas de Bury, a critic of the influential French magazine “*Revue des Deux Mondes*”, in the article “*Shakespeare and his musical interpreters*” reported that in opera there is nothing “for the heart, not for the senses, but

only from time to time elegant delicacies for the mind. There is a complete lack of dramatic action, truthfulness, color, and originality in the depiction of characters”.¹⁴²

The author of the article did not forget to reproach the composer for Wagnerism for the lack of melody and excessive clutter of details and accessories. I. Turgenev gave a far from flattering review of the opera: “I am completely disappointed. With the exception of the duet and a few passages in the fifth act, everything seemed empty, contrived to me - at the same time vulgar and pretentious, helpless, uneven, without a single character, in a word, insignificant!”¹⁴³

Contrary to negative assessments, *Romeo and Juliet* was a great success and soon became the composer's second opera, which was recognized throughout Europe. It was performed 90 times at the Lyric Theater in the 1867–1868 season; in July 1867, the opera was performed in Covent Garden, at the end of the year - in the main theaters in Germany and Belgium, and later in Italy and Russia. The success of *Romeo and Juliet* cemented Gounod's reputation as France's leading composer. Thus, in 1870, in connection with the opening of the opera house in Cairo, Paris recommended to the Cairo government three candidates for writing the premiere opera - G. Verdi, R. Wagner and C. Gounod. As you know, Verdi received the order.

In 1869, at the request of E. Perrin, director of the Bolshoi Opera, the composer gave him the scores of *Faust* and *Romeo and Juliet*. They began staging the first opera immediately, but there was no certainty about the second. In this regard, Charles Gounod turned to the administration of the Opera-Comique and obtained its consent to stage *Romeo and Juliet* in the period 1869–1871. E. Perrin, not agreeing with the loss of a work beneficial for the theater, demanded that the composer reconsider his decision regarding the production of *Romeo and Juliet*. Having received Gounod's refusal to violate the existing agreement with the Opera-Comique, Perrin independently negotiated with Du Locle, the director of the second theater, as a result of which the score was returned to the Grand Opera. It was decided to stage the opera in the 1870-1871 season. In addition, Perrin promised Gounod to stage *Polyeucte*, the claviers of which were completely completed by the end of 1869. These plans were not destined to come true. With the outbreak of the Franco-

¹⁴² Blaze De Bury H. Shakespeare et ses Musiciens. Roméo et Juliette de Gounod au Théâtre Lyrique // *Revue des Deux Mondes* Mai 1867.

<https://www.revedesdeuxmondes.fr/article-revue/romeo-et-juliette-de-m-charles-gounod-au-theatre-lyrique/>

¹⁴³ Тургенев И. С. Полное собрание сочинений. В 30 томах. Том 4. 1987. С. 397.

Prussian War, all theaters in Paris were closed (they resumed their activities after the events of the Paris Commune). With the establishment of the Third Republic, Perrin resigned as director of the opera, and the question of staging *Romeo and Juliet* again remained open. Without losing hope of staging the opera on the stage of the leading theater in Paris, Gounod again turned to the director of the Opera-Comique Du Locle (at that time the composer was with his family in England), but received a forced refusal: parallel negotiations with Miolan-Carvalho, without whose participation Gounod could not agree to the production ended in failure. For the same reason, in October 1871, Alanzier, the new director of the Grand Opera, was unable to stage the opera. It was only in January 1873 that the Opera-Comique realized Gounod's dream by staging *Romeo and Juliet* with the participation of Miolan-Carvalho. Until 1888, the opera was performed 289 times on the stage of this theater. In the same year, the score was transferred to the opera, according to the traditions of which the composer, as in the case of *Faust*, completed the ballet scenes. The role of Juliet was now performed by the legendary Adeline Patti.

Some time after the creation of *Romeo and Juliet*, Gounod began to hatch the idea of the opera *Francesca da Rimini*. The appeal to Dante was closely connected with the events that took place in Gounod's personal life. During the premiere of *Romeo and Juliet*, the composer met the sculptor Duchess of Castiglione Colonna, who was known in Paris under the pseudonym Marcello. Her talent and charm aroused the respect of many prominent representatives of the artistic and literary circles of France. For some time, the sculptor and the composer had a close friendship. It was Castiglione Colonna who initiated the creation of an opera based on a plot from Dante. Work on the work proceeded quickly and with great inspiration. The work was almost completed when Gounod's unexpected and painful break in relations with Marcello in the spring of 1867 forced the composer to first destroy the happy ending, in which Francesca and Paolo meet Beatrice in Paradise, and replace it with Dante's, and in May 1868 to permanently postpone the work in side. After this, Gounod directed his creative efforts to create a new edition of *Faust* for the Grand Opera and to complete *Polyeuctus*.

The concept of the opera, the plot of which was based on P. Corneille's tragedy "*Polyeucte*", as well as the first drafts date back to 1863 - the period when "*Mireille*" was completed. Work on "*Polyeucte*" continued for several years. In 1869, the score of the opera was ready, and in 1870, when Gounod was in London, its orchestration was completed. (The authors of the libretto were still J. Barbier and M. Carré.) The opera premiered only on October 7, 1878 on the stage of the Bolshoi Opera. It was not possible to stage "*Polyeuctus*" immediately after finishing work on it - the events of the Franco-Prussian War forced the composer to leave France and settle in

England for a while. Upon returning to Paris in 1874, the production was hindered by a scandalous story connected with the name of the English singer Georgina Weldon, with whom Gounod, while in London, maintained friendly relations. After the composer's departure to his homeland and the breakdown of his relationship with the singer, the manuscript of "Polyeuctas" remained with J. Weldon. Claiming to be Paulina, she refused to return the score to the author, declaring it and a number of other works her property. The notes were returned to Gounod through court several years later. In total, the trial lasted 15 years and ended only thanks to the intervention of Queen Victoria.

The tragedy "Polyeuctus" was well known in France, as it was part of the repertoire of dramatic theaters. In addition, in 1840, G. Donizetti's opera "Martyrs" was staged with great success in France (in the second edition, made specifically for Paris); The plot basis for it was a play by a French playwright. For many years this opera remained one of the most popular. "Polyeucte" by C. Gounod, created thirty years later, had a different fate: despite the success of the premiere (newspapers of that time reported on the splendor staging and impeccable performance of the role of Paulina by Gabriella Krauss), the opera fell into the category of little popular works. She was presented 29 times, after which she no longer appeared on posters. Like many of Gounod's works, "Polyeucte" caused opposing reviews from critics. Some of them believed that the opera was in no way inferior to Faust and even surpassed it in dramatic power and completeness of ensembles; others criticized her for her feigned seriousness, abundance of prayers and choirs, and called her monotonous and lacking interest in life. The composer himself considered "Polyeuctus" his best work, since in it, as he believed, Christian ideas were most clearly expressed. In one of his interviews given to an American journalist, Gounod said: "According to my deep conviction, only in religious feelings and ideas is the art of music able to find sublime and noble forms for itself... In all my operas you can trace this consistent religious line. Examples: the scene in the church in Faust, Polyeuctus - an entirely spiritual opera".¹⁴⁴

Gounod's new work, which was created under the Second Empire and presented during the Third Republic, also caused a resonance in political circles. Supporters of Bonapartism called the opera majestic, the opposite side sarcastically asserted that "Polyeuctus, the great saint created by Corneille, suffered martyrdom under Donizetti and was buried by Gounod".¹⁴⁵

¹⁴⁴ В.В. Некролог. Петербургская газета. 1893. 9 окт. № 277.

¹⁴⁵ Сенский. Фельетон. Представление новой оперы Гуно «Полиевкт» // Правда. 1878. 13 окт. № 228.

One of the music observers of that time explained such a squabble of opinions by the fact that it was during this period that the spirit of clericalism and monarchism, which hindered the spread of republican ideas, were terrible for France. In all likelihood, the political situation in the country nevertheless played a certain role in the fate of the opera.

During his stay in London, Gounod once again turned to the work of J.-B. Moliere, deciding to write an opera based on the prose text of his comedy "Georges Dandin". The composer set himself the goal of showing the advantage of prose over poetic text. He shared his thoughts on this matter in one of his articles: "Prose does not contradict the use of musical rhythm. Rhyme is not needed for the overall impression. Prose has enormous advantages, it eliminates uniformity and monotony, each syllable can have its own measure, its own weight, rigor in expressing the truth and fidelity to language... Prose will lead to the creation of more concert and symphonic forms, the orchestra will be brighter".¹⁴⁶

For French musical theater of the second half of the 19th century, this idea was relevant. The search for new means of expression, thanks to which it would be possible to accurately, like literature, convey the meaning of what is happening and reveal the inner world of the hero, led to the use of a prose libretto. A representative of the naturalistic school, A. Bruno, developing the idea expressed earlier by his compatriot and defending the new movement, later argued that there is nothing more natural and beautiful than the combination of literature and music, that only prose can bring the composer freedom of phrase, freedom of inspiration, freedom of art, freedom forms, complete, luxurious and final freedom.

When creating a new work, Gounod counted on the Opera-Comique. In the winter of 1874, Georges Dandin was offered to Camille Du Locle (instead of Mireille, which the theater director was going to stage after the premiere of Romeo and Juliet). The administrator's decision was positive. Two months later, when Gounod had orchestrated most of the numbers of the new opera, the composer was informed that Du Locle had changed his mind about the revival of Mireille. This meant that the theater administration refused to stage Georges Dandin. In a letter addressed to the director of the Opera-Comique, Gounod expressed his regret and in a caustic form declared mourning for the opera, placing all the blame on the theater.¹⁴⁷

The work remained unfinished, and yet it played a role in the development of French opera. A. Bruno and C. Debussy followed the path

¹⁴⁶ S. Всесветное обозрение. Новое произведение Гуно и его идеи о музыке // СПб ведомости. 1875. 22 окт. № 283.

¹⁴⁷ Pougin A. Gounod ecrivain // "RM". 1911. № 4.

outlined by Charles Gounod, creating operas based on prose texts 15 years later. In May 1876, C. Du Locle was removed from his post due to the bankruptcy of the theater. Despite the fact that the Opera-Comique staged operas that were successful - among them were *Romeo and Juliet*, *Philemon and Baucis*, *Carmen* - Du Locle was unable to cope with financial difficulties. His successor was Carvalho. Hoping to regain the success of past years, in the early autumn of 1876 he turned to Gounod with a proposal to write an opera for the theater. The composer created the five-act work based on the popular novel "Saint-Mars" by Alfred de Vigny in the 1930s (different sources indicate different periods - from three weeks to two months). The first rehearsals began in January, and on March 5, 1877, the premiere of *Saint-Mars* took place on the stage of the Opera-Comique. For the first time in many years, Charles Gounod replaced his regular librettists. In 1872, M. Carré died, and further relations with J. Barbier became increasingly strained. The composer offered cooperation to the famous librettists of the late twentieth century P. Poirson and L. Galle (the latter of whom is known as the author of the librettos of operas by Bizet, Massenet, and Saint-Saëns).

The premiere of the opera was successful, but later the work experienced very moderate success. Even in the second four-act version, *Saint-Mars* could not win the favor of the public not only at the Opera-Comique, but also at the La Scala theater, where the opera was staged in January 1878. Music critics assessed Gounod's new work differently. On the one hand, the shortcomings of the opera were noted: genre uncertainty, lack of vivid individual characteristics of the characters, lack of drama, lack of bold novelty of techniques. On the other hand, they talked about such advantages of the new composition as poetic beauty, inspiration; popularity and a long stage life were predicted for him. One of the music observers wrote: "In the music of *Saint-Mars*, everything is arranged with the greatest grace and elegance; the harmonies are certainly beautiful; the instrumentation is subtle and masterful... Probably, "*Saint-Mars*" on our stage will be an addition to "*Mireille*" and "*Romeo and Juliet*".¹⁴⁸

During the summer of 1877, Gounod, while creating the second edition of *Saint-Mars*, simultaneously worked with Galle and Poirson on a new work. The five-act opera, the plot of which was based on the well-known story of Abelard and Heloise, was called "*Maitre Pierre*" (in the press of the 19th century its second name is mentioned "*Heloise and Abelard*."). Discussing about his composition with E. Hanslick - the conversation took place in 1878 year, the composer reported that "the opera will not be an

¹⁴⁸ Галлер К. П. Театр и музыка. «Сен-Мар» Гуно. Первое представление // Биржевые ведомости. 1878. 8 фев. № 39.

ordinary continuation of a love duet, it is rather a personification, the embodiment of philosophical and religious ideas”.¹⁴⁹

In the summer of 1878, when Gounod orchestrated almost half of the opera, the director of the Bolshoi Opera, A. Alanzier, who did not approve of the composer's new plan, offered him another libretto by A. d'Ennery and J. Brezil - "Tribute to Zamora," originally intended for G. Verdi. Gounod, having accepted the offer, postponed "Maitre Pierre" for an indefinite period of time (only some time later, the composer arranged the musical material of the unfinished opera into the "Dramatic Suite for four parts").

"Tribute to Zamora" was the last opera of Charles Gounod. Turning to the events of the Spanish-Arab War (9th century), the authors focused on personal drama. Work on the opera turned out to be lengthy: it was completed in 1880. This was largely due to the low quality of the libretto, the authors of which did not have sufficient professional experience. Gounod was forced to demand that the librettists make significant changes to the text during the creation of the music.

The opera premiered on April 1, 1881 on the stage of the Bolshoi Opera. The main role, as in Polyeucte, was performed by Gabriella Krauss. Its enormous success ensured that the opera ran for 50 performances. Despite the wide popularity of the music for a long time, music critics greeted Gounod's new composition coolly. According to many of them, the composer not only did not say anything new, but returned to the old number structure, and in style resembled the operas of Verdi and Donizetti.

After the completion of his last opera, Charles Gounod stopped working in this genre, devoting his further creative activity to the creation of sacred music. However, from time to time he returned to old works, making new editions. Thus, in 1884, the composer convinced the administration of the Opera to stage "Sappho" on the stage of this theater in a new, significantly expanded version, made especially for G. Krauss, who was to perform the main role. In 1888, "Romeo and Juliet" was performed on the same stage with added ballet numbers, and in 1889 "Mireille" was staged at the Opera-Comique.

Despite the voices of critics heard from different sides, accusing Gounod of either Wagnerism or excessive academicism, despite the reshaping of his operas by the directors, which caused certain damage to the works, the fate of the opera composer was extremely successful. Let us recall that G. Berlioz never saw his "Trojans" in full (during the composer's lifetime only the second part of the duology was staged); J. Bizet sought the

¹⁴⁹ Цит. по: Huebner S. Les operas de Charles Gounod. Paris : ACTES SUD, 1994 P. 110.

production of “The Beauty of Perth” for a long time, and real recognition came to him only after his death; C. Saint-Saëns could not stage the opera “Samson and Delilah,” which is recognized as his best work, in Paris, and its premiere took place in Germany. If Ch. Gounod's contemporaries encountered great obstacles on their way, his creative destiny took a different turn. He made his debut at the Grand Opera, his talent was recognized immediately. His operas were repeatedly staged not only by theaters in Paris, but throughout Europe. In France, Gounod was considered the first figure in the art of opera. The composer's works were staged during his lifetime and gained wide popularity. Opera performers contributed greatly to this. With their talent and inspired performance, they dissolved the conventions of the operatic genre, creating vivid images on stage and bringing aesthetic pleasure to the audience. It is impossible to overestimate the outstanding role of Pauline Viardot, thanks to whom Gounod launched his career as an opera composer and who provided the conditions for his debut. Thanks to the singers with whom fate brought Charles Gounod together, his operas had a long stage life, and the composer had the good fortune to witness his own triumph throughout his life.

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**SOCIOCULTURAL DEVELOPMENT AND CULTURAL
POLICY OF UKRAINE
СОЦІОКУЛЬТУРНИЙ РОЗВИТОК ТА КУЛЬТУРНА
ПОЛІТИКА УКРАЇНИ**

The paper is devoted to the analysis of the state cultural policy in the context of development of socio-cultural space. Scientific research is based on understanding of the basic values, the place and role of culture in the modern world, its true significance for the state, which claims the title of civilized, and therefore understanding of culture as a priority of the state policy. Therefore, the aim of the paper is the generalization of the Ukrainian experience of state cultural policy and identification of the significant achievements in this area. Methodology. The methodology of science of interdisciplinary level is applied in the research. The integration of interdisciplinary knowledge and the unification of disparate characteristics

into the system allowed to obtain the new scientific knowledge in part of cultural policy characteristics on different sides and of view of the Ukrainian cultural policy in its entirety. The paper analyzes the main milestones of the Ukrainian cultural policy formation from independence to the present. The main achievements and imperfection of the state cultural policy in the political, cultural, institutional and financial aspects are summarized.

Results. It is concluded that despite the failure of systemic cultural reforms in the past, a number of important changes have taken place in the cultural policy of Ukraine. The state cultural policy acquires signs of integrity and system. An organic entry into the context of the European system of values with the preservation and development of the own cultural heritage takes place. Value / originality. Analysis and systematization of the reformist projects and institutional decisions of the cultural policy of Ukraine in 1990-2023 can be used as the theoretical addition to research of the field of state cultural policy of Ukraine. Practical implications. From our point of view, the practical implications of the cultural policy research will help to get closer to understanding the reasons of the many reforms failures, to find the new effective practical solutions and to develop optimal approaches for the future state cultural policy of Ukraine.

“The authority of a strong state is determined not only by its military and political influence on the world arena, but also by the possessed cultural potential” [5]. Today, culture should be considered as one of the powerful drivers of the state social and economic development. “Cultural policy cannot and should not be a “residual sphere” of the state policy, as its potential can contribute to many tasks” [13, 217]. We cannot disagree with the view of S. Zdioruk, published in the analytical study “Cultural policy of Ukraine: the national model in the European context”, that “modern, inherent in European society understanding of cultural functions, its role in public life goes far beyond vision as a sphere of pure art, aesthetic and spiritual pursuits, preservation and nurturing of folk traditions”, although these branches, of course, do not lose their significance”.¹⁵⁰

The need of cultural policy research as an independent branch of theoretical knowledge has become relevant in the recent years due to the necessity of the search of new effective practical solutions in this area.

The research degree. The state cultural policy is defined as a set of principles and norms that are guided by the state for the preservation, development and dissemination of the culture. Cultural policy is understood

¹⁵⁰ Здіорук, С., Дитвиненко О. Культурна політика України: національна модель у європейському контексті : аналіт. доп. *НІСД*.
URL: https://niss.gov.ua/sites/default/files/2013-02/Kultura_Zdioruk-beb1d.pdf

as a purposeful activity in the field of culture and a sphere of social activity related to the state, its administration, power, i.e. that part of political activity (politics) which concerns the cultural sphere.

The need to study cultural policy as an independent field of theoretical knowledge has been actualized in recent years in connection with the demand and the need to find new effective practical solutions in this sphere.

Now, in the conditions of Ukraine's resistance to Russian aggression, culture is becoming one of the pillars of the country's national security, the very invasion of the Russian Federation into Ukraine became the catalyst for an unprecedented reassessment of worldview orientations in public consciousness.

Various aspects of the cultural policy's formative factors have been studied by both foreign researchers (C. Landry, S. Mandy, E. Toffler, etc.) and Ukrainian scholars (V. Andrushchenko, Y. Bohutskyi, T. Wozniak, O. Grytsenko, L. Huberskyi, S. Zdioruk, I. Kostyria, M. Mykhalchenko, M. Khudolii, etc.). However, the cultural policy of Ukraine has not been the subject of a special study of Ukrainian philosophers, culturologists, political scientists, economists, and legislators. Therefore, the purpose of scientific research is to generalize the Ukrainian experience of cultural policy and identify significant achievements in this sphere, which, from our point of view, will be addition for the theoretical basis in this area and will help to understand the causes of many reforms failures and will contribute to optimal approaches to future state cultural policy.

The methods of interdisciplinary methodology have been applied in order to achieve the goal. As interdisciplinarity shows what is inaccessible within a single science with its specific, narrowly oriented object, subject and research methods. Additionally, the modern science is in transformational processes.

Interdisciplinarity is not only a simple borrowing of methods, tools from other sciences (disciplines), but also the integration of the last at the level of construction of interdisciplinary objects, subjects, processing of which allows to obtain new scientific knowledge. It also allows to get an explanation, a new reading, if not all, then most of economic, political and cultural processes and phenomena, to reveal previously unnoticed patterns.

To analyze and summarize the state cultural policy experience we have applied the methods of the empirical level, namely inductive generalization. The formation of the empirical basis of the theory requires the theoretical interpretation of the basic empirical dependencies and facts, the further development of the original scientific abstractions. Theoretical

activity organizes the empirical one, predicts and draws new facts into the circle of research.

The theoretical knowledge reflects the object at the level of its internal connections, patterns of formation, development and existence. At the theoretical level, cognition generalizes empirical data, establishes the significance and practical value of certain research methods, reveals the true relationship between empirical data and existing theories, formulates new generalizations and conclusions within theories that previously existed. It reproduces the phenomena or processes mechanism, which provides an opportunity to explain the established facts, as was done in this research.

The basis on the interaction and unity of the empirical and theoretical, the availability of forward and backward linkages between them allowed to explore the cultural policy as an integrated system.

2. The review of the reform projects and practical measures in the field of cultural policy of the first decades of independent Ukraine

At the time of gaining state independence, the Ukrainian culture was, in fact, postcolonial in nature: “the cultural space was still dominated by the public spheres of the former metropolis with their non-Ukrainian content and identities, and many citizens of the newly formed state had a nominal Ukrainian identity, preserving Soviet or Russian identity”.¹⁵¹

Such situation was considered by the political and cultural elite as a serious problem that had to be solved by means of state policy. There were also other problems in the transition period in the Ukrainian culture due to the fact that “most of then existing cultural and media centers were formed in a state-planned economy and could not cope with a market economy, especially during an economic crisis and hyperinflation”.¹⁵²

So, the matter of the sphere of culture and state humanitarian policy reforming became obvious. However, for almost twenty-five years, there has been only a declaration of the state cultural policy course change. The guidelines and goals that were set by the “reformers” for themselves and for culture were not entirely effective for a number of reasons.

The researcher O. Grytsenko in his monographic study “Cultural Space and National Culture: Theoretical Understanding and Practical Formation” highlights among such reasons “the focus on ready-made recipes for solving the problems that were often uncritically borrowed from the

¹⁵¹ Гриценко, О. Культурний простір і національна культура: теоретичне осмислення та практичне формування: монографія *Інститут культурології НАМ України* URL: https://icr.org.ua/wp-content/uploads/2020/06/Book_2019_Grytsenko_Kulturny_prostir_i_nacionalna_cultura.pdf

¹⁵² Там само.

Soviet past or from the experience of “real” European countries, <...> worldview contradictions between the bearers of different ideas about the nation, national culture and identity, different value systems and ideological guidelines <...>. ¹⁵³

It is needless to mention that there are different interpretations of the concepts of “national cultural space” and “national cultural product”. Moreover, there were also a number of economic and administrative problems. Utilities, numerous state institutions and cultural enterprises, as well as hundreds of thousands of their employees, could no longer be maintained in a planned economy as before. The format of their activities has lost its ideological justification and economic basis. It is also worth to mention the unequal competition of the national cultural product with the globalized world market, which after the declaration of independence of Ukraine gained free access to our mass consumer.

However, despite the difficulties and contradictions, the process of Ukrainian cultural space formation has been taken place. It was a complex and painful process of implementing state policy in the field of culture, which marked several conditional stages.

The first stage of the cultural policy of independent Ukraine took place in the conditions of the planned economy dismantling, privatization process in the various cultural branches (film production, book publishing, etc.) in combination with hyperinflation and a sharp decline in the purchasing power of the population. In addition, there was a real prospect” (for many, it was the threat) of its returning to the periphery of Western or Russian cultural space” [3]. On the other hand, the introduction of “Ukrainian-oriented” state policy was hindered by the now (mostly) privatized cultural industries of Russia, which took on the role of the cultural mediator between the world and the former Soviet republics.

Music, movies, literature, etc. existed mainly in the Russian translation or duplication. Russified influence acquired a market (and political!) format. “Accordingly, at the beginning of the 21st century, the Ukrainian culture has not gained the ability to effectively fulfill its role in social development, has not become a decisive force in the national identity formation of the majority of citizens, nor in building of the creative potential of society. It has not even become a leader in meeting the cultural needs of the population of Ukraine”. ¹⁵⁴

The first legislative act of independent Ukraine in the sphere of culture was the “Fundamentals of Ukrainian Legislation on Culture”, adopted

¹⁵³ Там само.

¹⁵⁴ Там само.

in February 1992. However, most of the principles proclaimed in the law were declarative and post-Soviet in nature. The problem or task of the cultural space reforming was not proclaimed in this legislative act. The main attention was paid to the development of cultural ties with the Ukrainian diaspora. Unfortunately, almost none of the promised, except of the establishment of several cultural centers at the embassies of Ukraine, with minimum funding and opportunities, were implemented. The declared provisions were not supported by legal actions during the next few years. The state policy on the Ukrainian culture development was mostly inertial.

In 1997, a Resolution was issued approving the “Conceptual directions of the executive bodies’ activity on the development of culture”. It was important to state the need of the cultural sphere comprehensive reforming. Patriotic rhetoric is rising; however, the document shows a tendency of reducing of the government specific commitments.

“Strictly speaking, at least some of these regulations can be considered as reformist, as they were aimed to regulate the various cultural institutions activities in the new market economy and to ensure the continued existence of numerous mini-public spheres formed around theaters, houses of culture and libraries in Soviet times. “Revenues from paid services have not become a significant source of income for cultural institutions – they continue to depend on state or local budgets“.¹⁵⁵

The next stage of cultural policy is linked with the cultural reform project. In March 2005, the Verkhovna Rada of Ukraine adopted the Law of Ukraine “On the Concept of State Policy in the Field of Culture for 2005-2007”.¹⁵⁶ It was adopted in a second attempt (the first was stopped by veto of the President Leonid Kuchma). The project was declared to be serious, however, the principles of state policy declared in the Law contained only general principles of “transparency and publicity”, “democracy”, “deideologization and tolerance”, “system and efficiency”, “innovation”, in which, in fact, there is no cultural specificity.

Attempts to update the state cultural policy and to provide more favorable conditions for the national culture development were intensified after the “Orange Revolution”. The first strategic document of the new government in the field of cultural policy is the Decree of President Yushchenko №. 1647 dated November 24, 2005 “On the priority tasks of enrichment and development of culture and spirituality of Ukrainian society”.

¹⁵⁵ Там само.

¹⁵⁶ Закон України «Про Концепцію державної політики в галузі культури на 2005-2007 роки» Відомості Верховної Ради України (ВВР). 2005. №. 16. ст. 2460-IV. URL: <https://zakon.rada.gov.ua/laws/show/2460-15#Text>

It was established the National Council of Culture and Spirituality under the President of Ukraine with the aim of developing a “national action program for the enrichment and development of culture and spirituality of Ukrainian society”. The aim of the document was to change the priorities in the state cultural policy. In fact, “Roadmap for the Program of Enrichment and Development of Culture and Spirituality of Ukrainian Society” was proposed. But the document was never approved, as Viktor Yanukovich had different vision of public policy in the field of culture after the 2006 re-election.

General approaches to state support of culture have not changed significantly. However, this does not mean that during those years there was no development of national culture. During 2010-2013 years the cultural multi-vector was returned. The Law of Ukraine “On Culture”¹⁵⁷ was finally adopted in 2010 and entered into force on January 1, 2011. The main legal acts of the Law demonstrated both positive changes and a number of threats to the Ukrainian culture. The Law has contributed to the legal interpretation of concepts such as the national cultural space and its integrity. The law recognized the lack of unity of the cultural space of Ukraine. The matter of ensuring the protection of cultural values and cultural heritage objects that are the property of Ukraine and are located in other countries was also raised.

This period of time was marked by several essential features. On the one hand, this is the last peak before the rapid fall of Yanukovich. On the other hand, the team had certain ambitions, including the desire to reform cultural policy in Ukraine. The Art Arsenal (Kyiv), “Isolation” (Donetsk) was opened, the Rinat Akhmetov Foundation launched the country’s first and only grant program of cultural support – “Culture for the Eastern Partnership”, PinchukArtCentre and a network of small cultural organizations were created. The cultural critic K. Botanova accurately noted in her paper “Not crossing this line was a matter of honor and the players on both sides despised and did not notice each other”.¹⁵⁸

In addition to these positive decisions, the authorities were “systematically” solving the language problems in Ukraine by adopting the law “On the Principles of State Language Policy”, which strengthened the position of the Russian language in Ukraine’s cultural space. In this sense, the Maidan, which undoubtedly divides not only the last decade but also the entire history of Ukraine since 1991 into two unequal parts, was a great revolution in people’s attitudes toward their state and, accordingly, a

¹⁵⁷ Закон України «Про культуру» Відомості Верховної Ради України (ВВР). 2011. № 24. ст.168. URL: <https://zakon.rada.gov.ua/laws/show/2778-17#Text>

¹⁵⁸ Ботанова, К. (2019) Культурна політика останньої декади: як жити з постійно відкритим вікном можливостей URL: https://lb.ua/culture/2019/12/23/445542_kulturna_politika_ostanno.html

revolution in cultural policy. The Maidan as an action and as a symbolic gesture of citizens regaining control over their own state lifted the taboo on the concept of state power, governance, politics.¹⁵⁹

In 2014, the new people were involved to the public administration, making it more open, negotiable and simply human. Also the opportunities were opened for the whole layer of activists and NGOs for more directly and transparently influence and advocate for cultural policy changing. It turned out that the experience of the non-governmental sector in previous years, networking, self-organization, international cooperation – this was also the creation of cultural policies, effective steps to support, protect, develop various forms of cultural activities. Since 2014, this experience has been implemented in various attempts to create long-term cultural strategies, the most important of which were the Assembly of Cultural Figures and the Culture 2025 initiative.

Thus, starting from 1991, the Ministry of Culture of Ukraine, as the central body of executive power, underwent a number of reorganizations Fig. 1.1:

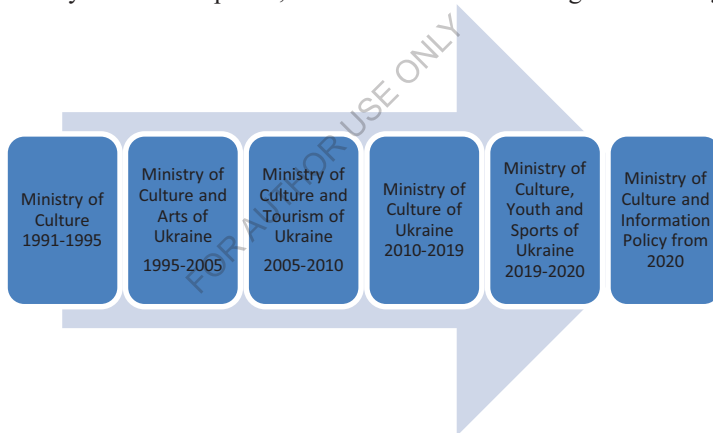


Fig. 1.1. Historical reorganization of the Ministry of Culture and Information Policy

The main institutions of state regulation of cultural policy in Ukraine include the Verkhovna Rada, the Cabinet of Ministers, and the central body of executive power in the field of culture since March 2020 is the Ministry of Culture and Information Policy (MKIP). This Ministry "ensures the formation and implementation of state policy in the fields of culture, state language policy, popularization of Ukraine in the world, state foreign language, information sovereignty of Ukraine (in terms of powers to manage

¹⁵⁹ Там само.

the integral property complex of the Ukrainian National Information Agency "Ukrinform") and information security, and also ensures the formation and implementation of state policy in the fields of cinematography, restoration and preservation of national memory, international relations, religion and protection of the rights of national minorities in Ukraine, arts, protection of cultural heritage, museum affairs, export, import and return of cultural values, the ICIP is the main a body in the system of central executive bodies that ensures the formation and implementation of state policy in the field of television and radio broadcasting, information and publishing, in the field of tourism and resorts (except for the implementation of state supervision (control) in the field of tourism and resorts)".

As we can see, the complex path of restructuring the work of the Ministry was the result of conducting a global functional audit of three (and then two) ministries, as well as the separation of policy-making functions that remained in the ministry and policy implementation, which are carried out by other central executive authorities.

There are at least three important points in unsuccessful history of cultural strategizing. First, it is the experience of consensus-seeking and advocacy in the public cultural sector. A standard democratic practice to negotiate and put pressure on the government was not easy for the Ukrainian cultural sector. However, the constant public activity since 2014 has made it possible to introduce transparent tender procedures, expert councils to make key decisions and allocate budget funds, and to create new institutions (the list can and should be continued).

Secondly, the concepts of "strategy", "cultural policies", "long-term planning", "public-private partnership", "open access" and many others have not only become an integral part of the vocabulary of all state institutions (we still remember that even five years before it was beyond imaginary), but also began to be applied.

At the same time, after Euromaidan, the criticism of the state's cultural policy was intensified. In the spring of 2014, with the efforts of public "agents of change" and the new "revolutionary" leadership of the Ministry of Culture, with the support of the EU Eastern Partnership, the development of a "new cultural strategy" of Ukraine was began. The significant result of the two years of "negotiations, discussions, quarrels and accusations of incompetence, unwillingness to dialogue, and even nationalism"¹⁶⁰ was the

¹⁶⁰ Гриценко, О. Культурний простір і національна культура: теоретичне осмислення та практичне формування: монографія *Інститут культурології НАМ України* URL: https://icr.org.ua/wp-content/uploads/2020/06/Book_2019_Grytsenko_Kulturny_prostir_i_nacionalna_cultura.pdf

strategy of cultural development formation, which was finally adopted on February 1, 2016. №. 119-г “On Approval of the Long-Term Strategy of the Development of Ukrainian Culture – Reform Strategy”¹⁶¹ – (these and other normative documents in the sphere of culture in Ukraine until 2017 are provided in Table 1).

Table 1. Legislative regulation of cultural policy in 1990-2017: basic laws and reform projects

“Fundamentals of Ukrainian legislation on culture”	1992
“Basic provisions of the Concept of the state cultural policy of Ukraine”	1994
“On measures to mark the 100th anniversary of the birth of O. Dovzhenko”	1994
“State program of the national book publishing and the press development for the period up to 2000”	1995
Resolution “Conceptual directions of the executive bodies activity concerning the culture development”	1997
Resolution “On restructuring in the field of cinema”	1997
Law of Ukraine “On Cinematography”	1998
“On measures to reform the cultural sector” (“On Cinematography” and “On the cultural heritage protection”, “On minimum social standards for public libraries”, “On the contractual form of employment contract with managers and creative staff of state theaters and concert and entertainment institutions”, “On approval of the list of paid services that may be provided by cultural and artistic institutions based on state and communal property” and “On structural adjustment in the field of cinematography”	1997
“On approval of the Regulations on state support of national films in the production system”	1998
“On the Main Directions of the National Cinematography Development for the Period up to 2005”	2000

¹⁶¹ Про схвалення Довгострокової стратегії розвитку української культури – стратегії реформ від 1 лютого 2016 р. № 119-г. URL: <https://zakon.rada.gov.ua/laws/show/119-2016-%D1%80#Text>

“On approval of the National Program of the National Film Industry Development for 2003–2007”	2002
“On the state support of book publishing in Ukraine”	2003
Law of Ukraine “On the Concept of State Policy in the Field of Culture for 2005-2007”	2005
“On the priority tasks of enrichment and development of culture and spirituality of Ukrainian society”	2005
Program of the enrichment and development of culture and spirituality of Ukrainian society “(Road Map Draft)	2007
“On Amendments to the Law of Ukraine “On Cinematography”	2010
Law of Ukraine “On Culture”	2011
“On Approval of the Long-Term Strategy of the Ukrainian Culture Development - Reform Strategy”	2016
Law of Ukraine “On Amendments to Certain Laws of Ukraine on Improving of the Public Administration System in the Publishing Sphere”	2016
“On the establishment of the Ukrainian Book Institute”	2017
Law of Ukraine “On the Ukrainian Cultural Foundation”	2017
“Order on the establishment of the state institution “Ukrainian Institute”	2017

The program was launched in November 2017 of cultural mobility under the name "Cultural bridges", aimed at the development of Ukrainian cultural sector, establishment effective connections between artists, cultural operators and institutions. The program, which lasted until July 2020, carried out by the British Council in Ukraine in partnership with EUNIC – Network of national cultural institutes of the EU.¹⁶²

Despite the mostly declarative and internally contradictory nature and weak connection with the real situation of the cultural sphere in Ukraine, it cannot be denied that some of the priorities identified in this document have brought real changes in the cultural space of Ukraine.

¹⁶² Culture Bridges Available at: http://culturebridges.eu/about_program

3. The main achievements of the cultural policy formation at the present stage

The next important stage of cultural policy in our country was the period of 2015-2019. Priority for the authorities was “the state support providing for the national cultural product” and “the integrated information and cultural space formation”. The decision to reform the budget system and finance cultural expenditures was also important. The formation of the state institution – Ukrainian Cultural Fund – with considerable funding affected the interests of some figures in the field of culture. The most noticeable was the conflict between supporters of different approaches to the status, functions and sources of funding of the new institution. The main tasks of the “Ukrainian Cultural Fund” were “to promote the implementation of state policy in the fields of culture and arts, the development of modern cultural, artistic activities and competitive on the world market domestic (national) cultural product; expert selection, financing and monitoring of projects, implementation of which is provided with the support of the Ukrainian Cultural Fund.”¹⁶³

The support of the national cultural industries as a key direction of the public cultural policy reforming has been actively strengthened. Among the important innovations were the creation of the Institute of Ukrainian Book, the Ukrainian Institute and so on. Significant changes have also taken place in the system of the Ukrainian cinema state support. Today, not only all key state institutions have strategies.

To the important changes and achievements during last four years belong: decentralization, the law on the competitive appointment of the cultural institutions heads; the creation of the new cultural institutions mentioned above, the grants introduction for the non-governmental sector from the state budget; the attempts to create transparent procedures and decision-making mechanisms (for example, for the Ukrainian pavilion at the Venice Biennale), the numerous expert councils organization, this is, in fact, a participatory model. “The choice of the national cultural policy model should be based not only on the attractiveness of a foreign experience, but primarily on the own social, political and cultural traditions, the state of the economy, culture in general and its individual spheres, international challenges facing the country”.¹⁶⁴

¹⁶³ Закон України «Про Український культурний фонд» (Відомості Верховної Ради (ВВР). 2017. № 19. ст.238 URL: <https://zakon.rada.gov.ua/laws/show/1976-19#Text>

¹⁶⁴ Здіорук, С., Дитвиненко О. Культурна політика України: національна модель у європейському контексті : аналіт. доп. *НІСД*. URL: https://niss.gov.ua/sites/default/files/2013-02/Kultura_Zdioruk-beb1d.pdf

Significant changes in cultural policy are also evidenced by changes in the financing of culture. If five or ten years ago there was a problem of inadequate financial support of the cultural sector and there was a gap between the so-called official culture, which is financed from the budget, and one that is focused on the current needs of cultural activities. Thus, culture was on the periphery of the state interests, and although there were a number of laws and regulations that were designed to regulate the issues of cultural development, most of them “did not work”, remaining in fact the “declarations of intent”.

The positive changes in the field of cultural financing are also evidenced by the fact that the 2021 state budget has increased the funding for the Ministry of Culture and Information Policy by 52% compared to 2020.

According to the Minister of Culture O. Tkachenko, this is the fact of “the clear demonstration of a gradual change in the perception of the culture role for the state”.¹⁶⁵

According to the approved budget, it is possible to start the implementation of the planned programs in 2021, in particular, the Great Restoration project, creation of cultural services centers, programs for the folk arts and crafts and reading promotion, systematic development and promotion of domestic tourism, construction of the National Memorial Complex of Heroes of the Celestial Hundred – Museum of the Revolution of Dignity, the Museum of the Holodomor, the Museum of Babyn Yar and the branch state archive, information security and media literacy programs, etc.

This year it is important to increase the state’s financial support of the cultural projects, mainly through the Ukrainian Cultural Fund. It is proposed to increase its funding to 695 million UAH in 2021 – on 73% more than in the 2020 budget. The cinematography support will be also increased by 36.5%. In total, the state will spend 621 million UAH to create Ukrainian cinema in 2021.

From our point of view, finally there are achievement of certain results. Ukraine confidently follows the path of professional and motivated advocacy in the field of cultural and creative industries. Innovative business and creative management models are used. A positive development is the approval by the Government of the list of economic activities that belong to the creative industries. Also, the Ukrainian Fund of Startups with a budget of 390 million UAH was recently announced which should increase the investment attractiveness of Ukraine and stimulate the growth of domestic

¹⁶⁵ Мопі, Є. (2020). Соціальні медіа URL: <https://suspilne.media/88875-u-budzeti-2021-na-kulturu-vidilili-na-52-bilse-niz-minulogo-roku-tkacenko/>

creative capital. The scheme “producer of national cultural product” – the world community – is being developed.

A system of powerful institutions with the ability to develop policy in the field of culture is being built. The documentary base is being formed, which will allow to define the main priorities of activity clearly. Significant changes are taking place in the field of financing. It is important to ensure the coordinated plan realization in accordance with the state strategy of cultural policy.

During the pandemic, there was an opportunity to rethink possible miscalculations in the country's cultural sector. Cultural and educational institutions and projects were among the first to feel quarantine restrictions due to the COVID-19 pandemic, because they are primarily focused on the audience and live communication.

The war of 2022 made its adjustments. The culture of war is fundamentally different from the culture of peace. Events of spring 2022 became a catalyst for many cultural processes. An unprecedented growth of interest in the history of our country, a mass transition to the Ukrainian language and a radical change in the attitude towards Ukrainian identity. The cultural policy of the state in a war situation should be built on the identification differentiation of cultural products, artists, audiences, cultural environments and basic cultural processes (science, art, education, child rearing).

In connection with the military events in Ukraine, the main challenges in the direction of the internal cultural policy of our state are expedient to note the following:

- rethinking the importance of the role of culture from secondary to central, showing its role in many other spheres of life and emphasizing the need to involve issues of culture and creativity in the agenda of state authorities of various profiles and interested parties, thereby maximally reducing costs for the cultural sphere at the state and local levels budgets, while limiting the opportunities of the cultural sphere to attract donor funding;

- implementation of a long-term vision of the prospects for the development of culture and creativity of Ukraine, taking into account the current situation and emphasizing the potential of culture, which plays a role in the development of the economy, strengthening of identity and strengthening of social cohesion;

- preparation for European standards of Ukrainian legislation regarding the cultural sphere;

- weak adaptation and ability of cultural institutions to withstand the challenges of martial law;

- damaged or completely destroyed infrastructure of cultural and educational institutions of the cultural sphere of communities where active hostilities took place, as a result of which the material and technical support of cultural and educational institutions of the cultural sphere, necessary for providing the population with high-quality and accessible cultural services, was destroyed;

- as a result of the enemy's aggression against Ukraine, there is a mass outflow of talented personnel from the cultural and other spheres abroad;

- rapid changes in the regional population density of Ukraine as a result of internal migration and migration abroad led to an imbalance in the supply and demand of cultural products and cultural and educational services;

- limited access of temporarily displaced persons outside of Ukraine to the cultural product in their native language and insufficient representation of the Ukrainian cultural product on the world stage.

- approval of the rules of effective management of culture by determining the principles of forming cultural policy decisions in conditions of transparency, involvement of all interested parties and their cooperation;

- digitization of cultural heritage with the involvement of relevant capabilities of international organizations;

- defining short-term priorities and main measures for the revival of the cultural and creative industry and revealing the potential for the restoration of a cohesive society, proposing specific and necessary reforms in the field of cultural policy.

Quite interesting and useful are the initiatives of European projects that offer their help (Saving Ukrainian Cultural Heritage Online (SUCHO),¹⁶⁶ Competence Center for the Conservation of Cultural Heritage (4CH)).¹⁶⁷

They provide opportunities for the digital preservation of digitized cultural heritage and the preservation of emergency photographic images of cultural heritage objects on servers in secure locations in Europe.

One of the state institutions in Ukraine's foreign policy interaction with the world is the Ukrainian Institute. The Ukrainian Institute is a state institution that works in the field of cultural diplomacy and belongs to the sphere of administration of the Ministry of Foreign Affairs¹. The main mission of this institution is to strengthen the international and domestic subjectivity of Ukraine by means of cultural diplomacy.

¹⁶⁶ Saving Ukrainian Cultural Heritage Online (SUCHO) (2022). Available at: <http://www.sucho.org>

¹⁶⁷ The 4CH Project (2022). SUM – Save the Ukrainian Monuments. ZPU – We will preserve the monuments of Ukraine. Available at: <https://www.4ch-project.eu>

The strategic goals of this institution have become: to improve the understanding and perception of Ukraine by a foreign audience, to ensure a certain demand for professional exchanges with Ukraine, to promote Ukrainian culture, education, science and civil society for international cooperation. Strengthening of players' opportunities, involvement of Ukraine in current world cultural processes that expand the sphere of use of the Ukrainian language in the world.

Another initiative of the Ministry of Culture and Information Policy Ukraine plans to offer the European Union three areas of support for Ukrainian culture and mass media: support and protection of objects of Ukrainian national heritage that were damaged or destroyed by the Russians; support for Ukrainian artists, because we have no money in the budget for obvious reasons; support for Ukrainian mass media, because the advertising market has shrunk a lot: from 70% in online media to 90% in offline media [9]. This initiative is planned to be implemented together with Poland, Lithuania, the Czech Republic and Slovakia.

4. Conclusions

The process of formation and implementation of the cultural policy of independent Ukraine is long and contradictory. The cultural reforms and events in different years are determined by the political context.

Their aim was to solve the specific problems (legislative, financial, institutional means) and to attempt to reform the entire cultural policy, and even the entire Ukrainian culture as well. Such long-term cultural and political activities had different consequences: while most attempts to carry out serious systemic reforms failed, the measures to solve certain problems finally yielded results, which together with the development of cultural goods markets and self-organization processes in the cultural and artistic environment changed the national culture as a system.

The reform projects failures can be explained by the focus of most reformers on the idealized vision of the culture future, neither on solving of its real problems, that usually makes public policy inefficient. To the failure causes we can also include the weak interest of governments and political elites in the real state cultural policy reforming, mutual misunderstanding, interest and values conflicts, weak funding, and insufficient legislative regulation in this area. Most of the declared provisions were not supported by legal actions. The state policy of the Ukrainian culture development was mostly inertial.

Despite the low efficiency of systemic cultural reforms, a number of important changes have been taken place in Ukraine's cultural policy. Today, the positive reforms and development strategies have already begun to be implemented. There are real opportunities for the free development of

national culture, artist's creativity freedom, achievement and preservation of the integrity of the Ukrainian national culture, its integration into the European and world cultural space. We are witnessing how the state systemic cultural policy began to be built, resulting in the culture formation that is capable to function as a part of the world cultural process in the modern conditions.

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**SOCIOCULTURAL AND ARTISTIC LIFE AT THE TURN
OF THE 19TH AND 20TH CENTURIES
СОЦІОКУЛЬТУРНЕ І МИСТЕЦЬКЕ ЖИТТЯ
УКРАЇНСЬКИХ МІСТ НА ЗЛАМІ ХІХ–ХХ СТОЛІТЬ
З ПОГЛЯДУ «СТОЛИЧНОГО» І «ПРОВІНЦІЙНОГО»**

The future of modern society is determined not so much by the adaptability and ability of capitals to perceive innovations and civilizational changes, but by the standard of living of regions (provincial centers), their spiritual potential, and the ability to produce new cultural meanings. The study of metropolitan and provincial lifestyles is scientifically based for many reasons. This makes it possible to form a comprehensive picture of the culture of a certain period, to trace the synchronicity of the phenomena of social life, it makes it possible to compare historical processes not only on the scale of the entire country, but also in individual regions, in general, to reveal the peculiarities of the development of national culture (capital and provincial) past and present.

For many cities of Ukraine at the turn of the 19th and 20th centuries, the status of "capital" or "provincial" was decided unambiguously and not in their favor. With the liquidation of the political autonomy of Ukraine at the end of the 18th century, most of the Ukrainian lands (Left Bank, Slobidsk, Right Bank and Southern Ukraine) became part of the Russian Empire, becoming its economic and cultural province. This definitely affected not only the social, political, and cultural situation of the Ukrainian territories, but also established the status of imperial provinces for them. The capital cities were Moscow and Petersburg, while Kyiv, Kharkiv, Katerynoslav, Odesa, despite their development and European orientation in many spheres

of economic and cultural life, were clearly perceived as provincial territories subordinated to the government of Tsarist Russia.

Being in the systems of different socio-cultural coordinates, the province and the capital have always offered opposite conditions for the self-expression and self-realization of their society. The relationship between the capital and the province was never unambiguous and constantly unfolded on the border of struggle and cooperation, if not in the form of dialogue, then at the level of exchange of meanings.¹⁶⁸

The capital was primarily distinguished by the concentration of spiritual life in the field of art, science, and philosophy, which attracted intellectuals, young ambitious and determined people. Escape to the province was most often accompanied by a search for independence and creative inspiration "Without the province, I wouldn't have half of the material that I live by as a writer"¹⁶⁹ – claimed M. Saltykov-Shchedrin. On the other hand, realizing the close connection between the center and the province, V. Korolenko wrote: "Life is everywhere... But... there is one feature of significant difference: what in the capitals is mostly an idea, a formula, an abstraction - here we see in faces, perceive, feel on ourselves. Therefore, involuntarily, what in the capital is a struggle of ideas, here becomes a real struggle of living persons and phenomena...".¹⁷⁰

The atmosphere of special patriarchy has always distinguished the province from the capital. The feeling of frozen time and open space, characteristic of the province, was embedded in the metaphorical and ambiguous concept - "abyss". The picturesque landscape of the Ukrainian spaces resonated in a special way, first of all, with the subtle mental organization of the artist, contributed to self-absorption and inspired creativity. Modest Mussorgsky, touring the southern cities of Russia in 1878–1879 together with the soloist of the Imperial Russian Opera, Daria Leonova, wrote in a letter to his friend V. Stasov: "In the estate of E. P. Myloradovych, near Poltava, in Gozhul, we were struck by the elegant an artistic landscape, a luxurious parterre (tapis), pink acacias and a charming landlady... Fascinated by the person, I noticed a house in which Parasya could be, and

¹⁶⁸ Каган М. С. Москва – Петербург – провинция: «Двуличность» России – ее историческая судьба и уникальный шанс. *Российская провинция*. № 1. 1993. С.16.

¹⁶⁹ М.Е. Салтыков-Щедрин в воспоминаниях современников. / ред. С. А. Макашин. Москва : Художественная литература. Т. 1. 1957. С. 265.

¹⁷⁰ Короленко В.Г. Сон: рождественский рассказ; Грезы // А. С. Гациский: сборник, посвященный памяти А. С. Гациского. Горький, 1939. С. 34.

therefore the "Parasya" written in Peterhof was dedicated to the lovely E. P. Myloradovych".¹⁷¹

The feeling of metropolitan and provincial also depended on the position of the evaluator. From the point of view of the modern average resident of Moscow, everything outside it is perceived as a province, except with varying degrees of provinciality. Even Sankt-Petersburg residents called it "a big city with a regional destiny". What can be said about the Ukrainian cities on the territory then under the control of the empire?

"The province cannot be a model for us"¹⁷², – O. Glazunov expressed himself so unapologetically sharply regarding D. Akhsharumov's innovative idea of publishing explanatory programs for the concerts of the Poltava branch of the IRMT. At the same time, Leonid Lisovsky, a graduate of the St. Petersburg Conservatory, who lived in Poltava in 1899-1090, noted the considerable social activity of local residents, their interest in any social facts, which were carefully discussed in almost every home during evening tea. In his memoirs, the musician wrote: "Regarding this, the people of Poltava had to <...> "discover America" to us, from the capital..."¹⁷³.

At the beginning of the 19th century, Prince Oleksiy Kurakin, having just visited Poltava after his appointment to the post of governor-general of Little Russia, was pleasantly impressed by the high cultural level of the local nobility. After attending one of the Poltava balls, O. B. Kurakin was surprised to note that good taste reigned there, no worse than in both Russian capitals, that the young ladies are extremely well-mannered, kind and cheerful, and dance the quadrille well.¹⁷⁴

According to the researchers, the Ukrainian "province" of that time lived with its inherent ambivalence: on the one hand, imitating and simply copying the capital's way of life, and on the other - demonstrating spiritual independence from the capital, detachment from its political interests and ruling orders".¹⁷⁵

¹⁷¹ Финдейзен Н. Очерк деятельности Полтавского отделения Императорского русского музыкального общества за 1899–1915 гг. Полтава, 1916. 56 с.

¹⁷² Глазунов А. К. Письма, статьи, воспоминания / Сост. и вступ. ст. М. А. Ганиной. Москва : Гос. муз. изд., 1958. 549 с.

¹⁷³ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: В 10 вып. – 1990. – Вып. II. // Институт рукописи НБУ им. В. Вернадського. Ф. 1-39631, 39 с.

¹⁷⁴ Письма генерал-губернатора князя А. Б. Куракина из Малороссии // Тр. ПГУАК. Полтава, 1909. Вып. 5. Ч. 1. 45 с.

¹⁷⁵ Каган М. С. Москва–Петербург – провинция: «Двуличность» России – ее историческая судьба и уникальный шанс. *Российская провинция*. № 1. 1993. С.16.

Any cultural impressions that, due to their episodic nature, disturbed the monotony of provincial life, became special and memorable here. Instead, significant social events (wars or revolutions) actually dissolved in the provincial everyday life and had almost no effect on the usual rhythm of life of the townspeople. According to the recollections of L. Lisovsky, Poltava was exactly like that, removed from any state and political interests during the stormy years of 1903-1904: "Although there was a war in the East, people were dying and suffering, life was going well in Poltava, " pacified", if necessary, with a Cossack gun or machine guns"¹⁷⁶

It is worth remembering that at the turn of the 19th and 20th centuries, the social life of Ukrainian cities was absorbed by the processes of urbanization. Significant demographic changes occurring in cities at the expense of immigrants from Ukrainian villages caused numerous negative consequences - poverty, amorphousness, low structure of the urban environment, incessant migration¹⁷⁷ The majority of Ukrainians perceived urbanization as a social evil, the dictates of the city over the countryside, which brings with it spirituality and social stratification¹⁷⁸

Representatives of the nationally oriented intelligentsia of that time characterized the Ukrainian city as a completely hostile environment for Ukrainians.¹⁷⁹

In contrast to the village, which personified the popular, national principle and devotion to the ideology of farming, life in the city declared non-Ukrainianness and threatened to erode national identity. At one time, the urbanization processes at the turn of the 19th and 20th centuries could no longer be stopped, they only gained momentum under the influence of the inevitable progress of civilization.¹⁸⁰

At the beginning of the 20th century, modernization processes covered all spheres of social life in both large and small cities. Against the

¹⁷⁶ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: в 10-ти вып. 1903–1905. Вып. V. // Институт рукописи НБУ ум. В. Вернадського. Ф. I-39627. 140 с.

¹⁷⁷ Препотенська М.П. Буття людини мегаполісу (соціальні, культурні та екзистенціальні виміри): дис... д-ра філософ. наук, 09.00.03. Соціальна філософія та філософія історії. / Нац. акад. пед. наук України. Інст. вищої освіти. Київ, 2015. 451 с.

¹⁷⁸ Куліш П. О. Чорна рада: Хроніка 1663 року ; Оповідання / підгот. текстів і приміт. М. Л. Гончарука; післямов. Л. Г. Бикової. Харків : Основа, 1990. 272 с.

¹⁷⁹ Липинський В. Листи до братів-хліборобів. Про ідею і організацію українського монархізму. Київ : Ін-т Східноєвроп. досл. НАНУ, 1995. 470 с.

¹⁸⁰ Драгоманов М. Чудацькі думки про українську національну справу. Вибране. Київ, 1991. С. 461–558.

backdrop of industrialization, economic and technical growth, important transformations took place in the scientific, educational, cultural, and educational spheres. Periodicals were a kind of "mouthpiece" in covering important events, tastes and trends of social life.

Periodical business in the Russian Empire was formed under the influence of historical, economic, geopolitical, socio-cultural factors, along the lines of journalistic and publishing traditions that were formed throughout the 19th century. The active development of periodicals at the turn of the 19th and 20th centuries was due to technical and economic progress, which led to the expansion of communication links both within the Russian state and beyond. At this time, the interest of various layers of society in the printed word is growing significantly, in many, even the most remote cities and towns of the country, the activities of publishing centers are being established, and journalistic activity is flourishing.

For example, about 0.8% of all periodicals of the Russian Empire were published in Poltava Oblast alone during this period. There were 97 of them in the provincial center itself. Among the most popular: "Poltava Provincial Newspapers" (1838–1919), "Poltava Vestnik" (1903; 1909; 1913–1915), "Native Kray" (1905–1919). 1907), "Poltava People's Newspaper" (1905), Poltava Zemskaya Gazeta (1906), Poltava Life" (1907), "Poltava Voice" (1907–1915), "Poltava Speech" (1911), "Poltava Thought" (1912), "Poltava newspaper announced and summarized" (1912), "Poltava worker" (1906), "Bell" (1906), "Poltava day" (1913–1916) [13, p. 707]. Starting from the middle of the 19th century, the events of the social and cultural life of the Ukrainian provinces also appeared on the pages of the central periodicals Severnaya pchela (1840), Muscovityanin (1851), Historical Gazette (1851), and Saint Petersburg Newspapers (1858). , "Russian Musical Newspaper" (1894–1918), "Rigache Zeitung" (1859), etc.¹⁸¹

The nature of the publications of the provincial publications of that time differed little from the central ones. Well-known domestic researchers of Ukrainian antiquities (V. Myloradovych, I. Pavlovsky, L. Padalky, O. Lisovsky, V. Buchnevich, S. Steblin-Kaminsky) actively published their scientific investigations in the columns of newspapers and magazines. Special attention on the pages of local newspapers was paid to provincial governors, politicians, priests, representatives of famous noble families, who willingly appeared in the press with private journalism and memoirs about

¹⁸¹ Литвиненко А. І. Музична культура Полтавщини ХІХ — початку ХХ століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С.19.

their lives. On the pages of provincial magazines and newspapers, along with well-known public figures and domestic researchers, local historians posted their intelligence, and anonymous correspondents made their first attempts. It was in this way that the formation of a regional local word took place, and the foundations of journalism and art criticism in the province were laid.

In Poltava Oblast, the readership was most interested in excerpts from the youth diary of H. Galagan¹⁸², memories of the county landowner P. Bulyubash about the organization of leisure activities of the Poltava nobility: holding home concerts, performances, playing the piano, singing, dancing.¹⁸³

Events in education were widely covered, studies on the history of Little Russian demonology, ethnography, folk medicine, and local historiographic explorations were published. Periodicals not only in the province became the main platforms for advertising the products and services of that time. Announcements of concerts, reviews of tour performances, advertising of cinema, circus and public lectures were printed; posted notes on commemorating the anniversaries of composers and performers; performances of local amateurs and solo concerts of artists of various genres were covered. The periodicals of the turn of the 19th and 20th centuries were still one of the main sources representing musical opinion on the ground, and its character testified to the definitely high status of art in the society of that historical time.

It should be noted that at the beginning of the 20th century, the nature of journalism in the Ukrainian province acquired a bright national color. It was the Ukrainian province that was the first sower of the seeds that gave rise to the Ukrainian printed word. For example, the publication in Poltava of the literary and journalistic almanac "Native land" ("Native land", 1905–1916) and the newspaper "Hliborob" ("Zemlerob", Lubny - 1905) in the Ukrainian language became an eloquent expression of Ukrainian cultural ideas and national identity in conditions of imperial colonization. Another important aspect was that the publication of the magazine "Native Land" in Poltava preceded the publication of the publication "Hromadska Dumka" ("Public Opinion") in Kyiv with a similar purpose. On the pages of the Poltava almanac, the works of Ukrainian writers were published, the problems of the Ukrainian school, literature, and Ukrainian theater were actively discussed, and the fate of existing and newly organized Ukrainian-language newspapers was discussed. A special place was given to the

¹⁸² Известия. Полтава. О концерте при участии местных любителей, в котором принимал участие оркестр П. Галагана. *Полтавские губернские ведомости*. № 23. 6 июня. 1842.

¹⁸³ Киевская старина. 1898. Сентябрь. Т. 62. С. 197; 1888. Октябрь. Т. 23. С. 152.

coverage of cultural events from all the cities of the region: Kremenchuk, Luben, Lohvytsia, Hadyacha and others. The celebrations dedicated to T. Shevchenko, I. Kotlyarevskiy, M. Gogol, E. Hrebiniets, V. Zhukovskiy, as well as performances by the luminaries of the Ukrainian stage: M. Lysenko, M. Sadovskiy, M. Kropyvnytskyi, M. Zankovetska, O. Myshugi.¹⁸⁴

In general, the specificity of newspaper and magazine articles of Ukrainian provincial publications changed from the second half of the 19th to the beginning of the 20th century and went from short informative notes by anonymous correspondents to extensive analytical studies by local local historians, famous domestic writers, historians, music critics, and public figures. The published materials had a multi-genre orientation, their thematic depth and genre diversity testify to the high national, socio-cultural, and artistic development of Ukrainian provincial centers. Among the array of publications, we can single out:

- official documents (statutes, reports; journals of meetings of societies, institutions, organizations; information about events, lists of court cases);

- notification of the establishment of state, commercial institutions (general education, art, music schools, classes, courses; educational organizations);

- notes, essays, journalism of a memoir nature; – scientific materials from various fields of knowledge (analytical articles, reviews);

- bibliographic lists of literature (educational, artistic, musical);

- posters about the performance of local and touring artists, performers, teams, troupes;

- announcements from the service sector, public and commercial advertising.¹⁸⁵

The beginning of the 20th century saw an unprecedented flowering of artistic creativity: new genres, styles, schools were formed, the number of art events and exhibitions increased, and new names appeared. During this period, the state system for training specialists in secondary and higher education was also consistently strengthened, and private educational institutions, schools, classes, and courses were founded.

¹⁸⁴ Литвиненко А. І. Музична культура Полтавщини ХІХ — початку ХХ століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С. 68-73.

¹⁸⁵ Литвиненко А. І. Полтавщина: музична культура (ХІХ — початок ХХ століття) : навч. посібник. Київ : Автограф, 2011. С. 28-29 с.

The feeling of constant artistic movement filled the daily life of capital and provincial cities. The active activity of composers and performers attracted the attention of the widest circles of society. "Fashion" for music contributed to the activities of professional music and theater groups, the emergence of creative unions and incentive awards, and the organization of various competitions. The service segment of musical culture also developed actively: sheet music publishing houses and bookstores, factories for the production and repair of instruments, their suppliers and representative offices of well-known foreign companies, even tuners of musical instruments were in great demand in the urban environment.

At the beginning of the 20th century, the number of art institutions, enterprises, establishments, private educational institutions, and classes that had a direct or at least some relation to musical culture was counted in the tens of thousands. Provincial, district and provincial cities were particularly powerfully affected by this movement, the population of which grew rapidly and in percentage terms significantly exceeded similar processes taking place in Moscow and St. Petersburg (see table).

City	1906	1912	By what percentage did the population increase?
St. Petersburg	approx. 1,800,000	approx. 2,000,000	11,10
Moscow	approx. 1,200,000	approx. 1,500,000	25.00
Kyiv	247 432	460,000	85,91
Kharkiv	174,846	250,000	42.98
Zhytomyr	65,452	110,000	68.06
Poltava	53,060	72,000	35.70
Vinnitsa	28,995	46,000	58,64

Gradually, the provincial centers became cultural centers with a developed educational and artistic infrastructure, which grew more and more both quantitatively and qualitatively. Under such conditions, especially in the provinces, there was a severe lack of resources, with the help of which it would be possible to provide comprehensive and detailed information about the development of educational, concert-performing, sheet music-publishing, and other areas of musical life. The specialized magazines available at that

time - music, theater, art, concentrated primarily in the capital cities - could not solve this problem, since they mainly printed reports, reviews, reviews, scientific intelligence about significant cultural and artistic phenomena, famous musicians, composers, singers, theater actors, etc. The columns of such publications practically did not discuss the events of the musical life of the province, since it was impossible to promptly collect and print information from thousands of the most remote corners of the country, in particular, it quickly lost its relevance. The only exception was the "Russkaya muzykalnaya gazeta" (1894–1918), on the pages of which systematically published reviews and reviews of the activities of all branches of the IRMT, which at that time were actively deployed in various parts of the empire. For example, in 1899, the "Music in the Province" section of the RMG reported on the opening of a local branch of the Imperial Russian Musical Society in Poltava. In the future, the newspaper did not miss any important event from the musical life of this institution.¹⁸⁶

So, at the end of the 19th century, in the imperial information space, there was a need for versatile information about musical life and culture in general. Such a source was the "Musical Calendar" by Artur Gabrilovich (1867–?).¹⁸⁷

Having combined the functions of a periodical and a reference publication, the Calendar quite successfully solved the problem of systematization and publication of statistical data on the activities of various artistic, educational, creative centers and their leaders that existed at that time in the imperial province, and also informed about everything that was happening in contemporary musical and cultural sphere. In the state, with its vast expanses, lack of normal communication routes, this directory became the only source of the most diverse data from all areas of artistic life. The "Musical Calendar" began to be published in St. Petersburg in 1895 (the first issue) and was published every year, probably until 1915-1916.

Publishing the Calendar was undoubtedly an innovative decision. It is impressive not only the universality and volume of information presented in it, but also the composition of the content and its classification. 1) allocation of significant areas for advertising: in the "Musical Calendar" it occupies almost a sixth of the entire page; 2) supplementing the book with auxiliary information: excerpts from laws, rules, instructions, memorable dates, currency exchange, etc.; 3) The procedure for collecting information:

¹⁸⁶ Корганов В. Музыкально-педагогические учреждения в России. *Русская музыкальная газета*. 1899. № 35. С. 797–819. Корганов В. Преподавание музыки в общественных учреждениях. *Русская музыкальная газета*. 1890, № 35. С. 813.

¹⁸⁷ Музыкальный календарь А. Габриловича :справочная и записная книжка. СПб. 1809–1915.

in each issue, a request was printed for everyone who has a relationship with the music field to send information about themselves and their place of work to the editorial office, and for those already presented in the calendar - to inform about changes, if such occurred during the year. In addition, additional letters were sent with such a request. The calendar became so popular that after its first editions, A. Gabrilovich received hundreds of letters with positive reviews. However, there were also critical ones. The only thing that users criticized was the publication's loss of its "portability". It was not an easy task for the publisher to keep the Calendar as it was before, in a "pocket" format, under the conditions of a rapidly growing volume of information. By reducing the size of the text, eliminating the least popular information among readers, as well as shortening well-known words, the publisher managed to keep the calendar of 1897 to only 400 pages. But in the future, their number steadily increased: for example, in 1900 - 450, in 1909 - 480, and in 1912 - 500 pages, and the format of the book itself was a quarter larger than all previous ones!

Depending on the content, the Calendar consisted of three or four main sections.¹⁸⁸

The first section provides information of general purpose, such as: – advertising; - annual calendar; - a chronological list of state and religious holidays (the desire to universalize the notebook is evidenced by the fact that, in addition to Orthodox, Catholic, Lutheran, Jewish, and Muslim holidays are also provided); - the complete genealogical register of the Russian Imperial House; - comparative table of Russian and foreign currency exchange rates; - postal rules for sending and receiving correspondence. Advertising is valuable from the point of view of the source of information. It testifies not only to the provision of typical services in the field of music at that time, but also to which settlements and who was involved in the organization of concert events (usually these were music stores).

Analyzing the advertising part, we see that even in relatively small cities of Ukraine there were several such organizers, which directly testifies to the quite active touring and concert practice in the province at that time. The second section is actually a diary-notebook. The third section is the main one, devoted purely to the musical life of the empire and the largest European cities. The first subsection of this section is an address-calendar, which lists all musical institutions, institutions, orchestras, concert halls, schools, choirs,

¹⁸⁸ Литвиненко А. І. «Музыкальный календарь» А. Габриловича як культурне явище і цінне джерело інформації. *Студії мистецтвознавчі* : наук. журн. Київ : Інст. мист. фольк. та етн. НАН України ім. М. Т. Рильського, 2009. № 4 (28). С. 124–129.

musical and drama societies with personal data about employees of institutions and teachers of educational institutions, members of creative teams, and their leaders. An address sheet is also provided for each large city, which lists the addresses of music institutions and individual figures. The information in this subsection, as well as in the following ones, is given in alphabetical order by localities.

These data make it possible to trace the dynamics of the development of musical life in the territory of Ukraine at that time. If at the end of the 19th century in the calendar, it was mainly represented by a few largest cities (Kyiv, Odesa, Kharkiv, Kherson, Mykolaiv), but as of the period 1909–1910, we see about forty cities and towns. In general, during the entire period of publication of the calendar, it contained information about the cultural life of more than sixty settlements of Ukraine. Among them: Bakhmut (Katerinoslav province), Berdychiv, Berdyansk, Bila Tserkva, Vinnytsia, Voznesensk (Kherson province, now Mykolaiv region), Glukhiv, Dmytrivka (Kherson province), Dubno, Yevpatoria, Yelysavetgrad (now Kropyvnytskyi), Yenakieve . , Luhansk, Lutsk, Mariupol, Mghlin (Chernihiv province, now Bryansk region of the Russian Federation), Melitopol, Mykolaiv, Nizhyn, Odesa, Oleksandrivsk (Katerinoslav province), Oleksandria (Kherson province, now Kirovohrad region), Pavlograd, Poltava . (now Donetsk), Yalta. Note that the data in the calendar do not accurately reflect the actual state of the musical affairs in the empire. This publishing project was purely commercial, therefore A. Gabrilovich published only those data that came to his editorial office. In fact, musical life covered a much wider geography of settlements. Therefore, despite the mentioned conventionality of the information baggage of the calendars, it is possible to trace the gradual intensification of the development of musical life behind them.

In the second subsection, information is provided about musicians and musical figures (with an indication of the place of work and address of residence) - accompanists, employees of sheet music stores, musical instrument factories and workshops, rental agencies, printing houses, publishers of music literature, even musical instrument tuners. The third section - "Music in educational institutions" is quite interesting in terms of content. It contains the largest register of music and singing teachers who worked in non-musical, but general educational institutions: gymnasiums, pro-gymnasiums, real, theological and teacher seminaries, institutes, etc. The calendar provides information on the widest range of musical educators. education not only from big cities, but also towns and even villages. In the following subsections - the fourth and fifth - performers of military and spiritual music are presented, respectively (the name of the military unit,

choir, institution, the name of the conductor-leader is indicated). In the sixth subsection, similarly to the previous ones (city, institution or institution, names of managers, musicians, etc., addresses), information on the musical life of the largest European cities (Berlin, London, Prague, etc.) is given. At the end of the second section of the calendar, there is a list of the latest music releases for the current year. It is in this subdivision that virtually all sheet music editions of domestic composers in various genres of musical creativity are recorded.

The last, third section of the calendar is devoted to the normative base that served the musical and theatrical spheres. In particular, it contained clarifications about copyright, excerpts from the decrees on the pension provision of artists, the rules for the payment of fees, the conditions for the use of musical and dramatic works, the privileges of artists of the imperial theaters, etc. The section also provides information on current music competitions and awards, music periodicals of the Russian Empire and many European countries. Thus, A. Gabrilovich's "Musical Calendar" presents statistical data on musical activity in all its manifestations. From the first to the last issue of the diary, you can trace the development of musical culture in the Russian Empire.

The gradual evolution of the calendar itself is also noticeable: from a small format and volume, it gradually turned into a solid directory, which presented jubilee scientific articles, the legislative framework on intellectual property rights, information about musical institutions, establishments, enterprises and their employees, teams, publishing houses, mass media, information about musical works and authors. This calendar helped draw the attention of the musical public to the ordinary workers of the artistic field, and not only to its outstanding representatives. It became so popular and necessary that, over time, other publications also adopted the idea. For example, in 1907, the magazine "Musical Worker" began to be published (chief editor and publisher - I. V. Lipaev), dedicated to the life and work of orchestral musicians, conductors, singers, teachers, publishers. It was offered as a free supplement its own "Musical Calendar", designated as a "directory of musical workers", which provided information similar to that placed in A. Gabrilovich's calendar. A. Gabrilovich's reference book was also of great value from an artistic point of view. The innovative layout, systematic and compact placement of information and the encyclopedic nature of its presentation (at that time the role of encyclopedic materials increased), the inclusion of analytical intelligence on prominent artists put the calendar, despite its notebook status, on a par with the leading art periodicals of the time.

Presentation of the main research material. Any city is the epicenter of social existence, where various modes of human relations are actualized and implemented. Researchers of the phenomenon of urban culture put the concept of "life" at the center of their philosophical and sociological considerations. Emile Durkheim considers the city as a complex heterogeneous system based on social solidarity. Yuriy Lotman compares the city to a living organism, the constantly changing images of which appear in various forms of cultural reflection through philosophical and artistic texts. The researcher considers urban culture as a pulsating system of signs and things that hide the meanings of human nature.¹⁸⁹

Any city as a certain temporal system is represented in cultural objects (monumental buildings, temples, monuments, landscape buildings) and mental images. Living in the city, a person feels its "pulse".

Perceptions of time and space differ significantly in metropolitan and provincial cities. The oral space of the city, namely the intensity and saturation of city life with events, the reactions of citizens to them, discussions, polemics, gossip, anecdotes, rumors, according to the capital or provincial status of the city, manifest themselves in different ways. In his memoirs about life in Poltava at the beginning of the 20th century, Leonid Lisovsky cites an anecdote that local residents willingly told each other: "One teacher had a lesson at the Institute at 10 o'clock, and at a quarter to 11 - a lesson in the Cadet Corps at another end of the city, had to go by coach. <...> And so, it was worth it for this teacher to give a "two" to any pupil in a 10-hour lesson at the Institute, just as in an 11-hour lesson in the Cadet Corps, already knowledgeable and indignant cadets arranged for him a chemical "obstruction" and hummed in various corners - "What's a deuce for? What is the deuce for (such and such)?"¹⁹⁰

The concepts of "center" and "outskirts" are important for the assessment of urban space. These characteristics have not only topographical, but also sociocultural significance. In large Ukrainian cities in terms of number and area, especially Kyiv, Kharkiv, Odesa, socio-cultural geography fixed the respective roles for city quarters. In small cities, social infrastructure and urban life always gravitate towards the center.

At the beginning and in the middle of the 19th century, Ukrainian provincial cities had a similar layout: the main round square, around which

¹⁸⁹ Лотман Ю. М. Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки. Санкт-Петербург :«Искусство-СПБ», 2002. 768 с.

¹⁹⁰ Лисовский Л. Десять лет в Полтаве (1899–1909). Из дневников и воспоминаний: в 10 вып. 1990. Вып. II. // Институт рукопису НБУ ім. В. Вернадського. Ф. 1-39631, 39 с.

were located administrative buildings (institutions of the nobility and public gatherings), as well as streets that radiated from the square and divided the surrounding space of the city into clear proportional quarters. The streets adjacent to the center housed the city theater, museums, shops, restaurants, and a cinema. It is obvious that the regularity in the planning of contemporary urban development projects was actually perceived as a means of implementing the idea of administrative centralization and unification of urban development in the imperial state.¹⁹¹

Any city of this period had to have its own special attributes of urbanism, without which city life was generally considered inferior. The oldest of such attributes was a park (garden) or boulevard for public walks. Large cities had several gardens and parks, which usually served as places for entertainment. At the beginning of the 20th century, parks were equipped with gazebos, stages, benches, sometimes billiards and bowling alleys, restaurants and summer theaters. "Bufa", "Aquariums", "Variety" with a similar repertoire operated in all large provincial centers. If there were two public gardens for walks in the city, then one of them necessarily acquired a double-digit reputation. In small towns, the public garden combined all roles. Theaters and restaurants were important for the city dweller. Visiting such institutions helped to overcome everyday monotony and created a feeling of celebration. It is not for nothing that columnists of local newspapers and memoirists most widely covered the repertoire of local theaters. And restaurants with their menus and the behavior of visitors during meals inspired the creativity of local columnists, writers, literary critics, and memoirists. The presence of two or more cinemas in a city was an attribute of a large city and formed different attitudes towards them in the minds of residents: one was perceived as central, others as peripheral.

The life rhythm of the city depended in a special way on the presence or absence of a railway in it. The opening of the railway station became an extraordinary event in the life of the townspeople. The station often became a place for public walks, a cinema or a club was set up near it, with its appearance, the social, economic, and cultural opportunities of the city in general significantly increased. For example, the construction of a railway station in Kharkiv near Arkhiereyskaya levada contributed to the emergence of a whole railway town around it, where gradually, as D.I. Bagaliy notes, "...the city itself began to feel the pull".¹⁹²

¹⁹¹ Верменич Я. В. Исторична урбаністика в Україні: теорія містознавства і методика літочислення. Київ : Інститут історії України НАН України, 2011. С. 192 с.

¹⁹² Багалея Д. И., Миллер Д. П. Альбом старинных планов г. Харькова, снимков его видов и портретов его деятелей: Прил. ко 2-му тому "Истории города

The commissioning of part of the Moscow-Kyiv-Voronezh railway Kyiv-Poltava-Lozova (1901–1903) contributed to an unprecedented influx of foreign and domestic tourists to Poltava, which caused a real artistic boom in the province.¹⁹³

It is impossible to imagine a city at the turn of the 19th and 20th centuries without various technical innovations - gramophones, arithmetic meters, printing presses, mimeographs, schapierographs, American scales, office furniture, sewing, hosiery and embroidery machines, portable kitchen stoves, washing machines and steam skates, separators, guns - became products of active advertising and began to play a significant role in the life and everyday life of residents of both metropolitan and provincial cities. It is clear that the path to the consumer of a car and gramophone in the capital or the province was different. It is important to note that, having begun its spread as a fair no-show before the start of the First World War, technical novelties became increasingly commonplace. This, in particular, was facilitated by the affordability of such products. A large number of novelties were produced at once in different price ranges - more expensive and cheaper versions. Manufacturers sought to reduce the price of their products and bypass their competitors in the fight for the paying consumer, primarily of middle wealth.

The assimilation of novelties by townspeople most often took place in everyday life: washing machines and steam rinks were used in public hospitals, in particular, Zemstvo hospitals; automobile flights began to connect the center of cities with the outskirts or with other settlements, and car, motorcycle and bicycle races, and even airplane flights increasingly became an integral fact of urban spectacles. In this sense, the launch of the first electric tram in Kharkiv in 1906, which in time preceded the appearance of such an innovation in St. Petersburg (1907), was indicative in this sense. A special role in the life of a citizen at the turn of the 19th and 20th centuries was played by fashion, which at that time was mainly European-oriented. Foreign fashion trends manifested themselves most significantly through the clothes of townspeople and interior decoration of city dwellers. In order to attract as many consumers of the fashion industry as possible, advertising campaigns were systematically conducted in the cities, final or seasonal sales of goods were held, and various events and contests were announced. Through fashion, it was also possible to trace status changes in the

Харькова", сост. проф. Д.И. Багалеем и Д.П. Миллером. Харьков: Тип. и литогр. М. Зильберберг и С-вья, 1912. 62 с.

¹⁹³ Литвиненко А. І. Музична культура Полтавщини ХІХ — початку ХХ століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. С.109–135.

environment of Ukrainian cities, in particular, the position of women in society. In this sense, women's refusal to wear a corset was indicative. The article of clothing, which for a long time restrained the movements and deformed the body of a woman, began to be perceived as an act of female enslavement and was rejected by everyday practice at the turn of the 19th and 20th centuries. A new attribute of a woman appeared in the women's wardrobe - a tailor suit (a jacket and a long skirt), which became the outfit of a new, dynamic, working woman, allowing a woman to express her public and social views in this way. In general, Western European influences were clearly visible in women's fashion at that time, while men's fashion was more influenced by the state service, clothing was regulated by the place of service and rank.

The mass production of sewing machines, in particular the improved version of the Singer sewing machine, made the process of mass sewing of clothes for the population much easier and faster. The dissemination of fashion trends in clothing was particularly facilitated by periodicals. Even in the middle of the 19th century, specialized magazines were completed with fashionable patterns. According to these samples, the majority of the population, both in cities and in villages, ordered clothes from private tailors. At the turn of the 19th and 20th centuries, the demand for fashion items grew significantly, primarily due to the fact that the population of cities increased and became more diverse. Fashion in cities is gradually ceasing to demonstrate social affiliation, becoming more universal and in demand. As we can see, all the factors listed above in the formation and development of cities at the turn of the 19th and 20th centuries became a reflection of inevitable changes in accordance with the social demands of the time.

In accordance with the modern challenges of the day, a special type of urban culture was formed with a characteristic unified style of urban life, which involved the widest possible strata of the population. National cultural traditions had an important influence on the culture of Ukrainian cities, which affected the formation of the Ukrainian national style, in particular in architecture, painting, photography, decorative and applied arts, everyday life and interior.

Fashion in furnishing apartments played a special role in urban life. At the beginning of the 20th century, against the background of general trends of national elevation in culture, Ukrainian handicrafts also gained special development. Handicrafts in the national style appear in the subject environment of urban dwellings. Small but characteristic items of Ukrainian peasant life, made in the Ukrainian traditional version, gained popularity. It was they who gave the citizen's home a Ukrainian flavor: chests, bowls, folk ceramics, Ukrainian embroidered towels and carpets. Such interior items

performed not only a purely decorative function in the homes of townspeople, but also had a symbolic meaning. For many townspeople, the purchase of such trinkets became a kind of demonstration of national belonging, and for believers it served as a talisman. Portraits of prominent Ukrainian figures were often decorated with a towel. Portrait or sculptural images of Taras Shevchenko were the most common, even mandatory, in the homes of citizens of that time. Folk traditions were widely used in the decoration of everyday clothes and housing. In this context, the activity of the Ukrainian artist Amvrosy Zhdakha, the author of the album of urban furniture and interior in the Ukrainian style, is significant. In the artist's work, there are about 50 items of 33 pieces of furniture in the Ukrainian traditional version, placed according to their functional purpose in the corresponding premises. All interior items are stylized according to certain periods of Ukrainian history - Old Russian, Cossack, XVII-XVIII centuries (Byzantine style). In general, the Ukrainian intelligentsia played a major role in spreading the spirit of Ukrainianism to everyday life in the cities: cultural figures, educational scientists, employees of zemstvo archives, publishing houses, and teachers in their daily activities were vivid expressions of the national way of life. It is worth noting that wearing national clothes at the end of the 19th and the beginning of the 20th centuries was not an everyday practice in cities. The embroidered shirt became an expression of self-conscious Ukrainianness, it was most often worn together with a city suit. Along with outstanding contemporaries of Ukrainian culture (M. Lysenko, I. Franko, B. Grinchenko, M. Kotsyubynskyi), Vysyvanka was worn especially by those townspeople who wanted to emphasize their involvement in Ukrainianness. At the same time, European influences dominated the fashion of townspeople. Most residents of Ukrainian cities sought to wear clothes of high European quality, and national Ukrainian clothing increasingly remained an attribute of holidays.

In non-capital cities, the socio-cultural environment was more contrasting and stable. Residents of the province more often preferred to be surrounded by "their circle" and identified either by professional preferences, education, income level, or by status, origin, or family ties. Such groupings were obvious for the province, as they happened "in front of everyone." In small provincial and district cities and towns, even for underground people the threshold of legality was conditional, they were well known.

At the beginning of the 20th century, photography became especially popular in the urban environment. In the cities, the number of state and private educational institutions has increased, the activities of scientific, public and artistic organizations, whose representatives were active consumers of photo services, are becoming more active. At the same time,

for most of the townspeople, taking pictures was not an everyday thing. The photo salon was visited by whole families most often during holidays or on the occasion of family celebrations. They prepared carefully for the event, especially taking care of clothes and appearance. It was possible to invite a photographer to your home, or to schedule a photo shoot within the boundaries of a public institution - a school, an institute, behind the scenes of a theater. Customers of photo services also paid attention to the design of their photos. Photo portraits were in the greatest demand - individual, group, family photos of the so-called "cabinet" ("cabinet-portrait") or "visiting card" format. They were placed on special passe-parts made in a typographic way, exclusive versions of which were most often ordered from abroad. A new phenomenon at the time was the spread of reportage photos in the columns of local newspapers, which testifies to the emergence of press or so-called journalistic photography.

The development of this genre was due to the improvement of technical equipment, which simplified the photographer's work, made it more mobile and allowed to photograph directly at the scene of events. Almost all periodicals of that time printed announcements by photographers about the provision of professional photo services. The demand for photography caused the appearance of business cards as a separate type of printed art products. At this time, the postcard is also gaining considerable popularity. As a presentable and convenient type of correspondence, postcards were sent to relatives and friends on the occasion of a holiday, an important family event, or as a message from a trip. Usually, original texts, gifts and congratulatory inscriptions were placed on postcards. It was possible to unmistakably trace calendar events not only of family and family importance, but also of general social significance.¹⁹⁴

Representatives of different strata of the urban population, both in large and small cities, could cross paths and mix only under certain circumstances. For example, during religious holidays, mass festivities, state celebrations, during sports events, in the cinema, etc. However, in most cases, city dwellers did not seek to violate the boundaries of their state privacy. At the turn of the 19th and 20th centuries, leisure on weekdays became a feature of city life itself. The emergence of free time after the end of service is a sign of the social and cultural status of a citizen. And the more different socio-cultural groups encompassed the city's population, the more diverse its leisure

¹⁹⁴ Литвиненко А. І. «Фотографічний досвід» Полтави початку ХХ століття і його суб'єкти. *«ScienceRise»*. / Інст. держави і права ім. В. М. Корецького Нац. акад. наук України. Харків : ПП «Технологічний центр», 2015. №12/1 (17). С. 40–44.

activities turned out to be. Cinema occupied a special place in the life of a citizen. From the moment of its appearance, this type of leisure is oriented towards a democratic viewer, gradually becoming a mass spectacle.

The first domestic cinemas with a luxurious interior and an elegant name often resembled the Parisian "cinema houses". Visiting them, as well as attending theater performances, was a real ritual for a citizen.¹⁹⁵

An exquisite and well-ventilated auditorium, a spacious and elegant lobby, a winter garden, a wardrobe and a buffet with a high level of comfort met the demands of the most demanding visitor. At the same time, ticket prices in such cinemas were quite high. More affordable cinemas were located on the outskirts of cities, mainly at railway stations-villages. The films shown there introduced the audience to distant lands, outstanding events and unattainable celebrities. Gradually, by the beginning of the 20th century, the cinema ceased to be an attribute exclusively of urban life. In the 1910s, the number of cinemas in the provincial centers of Left Bank Ukraine began to outnumber theater establishments.¹⁹⁶

The circus also became a widespread form of leisure in the metropolitan and provincial cities of that time. In terms of content and organization, this spectacular genre was primarily oriented towards commercial success. The popularity of circus performances encouraged entrepreneurs to build stationary establishments in various cities. In many provincial centers, an extensive network of circus centers caused considerable competition. In particular, about 16 circuses operated in Kharkov during the years 1862–1906. A large number of circus establishments also operated in Poltava, Chernihiv, Kyiv, Odessa, and other provincial centers of Ukraine. At the beginning of the 20th century, the repertoire of circus performances was significantly diversified: the performances of strongmen and boxing duels, "French wrestling championships" (Poltava, 1909) became fashionable.¹⁹⁷

In order to withstand the competition and attract the attention of the audience, opera and drama performances were organized on circus grounds,

¹⁹⁵ Устюгова В. В. «Новый Парадиз» : институциональные аспекты деятельности кинематографических театров российской провинции начала XX в. Новейшая история России. 2016. Вып. 2 (16). С. 222.

¹⁹⁶ Ховтура А. С. Становлення та модернізація соціальної інфраструктури губернських міст Лівобережної України (кінець XVIII – початок XX ст.). Дис. на здобуття ступеня доктора філософії за спеціальністю 032 Історія та археологія. Харківський національний університет імені В. Н. Каразіна Міністерства освіти і науки України. Харків, 2021. С. 198–199.

¹⁹⁷ Иваненко Д. А. Записки и воспоминания 1888–1908 гг. Полтава : *Полтавский голос*, 1909. С. 65.

and their prices were democratic. The low cost of tickets was also achieved due to the construction of premises capable of accommodating a huge audience. For example, G. Mussuri's circus in Kharkiv accommodated 5,750 spectators, Poltava circus of M. Amchyslavsky - 1,200 people. It is obvious that the acoustics in such premises did not allow the audience to fully enjoy the performance of the orchestra and the singing of the actors, the level of comfort for the audience was also mediocre.¹⁹⁸

Club leisure was a traditional and integral feature of city life at that time. The city, in which the windows of the noble meeting (the most closed of the type of societies at that time) shone and the sounds of ballroom music could be heard, was significantly different from the towns, where everything plunged into darkness, silence and complete sleep with the onset of dusk. In the capital cities, daily artistic activities of the most diverse genres were able to satisfy the requests of the most diverse, including very demanding, public.

The image of a boring, apathetic, cold city was typical for many Ukrainian even developed provincial centers until the end of the 19th century. In the magazine "Muzykalny svet" for 1876, we read: "In all of Russia, it seems, there is not a single provincial city in which some troupe of artists does not function during the winter season; there are amateur circles, concerts are arranged; they try to attract visiting tourists in any way and are generally happy for any public entertainment. We don't have any of that in Poltava. We have no social life at all <...>" "Complete stagnation in everything, lack of social interests and complete hibernation under the amazing blue sky with its magical moonlit nights"¹⁹⁹

In many provincial cities at the turn of the 19th and 20th centuries, certain types of leisure continued to exist as elitist in the form of art salons, music clubs, etc., continuing European cultural traditions. The activity of such institutions directly depended on the growth of the educated intelligentsia in the urban environment - lawyers, doctors, teachers, employees of banking and credit institutions, employees of the Zemstvo administration, and others. Most of them, in addition to their main profession, also had a thorough art education.

A noticeable phenomenon in the artistic life of Poltava was the activity of the Union of Chamber Music. As stated in the Charter of the organization dated February 10, 1910, the association's activities adhered to the traditions of exclusively chamber performance, focusing its repertoire on

¹⁹⁸ Геника Р. Харьков (корреспонденция). Русская музыкальная газета. 1913. № 17. С. 454.

¹⁹⁹ Финдейзен Н. Очерк деятельности Полтавского отделения Императорского русского музыкального общества за 1899–1915 гг. Полтава, 1916. 56 с.

the best examples of European instrumental and vocal musical classics. The founders of the organization were the musical community of Poltava: composer Leonid Lisovsky, musician and teacher Volodymyr Ogolevets (member of the board and music committee of the union), pianist I.H. Eisler and others. The composition of the Union was dominated by the Poltava intelligentsia, pupils and teachers of music institutions, professional pianists Kateryna and Olena Zaitseva, Antonina Silenchuk, Maria Shymkova, A. Dushkova-Levitina, singer Vera Drozdova-Dikovska, violinist Yosyp Goldberg. Famous performers were invited to participate in the concerts, in particular, the "Russian Battistini" Oskar Kamionskyi.

The scale and significance of this institution is evidenced by the large number of local and guest musicians, as well as a wide genre spectrum of repertoire works.²⁰⁰

Literally from the first years of its work, the Poltava Chamber Union had about 100 members - a number that exceeded all the expectations of its founders. Unfortunately, we do not have information about all the participants, but the repertoire of concerts gives reason to believe that the performers had refined artistic taste and their professional capabilities were extremely broad - the musicians could play almost anything.

The organizers and performers tried to keep up with the times, so the concert programs actively used the music of modern composers: S. Rachmaninov, A. Rubinstein, M. Ippolitov-Ivanov, P. Tchaikovsky, M. Rimsky-Korsakov, I. Paderewsky, A. Vyotana The performed musical repertoire was impressive with its large number and genre diversity, the concerts featured works by composers from Russia, Germany, Austria, France, Poland, Norway, Hungary - that is, practically the entire chamber repertoire of the era.

During the first season of activity (1910/1911), eight chamber meetings were held. Sounded out:

- string quartet (Gdur) by O. Grechaninov;
- piano quartet (Asdur) by M. Ippolitov-Ivanov;
- trio by F. Mendelssohn. (dmoll, cmoll), R. Schumann (dmoll), F. Schubert (Esdur), K. Saint-Saëns (Fdur, emoll), A. Rubinstein (Bdur), P. Tchaikovsky (amoll), A. Arenskyi (dmoll), B. Smetany (gmoll), P. Yuona (amoll), S. Rachmaninov (dmoll);
- violin sonatas by L. van Beethoven (Fdur), E. Grieg (Bdur, Fdur);

²⁰⁰ Литвиненко А. І. Камерне виконавство як чинник культуру творення (на прикладі музичної культури Полтавщини ХІХ — початку ХХ століть) // Актуальні проблеми історії, теорії та практики художньої культури : зб. наук. пр. Вип. ХХІХ. Київ : Міленіум, 2012. С. 188–195.

- cello sonata for two pianos by S. Rachmaninov;
 - a romance with variations by E. Grieg;
 - suite by A. Arenskyi.
- The repertoire of the second season (1911/1912) was even richer:
- sonatas for piano and violin by K. Goldmark (Ddur 25), E. Grieg (Fdur tv. 8, cmoll tv. 45);
 - E. Grieg's piano sonata (amoll, Tv. 36);
 - trio for piano, clarinet and cello by L. van Beethoven (Ddur tv. 11);
 - piano trios by A. Arenskyi (dmoll Tv. 32), L. van Beethoven (Ddur Tv.70), J. Brahms (cmoll Tv.101), O. Grechaninov (cmoll Tv.38), F. Mendelssohn (cmoll Tv.66), S. Rachmaninov (dmoll Tv.9), A. Rubinstein (Fdur tv. 15);
 - string quartet by F. Mendelssohn (Esdur tv. 12);
 - piano quartets by J. Brahms (gmoll tv. 25), M. Ippolitov-Ivanov (Asdur tv. 9), F. Mendelssohn (cmoll tv. 1), V.A. Mozart (gmoll);
 - works for piano "Petrarch's Sonnet No. 123", "Le roi de Thule", fantasy "Rigoletto" by F. Liszt, "Melody" by I. Paderevsky, "Elegy", "Barcarola", "Waltz" by S. Rachmaninov, Scherzo cismoll F. Chopin, "Grillen" by R. Schuman;
 - works for solo violin - "Romance" and "Serenade" by Ambrosio, "Reveri" by A. Vyotan, "Zephyr" by Gubay, "La Folia" by A. Corelli, "Romance" and "Hungarian Dance" by S. Rachmaninov, fantasy "Othello" » H. Ernst;
 - vocal works - "Viegenlied", "Sapphische ode", "Der Schmid" by J. Brahms, aria from the opera "The Force of Fate", Iago's monologue from the opera "Othello" by J. Verdi, Yelezar's aria from the opera "The Jewess" by F. Halevi, the serenade of Don Juan E. Napravnyk, the romances "Kak mne bolno", "Spring waters", "Here it is good", "You are my field", "Excerpt from A. Musset" by S. Rachmaninov, Lyubashi's aria from the opera "Sadko", the song of the Shemakhan Tsaritsa from the opera "The Golden Peacock" by M. Rimsky-Korsakov, "Pandro", the aria "I am that" from the opera "Demon" by A. Rubinstein, the aria of Lisa from the opera "Queen of Spades" by P. Tchaikovsky;
 - vocal duet "Rassvet" by P. Tchaikovsky;
 - a vocal piece accompanied by a violin – "It was early spring" by S. Yuferov;

– vocal piece accompanied by violin, harmonium and piano – "Ave Maria" (tv. 14) by A. Simon.²⁰¹

The high professional level of the Union was also evidenced by the existence of its own concept, outlined in the charter, concert programs, annual artistic and financial reports and other documents. The genre diversity of the repertoire, the large number of professional musicians involved in the concert actions, the proper level of work organization emphasize the unquestionably high performance level of the Poltava Chamber Music Union. It became one of the first institutions in the province that, while preserving the traditions of home-type chamber gatherings, continued them already at a high professional level.

The Association of Chamber Music conducted its activities in accordance with the professional canons of this type of creative activity (chamberism and elitism) and aimed to preserve and spread the classical repertoire of the chamber genre. The activity of the society, according to the tradition of the time, was actively supported by the city community: patrons, owners of music stores, ordinary city residents. Premises were provided free of charge for charity concerts, musical instruments were rented on preferential terms, sheet music was purchased; a buffet was arranged for spectators and concert participants. Well-known performers were invited to performances, posters and programs of chamber evenings were published. Hall of commercial school O.O. Bayera, where concerts were systematically held, was always completely filled with listeners. The very atmosphere of chamber gatherings, the specifics of the setting and etiquette during music-making contributed to relaxed communication and exchange of ideas between the participants of the musical process. The high level of arrangement of artistic events was reflected in the annual reports of financial and artistic work, cash documents, etc. As part of the work of this organization, the creativity of Ukrainian, in particular, local composers was purposefully popularized.²⁰²

At the beginning of the 20th century, the club infrastructure of cities diversified significantly. Along with elite gatherings, cultural and educational work clubs appeared. In such institutions there was no membership institute,

²⁰¹ Отчет Полтавского общества камерной музыки. Сезон 1910–1911. Полтава, 1911; Сезон 1911–1912. Полтава, 1912 // Архівний відділ Державного музею театрального, музичного і кіномистецтва УРСР. Ф. 1 179–89.

²⁰² Литвиненко А. І. Музична культура Полтавщини XIX — початку XX століття в аспектах регіонального джерелознавства : дис. ... канд. мистецтвознавства : 17.00.03 Муз. мистецтво / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2006. 100-104 с.

they were managed by charities and trusteeships. All these diverse associations functioned according to the principle of a self-organized community based on active members: they paid initial and annual membership fees, their meetings elected boards, heard reports, and made decisions on the most important issues. The statutes of societies usually forbade membership to persons with inferior legal status: students, women, lower ranks, sometimes burghers. The main source of existence of most associations was membership fees, their amount varied greatly and depended on the capacity of the society's members. This created the most serious problem for those associations that sought to expand their composition and activities. Moreover, the very structure of expenses was restrictive: the budgets of the clubs were to some extent repeated by the townspeople. Rent, heating, lighting, and operation of the building (about 60%) required the largest expenses. Therefore, the opportunity to fully use all the privileges of the offered city leisure directly depended on the professional employment of the consumer and his ability to pay.

On the other hand, former peasants who moved to the cities to hire workers for enterprises, plants and factories did not immediately become supporters of theaters and museums. Their social needs usually required simple and inexpensive entertainment aimed at relaxation after hard work. Usually it was an inexpensive cinema, a circus, an amateur club. Elite theaters, movie and concert halls and clubs were not available to them.²⁰³

Conclusions. Determining the status of the city and the way of life in it from the point of view of "capital" and "provincial" is a rather difficult task for a researcher. Despite the availability of a large number of statistical data, personal and other empirical sources, common and distinctive features in the life of large and small cities - metropolitan, provincial, county, factory, industrial, port, transport, resort, university, school, military, official, merchant, bourgeois, young and old, it is not easy to establish.

The concept of "province" is interpreted by modern culturologists as the spiritual and moral space of life in non-capital cities (provincial, district), which primarily indicates comparison with capital culture, and not the geographical distance of the province from the center. The terms "capital" and "center" are most often associated with the place where the activities of the governing bodies and administrative influence are concentrated, which affects not only the activities of the entire state, but also determines the peculiarities of the functioning and socio-cultural organization of the province. Traditionally, the capital was considered a kind of informational

²⁰³ Герасимов И. В. Новая имперская история Северной Евразии. Гл. 10. XX век . Империя в эпоху массового общества. Ab Imperio. 2016. Вып. 1. С. 279–282.

and cultural field, where the values created throughout the country converged and concentrated. Compared to the province, the capital was quite mobile, easily adapting to changes in norms and traditions, styles and tastes. The province was perceived as a more stable habitat for traditional cultural models.

Relations between the center and the province in the socio-cultural space of the imperial state at the turn of the 19th and 20th centuries were ambiguous. The Ukrainian province was often assigned a passive role in the perception of progressive impulses from the center, which sometimes happened with delays and distortions. At the same time, processes took place in the Ukrainian urban environment that did not repeat the metropolitan culture. Despite the fact that the Ukrainian province was officially part of the imperial world, controlled on the ground by local authorities, it sought to reveal its identity, contributed to the formation of public opinion and stimulated the development of new views and phenomena. Ukrainian provincial cities were connected through various channels with other social and cultural centers, with the surrounding countryside, counties, forming together a multifunctional socio-cultural space, represented by both professional and traditional culture. The proximity of the village sometimes made the provincial culture conservative in terms of living conditions, housing arrangement, infrastructure, etc.

An important feature of the urban way of life at the turn of the 19th and 20th centuries is the concept of mass and potential accessibility of the population to the services and benefits of civilization. City dwellers have been given the opportunity to be involved in a large number of various cultural services and practices, and a wide selection of various forms of leisure becomes an indicative criterion of purely urban life. In the cities, mass entertainment infrastructure was represented by places of rest: city gardens, public squares, beaches (swimming pools), which become common areas for spending free time of all residents. Cinema, circus, and clubs are becoming the most democratic mass leisure genres of citizens. The network of public entertainment (cinemas, circuses, concert halls), cultural institutions (people's houses, reading rooms, lecture halls) and sports zones is growing significantly. Such new types of institutions were targeted at a significant number of consumers, as well as financial and intellectual availability, becoming a means of obtaining a stable market profit.

The rapid modernization processes of social, economic, cultural, educational and artistic life at the turn of the XIX-XX centuries influenced the development of metropolitan and provincial cities: cultural values were created, there was a combination and interweaving of innovations and traditions, which are necessary for progressive movement forward. In

Ukrainian cities, especially in the provincial centers, active formation of civil society and classes took place, local self-government developed, however, for a long time the close interweaving of elements of the new system with traditional phenomena remained decisive for these provincial centers. In addition to the fact that they were administrative-economic and trade-industrial centers, traditionally provincial provincial cities became centers of cultural, intellectual and spiritual life of their regions, became an important means of modernization of society, providing conditions for the spiritual life of the intelligentsia through various unions, societies, circles, social and artistic activity. Against the background of the general cultural movement that swept the country at the end of the 19th and the beginning of the 20th centuries, the Ukrainian province, in particular its central regions, were often the first to take the initiative in many spheres of cultural life. European orientation and progressiveness in views on education, art, as well as the desire for an original definition of identity produced national models and forms of culture that were assimilated as immanent at the national level.

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**MUSICAL TRAINING OF FUTURE TEACHERS OF
CHOREOGRAPHIC ART IN INSTITUTIONS
OF HIGHER EDUCATION
МУЗИЧНА ПІДГОТОВКА МАЙБУТНІХ ВИКЛАДАЧІВ
ХОРЕОГРАФІЧНОГО МИСТЕЦТВА
У ЗАКЛАДАХ ВИЩОЇ ОСВІТИ**

The continuous development of modern education in Ukraine and the world creates new vectors of pedagogical research on training a highly qualified specialist who will be capable of professional activity, improving one's own skills and competitiveness. Modern society needs such specialists (graduates of higher education institutions) who are professionals in their field. They must possess high intellectual and creative potential, must quickly adapt to the era of the latest technologies.

Changes in art education dictate the need to improve the system of training students in higher education institutions. Therefore, an important task of higher education is the training of a specialist who has the skills of professional activity and quickly adapts to society. Taking into account this factor, there is a need to review and improve the educational and scientific programs of choreographic specialties in higher education institutions. For future teachers of choreography, musical training is of great importance, because the musical component is an integral part of any choreographic activity.

The problems of choreographic education are the subject of research by many scientists. In particular, the following researchers worked in the chosen direction: L. Androschuk, T. Blahova, P. Koval, M. Rozhko, Yu. Rostovska, Ya. Reva, T. Churpita. The importance of music in choreographic activity is emphasized by such art critics as P. Bilash, D. Bernadska, V. Krasovsky, T. Kohan, etc., and choreographers: V. Verkhovints, J. Nover, O. Martynenko. Scientists consider the peculiarities of the interaction of these two types of arts and their similar nature.

L. Voloshina, A. Ivanytskyi, Li Zhi, V. Kholopova, and B. Yavorskyi dealt with issues of the historical interaction of music and dance. Hypotheses about the importance of the musical component in the training of future teachers of choreography are highlighted in various scientific studies. Some scientists emphasize the importance of acquiring tempo-rhythmic skills

by future specialists (O. Rebrova, Zhang Yu). Others focus on the problems of musical literacy and its application in the practical activities of future choreographers (O. Rebrova, O. Mikulinska, L. Markina, Liu Qianqian, Zhang Xiao). The problem of musical competence of future choreography teachers is considered in the article by O. Mikulinska, N. Lisovska, and V. Troshchenko.²⁰⁴

The connection of choreographic and musical arts in the aspect of the formation of musical competence of certain specialists is the basis of the scientific research of Yu. Petrova and I. Khmelevska. He Xuefei's thesis is an important study in the aspect of musical training of future teachers of choreographers.²⁰⁵

Many important components can be found in choreographic pedagogy, most of them are studied by theorists and practitioners of choreology. This study is focused specifically on the musical training of future teachers of choreography. If earlier this aspect was given a lot of attention, then over time the interest in this problem in the training of future specialists has somewhat decreased. Of course, this is explained by the rapid development of society, the departure from the classical principles of choreography (where previously there was always a concertmaster), mobility and convenient use of audio equipment, etc. But it is necessary to remember that choreographers constantly deal with music, so in order to achieve a good result in their professional activities, they must understand it.

It is worth noting that understanding, let alone teaching something new, is impossible without acquired knowledge and experience. That is, without a basic set of musical training, it can be difficult for a person whose activity is closely related to music to work and teach others. A modern specialist needs to be able to navigate in the modern diversity of musical genres, which are constantly changing and have an impact on choreography.

1. The relationship between choreography and musical art

The relationship between choreography and music has been known to mankind for a long time. Since the beginning of its existence, the unity of dance and sound has accompanied certain ritual processes in various peoples of the world. At first, people performed movements to the sounds of elementary noise and percussion instruments. That is, dance and music were

²⁰⁴ Мікульська О., Лісовська Н., Трощенко В. Музична компетентність майбутніх учителів хореографії як мистецько-педагогічна проблема. Педагогічні науки: теорія, історія, інноваційні технології, 2021, №1 (105). С. 426-433.

²⁰⁵ Хе Сюефей. Удосконалення музичної підготовки майбутнього вчителя хореографії в умовах вищої педагогічної освіти. Дис... канд. пед. наук. НПУ імені М. П. Драгоманова. Київ, 2019

limited by rhythm. Each dance was created for some common ritual purpose. With the development of civilization, the purpose of dances and the nature of their performances changed. Choreographic art changed with the development of society. In each country, dances had their own purpose and were accompanied by national music.

The problem of the importance of the interaction of music and choreography in the process of developing a creative personality is considered in many pedagogical studies. Some teachers-musicians developed their own methods of musical and rhythmic education. Swiss teacher E. Jacques-Dalcroze was one of the first to investigate this issue at the beginning of the 20th century. In the 20th century, the concept of "plastic intonation" appeared in the artistic and pedagogical space (the term was introduced by T. Vendrova), which means reproduction of all musical nuances (strokes, phrasing, melodicity, ascending and descending movements, etc.) with the help of plasticity and movements. This phenomenon allows you to "live the music", that is, embody it with the help of plastic. But plastic intonation is not the main method of musical training of future choreographers, because it does not provide meaningful musical knowledge. It is advisable to use it as one of the methods or methods of learning in addition to musical disciplines. If you apply elements of plastic intonation, for example, when studying theoretical musical disciplines or playing an instrument, it will contribute to a better feeling and understanding of music.

The question of the interaction of music with choreography worried many outstanding ballet masters and teachers in different periods of time. They presented their findings in thorough works on the history and theory of choreographic art (Zh. Noverr, F. Lopukhov, M. Tarasov, K. Vasylenko, L. Yarmolovich, V. Verhovinets).

Music carries the emotional source of dance, rhythm is the basis for the character of movements, and changes in the melody convey the plasticity of dance movements. Dance music has its own separate system of genres. In historical development, composers quite often used dance melodies in their compositions. Dance music differs from other genres in its specificity of images and rhythms. It inspires dance movements with its expressive rhythmicity and bright energy. Composers who wrote dance works tried to embody plasticity, facial expressions and gestures in melodies.²⁰⁶

The expressiveness of the intonation of the language serves as a support for the music, and the choreography relies on the expressiveness of the movements of the human body. The similarity of the figurative nature of

²⁰⁶ Голдріч О. ХОРЕОГРАФІЯ: Посібник з основ хореографічного мистецтва та композиції танцю. Львів: Край, 2003. 160 с. + 26 іл.

these arts makes it possible to combine music and dance movement into a single artistic composition. Music helps to strengthen the expression of dance plasticity, provides an emotional and rhythmic basis. On the basis of the logic of musical development, an emotional image is formed, which is embodied in dance through plasticity. Choreography and music have the same features: they develop over time; rhythm plays an important role in creating a certain image of both arts.

In the perspective of consideration of the relationship between music and dance, it is necessary to indicate the opinion of O. Goldrych, who notes that: "Music is its content, musical dramaturgy is the basis (soul) of dance. When creating a dance piece, the ballet master must take into account the content of the musical piece, its forms, style, character, rhythm, and emotional state. He must feel not only rhythm and meter, but also catch the meaning, understand and convey it in movements. Dance should be created so that it is a plastic expression of music."

Music can be called the meaningful basis of dance, because thanks to it, the emotional and figurative sphere of the work is fully revealed. Based on the development of the musical accompaniment, the choreographer can create a storyline and a climax for the artist's stage design. Choreographic art, just like music, can touch the depths of the soul. Both types of art allow you to move into the imaginative world of a certain composition, to experience emotions together with the performers. Choreography and music in interaction are able to influence the emotional and sensory sphere of a person.

Scientists indicate the relationship between choreography and musical art in the author's sources: "since ancient times, music and choreography have been in the closest relationship, and in modern folk choreographic practice, musical dramaturgy is one of the most important form-creating links".²⁰⁷

The musical accompaniment must correspond to the choreography and stage action, only in the interaction of these components can a professional work of art be created. As a result of the harmonious relationship of music and choreography, each dance appears as a complete work of art.

The musical fabric and imagery of the music help to emphasize certain climactic fragments of the choreographic work. And vice versa, according to certain movement elements, you can use the appropriate means of musical expressiveness. For example, up or down dance movements can typically be voiced with an ascending or descending melody, chords, etc., respectively; the amplitude of dance movements can be reflected by the width

²⁰⁷ Енська О. Ю., Максименко А. І., Ткаченко І.О. Композиція танцю та мистецтво балетмейстера. Суми : ФОП Цьома С.П., 2020. 157 с.

of the instrument's musical range and dynamics; sharp movements can be depicted using the "staccato" technique, the contrast of dynamics and jumps in the melody; the smoothness of plastic movements is well expressed by a touch of "legato", the absence of dissonances and jumps in the melody, etc.

Choreographic art and musical art have many common features:

- non-verbal forms of existence;
- time course (that is, works unfold and are perceived within a certain period of time);
- affinity of plastic and musical intonations;
- performance basis (between the creativity and the audience there is an intermediary - the performer);
- common means of expression (meter, rhythm, character, mode, genre, etc.);
- similar dynamic and tempo elements of nuance;
- perform the same functions (communicative, artistic-conceptual, prognostic, communicative, suggestive, aesthetic, hedonistic);
- have a certain dramaturgy that combines dance and music into one composition.

In more detail, we want to focus attention on common means of expression for both types of art (musical form, rhythm, meter, tempo).

The structure of a musical work is called a musical form. "It is the basis of the structure of a choreographic work." The musical form embodies the general pattern of the dance and helps determine the classification of the genre.

Rhythm is one of the main components of both arts. It determines the nature of the choreographic composition and is the main indicator of the affinity of musical and choreographic arts. A wide palette of dance rhythms during the performance is emphasized by music that embodies the idea of the choreography.

The meter together with the rhythm form the basis of the unity of music and dance, they are also a kind of foundation for the future composition. Harmoniousness, melodiousness and logical construction of a choreographic work emerge from the correct setting of the metrorhythm. A successful combination of meter and rhythm is reflected in the overall tempo of the work. The better the combination of rhythm and meter, the faster the tempo can be set. Rhythm, meter and tempo are like three whales in the harmonious interaction of music and dance, because they form the basis of any choreographic composition. Only by arranging these three components, you can work further on the texture of the work, nuances, etc.

Choreography and music together can have different options for interaction and construction in relation to a musical composition

(heterophony, subvocal polyphony, counterpoint, etc.). If the movement coincides with the sound, it is heterophony; if movements with sounds have coincidences and differences, this phenomenon can be called subvocal polyphony; if the movements and sounds coincide only in supporting places, regardless of the melody, such an exposition is a counterpoint.

Analyzing the history of choreographic art, an example can be given that some famous dancers of the 17th and 18th centuries were also outstanding musicians. Among them, it is worth mentioning B. Beaujolait, J. Cordier, J. de Belleville. The most famous among them is Zh.-B. Lully, who was a composer, conductor, violinist, guitarist and choreographer. The value of musical knowledge for choreographers has been recognized throughout the existence of professional arts. Famous ballet masters (G. Angiolini, J.-B. Lully, J.-J. Nover) once emphasized that every choreographer should be professionally oriented in the art of music. After all, these two arts have many common features and are interdependent in the process of realizing a single idea.

Regarding the current state of the interaction of music and choreography, L. Voloshina's statement is correct. "Modern life requires subordinating choreographic thought to contemporary requirements. The rapid change of events, a large amount of information on the one hand, which is expressed in "fragmentation" and "collage" in the implementation of choreographic productions, and on the other hand - a constant search for new directions of stage expression, a deep psychological analysis of the situation and personality, makes it possible to successfully update musical choreographic expressive palette. Therefore, the problem of the organic combination of music and choreography is relevant even at the current stage of the development of art".²⁰⁸

The staging of a choreographic composition refers to the subordination of movements to music, metrorhythm, tempo and character. Only then will the dance performance be complete.

Based on the above-mentioned facts of interaction and relationship between music and dance, it is worth noting that the achievement of a successful choreographic performance depends on the musical training of future choreographers. In order for music and dance to be harmoniously combined, students must be able to perceive, understand, feel music and have certain musical and theoretical ideas, on the basis of which they can create their own performance concept.

²⁰⁸ Волошина Л. Взаємовплив музики і хореографії в історичному контексті. Вісник Львівського університету. Серія : Мистецтвознавство. 2012. Вип. 11. С. 237-243. URL: [http://nbuv.gov.ua/UJRN/VLNU Mistec 2012 11 27](http://nbuv.gov.ua/UJRN/VLNU_Mistec_2012_11_27).

1. The current state of the problem of musical training of future choreographers in institutions of higher education.

The structure of choreographic education is specific and cannot be built according to general standards, norms and principles characteristic of other fields of education. Solving the new pedagogical problems faced by the development of modern training of future teachers of choreography is, of course, subject to the general trends of education. But they must necessarily be focused on the specifics of the professional activity of future specialists.

Professional training of future teachers of choreography is a complex process that consists of many important elements. In particular, an important condition for qualification is not only students' mastery of choreographic skills, but also the formation in them of appropriate pedagogical teaching skills, understanding of the psychology of the pedagogical process, compliance of their knowledge with modern requirements of society, etc. In his dissertation, scientist He Xuefei notes: "An important component of the training system for choreographer students in Ukraine is that students after completing their studies should possess a number of competencies: informational, communicative, methodical, art-based, organizational, psychological-pedagogical, worldview, artistic-scenic".²⁰⁹ That is, the future teacher-specialist of choreographic art must possess a large list of professional competencies at a high level in order to be competitive among his colleagues.

In the previous chapter, it was indicated that dance and music have a unity and interrelationship, therefore it is important to outline the current state of the problem of musical training of future teachers of choreography. Dance is such a phenomenon that contributes to the disclosure of the spiritual world of a person. Dance becomes a means of ideological and emotional development only if the choreographer reaches a certain performance level. A high level of mastery of choreographic skill depends on the ability to convey, with the help of plastic and expressive movements, the ideological and figurative content of a musical piece that was chosen for a dance composition. Meanwhile, the current level of music-theoretical training of future teachers of choreography does not always provide future specialists with the realization of this skill.

²⁰⁹ Хе Сюефей Проблема вдосконалення музичної підготовки майбутнього вчителя хореографії. Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка: збірник наукових праць. Серія. Педагогіка. Вип. 3 / М-во освіти і науки України, Тернопільський нац. пед. ун-т ім. В. Гнатюка; Тернопіль: 2016, С .208-214.

Scientists claim (in particular, Yu. Petrova and I. Khmelevska)²¹⁰, that this problem appeared as a result of an insufficiently developed methodical and theoretical basis for the training of future teachers of choreography in the perspective of music-theoretical training.

Music accompanies future choreography specialists from the moment of their initial dance education (from dance clubs, dance classes in secondary schools and secondary schools) to their independent creative activities. Musical education of students takes place not only in classes of the musical cycle (basics of playing a musical instrument, basics of music theory, history of music, etc.), but also in classes of specialized disciplines (classical dance workshop, theory and technique of folk-stage dance, parterre training, rhythm, ensemble, etc.). Music-theoretical disciplines play an important role in solving one of the main tasks of professional choreographic education: nurturing the musical culture of choreographers, developing the ability to feel and interpret the artistic and aesthetic content of music in dance movements.

Modern musical performance in general and music in choreographic art in particular are very diverse in terms of genres, forms, content, styles, etc. Musical works for choreography can simultaneously combine several genres or styles, which makes their perception much more difficult. That is why a very important aspect of the musical training of future choreographers is to teach them meaningful perception and understanding of music. In order to learn to understand music, you need to have a certain set of knowledge.

The harmonious realization of the musical and choreographic idea depends on the conscious perception of the understanding of the musical content. It also contributes to a better embodiment of one's own interpretation of music in a choreographic composition. Scientists note that music in choreographic art should be perceived not only as musical accompaniment, but also as an important component of choreography. Music helps choreographers in the interpretation of musical metrorhythmic figures, the nature and content of a musical work, its dramaturgy for a complete spectacular choreographic production. Among the main musical qualities and skills important in choreographic activity, it is worth highlighting musical thinking, musical memory, sense of metrorhythm, tempo and character of the piece. Correct coordination of movements and plasticity in relation to musical rhythm, character, tempo, etc., depend on these qualities.

²¹⁰ Петрова Ю., Хмелевська І. Взаємозв'язок хореографічного та музичного мистецтв як чинник формування музичної компетентності майбутніх педагогів хореографів. Наукові записки [Кіровоградського державного педагогічного університету імені Володимира Винниченка]. Сер. : Педагогічні науки. 2016. Вип. 143. С. 141-146.

Scientist T. Medvid, in the process of researching the problems of the professional content of the competences of future teachers-choreographers, emphasizes the importance of the formation of musical competence: "without musical and informational competence, the professional activity of a choreographer, head of a choreographic team, ballet dancer, teacher of professional disciplines and a tutor is impossible".²¹¹

Among the skills of musical and informational competence, T. Medvid defines "the knowledge of the theory and history of music necessary for work in a choreographic class, musicality, a sense of metrorhythm, the ability to work in an ensemble with other dancers and a concertmaster, the ability to independently search for musical material."

Scientists I. Khmelevska and Yu. Petrova define choreographic mastery as the ability to "transmit through plastic and expressive movements, choreographic exercises the artistic and figurative content of a musical piece chosen for the creation of a dance composition").²¹²

Such researchers as: O. Mikulska, N. Lisovska, V. Troshchenko emphasize that the level of musical competence of future choreographers (despite the presence of musical cycle subjects in their education) does not ensure the full realization of their skills in practice. In the emergence of this problem, scientists see the insufficiency of methodological and theoretical developments that would ensure the ability to harmoniously reproduce the expressiveness of music by means of choreographic performance.²¹³

As N. Bystryantseva successfully pointed out, today "The meaning of music is reduced only to the tempo of the movements, it is a supposed sound background against which we can see the dance. Therefore, at this stage, it is relevant to re-examine the theoretical aspects of the importance of

²¹¹ Медвідь Т. Актуальні проблеми підготовки майбутніх хореографів. Сучасні стратегії розвитку хореографічної освіти: матеріали II Всеукраїнської науково-практичної конференції з міжнародною участю (Умань, 16–17 травня 2015 р.). Умань: ФОП Жовтий О. О., 2015. С. 62–65.

²¹² Петрова Ю., Хмелевська І. Взаємозв'язок хореографічного та музичного мистецтв як чинник формування музичної компетентності майбутніх педагогів хореографів. Наукові записки [Кіровоградського державного педагогічного університету імені Володимира Винниченка]. Сер. : Педагогічні науки. 2016. Вип. 143. С. 141-146.

²¹³ Мікульська О., Лісовська Н., Трощенко В. Музична компетентність майбутніх учителів хореографії як мистецько-педагогічна проблема. Педагогічні науки: теорія, історія, інноваційні технології, 2021, № 1 (105). С. 426-433.

music in the choreographic art of outstanding teachers-choreographers, choreographers-directors and rethink this experience in a new way".²¹⁴

Although today's choreographers have the vast experience of outstanding predecessors in use, unfortunately, in modern choreography, which is rapidly developing, music is quite often relegated to the secondary plan.

Modern choreographic compositions usually use "independent" music that is not adapted to the dance. Choreographers are guided by the fact that "the intonation and dramaturgical nature of such music corresponds to the expressive possibilities of modern stage choreography. But young directors do not always think about the content of the music and the fact that very often this content does not coincide with the content of the dance. This attitude to music leads to an unsuccessful production that does not stay long on the stage."

Therefore, the current state of musical training in the perspective of choreographic education of future specialists requires revision and correction. Any choreographer in his professional activity constantly encounters music, because without music a choreographic composition cannot be staged. If an ordinary dancer just needs to feel music, rhythm and be able to plastically intonate to a piece of music of any genre, then this will not be enough for a professional teacher. The future teacher of choreography must understand musical genres in order to choose the right music for the appropriate dance, because in choreography there are many different genres to which specific music corresponds. Also, he should have a developed aesthetic taste in order to select quality music. It will also be useful for future teachers to have certain skills in playing a musical instrument, because it will help to better perceive music and understand the concertmaster. And in order to acquire the necessary musical skills, students must master certain musical training, which should include musical-theoretical and musical-practical disciplines.

1. Music-theoretical and practical disciplines in the process of professional training of future teachers of choreography in institutions of higher education.

The educational process at ZVO, which prepares professional masters of choreography, contains several cycles of disciplines that students must study. These include general-scientific, psychological-pedagogical,

²¹⁴ Бистрянцева Н.М. Значення музики в хореографічному мистецтві у спадщині видатних балетмейстерів та педагогів. Проблеми та перспективи розвитку хореографічного мистецтва в контексті Болонського процесу/ гол. редак. Чуба В. В. Херсон, 2009. С. 81-91.

artistic, choreographic and music-theoretical cycles. The entire educational process is built in such a way that the main subjects studied in the choreographic workshop are interconnected and work in full force to fulfill the main goal - the training of highly qualified artists-choreographers. Future specialists must be able to combine professional choreographic skill with high culture and education.

Musical training plays an important role in this process, because it ensures the maximum realization of the principles of complexity, integration of important pedagogical conditions and methods of professional creative education.

The main task of the musical training of future choreographers is to educate highly professional teachers and artists who will be able to understand and express with the help of plastic movements the ideas of musical and choreographic synthesis. The assimilation of music of a wide historical and stylistic spectrum is explained by the profile of choreographic training, which also involves studying the history of dance and other theoretical disciplines. As you know, music and choreography developed interdependently from each other, so it is necessary to study choreography without fail taking into account the art of music.

The structure of the musical training system in choreographic training institutions is oriented to all levels and profiles of students' professional training. The tasks of musical education, which are reflected in the complex system of musical theory for future choreographers, are an important component of the professional training of qualified specialists in the field of choreography.

Learning music of a wide variety of genres and styles is determined by the profile of special choreographic training. In the process of such training, future artists develop practical skills and abilities that will be needed in the full-fledged work of choreographic art, pedagogy, as well as scientific activity.

Music education, by its very nature, has a certain consistent hierarchy of training: initial familiarization, assimilation of basic music-theoretical knowledge, acquisition of music-performance skills, understanding of the nature of music and dance and their interaction. The basic principles of music-theoretical education are acquired by future teachers of choreography in institutions of art education (institutions of secondary special education and vocational schools).

Modern researchers (H. Poberezhna and T. Shcherytsia) note that "music-theoretical training ... constitutes a triad: hear - understand - act. Each of its elements fulfills its function".²¹⁵

It is worth agreeing with the opinion of scientists, because any musical-theoretical training is aimed at hearing, understanding and some kind of action. In choreography, these elements are absolutely necessary. The first element of this triad is hearing (that is, hearing music) - it is an emotional and artistic component, it stimulates mental and mental activity to the next component. Understanding is a component reproduced in the ability to learn the content, character, genre of music (it is realized thanks to the acquired knowledge). Action is a key component of this complex, which is aimed at the effective work of the future choreographer in staging the work, his own interpretation.

Music-theoretical training is the process of mastering the basic disciplines of the music-theoretical and practical cycle by future teachers of choreographic art. On the basis of acquired knowledge and musical skills, students develop certain musical competencies, which are then implemented in direct professional choreographic activities. Musical disciplines contribute to the education of aesthetic taste, influence the development of creative thinking and the sensory and emotional sphere of students. The disciplines of the musical cycle contribute to a better perception and interpretation of musical works in choreography. The choreographic composition will be complete when its content and the content of the musical accompaniment match.

The musical training of future teachers of choreography at the ZVO of Ukraine is conducted in a complex of professional disciplines, laying the foundations for the application of the basics of musical art in future pedagogical activities. According to the curricula, students of the choreographic faculties of the higher pedagogical educational institutions of art can study the disciplines of music-theoretical ("History of music", "Musical literature", "Music literacy", etc.) and practical cycle ("Playing a musical instrument", "Conducting", "Rhythm and musical movement", etc.).

In the chosen direction, there is a need to consider educational and professional training programs for future choreographers in order to improve their professional competence in the field of music-theoretical training. After all, musical preparation is one of the important components of the professional activity of choreographers.

²¹⁵ Побережна Г., Щериця Т. Проблеми інтегрованого викладання музично-теоретичних дисциплін у педвузах. Вісн. Житомир. Держ. Ун-ту ім. І. Франка. 2005. №21. С. 16-18. URL: <http://eprints.zu.edu.ua/399/2/ok3.pdf>

In order to find out how relevant the music-pedagogical training of future teachers of choreography is today, normative documents from the specialty 014 and 024 "Choreography" in the leading higher education institutions of Ukraine by education levels - bachelor's and master's - were analyzed.

At the Berdyansk State Pedagogical University, bachelors are trained in the OPP "Choreography" (specialty 024) and masters of secondary education (specialty 014 teachers of choreography). From the music-theoretical cycle, the course "Fundamentals of music theory and playing a musical instrument" is offered to future choreographers. The purpose of this discipline: "acquainting students with the main elements of the musical language, their interrelationships and significance in the musical form, developing the skills of playing a musical instrument and preparing future choreographers for creative collaboration with a concertmaster."

The "Southern Ukrainian National Pedagogical University named after K. D. Ushinsky" is training future choreographers at two levels of higher education. From the music-theoretical cycle, the educational and scientific programs include the following disciplines: "History of Music and Theater", "Fundamentals of Music Theory", "Rhythm and Musical Movement"

Ivan Franko Drohobyt'skyi State Pedagogical University trains bachelors and masters in choreography in the specialty 024. Within the framework of this OPP, students master the following mandatory disciplines of musical direction: "Playing a musical instrument", "Fundamentals of music theory" and, if desired, can choose among elective subject "Rhythm and musical movement".

Future teachers of choreography are being trained at the Faculty of Arts of Ivan Franko National University of Lviv. From the cycle of musical disciplines for students, the course "Fundamentals of Music Theory" is presented. The purpose of this discipline is "acquaintance with the elements of musical language and its interaction based on metrorhythm, palm tonality and form: mastery of holistic scientific knowledge about music, in particular, about the organization of form and means of expressing artistic content in a musical work; formation of skills of independent theoretical analysis of musical phenomena of any origin, composition, content; formation of readiness to use knowledge about musical art in accordance with the needs of the practice of raising and teaching children."

Lviv State University of Physical Culture also prepares bachelors in the specialty 024 Choreography. The educational program of this specialty includes musical training. One of the musical disciplines offered to students is the "Fundamentals of Music Theory" subject. The task of this discipline is to acquire theoretical knowledge and practical skills in the basics of music

theory. Such knowledge will contribute to a better emotional perception of music, understanding the logic of the main musical phenomena, which can be implemented in one's own professional activity.

The purpose of the training program for students in the specialty 014.02 Secondary Education (Choreography) of the M. P. Drahomanov National Pedagogical University in the discipline: "Fundamentals of Music Theory" is to master the basic principles of music theory. Students of the Department of Choreography at NPU named after M. P. Drahomanov acquire the following competencies when studying the discipline "Fundamentals of Music Theory":

- mastering the skills of auditory perception and associative thinking;
- the ability for independent cognitive activity, self-organization and self-development;
- the ability to independently search for musical material on the Internet, repertoire collections, training manuals;
- the ability to theoretically analyze musical works of various forms, genres and styles for practical choreographic activity;
- the ability to independently assess the artistic significance of individual works;
- awareness and practical mastery of the musical repertoire for its use in practical choreographic activities.

It should be noted that all the above skills will be useful for future teachers of choreography.

Specialists are trained in the specialty 024 Choreography at the Kyiv Metropolitan University named after Boris Grinchenko for higher education degrees - bachelor's and master's. In the process of choreographic education, future specialists master the subjects of the "History of Arts" cycle, among which is the discipline "Music in Choreography". In the process of mastering this subject, students have the opportunity to learn about the role played by music in choreographic art. It should be noted that at Kyiv Metropolitan University named after Boris Grinchenko, there is a Vocational College "Universum", which provides preliminary pre-university training for choreographic art specialists. College students of the 024 Choreography specialty undergo musical training by studying such disciplines as: "Musical literacy", "Musical literature", "Musical instrument". At the college, students receive more thorough musical training (theoretical and practical) than at the higher education institution.

Students of the specialty 024 Choreography of V. Stefanyk Precarpathian National University acquire musical training as a result of studying the discipline "Music certificate and musical instrument (bayan or

piano)". The purpose of this course is to provide future specialists with general knowledge of musical art as a result of the process of mastering playing a musical instrument.

The musical training of choreographers of any institution of higher education is considered in the context of a set of basic musical disciplines that a future choreographer must master. It can be divided into musical-theoretical and practical. The music-theoretical part includes subjects of theory and history of music, and the practical part includes courses on mastering playing an instrument, conducting, etc.

Thanks to the disciplines of the musical cycle, future choreographers learn the basics of musical literacy, their ability to use musical terms, which are also necessary in choreography, is formed, they also develop artistic thinking, develop the ability to perceive and analyze musical works. Mastering musical literacy for future choreographers is one of the mandatory tasks of the subjects of the music-theoretical cycle.

As you can see, musical training is different in different ZVO. Some universities offer only music-theoretical disciplines, while others offer practical ones. For example, at the Ivan Franko National University of Lviv, future choreographers must study the subject "Fundamentals of Music Theory". And at Borys Grinchenko Kyiv Metropolitan University, choreographer students, starting from the 1st year, receive knowledge in the discipline "Music Diploma". At V. Stefanyk Prykarpatsky National University, in the process of mastering playing a musical instrument, students learn the basics of musical literacy, which contributes to a better understanding of musical art from the performer's point of view.

So, after analyzing the normative documents of the leading higher education institutions of Ukraine, we can come to the conclusion that musical training is not present in all centers of higher education that train future teachers of choreography. Only those institutions of higher education, where musical training of future choreography specialists is provided, were indicated above. The absence of musical cycle disciplines in the specialty 024 Choreography in other higher education institutions of the country indicates the relevance of the problem of music-theoretical training of choreographers in modern art education and the underestimation of musical competence for future choreography specialists. This can be explained by the imperfection of the methodological and theoretical base of the choreographic training of future specialists in the aspect of musical disciplines. Although some higher education institutions provide for the preliminary professional education of choreographers (for example, Kyiv Metropolitan University named after B. Grinchenko has a professional college of preliminary education), where active musical training of choreographer students is carried out.

It is worth emphasizing that the musical training of future teachers of choreography at ZVO is very important for their further professional activity. This is confirmed by the opinion of O. Kovalenko: "The organization of the educational process in institutions of higher education and institutions of culture and arts of Ukraine should be aimed at students achieving the level of mandatory training and creating conditions for in-depth study of educational material, development of a creative personality, its business abilities, as well as the formation of musical competence in future professionals".²¹⁶

After all, choreographers in their professional activities always have a connection with music (any choreography involves musical accompaniment), so they must have basic knowledge of musical art.

2. The importance of musical training of choreographers in the process of their professional activity and ways of its improvement

Musical training affects the education of musicality, emotional response, clarity of musical and rhythmic ideas. Musical intonation and dance movements are interdependent and always complement each other. Thus, the future teacher of choreography (as well as any artist-choreographer) must be able to perceive music, its imaginative world, understand the composer's intention, and then embody what he has learned by means of dance movements and plastic arts.

Modern scientist I. Spinul outlined the basic performance and pedagogical skills necessary for future teachers of choreography. Among them, in the context of this research, it is worth highlighting the following: a creative approach to conducting choreography classes; artistic communication with students; independent selection of dance and music material for classes; correct perception and professional interpretation of dance movements; analysis of the structure and principles of construction of choreographic productions; determination by ear of styles, genres and forms of musical material; analysis, generalization and use in professional activity of pedagogical experience of artistic and aesthetic education of schoolchildren; critical evaluation of the results of one's own pedagogical activity. It is worth emphasizing that part of the skills of future teachers of choreography depends on the level of his musical training. Such skills as: competent selection of music, knowledge of musical genres and styles, high

²¹⁶ Коваленко О. Вплив об'єктивних та суб'єктивних факторів у ЗВО України на музичну підготовку хореографів. Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. Дрогобич: Видавничий дім «Гельветика», 2021. Вип. 35. Том 3. С. 256 – 260.

level of interpretation skills will be useful to future choreographers in their own professional activities.

The musical training of future choreographic art specialists consists in their study of the basic base of the disciplines of the music-theoretical cycle and the assimilation of certain performing musical skills (playing an instrument). Such training is necessary for future choreographers, first of all, so that they can understand what genre it is, the tempo, rhythm and nuances of the work while listening to the musical accompaniment to the dance. This knowledge is necessary for understanding music as an important component of a choreographic performance. Future choreographers must be able to perceive music correctly. After all, if the choreographer understands music, can feel it, then his movements will look completely harmonious. In order to create a dance, music is first chosen for it. Every choreographer must understand music so that the music reflects the idea of the dance, and the dance corresponds to the musical content. Future choreographers can achieve this effect only after acquiring certain musical knowledge and skills.

The importance of musical training is also indicated by choreographic teachers and practitioners. In particular, in the "Methodology of work with a choreographic team" there is the term "staged skills in choreography", which is defined as "the ability to construct the drama of a choreographic work, the ability to professionally orientate in music and accordingly build one's choreographic drama, to be a director, that is, an interpreter of a choreographic work, to have a good dance technique, to be a good performer (dancer) in order to clearly show dance movements and combinations, to know the technique of teaching choreography, to have organizational, perceptive, communicative abilities...".

That is, scientists identify among the mandatory skills of choreographers – the skill of professional orientation in music, because each choreographer's own performance skill depends on it. Also, researchers of choreographic art (in particular, V. Volchukova, N. Bugaets, O. Limanska, O. Tishchenko) single out musicality as an important component of choreographic abilities in the complex of choreographic mastery of a choreographer.²¹⁷

The musical training of future teachers of choreographic art is usually divided into two blocks: musical-theoretical and musical-practical. Music-theoretical training of students contributes to a better understanding of music and the basic principles of constructing musical works. Such

²¹⁷ Волчукова В.М., Бугаєць Н.А., Ліманська О.В., Тіщенко О.М. Методика роботи з хореографічним колективом: Основи курсу. Навчально- методичний посібник. Харків: ХНПУ імені Г. С. Сковороди, 2013. 326 с.

knowledge will become necessary in the professional activity of choreographers, for example, when selecting a piece of music for a future dance performance, etc.

Some scientists point to the universality of the disciplines of the music-theoretical cycle. According to this statement, musical knowledge and skills will be needed by future teachers of choreography in the process of their creative self-realization. Confirmation of this opinion can be found in the textbook "Methodology of work with a choreographic team", which notes the importance of future choreographers acquiring "the ability to navigate professionally in music". Scientists designate this skill as one of the staging skills in choreography. It can be obtained only after mastering the subjects of the music-theoretical cycle.

Theoretical (music literacy, music theory) and historical (musical literature, music history, etc.) disciplines are important among the subjects of the music-theoretical cycle. For example, O. Yemelyanova insists on the importance of introducing the "Musical Literature" course into the process of professional training of future teachers of choreography and points out that "mastering the basics of choreography, the future choreographer must master the basics of musical analysis, learn to understand the figurative content and structure of musical works; to be able to analyze the means of musical expressiveness; to build their relationship with the logic of the development of the choreographic language; to be able to understand the stylistic and genre features of musical works". Based on the opinion of O. Emelyanova, we emphasize that knowledge of the basics of the history of musical art by choreographer students is an important element in the professional training of a future teacher of choreography.

In music-theoretical disciplines (in particular, "History of Music", "History of Music and Theater", "Musical Literature", etc.), it is possible to trace the presence of interdisciplinary connections with professional choreographic courses, such as: "History of Choreographic Art", "Art choreographer", "Classical dance", etc. That is, as a result of mastering musical disciplines in a complex with special choreographic ones, the acquired knowledge will be able to be applied in writing scientific papers (articles, theses). Also, the interdisciplinary connection of these disciplines allows implementing the principles of integrated learning, which is relevant in modern pedagogy.

The student can consolidate the acquired musical and theoretical knowledge in practice. Therefore, the second block of musical training – musical and practical – is also important. Mastering this complex of disciplines involves mastering playing a musical instrument (piano or accordion), mastering the basics of music theory, musical literacy. As for the

last two disciplines, the practical component is implemented on the basis of acquired theoretical knowledge in practical tasks or creative tasks.

Another practical discipline of musical training for future teachers of choreography is "Conducting". The use of this subject in the process of training choreographers can be explained by the common nature of choreographic movements and manual movements of the conductor. V. Solovyov, in the context of a comparative analysis of the art of choreography and conducting, writes that: "Expressive and motoric rhythmic setting, increased emotional and plastic tone are the most characteristic features of both the manual art of a conductor and the choreographic art of a dancer. Indeed, expressive movements are the origins of the figurative nature of any mime-plastic art, including conducting".²¹⁸

Conducting allows choreographer students to better feel the music (its pulsation, development, climaxes) from the musician's point of view. Just as in choreography in conducting, plastic movements are selected from life practice. All movements in both types of activity are subordinated to the metro rhythm and allow plastic intonation of the musical piece. But in the process of conducting, the student is more focused on the music, so he perceives it better and can show the appropriate changes in the melody with the help of manual technique.

Among the musical skills that future choreographers must possess is playing a musical instrument. Musical accompaniment is probably always used in choreography classes. An important role during rehearsals and classes with the choreographic team is given to the accompanist. Because the musician can play any fragment of the piece of music, at any tempo, so that the dancers can practice their choreographic movements and performances. Live music will never replace an audio recording, especially during classes and rehearsals. Because no audio device for playing music will be able to adapt to the needs of choreographers during rehearsals or classes or even performances.

In order to improve the musical training of future teachers of choreography, it is necessary to use special pedagogical conditions in the educational process. Such conditions are described in He Xuefei's dissertation research. The scientist singles out the following pedagogical conditions:

- activation of future choreography teachers' artistic perception of musical works;
- stimulation of motivation to master musical knowledge and skills;

²¹⁸ Соловійов В. А. Гармонійне поєднання складових диригентсько-хорового мистецтва та емоційно-змістовної виразності хореографії. Молодий вчений. 2018. № 4(1). С. 304-307. URL: [http://nbuv.gov.ua/UJRN/molv_2018_4\(1\)_72](http://nbuv.gov.ua/UJRN/molv_2018_4(1)_72).

- taking into account the reliance on students' life, artistic and musical experience;
- ensuring the integration of musical knowledge.

We will focus on revealing the features of the presented pedagogical conditions, which will contribute to the effective musical training of future teachers of choreography, from the point of view of our own experience.

The first condition is "the activation of the artistic perception of musical works by future teachers of choreography." The main meaning of perception lies in the ability to perceive integral images of certain phenomena with their characteristic features. It is important to emphasize that for future choreographers, the formed perception of music is very important, because the understanding of music, its style, character, climaxes allow to implement the choreographic idea into a dance composition as professionally as possible.

The second pedagogical condition in the musical training of choreographers is "stimulation of motivation to master musical knowledge and skills." It is worth agreeing with the scientist He Xuefei, because for the effective musical training of future choreographers, their interest in learning (that is, motivation) plays a big role.

Ukrainian teacher V. Yagupov defines the concept of "motive of educational and cognitive activity" as "a student's effort to achieve a certain level of development in professional activity, which is based on deep, strong and diverse general scientific and professional knowledge, skills and abilities".²¹⁹

Educators in music cycle classes may face the problem of lack of interest of choreographer students in music education. This can be explained by the fact that students do not have sufficient motivation, they are rarely interested in other types of arts, except for choreography. It can be assumed that this trend appeared as a result of underestimation by teachers-choreographers of the influence of music on the development of the creative personality of students and on the connection between music and dance. To improve the motivation of students and the effectiveness of music education, teachers should use more motives, provide situational factors, use the synthesis of music with choreography. It is also advisable to use various teaching methods to stimulate students' interest.

The third pedagogical condition according to He Xuefei is "taking into account the reliance on students' life, artistic and musical experience." This pedagogical condition is one of the most effective, because the connection of educational activities with life situations contributes to the high

²¹⁹ Ягупов В. В. Педагогіка: навч. посібник. Київ: Либідь, 2002. 560 с.

effectiveness of education. When applying this condition, the age and experience of the students must be taken into account. Each of the student choreographers has his own individuality and experience. For example, the same music can evoke different thoughts and ideas of dance moves, etc. in everyone.

In this context, the opinion of I. Zyazyun is relevant, who claims that the analysis of positive and negative situations of personal experience enables the future choreography teacher to determine the values of interaction, which is ultimately reflected in the determination of the meaning of pedagogical activity. In the classes of the music-theoretical cycle, it is important to teach students to be able to independently work on a piece of music, to determine its main characteristics.

The fourth pedagogical condition is "ensuring the integration of musical knowledge." For the effectiveness of musical training of future teachers of choreography, it is worth applying an integrative approach to education. That is, it is necessary to include interdisciplinary connections during the teaching of musical disciplines. For example, in the course of studying the discipline "History of Music", you can simultaneously touch on some information about choreography that happened at the same time; the discipline "History of Music and Theater" is already integrated, so it will be more interesting for perception. In this context, T. Medvid's opinion regarding the stimulation of students' independence while mastering subjects of a theoretical and methodological nature is appropriate. The researcher notes that during the study of these disciplines, "favorable conditions are created for the identification and development of future choreography teachers' creative abilities, the formation of the ability to cognitive activity, the ability to argue one's point of view".

If teachers of musical disciplines will use an integrative approach and explain how musical skills and knowledge will be needed by future choreographers in their professional activities, then this will also become a kind of motivation for students.

For the effective implementation of the specified pedagogical conditions in the process of musical training of future teachers of choreographic art, it is advisable to use different teaching methods. Modern pedagogy contains many different groups of methods. In particular, in our opinion, the following will be the most effective for musical training: interactive, verbal-visual methods, as well as methods of stimulating educational activities, methods of making music on musical instruments, and the case method.

We offer a brief description of each group of specified methods. Interactive methods - consist in cooperation and mutual learning: teacher -

student, student - student. That is, during classes, the teacher conducts a dialogue with students, in which each of the participants can express his opinion. Using this group of methods allows students to become more democratic, develops critical thinking, stimulates them to a creative approach, expressing their own position, etc. This group of methods can be implemented in such forms of work as presentation, discussion, brainstorming, role-playing, analysis, group work. Interactive learning methods involve the use of the following principles: activity, feedback, experimentation, trust in communication, equality of positions.

Verbal-visual teaching methods involve the use of various visualization tools. In musical preparation, you can use various schemes, tables, playing an instrument (own demonstration), sheet music examples, etc. Visualization in combination with explanations is an effective teaching tool in which students perceive information better.

In musical training, methods of playing musical instruments will be effective (these can be elementary musical instruments or real ones). Noise musical instruments can be used to memorize a certain measure or rhythm that is learned in class. Also important is the discipline "Playing a musical instrument", where future choreographers can directly master the skills of instrumental performance. In the process of such activities, students feel music better, begin to understand its structure and nature.

Methods of stimulating students' educational activities will also be effective in music classes. Such a group of methods helps to stimulate the cognitive activity of students. From this group of methods, it is worth highlighting those that are most suitable for musical training: the method of educational discussion (exchange of opinions or between students and the teacher when solving a joint task), the method of creating interest during the teaching of the material (using interesting facts from the biography of composers, musicians or historical events), the method of relying on life experience (a story about musical phenomena, with reference to life situations for faster assimilation of the material).

The subjects included in the musical cycle contribute to the education of the musical culture of future specialists. Mastering basic musical skills contributes to the formation of a subtle understanding of the content of a musical work and its professional interpretation in choreographic activities.

The musical preparation of the future lectures of choreography can solve a wide range of artistic tasks in the education of professional specialists in the artistic sphere:

- acquiring the basic theoretical and historical knowledge of musical art;
- formation of the ability to consciously perceive music and its content;
- development of musical memory, musical thinking, musical-auditory skills, image-associative thinking;

- formation of a complete picture of the musical nature of dance movements, which are manifested in the interdependence of musical art and choreography;
- improvement of creative abilities of future teachers of choreography.

The cycle of musical disciplines occupies a very important place in the process of professional training of future teachers of choreography. Musical training helps to enrich the spiritual world, affects the development of one's own creative abilities, associative and figurative thinking of future specialists, which will have a positive effect on the realization of their creative ideas. The application of a complex approach in the music-theoretical training of choreographers will contribute to the formation of a complex of special knowledge, abilities and skills, which are necessary for the education of a modern highly qualified and competitive specialist in his field. In the chosen context, O. Kovalenko's statement is correct: "Musical training of specialists, in our deep conviction, involves the integration of all its system-forming elements, and their close interaction in the educational and creative process of higher education institutions and institutions of culture and arts of Ukraine should ensure high quality training of choreographers».²²⁰

Music is an integral part of choreographic art in various aspects of its existence. In particular, as one of the components of the creation of a choreographic work, it contributes to the completion of the emotional and figurative content of the work. The ability to perceive music in the process of musical training will contribute to the improvement of choreographic performance skills of choreographers. In the pedagogical activity of future teachers of choreography, musical knowledge and skills can be applied when selecting musical material for a future choreographic performance.

The conducted analysis of scientific research and consideration of the work programs of the disciplines of the musical cycle in choreographic specialties make it possible to assert that there are certain contradictions between the need for professional choreographic art specialists and the insufficient level of their musical training. Unfortunately, not all modern higher education institutions see an important role in the musical training of future teachers of choreographic art.

Having analyzed a number of educational and scientific programs and work programs of ZVO, we can state that the level of musical and theoretical training of future teachers of choreography (despite the presence of musical cycle subjects in their education) does not ensure the full

²²⁰ Коваленко О. Вплив об'єктивних та суб'єктивних факторів у ЗВО України на музичну підготовку хореографів. Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. Дрогобицьк: Видавничий дім «Гельветика», 2021. Вип. 35. Том 3. С. 256 – 260.

realization of acquired knowledge and skills in practical activities. The appearance of this problem arose due to the insufficient number of manuals and methodological and theoretical developments that would ensure the ability to harmoniously reproduce the expressiveness of music by means of choreographic performance. We also want to emphasize that the level of music-theoretical training of future specialists must meet the modern requirements of education and society. Therefore, a detailed review and work on updating the work programs of the disciplines of the music-theoretical cycle in the choreographic training of future teachers of choreographic art will contribute to solving this problem.

Also, in this context, it is important to work on improving the effectiveness of the musical training of future teachers of choreography. In order to improve the effectiveness of the musical training of future teachers of choreography, it is advisable to use different teaching methods in music classes (in particular, methods of stimulating students' educational activities; methods of playing musical instruments; interactive methods; verbal-visual, etc.). An important factor in improving the process of musical training of choreographers is the provision of appropriate pedagogical conditions.

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**INCREASING THE LEVEL OF TRAINING OF CHORAL
CONDUCTORS IN TODAY'S CHALLENGES
ПІДВИЩЕННЯ РІВНЯ ПІДГОТОВКИ ХОРОВИХ ДИРИГЕНТІВ
У ВИКЛИКАХ СЬОГОДЕННЯ**

According to many researchers and practicing musicians, choral conducting is one of "the most difficult types of musical performance".²²¹

Unlike other performing musicians, conductors master the basics of manual technique, managing a "virtual", imaginary choir. Without mastering the basic conducting techniques, the student is unable to effectively manage the rehearsal process. Limiting communication with the choir to only verbal means does not allow to achieve performance unity, especially in terms of tempo and rhythm. The student must systematically prepare for independent work with the choir, realize the experience of singing in a team, learning to

²²¹ Карпенко Є. Диригентсько-хорова підготовка вчителя музики. Суми: ВВП «Мрія – 1» ЛТД, 2001. С. 5.

analyze choral works. In addition, it is important to remember that in the profession of a conductor of a choir or an orchestra, a great place is occupied by the pedagogical component: it is often necessary not only to convince one how to sing or play, but also to offer the most effective ways of performing a creative task.

Quite significant problems faced teachers and students during the forced transition to distance education. The problem of teaching the disciplines of the choral cycle of the higher school in the conditions of online education prompts the teaching staff to search for new forms and methods of the educational process of choral conducting. The specifics of student-conductor training is that "conducting" itself is carried out separately from the "musical instrument" on which the conductor has to play, that is, separated from the choir. Undoubtedly, those who have chosen a career as a choral conductor sing in the educational choir from the first year. At the same time, even when studying offline, in the classroom, students only get the opportunity to conduct a fragment of the rehearsal with the performing team on their own later. The remote form of classes completely cancels the conduct of a high-quality rehearsal of the conductor with the choir team and the concertmaster, and also makes it impossible for the choristers to respond directly "live" to the comments of the choir director and the concertmaster's performance. If, for example, a pianist still has the opportunity to play a musical instrument, the activities of choral groups during martial law are suspended.

The training of a choral conductor requires consistency and continuity of the educational process. Transitions to distance education, although they bring their own characteristics to the approaches to solving educational issues, cannot be considered as an excuse for inaction. Distance education is certainly a period of testing motivations for education. In this regard, teachers face the task of convincing students that online classes and the suspension of choral groups are temporary and that one should not waste time and not strengthen the level of one's own professional training.

Of course, there is a question of rethinking the emphasis in the method of training a choral conductor of a high professional level. In the period of distance education, it is necessary to focus the attention of students on the in-depth study of methodical literature, listening to the performances of outstanding conductors and the best choirs, which can be easily found on the Internet.

In line with these considerations, the analysis of choral scores, which are included in the conducting curriculum, can play not the least role in raising the level of awareness of the problems of choral performance. According to a survey conducted among students of higher education at the

Educational and Scientific Institute of Culture and Arts of the Sumy State Pedagogical University named after A. S. Makarenko, 80% of respondents answered that the analysis of choral works contributes to the understanding of the specifics of choral performance and the successful construction of a rehearsal plan. An important component of the distance learning process in the choir is the careful practice of choral parts. Thus, returning to the classroom form of classes, students will be largely prepared for independent rehearsals with the choir.

The temporary suspension of choral groups, in particular educational groups, threatens to decrease the level of performance skills of singers and conductors. It is necessary to counter such trends with persistent efforts aimed at strengthening the training of specialists who are able to quickly join the process of restoration and development of the choral business, as soon as the necessary conditions for this are met.

Reflecting on the need for the revival and development of Ukrainian culture, we have to admit that the distance form of education, along with some advantages, has brought serious problems to the process of studying choral disciplines, conducting in particular. According to A. Bondarenko, "technologies of remote interaction of participants in the educational process, which are used in distance education, do not allow students to fully acquire the necessary competencies in areas such as playing a musical instrument and singing, due to the limited technical capabilities inherent in modern communication technologies "communication, among which the impossibility of tactile contact and, most critically, the delay of the sound and video signal".²²²

At the same time, the remote form of classes became the only possibility of continuing education. Therefore, for the mandatory restoration of the educational process in general, and for choral disciplines in particular, teachers and scientists are looking for ways that would allow creating a kind of creative symbiosis of traditional and remote forms of teaching. Such a coexistence of online and offline learning should make the most of the useful opportunities of online education and, at the same time, prepare for the return of students to the classroom, choral groups to the stage, listeners to the auditorium.

I. P. Zabolotny and E. V. Karpenko were engaged in improving the method of teaching choral conducting, which can be used to a certain extent in the period of distance learning. They emphasize that "the consistent and purposeful improvement of conducting manual technique, which is required

²²² Бондаренко А. І. Дистанційна освіта музикантів-виконавців: проблеми та перспективи. *Імідж сучасного педагога*. 2020. № 3 (192). С. 72.

by the modern method of teaching choral conducting in pedagogical educational institutions, is impossible without the introduction into the educational repertoire of certain technical exercises, peculiar etudes, each of which would be designed to master a specific conducting technique".²²³

It is noted that the conducting etudes proved to be especially useful for students who have weak technical training in choral conducting. As observations have shown, the study of conducting etudes contributes to the development of manual technique, awareness of certain conducting techniques. "It is obvious that the modernization of educational activities is impossible without the use of innovative technologies that will contribute to the deeper assimilation of knowledge by students, the development of their creative abilities, especially in the conditions of distance learning".²²⁴

Among the scientists who study the problems of distance art education, it is worth mentioning such as I. Adamova, V. Belikova, V. Bezpalko, T. Holovachuk, S. Kramaska.

At the same time, one should recognize the rightness of those teachers who claim that it is obvious that the modernization of educational activities is impossible without the use of innovative technologies that will contribute to the deeper assimilation of knowledge by students, the development of their creative abilities, especially in the conditions of distance learning. Regarding the conducting profession, during the period of remote classes, the student is deprived of the opportunity to communicate with the choir. Therefore, it is considered necessary to carry out an analysis of the specifics of distance learning of choral disciplines and to develop recommendations aimed at improving the educational process. First of all, the organization of updated study methods for the courses "Choir" and "Choir Conducting".

Despite the fact that the unlimited Internet offers many video lessons dedicated to teaching singing or playing musical instruments, the lack of classroom lessons, direct contact between the teacher and the student brings significant difficulties to the process of mastering artistic disciplines. Among choral disciplines, choir and conducting should be recognized as the most vulnerable. As practice shows, collective music making is practically impossible at the current stage of development of means of communication. Mastering conducting skills even in the classroom with a teacher has certain features of "virtuality", because the student does not immediately get the

²²³ Заболотний І., Карпенко Є. Диригентські етюди. Суми : «Мрія» ТОВ, 2007. С. 7.

²²⁴ Стець Г.В., Кишакевич С.В. Дистанційна форма навчання в музично-педагогічній освіті. *Інноваційна педагогіка*. Випуск 52, том 1, 2022. С. 179.

opportunity to work independently with the choir. However, the termination of classes cannot be a solution. Ukrainian teachers are looking for the most effective methods that would contribute to the maximum quality use of distance learning time.

Of particular importance to the student is independent creative work, in the form of searching, listening and analyzing works of choral music performed by professional choral groups under the direction of significant conductors. Intellectual and emotional understanding of the high-quality, highly professional musical material listened to, as well as an attempt to conduct to a recording found on Youtube of a choral piece from one's program, to a greater extent contributes to the process of forming a future specialist, as well as the educational information that the student receives directly during the class. It is clear that recording conducting, as a kind of virtual concert activity, can only serve as a surrogate for conducting a "live" choir or conducting a choir in a concert hall, because the unique atmosphere of a performance in a concert hall full of listeners is difficult to replace. But it is necessary and useful to implement such forms of conducting educational practice as conducting to a phonogram in the conditions of distance education. It should be emphasized that the learner must be sure that the efforts made during the period of remote classes will bring significant results during the restoration of the full-fledged activity of choral groups. The revival and development of Ukrainian culture is impossible without raising the professional level of choral conductors and, accordingly, the skill of singing groups to a new, higher level.

An individual approach to processing choral parts

As practice shows, the basis of successfully overcoming the difficulties of the online learning period is an individual approach, which allows not only to strengthen the motivating motive for learning, but also to improve the quality of the obtained educational and creative results. It is known that educational choral ensembles of institutes of culture and arts consist not only of choirmasters. In addition to choirmasters, academic and pop singers sing in the choir, as well as future music teachers.

In everyday practice, the individual approach usually means taking into account the individual characteristics of the student. This applies not only to his abilities and training, but also to specific character traits. Experience shows that students naturally have different temperaments and emotional reactions. Some student choristers are calm and attentive, focused and patient, while others, on the contrary, are restless, hyperactive, and even prone to conflicts. At the same time, their basic training ranges from music college to its complete absence. There are such cases among students who study academic or pop vocals. At the same time, regardless of the level of

preparation, these students are members of the choir and, accordingly, must learn all the parts that are provided for in the choir's work plan. The head of the team faces the problem of developing methodical approaches to all categories of students in order to ensure the resumption of active educational and concert activity of the choir after the return of classes in the auditorium.

Methodical approaches can be highlighted on the example of the study of the Ukrainian folk song in Mykola Leontovych's arrangement "Oi svaya zozulenka".

1. The student has training on the basis of a music or music-pedagogical college. This category of students is able to quickly process the material and send a high-quality recording of choral parts in a timely manner. After the resumption of classroom lessons, such students quickly adapt to group singing and can be a kind of support for less qualified singers. Of course, choirmasters and vocalists who have experience in learning choral parts should be positively singled out from this category of students.

The teacher should carefully check the knowledge of choral parts, paying the main attention to intonation purity, the quality of sound formation, clarity and articulation clarity in the pronunciation of words. Clarity of performance is also necessary. The director of the choir must convey to the students his own vision of the specifics of choral sound and interpretation of works.

2. The applicant graduated from a children's music school. Such a student often needs advice from a teacher. In addition to intonation errors, rhythmic inaccuracies can sometimes occur. Such students should not be provided with high-quality recordings of parts for learning by ear. It is more useful to require a recording of solfege with conducting, which will allow the student to quickly realize mistakes. This category of education seekers needs advice on the methodology of studying a choral part. It is advisable to divide this process into several stages. One of them is the solfege of a fragment of the part. For example, when studying the viola part, the student solfeges, and then sings with the text the first 7 measures (from the moment the violas enter).

When the student has mastered this material, it is worth trying to enter after the soprano. Working out this moment can go two ways. In that case, if the student owns a musical instrument and has access to the instrument, it is useful to play the soprano part before the introduction of the altos, and at the right time start singing the alto part. Of course, singing one part with the simultaneous performance of others on a musical instrument is very useful, but as experience shows, not every student can cope with such a task. In that case, if the student does not have access to a musical instrument, it is necessary to first sing the soprano part and at the right moment move on

to the performance of the alto part. A smartphone can provide significant help to a student in case of installing a tuning fork or the Perfect piano program.

ОЙ СИВАЯ ЗОЗУЛЕНЬКА

Муз. М. Леонтовича

Moderato

p

C.I

1. Ой си-ва-я зо-зу-лень-ка всень-кі са-ди об-лі-та-ла,

p

C.II

всень-кі са-ди об-лі-та-ла, в жод-но-му не ку-ва-ла. При-ле-

p

A.

3. The student has a poor musical literacy and learns parts by ear. Among vocalists, this category is quite numerous. The teacher usually asks the accompanist to record the phonograms of the choral parts on the piano. For convenience, these phonograms should be broken into fragments - so it will be easier for the student to remember the material. To some extent, the technique used in classroom classes is imitated: there choral parts are studied in fragments. For example, recording the viola part should be done as follows:

The first fragment.

8

mf

всень-кі са-ди об-лі-та-ла, в жод-но-му не ку-ва-ла.

The second fragment

15

При-ле-ті-ла й увишнев са-док, там сі-ла, за-ку-ва-ла,

The third fragment

Formulation of the main professional tasks of training a student-conductor and creation of effective methods teaching choral conducting in an online format

Today, the method of studying choral conducting is represented by the qualitative growth of professional research in this field. However, the new challenges of online education require a redistribution of the meaning of traditional methods used in the educational process of choral conducting. The methods of observation, reproduction, comparison, analysis and introspection, discussion, gradual complication of tasks in the conditions of the online format acquire transformation and addition. The teacher must evaluate the student's conducting by looking at his conducting movements on the gadget screen. Another option: the student should record a video of his conducting, after which the teacher should make a list of comments and wishes. Feedback based on the method of reproduction: the student's educational duplication of the teacher's conducting movements from the video recording.

The usual technique, which is dominant in the classroom mode of conducting classes, acquires complete changes when it is transferred to the online format. Synchronous coincidence of the conducting of the student and the accompanist's accompaniment in the "live broadcast" does not occur. The technical difference in the internet speed of the student, the concertmaster and the teacher leads to sound "flows", screen "hangs" and simply interruptions of the broadcast. Therefore, it is necessary to use a recording of the phonogram of the piano accompaniment or a recording of the score of a choral work by the concertmaster for a high-quality course.

Sometimes it is recommended to use a recording of a piece performed by an orchestra or choir found on YouTube as an accompaniment for student conducting. But in this case there are nuances related to the discrepancy between the found record and the student's interpretation. A positive and educational moment of such conducting to a phonogram from the Internet is the polishing of the conducting technique in accordance with the peculiarities of establishing the concept of the phonogram, where agogics, strokes, tempo, dramaturgy are already clearly recorded. Conducting a choir to the soundtrack of the accompaniment is one of the professional skills of a choral conductor, especially this applies to the tempo-rhythmic component of the specifics of conducting work. The choirmaster's practical and concert activity does not exclude the performance of the choir to the accompaniment of a soundtrack.

In the remote format, the image level often does not allow the teacher to fully analyze the student's work. But it should be emphasized that it is the video recording of the student that overcomes the technical

difficulties of online conducting. Experience shows that a student feels a certain excitement before videotaping his conducting, and he does not get the high-quality desired result from the first take. However, the further practice of video recordings of students improves over time and acquires significant achievements. Student video recordings of homework on conducting choral works give the teacher an opportunity to assess the student's professional growth and provide the necessary recommendations for improvement in his musical specialty. Experience with a camera, as well as creative search in creating video recordings of one's own conducting, can be a useful acquisition in remote classes. The so-called "classical" methods of analysis, introspection, imitation of experience, discussion and, especially, the reproductive method can be effectively implemented along with the use of video recordings. The teacher, in addition to commenting on the student's activities and recommendations, can provide his own videos of his teaching conducting, demonstrating the performance of the piece, the flexibility and "obedience" of the hands, mastery of conducting techniques and gestures. Of course, there may be some time interval between the recording and the teacher's comments. Or between the recording of an educational video by the teacher and the improved results of the student's performance. There is no such time interval in an offline class, but the remote form, where the image signal level is not always of the proper quality, has its own time pauses.

A cappella choral works can be performed without piano accompaniment, under the singing of the student himself, without the need for a phonogram recording. This method is designed to activate the student's creative imagination as much as possible, improve his vocal and choral skills, develop his musical ear, deepen his musical memory, and expand his creative endeavors.

Improvement of rhythmic and tempo sense, it must be said, is also a positive factor in the practice of conducting to a phonogram. There is a certain similarity between conducting to a phonogram and the playing of instrumentalists - musicians under a metronome. That is, the phonogram for the conductor is the practice of using a kind of metronome for the rhythmic organization of a choral work. It is often observed that before the phonogram starts, the student feels uncomfortable. For a confident and successful conducting introduction of the student to the phonogram, the help of a concertmaster is needed. To do this, the accompanist should count 1-2 measures in his voice, according to the size and tempo of the piece, immediately before the beginning of the phonogram of the piece.

Online education should improve the quality of musical theoretical knowledge of students in choral conducting and support them in the professional space. In addition to the analysis of educational and methodical

literature, the student needs to orient himself in the performing activities of famous conductors and choral groups, whose concert work can be familiarized with thanks to YouTube videos. Our present provides active research on conducting a virtual choir, primarily thanks to the rapid development of new computer programs that require a confident command of IT technologies. Here, the basics of sound engineering will come in handy, in order to first learn how to create a so-called "audio choir", which is a significant relief and a certain priority in the development of sound tracks compared to combining video files.

The student's creative practice as a choral conductor, with elements of sound engineering skills, should consist of recording a video of his conducting a certain piece. And the choir members have to record choral parts under this conducting. In order to combine these parts into a common sound, you need to use the computer programs "Audition", "Audacity" or "Sound Forge". This is a new activity in the training of student conductors, not very easy, but interesting and contains a portion of an experimental nature.

The fact that distance education can serve to strengthen musical theoretical knowledge regarding the specifics of choral conducting among future choral conductors and teachers of musical art requires special attention. It is appropriate to note that a solid theoretical platform always contributes to the understanding of the development of the conducting technique of young specialists.

It is necessary to note the importance of improving the organization of the student's independent work in the process of learning to read choral scores. There is an opinion that reading choral scores in online classes seems like an easy task. But observations indicate that the application of distance education makes certain corrections in mastering the skills of reading choral scores.

The main difficulty is the lack of an instrument, more precisely a piano. Such problems befall students in the form of online lessons. The process of solfege of choral parts can be recommended to students of higher education, after which the next stage in the study will be the singing of choral parts with words. The use of digital technologies enables the student to make a recording of singing using a smartphone and superimpose the parts on top of each other, creating a score with the required number of voices. Unfortunately, as reality shows, not all students possess such creative and digital skills. This means that most students have to play the parts individually, one at a time.

The best period for such work is online classes. Because this is the time for an intellectual and creative exchange of ideas between the student and the teacher. A well-made recording of parties makes it possible to better

evaluate the results of the student's work. In the process of offline classes, the teacher can immediately make comments, point out mistakes, give advice and emotionally support the student. Whereas during an online class, the energy of the intellectual and emotional dialogue between the teacher and the student partially coincides. Between the student and the teacher in the online learning space, there is a time interval regarding the expectation of the results of the assessment of the student's completed work from the teacher. This in a certain way affects the reduction of emotional connection in creative search in the lesson.

The second problem is the lack of Internet, partial or complete, unstable connection, unstable signal. Higher education students who have these problems need to show willpower and conscientiously complete the learning tasks, recording their independent work on video, keeping the records for reporting to the teacher. In case of communication improvement, you must send your video results to the teacher. If there is a situation when there is no connection and a piano, then there is an opportunity to study the parts of the choir using a smartphone, on which a tuning fork or tuner is installed. During the special time of online classes, you can also use the method of sketch study of choral scores. Thanks to the application of this method, the student has the opportunity to master a greater number of program works and to spread knowledge of the musical and choral spectrum.

The development of musical-theoretical knowledge and the study of the choral repertoire, as well as the improvement of the professional skills of student conductors, is especially facilitated by reading sheet music. It is also necessary to emphasize the fact that students of higher education find themselves in different conditions during distance education. Therefore, in the period of distance education, a personal individual approach should be sought for each student in order to maximally include him in the program requirements and knowledge.

It is important to realize that performing choral arrangement tasks using computer programs enables students of higher education to understand the need to study this discipline and achieve outstanding creative achievements. Having mastered the ability to use sheet music programs: "Finale", "Sibelius", the student can save time on tasks, but also more critically evaluate the obtained creative result.

With the help of a computer, you can correctly form a score, mark the ranges of choral parts. A note mistakenly written outside the range of the part glows red, indicating that it has been misplaced. In sheet music editors, you can easily copy and rearrange voices according to the appropriate schemes. There is no need to rewrite the parts every time, it is possible to listen to the scores. Sheet music programs can qualitatively accelerate

creative ideas, increase arrangement options, and allow you to multiply creative experiments. Some students of higher education can themselves record the voices of the score they have composed on a smartphone and voice their created arrangement. But this experience is not yet so popular. Computer sheet music programs increase students' interest in learning to arrange and encourage creativity and the search for their own musical individuality.

A teacher who teaches the discipline "Arranging" using computer notation programs should, in addition to the ability to type notes on a computer, also help the student of higher education download the notation program, as well as teach the basics of notation. From this, we logically conclude that the teacher of choral arrangement is an expert in digital music technologies and computer sheet music programs. Online classes on choral arrangement can take place in a combined way, i.e. harmonious use of sheet music computer programs for arrangement and traditional arrangement of works on paper with the help of a pencil. Digital computer technologies have the peculiarity of rapidly developing, and in the near future, the ability to perform choral arrangement tasks with the help of computer sheet music programs will become commonplace and mandatory.

In the period of remote form of art education, teachers and concertmasters are faced with a whole series of tasks related to teaching choral disciplines. Online classes have added many changes to academic teaching in the class of choral conducting and have affected the harmonious work of the classical "trio": teacher, student, concertmaster. Everyone's activities have undergone significant adjustments. Thus, the effective presence of a concertmaster in a conducting class is logically due to the many years of history and practice of teaching choral conducting. The concertmaster in the choral conducting class is assigned the role of the choir. He clearly responds to the student's conductor's instructions, helping to master the energy of the conductor's gesture on the emotional component of the work, on its metro-rhythmic and tempo structure.

It is the concertmaster who helps the student to feel himself as the leader of the performance concept of the choral work. The student directly responds to all the remarks of the teacher, who directs his creative impulse and thoughts, regarding the dramaturgy of the work, which should be reflected in the conductor's gesture. Particular attention should be paid to revealing the student's musical individuality, supporting and justifying his vision of interpreting a choral work, giving privilege to his initiative in musical thought, forming his own decision regarding the construction of the dramaturgy of a choral work. Quoting I. P. Zabolotny, "in order to develop the artistic thinking of future specialists, the teacher leaves an opportunity for individual interpretation of musical works, for the acquisition of performing

qualities that are necessary for the conductor to effectively influence the choral team, which cause bright emotional experiences in the performers, enrich their spiritual worldview".

The concertmaster, as an equal participant in the process of creating a musical idea, reacts professionally and emotionally to the quality and expressiveness of the conductor's gestures, their logic and conditioning, which must be in harmony with the character of the piece, dynamics and general dramaturgy. The concertmaster in the choral conducting class is an assistant to the student, a guide to his musical energy, his musical ideas and his interpretation. A student in a conducting class was lucky to find himself among two professional, experienced musicians: a teacher-conductor and a concertmaster-pianist. The highly professional advice and comments of the teacher, the musical reaction of the concertmaster encourage the student to respond to the musical and intellectual challenges of the teachers and to try to understand and feel the essence of the choral work and the technical ways of displaying musical ideas.

In the conditions of distance education, the intensive search for new forms of the concertmaster's work requires creative solutions from both the concertmaster, the teacher, and the student. This applies to conducting an online lesson, interacting with the student, discussing the lesson plan with the teacher-conductor, recording the soundtrack, analyzing the student conductor's video response, communicating during the video lesson. And, as a logical conclusion: new impressions, new pedagogical findings, new concertmaster emotions, new teaching interpretation ideas. And the most important thing: the student reveals himself from a completely different side, becomes more frank in his musical ambitions, reveals his intellectual, sensual potential only given to him. This, in the opinion of the author, is a great advantage of online classes: to be at a distance, far territorially, but at the same time to be very close and frank.

Thus, online classes encourage students of higher education to be modern, young representatives of a new generation of musicians who move forward, develop their intellectual potential along with the achievements of new IT technologies and feel themselves at the center of the dynamics of digital discoveries of the XXI century. But the classical achievements of academic training are also the basis of a high-quality ability to conduct a choral work. The concertmaster should record a phonogram for the student, which will serve as a foundation for his technical practice of conducting gestures. In the process of creating his interpretation, the student can already request the accompanist to record a new phonogram, in relation to his professional growth. And this cannot but please teachers, because the main goal of the teacher: to teach the student to think, has its confirmation.

However, there is a moment in conducting to the phonogram that causes a lot of criticism, namely: it seems that in conducting to the phonogram the conductor is not the leader of his musical concept, but only moves according to the musical interpretation of the accompanist, that is, the one who recorded the phonogram, moving away from his own concertmaster's feelings, from the concertmaster's vision and understanding of a certain work. And the student, conductor's musical vision of the work's drama becomes secondary. That is, in fact, the leader's conductor's sense of managing performance disappears. Nevertheless, we admit that the performance of choral works to a soundtrack is a certain training for the conductor and the usefulness of this method should not be denied.

In online classes, there are constantly new problems that need to be overcome. This adds intellectual momentum when solving new challenges. One of the reasons for misunderstandings in conducting is the desynchronization of the concertmaster's playing and the student's conducting online. The reason for this may be a banal difference in signal reception speed. Therefore, the accompanist, teacher and student find creative countermeasures to these challenges, namely: the accompanist online plays the score and it is live music. And the student conducts this performance. And although, of course, there may be a mismatch in time, the student must still conduct his part to completion. This is an excellent training of stage conductor endurance and a manifestation of the conductor's will, as well as an indicator of mastery and control of tempo. At the same time, there is a process of activating the creative desire to manage.

The discussion of the creative interpretation and the search for the concept of the work takes place in the communication of three emotional participants: the teacher, the student and the concertmaster. This rather democratic teaching method of live experimentation, the discussion method makes it possible to reach a certain consensus on agogy, tempo, and dynamics. This is proof that, even the lack of clear synchronized sound in online classes, gives quite a creative impetus to activate students' musical thinking, to search for new non-standard solutions in musical stylistic sound. Conducting to the accompanist's playing in an online class can also be experimental and rhythmically. Due to unsynchronized music making, unpredictable accentuation can occur in the sound, which gives the performance of a choral classical work an unexpected impetus to interesting interpretive solutions.

Such modifications of the musical and creative communication between the concertmaster and the student of higher education are also allowed, when the student has to offer his performance interpretation. The student is recommended to record his conducting on video without piano

accompaniment, and in turn the accompanist, after reviewing the student's video, plays the piece according to his conducting. The concertmaster performs the piece as the student conducts it, in terms of tempo, agogic, dynamics, touches. In this case, the concertmaster reacts to the student's conducting gesture in the same way as he usually does in class, offline.

The distance form of learning in the class of choral conducting brought many creative discoveries to the process of academic music making and professional communication between the teacher of choral conducting, the student and the concertmaster. New facets of conducting education are highlighted, student conducting is improved, and concertmaster skills are improved. Observing the online form of the organization of classes, one can note its positive impact on the quality of training of a student of higher education in choral conducting

Therefore, the remote form of studying choral conducting complements and develops the traditional methods of learning choral disciplines. "There is every reason to claim that the didactics of distance learning is being formed today and there is a need to create partial methods of distance learning within the subject training of higher school students." Of course, online classes are not a full-fledged replacement for classical lessons in a student's classroom with a teacher and a concertmaster, but they make it possible to improve the theoretical basis of choral conducting, learn choral parts more thoroughly, master new digital sheet music programs, and make appropriate choral arrangements. Video recording of students' own conducting becomes necessary in the educational process, thanks to it, the student and the teacher can carefully analyze the conducting and discuss the creative results.

In the online lesson, the teacher argues his vision of working on a choral work and sends his recommendations to the student. The distance form of education confidently places new emphasis on the study of choral conducting, and requires intensive study of digital technologies in music. Remote classes have become an integral part of the educational process, thanks to which students began to study theoretical material more intensively, improve the conducting technique of gesture, expand their intellectual horizons, listen to as much quality music as possible in order to confidently and successfully lead a choir on concert stages.

Acquisition and development of choral composition analysis skills

According to the requirements of the existing training programs in choral conducting, students of higher education are required to systematically perform control tests related to their professional and pedagogical training. Such written works become especially relevant in periods of forced transition

to distance education.

The ability to quickly understand this or that choral work, to outline a concrete plan for rehearsal work with a choral group is one of the important professional qualities of a music teacher, since vocal and choral work is one of the leading components of his practical activity. The ability to clearly and consistently present one's musical reasoning is an extremely important feature of the teaching profession. The effective development of these qualities is facilitated by students' systematic performance of qualitative analysis of choral scores built according to a clear, well-thought-out plan. The existing criteria for such an analysis are somewhat vague. Often in educational practice, students use the same annotation plan throughout the entire period of study at the university. But if students who have a certain basic education (a music school or a music-pedagogical college) have certain skills for analyzing a choral piece, others are unable to flexibly use even the general provisions of the annotation plan.

In various artistic educational institutions where choral conducting is taught, there have been their own, traditional requirements for the performance of control works, which have a number of common sections of the analysis:

- a) music-theoretical;
- b) vocal and choral;
- c) executive.

The specificity of annotations at music and pedagogical faculties lies in the focus of all educational and educational work on training a specialist who can convey the emotional content of music to a children's audience, establish the necessary contact with children and answer questions that students often have. This, first of all, concerns the story about the composer and author of the literary text, the history of the writing of the work under analysis. Experience has suggested the expediency of differentiated annotation plans, which would take into account the continuity and sequence of students' learning. Students who consistently and purposefully master certain theoretical disciplines are constantly replenishing their stock of knowledge necessary for professional analysis of a choral work. For example, according to the current curriculum, chronology is studied in II or III semesters, which makes consideration of chronology problems in the first student annotations impractical.

In control tasks, it is necessary to ask clear, specific questions that would require an unequivocal answer. Since the written work must be performed by the student with maximum independence, it is desirable that he can answer most of the questions asked without the help of the teacher. This develops the student's personal initiative, ingenuity in solving educational

problems. In contrast to control papers in music-theoretical disciplines, the analysis of a choral work is directly related to music making, practical learning of musical material. Communication with execution is one of the important factors of quality preparation of this type of control work.

It should be noted that students of higher education who study choral conducting are not always fully aware of the importance of analyzing a choral work. This is one of the reasons why in junior courses it is worth using mainly the ascertainment method of analysis. Mastering the general basics of ascertaining analysis of choral scores equips the student with the necessary skills of conscious knowledge of various complex episodes of a musical work, which is an important factor in mastering the recommendatory analytical method.

The plan of the written analysis of the choral piece includes the most significant issues of a problematic nature. This develops the student's initiative and ability to think independently, to actively and effectively work with the relevant methodical and reference literature. The latter applies, first of all, to foreign terms and special definitions (tessitura, range, etc.).

First-year students are offered a tested list of questions that takes into account the level of their professional training and involves the use of the ascertainment analytical method to perform control tests on choral conducting.

PLAN OF ANALYSIS OF A CHORAL WORK FOR STUDENTS OF THE FIRST YEAR:

I. GENERAL ANALYSIS:

1. Analysis of the literary text:

- a) literary text, national belonging of its author's work;
- b) time of text creation;
- c) the main idea, content, educational value of the literary primary source;
- d) the subject of the creative achievements of the author of the literary text.

2. General musical characteristics:

- a) basic information about the author of the music and justification of the meaning of his work;
- b) nationality and time of composition of the musical work.

II. MUSIC THEORETICAL ANALYSIS:

1. Ladotonal plan (basic tonality, presence of deviations and modulations).
2. Metrorhythm.
3. Melody:
 - a) smoothness or jumpiness of movement;

- b) range;
 - c) definition and justification of climaxes;
 - d) lido-tonal features of the melody.
4. Harmonic means (consonances, dissonances, unisons).

III. VOCAL-CHORAL ANALYSIS:

1. Type and type of choir.
2. Characteristics of choral parts:
 - a) range;
 - b) peculiarities of voice hearing;
 - c) tessitura;
 - d) intonation difficulties.

IV. EXECUTIVE MATTERS:

1. Connection of literary text and music;
2. Definition of means of musical expressiveness:
 - a) tempo, agogics;
 - b) dynamics;
 - c) difficulties in pronouncing individual words of the text;
 - d) the nature of sound production.
3. Necessary qualities of conducting gestures and technological means of their achievement.
4. Summarizing the performed analysis of performance difficulties in order to clarify the main directions of rehearsal work.
5. Executive plan.
6. Determination of the level of complexity of the work.

As practice shows, sometimes students have doubts about the expediency of performing an analysis of a choral work. The teacher should explain that the activity of a professional musician is closely related to the theoretical understanding of performing problems. Sometimes it seems to students that the definition of the type and type of chorus is not essential in the process of studying the work. But this approach only shows the inexperience of the future choir director. At the time of formation of the choral repertoire, the determination of the type and type of choir become important, a professional choir master must confidently understand such issues.

In the second year, students' acquisition of analytical skills significantly intensifies. This is explained by the fact that they thoroughly master the course of choral studies, their knowledge of harmony, music history is significantly deepened, they gain some experience of working in a choral class, etc. In this connection, there is a need to consistently complicate the tasks that are set before students when they master the analysis of a choral work. At this stage, it is not enough to state the existing difficulties. You

should learn to overcome them, relying on accumulated theoretical knowledge and practical experience. The essence of reasoning when analyzing choral works is to acquire the skills of selecting methodical techniques and using them in a clear logical sequence. This refers mainly to the content of vocal and choral analysis.

The second course of study at the music and pedagogical faculty should be considered as a kind of transitional period from the ascertainment to the recommendation stage of preparing detailed choral annotations. The methodical analysis plan proposed in this work is made taking into account the knowledge, abilities and skills previously acquired by students.

PLAN OF ANALYSIS OF A CHORAL WORK FOR II YEAR STUDENTS:

I. GENERAL ANALYSIS:

1. Literary text, its author:

- a) the main idea of the work, plot, educational value;
- b) creation time;
- c) national ownership of the author's work;
- d) the main theme of his work.

2. Music author:

- a) time of creation of the work;
- b) national ownership of the composer's work;
- c) a brief description of the meaning of his work;
- d) the place of this work in the composer's work (if the work is part of a cycle or a large-scale work - give a concise description and justify the role of this work).

II. MUSIC THEORETICAL ANALYSIS:

1. Ladotonal plan (basic tonality, presence of deviations and modulations).

2. Peculiarities of metrorhythm.

3. Features of the development of musical material (gradual or wave-like movement to climaxes).

4. Composition of writing (monodic, harmonic, homophonic-harmonic, subvocalic, polyphonic, mixed).

5. Generalizing harmonic analysis (the role of certain harmonic means in the work).

III. VOCAL-CHORAL ANALYSIS:

1. Type and type of choir.

2. Characteristics of choral parts:

- a) the range of parts and the choir as a whole;
- b) voting.

3. Features of the ensemble (depending on the tessitura, presence of

unisons, divisi, polyphonic presentation, etc.).

4. Peculiarities of the choral system (melodic and harmonic).

IV. EXECUTIVE ANALYSIS:

1. Connection of literary and musical texts;

2. The role of accompaniment (secondary, equivalent, leading).

3. Analysis of means of musical expressiveness:

a) tempo, agogic nuances;

b) dynamics;

c) orthoepia (pronunciation difficulties);

d) the nature of sound production.

4. Necessary qualities of a conductor's gesture and technological ways of achieving them.

5. Determination of the rehearsal canvas, in relation to the main difficulties.

6. Executive plan.

7. Determination of the level of complexity of the work.

It should be borne in mind that the role of the ascertainment method of analysis in junior courses is quite large. During this time, the student needs to learn to recognize the most difficult and uncomfortable moments in the works, using his practical skills and skills of working in choral and conducting classes, as well as the knowledge gained in classes on theoretical disciplines to overcome performance difficulties. Such written works, which, of course, are prepared in the I-II courses of study, are a kind of degrees for the transition to the performance of creative works of a more complex, recommendatory type, which contain recommendations on how to overcome difficulties existing in certain places of the work. In the second year, students make their first independent attempts in this direction.

Of course, during distance learning, it is difficult for a student to rely on his own experience of singing in a choir. The student receives most of the information from the Internet and methodological literature. Teacher explanations are also important. But it is appropriate not just to provide the student with information, but to ask him problematic questions that stimulate the acquisition of analytical skills.

Systematization of creative tasks for students of III-IV years

The spread and deepening of music-theoretical and methodical tasks, the formation of special abilities and skills among students of cultural and arts institutes in the III-IV courses, allows to complicate the requirements for writing appropriate annotations for musical works. In connection with this, there is a need to systematize the tasks of control works on choral conducting, which are performed by students during this period.

If in the first year, students mainly state the presence of some performing difficulties, in the second year they try to give separate recommendations for overcoming them, in the senior years, the creative search for practical advice useful for choral performance comes to the fore, where professional orientation becomes of primary importance course control papers on choral conducting.

In the senior year, the student is obliged to learn to effectively use the knowledge obtained in classes on theoretical disciplines:

- harmony (problems of gravity, horizontal and vertical order);
- music history (stylistic features of performance);
- analysis of musical works (laws of development of musical material, search for partial and main climaxes).

In addition, students use the necessary skills acquired during classes in the choral class, in voice production, as well as the skills acquired in the conducting class.

In the process of improving the structure of choral conducting tests from course to course, the role of the ascertainment method decreases, and the role of the recommendation method increases. It is known that, in addition to clarifying obvious difficulties (chromaticisms, jumps, etc.), there are many such places in choral works that at first seem simple, but later slow down the learning process. In such cases, it is advisable to use the methods of personal experiment and simulation of situations. The essence of the personal experiment method is that the student independently sings choral parts, chords and, thus, finds out the difficulties contained in the score. Using the method of modeling situations, the student tries to imagine the level of training of the performers for whom this piece is designed. Taking into account the artistic maturity of performing groups, in particular, educational groups, the student finds out the main creative obstacles that stand in the way of high-quality music performance.

Usually, such a preliminary analysis is significantly adjusted in the process of working with the choir, but it becomes an important point in the organization of the rehearsal process. In addition to the annotations to choral works studied in secondary school, the development of the performance plan of certain complex works included in the educational repertoire for conducting in senior courses and performed by professional choral groups should also be recognized as useful. Students, of course, do not immediately acquire the ability to qualitatively perform control works in choral conducting, therefore, constant training of students in this direction is necessary.

It should be noted that the creation of an independent scientifically based concept of interpretation of a choral work develops the initiative and

creative thinking of students. The most active development of these qualities is facilitated by the study of complex and large-scale choral works, which are not directly intended for study in a secondary school. In addition, it should be borne in mind that after completing the 4th year of school practice and studying the methods of working with the school choir, the student, as a rule, is much more concretely aware of the tasks of conducting and choral disciplines. It also effectively affects the quality, depth and practical focus of conducting control works.

It is worth noting that some students in their annotations are too fond of biographical information about composers and poets. Based on this, it is necessary to constantly remember that the core of conducting control tests is vocal and choral analysis. It is advisable to connect biographical details with the era, problems of performance style. Therefore, students should realize that the task of the control work on choral conducting is not to teach certain musicological information, but to create practically significant concepts of learning and performing a choral piece both in the conducting class and with choral groups of different ages. In the 3rd year of study, it is advisable to use such methods of choral composition analysis, which would naturally develop the main provisions of the conceptual plan, taking into account the new opportunities of students.

ANALYSIS PLAN OF A CHORAL WORK FOR STUDENTS OF III-IV YEARS

I. GENERAL ANALYSIS:

1. Literary text, its author:

a) the main idea, plot, educational value of the literary primary source;

b) time of creation of this text;

c) national affiliation and the main theme of the author's work;

d) creative direction (classicism, romanticism, expressionism, etc.).

2. Music author:

a) time of creation of the work;

b) national ownership of the composer's work;

c) creative direction;

d) the meaning of the music author's creativity, the main features of the style.

II. MUSIC THEORETICAL ANALYSIS:

1. Modal plan (main tonality, presence of deviations and modulations, tonal features).

2. Peculiarities of metrorhythm.

3. Characteristics of the development of musical material (gradual or wave-like movement to climaxes).

4. Composition of writing (monophonic, harmonic, homophonic-harmonic, subvocal, polyphonic, mixed).

III. VOCAL-CHORAL ANALYSIS:

1. Type and type of choir.
2. Range of choir and choral parts.
3. Features of the ensemble in its various types.
4. Difficulties in achieving good order:
 - a) harmonic;
 - b) melodic.

IV. PERFORMANCE ANALYSIS:

1. Connection of literary and musical texts.
2. The role of accompaniment (secondary, equivalent, leading).
3. Analysis of means of musical expressiveness:
 - a) tempo, agogic nuances;
 - b) dynamics;
 - c) spelling (difficulties and character of text pronunciation);
 - d) the nature of sound production.
4. The necessary qualities of a conductor's gesture and the technology of their achievement.
5. Rehearsal plan.
6. The main features of the executive plan.
7. Determining the level of complexity of the work (to which team it is sent to perform).

The proposed plan of the extended annotation finds in the IV course (compared to the III) a greater content of theoretical considerations of the students and practically valuable recommendations for overcoming the performance difficulties inherent in the score.

In the process of performing the analysis of a choral work by students of the IV course, it is advisable to apply a comprehensive approach to solving the problems encountered. It is known that the problem of intonation in relation to the attraction of different degrees of the scale cannot be solved only by knowledge of choral studies or harmony. Analysis of appropriate vocal techniques is also necessary. Every student must remember that the quality of sound production is the key to overcoming a significant number of difficulties. The recommended volume of annotations in the III course is 5-6 standard sheets, IV – from 7-8 pages.

BASIC REQUIREMENTS FOR THE ANALYSIS OF CHORAL WORKS OF STUDENTS OF THE IV COURSE

Preparing graduate students for future independent work requires intensive development of creative abilities to master programs in special disciplines, one of which is choral conducting. If in the previous courses the

classes in the conducting class and the student's independent work are under the careful control of the teacher, then in the IV year, as special knowledge, abilities and skills are accumulated, the student has the opportunity to independently solve a much wider range of creative tasks.

In this regard, the requirements for writing an analysis of choral works become particularly important. The recommended method of analysis of musical material, in the context of these considerations, is dominant. The students are faced with a specific task - to substantiate the written analysis concisely, theoretically mature and practically weighty. To achieve this goal at the final stage of training, there are appropriate favorable conditions, namely:

- having mastered the necessary arsenal of knowledge, abilities and skills in music-theoretical and practical disciplines, the student can boldly and creatively approach the clarification of issues related to the form and content of the annotation work on choral conducting;

- passing practice in a comprehensive school, analysis of the state choral program, performance with a choir-laboratory, participation in traditional conducting competitions - all this necessitates the thoughtful use of one's own experience in the process of analyzing this or that choral work;

- the graduate's own experience, in turn, makes it possible to more consciously perceive the professional actions of the leader of the educational choir and thoroughly analyze the performances of fellow students;

- the statement form of writing annotations, which dominated the junior courses and occupied a prominent place in the senior ones, and now can be a kind of barometer in the development of practical advice. The student has the opportunity not only to professionally maturely analyze the nature of rehearsal and performance difficulties, but also to include in the annotation appropriate personal suggestions for getting out of the existing problematic situation.

The specified requirements for the preparation of diploma annotations of choral scores are based on the didactic method of gradual transition from simple to complex. Therefore, at first glance, the annotation plan presented below is not much different from a similar plan addressed to third-year students. But the improvement of written works in the fourth year is carried out in the following two main ways:

- a) expansion of the scope of analysis issues under consideration;
- b) deepening the content of professional generalizations.

A particularly important issue, which was not previously highlighted in the plans of the analysis, is the marking in the score of one's own agogy, dynamics, strokes that were not displayed in the notes, or a graphic representation of the dynamic structure of phrases, approaches to climaxes

on a separate line of the score. Elucidation of insignificant but necessary centers of dynamic gravity, analysis of the interaction of trends in the logical development of musical material significantly improves the quality and depth of students' awareness of their own creative ideas, their concreteness. Building development in music in general is one of the main performing problems.

CHORAL SCORE ANALYSIS PLAN FOR STUDENTS OF THE IV COURSE:

I. GENERAL ANALYSIS:

1. Literary text, its author:

a) the main idea, plot, educational value of the literary primary source;

b) time of creation of the analyzed text;

c) creative direction, main subject and national focus of the author's creativity.

2. Music author:

a) features of style (epoch, national, individual);

b) the meaning of the music author's creativity;

c) the place of this work in the composer's work.

II. MUSIC THEORETICAL ANALYSIS:

1. Musical form and the role of individual musical expressive means in its creation:

a) modal plan (main tonality, presence of deviations and modulations, modal features);

b) harmony;

c) peculiarities of metrorhythm;

d) type of development of dynamics (wave-like or gradual).

2. Texture of the work.

III. VOCAL-CHORAL ANALYSIS:

1. Type and type of choir.

2. Choir range and tessitura conditions of choral parts.

3. Features of the ensemble in its various types.

4. Problems of composition (harmonic, melodic) and ways to overcome them.

IV. PERFORMANCE ANALYSIS:

1. Connection of literary and musical texts.

2. The role of accompaniment (secondary, equivalent, leading).

3. The main features of the executive plan, regarding:

a) tempo, agogic changes;

b) dynamics;

c) strokes;

d) conductor's gesture (from the point of view of the technology of achieving its required quality);

e) timbre; stylistic features of performance.

4. Problems of diction and spelling.

5. Rehearsal plan.

6. Determination of the level of complexity of the work.

During the approbation of the above plan, which was carried out at the Educational and Scientific Institute of Culture and Arts of the Sumy State Pedagogical University named after A.S. Makarenko (2020-2023), reasoned criteria were formed that the diploma analysis of the choral work must meet. Such criteria, corresponding to the existing educational program, specify its requirements for the preparation of written works. At this stage, the following requirements should be observed:

1. Diploma annotations can be written separately for each work included in the student's state program, and for several works together with the application of the appropriate comparative characteristics.

2. The volume of the annotation is from 7-8 to 10-15 printed pages for each piece (at least 60% of the total volume of the work is devoted to vocal-choral and performance analysis).

3. Justification in the process of working on choral works of the student's own reasoning about the peculiarities of the development of musical material and the definition of climaxes.

These requirements were developed taking into account transitions to distance education and vice versa. Choir works of various genres, forms and character oblige the graduate to make certain changes in the structure of the work in a timely manner. However, thinking about the analysis of choral works can be an effective guide for the preparation of a high-quality written work, where the main, most essential issues of this problem would be considered.

For example, a student analyzes the Ukrainian folk song "Carrying a Cossack" by M. Leontovich. Of course, there will be no information about the author of the literary text in this case. As for the authorship of the music, in such cases, the creativity of the author of the arrangement is considered along with the genre and content of the song.

During the approbation of this plan and the corresponding criteria, some characteristic flaws in the annotations were revealed, which should be pointed out separately. Thus, some students, including certain information about a composer or poet in the analysis, pay insufficient attention to the peculiarities of their creative style, the influence of historical conditions and individuals. Sometimes there are works of too large a volume (more than 30 pages of typewritten text for each work), where the role of theoretical analysis

is exaggerated. It is desirable that students remember that the work is written from choral conducting, although it requires a certain synthesis of knowledge and skills from theoretical subjects.

Not all students confidently identify dynamic climaxes. This is especially true for smaller centers of gravity. A student's own experience does not always allow a reasoned conversation about various types of ensembles and formations. But here, his knowledge of Horology can come to the aid of a graduate. Not the last role in determining the purpose of writing diploma annotations is played by improving the presentation of thoughts on paper, which creates great difficulties for a number of students. It is necessary that the student motivates the main part of the work independently, relying only on individual instructions and advice of the teacher. This approach will allow the student to overcome a kind of "fear of paper" and confidently solve similar tasks in the future.

Conclusions. Thus, the transition to distance education not only does not stop the process of studying choral disciplines, but also, on the contrary, adds new creative impulses to the process of mastering the profession of a choral conductor and encourages the search for new practices in educational conducting. The ability to record a high-quality video of one's own conducting becomes a necessary type of activity in the online educational process, thanks to which the student, teacher and concertmaster can carefully analyze the student's conducting understanding of the work and discuss the technical points of conducting, as well as creative results in relation to the disclosure of the musical image of the work.

In the online lesson, the teacher argues his vision of working on a choral work and sends the necessary recommendations to the student. A student of higher education studying choral conducting during online education must understand that his future professional activity is absolutely necessary for the development of Ukrainian musical culture, one of the main elements of which is choral singing. The professional training of student choirmasters in the periods of distance education allows them to consciously orient themselves in educational problems and independently determine the most important factors for the successful disclosure of the colors of a choral work.

The contingent of students of the institutes of culture and arts requires due attention to the formation of a motivational motive for learning. Distance learning is a forced stage of professional training, but this period cannot be an excuse for inactivity. The student should study methodical literature, listen to the performances of the leading choirs of Ukraine and the world. As practice shows, in this way, you can thoroughly prepare for the return to classroom classes and concert activities of the educational choir.

In turn, the improvement of conducting technique is impossible without comprehensive development of both musical abilities and aesthetic taste of the future choir leader. Performing an analysis of a choral work deepens the understanding of creative tasks, viewing and listening to concerts of prominent musicians, conductors and groups, allows the student to understand the ideas and styles of composers, to prepare for independent work with the choir. Purposeful efforts to find and study new digital IT programs and technologies, their effective use in music-pedagogical activities (especially during the period of remote learning of educational material), the use of the latest electronic platforms for the transmission of intellectual educational information is a necessary intensification of the educational process on classes in choral disciplines and an indicator of the modern level of response to the challenges of a new historical era, which will contribute to the improvement of the quality of the training of the new generation of choral conductors.

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