

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

approach. Perception of music is an active process of cognition of the music works content by the pupils and forms the basis of all types of communication of a child with music art, without exception: listening to music, singing, music playing with the help of children's musical instruments, plastic intoning and musical-rhythmic movements, improvisations. Hearing activity of children develops under conditions of purposeful influence and systematic organized work of a teacher in the context of contemporary requirements of art pedagogy.

Pechenyuk Maya

candidate of pedagogical sciences, professor

**SOURCES OF THE UKRAINIAN NATIONAL
SINGING SCHOOL, ITS
RELATIONSHIP WITH EUROPEAN VOCAL CULTURE**

Modern vocal performance, Ukrainian traditions of the vocal school direct the course of scientific thought in the direction of the study of national manifestations of musical and educational heritage, in particular singing. A special place in the field of professional vocal art, solo tradition belongs to the study of the experience of the best representatives of national vocal schools. Therefore, the study and systematization of the creative-pedagogical and educational activities of prominent figures of Ukrainian vocal art appears to be a problem that synthesizes a holistic system of cultural and educational practical activities of society. Special attention in the system of historical values of vocal art belongs to the formation of a unified system of knowledge in this field of spiritual enlightenment.

Ukrainian vocal art is a historical phenomenon. For many years, it has been characterized by high quality and professionalism. The sources of the development of the Ukrainian national singing school have always been folk singing and church music. The treasury of Ukrainian singing culture - the folk song has always been an important source of inspiration for Ukrainian performers. The Ukrainian folk song is distinguished by a special cantilena, great expressiveness of words, its musical language and melody are highly poetic and expressive. Melodies of the best Ukrainian songs are the result of careful selection and improvement by many generations of performers, the most expressive melodic turns. The folk song reached us thanks to folk singers (kobzars, bandurists). The Ukrainian folk song has always kept its bright original features, which were refined over the centuries. In the writings of historians and art critics, one can often find the opinion that the musical culture of Ukraine is almost exclusively vocal in

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

nature. Speaking of the fact that among the world-famous Ukrainian musical figures, the majority are representatives of the vocal performance genre. Describing folk musical instruments, researchers note that most of them (bandura, torban, lyre) were not intended for independent performance of musical compositions, but for accompaniment in singing.

Being a collective creation of the national genius, the song is distinguished not only by its deep meaning, but also by its highly poetic and at the same time simple form. The verse form typical of folk songs is widely used in professional music as well. The singing tradition has been gradually developing in Ukraine since pagan times until today. Among the tribes that inhabited the territory of today's Ukraine during pagan times, there was a tendency for group singing that accompanied the actions of one or another rite. These first manifestations of the art of singing are mentioned in the II century. Byzantine historian Procopius. The song occupies a prominent place in the culture and everyday life of Kyivan Rus. It was during this period that the genres typical of folk music culture crystallized, and the beginnings of the Old Russian monody (monophonic singing) were born, which had a significant impact on the development of world music art.

The main types and genres of Ukrainian folk songs were formed at the end of the 17th century. These are work songs, game songs, dance songs, round dances, songs of the winter calendar cycle, agricultural songs, spring songs, summer-autumn songs, wedding songs, lyrical songs, lullabies, laments and wails, humorous, satirical, urban romance songs, choral polyphony. In each of these genres, the people created numerous samples with vividly revealed national characteristics, which became the basis for the further development of song creativity and for the formation of a national school of singing in Ukraine.

The concept of domestic vocal pedagogy has undergone multifaceted development. It begins with parish schools, schools attached to monasteries and in Zaporizhzhya Sich. The study of musical disciplines, as well as the vocal training of pupils, was to a greater or lesser extent mandatory, as it was always connected with a religious cult. According to musicologists, it is the tradition of teaching church singing that has gone through centuries of development, played a significant role in the formation of the singing art of Ukraine and became an important factor in the development of national musical culture.

In the days of Kyivan Rus, particularly gifted and talented folk performers (actors, singers, dancers, musicians) were bearers of folk art and indispensable participants in folk holidays and entertainment, they were invited to princely courts. In addition to the preservation and further development of song genres in Kyivan Rus, new genres emerged, born of

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

new living conditions and important historical events. The most significant of them is a historical epic, in which the people sought to reflect the significant social and political events of the past, the originality of the historical path of development of Kyivan Rus, its culture. Historical songs and dumas have always been in the repertoire of kobzars, lyre players, and bandurists. During the times of Zaporizhzhya Sich, the Cossacks lived a stormy life, full of heroics and exploits. Zaporizhia kobzars created many heroic and patriotic thoughts and historical songs dedicated to the heroic struggle of the Ukrainian people against foreign conquerors. At the beginning of the XVII century. musical brotherhoods (music workshops) were created, which took on the role of teaching kobzars.

Even at the end of the XI century. schools were created at the St. Andrew's Monastery, where girls learned to sing. These schools were among the monastery and church schools, which at that time focused on singing education for young people. Their students were preparing to serve in the princely choir or became members of church choirs. The period of the XII-XV centuries. is characterized by the birth of the domestic vocal school of singing, the education of the first musicians who begin to teach singing to young people. The singing teachers did not describe their experience of raising the singing voice of their pupils. They passed on their knowledge to students orally, reinforcing the studied material with a demonstration of their own singing.

According to the chronicles, after the baptism of Rus, Prince Volodymyr brought to Kyiv from Korsun, the "Greek city", a metropolitan, bishops, priests and "domestics", i.e. teachers and regents of church singing, who were of Slavic origin (Greek "domesticus" - teacher, choir director). Priests brought from Greece organized the first church singing schools. Singing was taught "by ear". Princess Anna, Volodymyr's wife, maintained her so-called "tsarina" choir of Greek singers. During the reigns of Yaroslav the Wise and Mstislav (XI and XII centuries), new singers and teachers arrived from Greece. We find information about their arrival in Russia in the "Degree Book".¹⁷⁸

Singing education of young people continued to develop in schools founded by churches. Special attention was paid to the education of young men's singing voice in theological schools, where future priests devoted a lot of time to church singing.

Researchers of the Ukrainian singing tradition note that church music and hymns have always been based on cantilena, long singing, which

¹⁷⁸ Іванов В.Ф. Співацька освіта в Україні X-XVII ст. / Володимир Федорович Іванов. К.: Вища школа, 1992. 247 с. С.37-39.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

expressed the true nobility of the human soul. Ancient church singing with an octave extended melody (unison) was one of the sources of the development of the vocal cantilena in the Ukrainian vocal school. An even older source of the cantilena was a long folk song that had elements of vocalization in its melodic texture. Recitative developed from folk parlando in the singing of lyre players, bandurists, as well as from church readings and chants. Church chants were often mentioned in chronicles. Along with them, we find historical references to laments - a genre that reaches the depths of folk creativity, which is a vivid example of the adaptation of church art to traditional folk art. Centuries-old folk and church vocal culture existed side by side and had, most often, the same performers.

Unlike folk songs, which existed exclusively in the oral tradition, church chants were recorded. It was an illiterate (i.e. symbolic) notation, common in Byzantium and other countries. In Kyivan Rus, these signs were called "hooks" or "flags", which is why the church chants themselves were recorded with "hooks" and got the name "signal chant". Famous chants were based on a musical system of eight modes (voices) - the so-called *osmoglasya*. This system existed in Byzantium and was connected with the peculiarities of the calendar. The melodies of ancient Greek chants were considered sacred, therefore inviolable. However, the process of adapting Greek norms to local conditions, mutual influence of Byzantine chants and local folk music began gradually in Kyivan Rus. In Kievan Rus, as well as in Byzantium, there was also a *kondakar* notation, close to non-literal, but with the use of additional special signs.¹⁷⁹

This notation corresponded to a special style of church singing, which was distinguished by splendor, extensive use of melodic ornaments, and was called "colophonic" (that is, "beautiful sounding"). New techniques were used for the new style. The ancient principle of "syllable-sound" (correspondence of each sound to a specific syllable) is violated. Separate syllables begin to be sung on several sounds, complex melodic constructions appear. Due to this, the words of the text were artificially broken up by interjections that did not mean anything, but served to support the singer's sound. This led to the distortion of the texts of canonical hymns and was later banned by the church.

Studying the literary sources that contain information about the first music manuals, we are convinced that the first sheet music book manuscripts, apart from notation of songs, did not contain any methodical recommendations for their performance. Pupils learned the material by ear

¹⁷⁹ Іванов В.Ф. Словник термінів і слів українсько-церковного співу: посібник-довідник. Вінниця: ВМГО Розвиток. 2007, 208 с. С.98.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

and with the help of the choir leader's signs. The princes and the church were concerned that the Christian faith spread widely throughout the territory of Kyivan Rus and therefore created all the conditions for the development of "book learning" and the training of educated specialists, as well as singers and musicians. Experienced and highly educated leaders of choirs, "masters" played the main role in teaching professional singing in Kyivan Rus. These specialists were obliged to teach the half-timbers the art of famous singing, monitored the quality of the performance of musical works.

According to some sources from the history of Ukrainian musical art, the art of kobzars was an independent branch of the musical culture of Ukraine, the origin of which dates back to the origins of the Old Slavic epic. Over the centuries, kobzars and lyreniks created and performed musical and poetic works about the main events in the history of the nation. The ranks of the kobzars were replenished with Cossacks, natives of the peasantry, often blind. From the beginning of the 17th century, folk musicians began to unite in guilds. Kobzar brotherhoods regulated the legal activities of their members, provided training for young performers. The most experienced kobzars and lyreniks were given the right to have students. The course of study lasted less than, and sometimes more than, three years. Under the guidance of the "workshop master", "panotts", the student had to master playing the bandura or lyre, learn the basic kobzar repertoire.

In the 17th century in Ukraine, as a result of grueling wars, a large part of educational literature was destroyed, many performers, singers and music teachers died. Nevertheless, the ancient choral traditions, the hook system of recording notes have survived in the memory of the Ukrainian people. Teachers of singing in such conditions became teachers who taught parishioners to sing in schools that were created at that time at churches. When teaching singing, they already used text collections that contained general methodical advice for singers. In such books, it was emphasized that students should be well aware of the text of the performed work, learn the general rules of singing well.¹⁸⁰

Gradually, church singing covers ever wider areas, including small cities, towns and villages, which developed rapidly. Mastering the necessary church song repertoire, small parishes simplify and shorten it, fill it with local melodic features, which contributed to the democratization of church singing, brought it closer to broader needs and opportunities, and accelerated the national style-forming process. On Ukrainian soil, Byzantine

¹⁸⁰ Іванов В.Ф. Співацька освіта в Україні Х-ХVII ст. / Володимир Федорович Іванов. К.: Вища школа, 1992. 247 с. С.13.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

church chants were closely interwoven with local song genres, and already in the reign of the prince, a musical and poetic style of its own emerged, which became the first stage of the formation of national professional music of written fixation.

From historical literary sources we learn that a significant rise in the development of church education in the middle of the 17th century. led to the mass spread of Ukrainian notation by Irmola, as the main teaching aid for teaching church singing. Ukrainian non-linear Irmoloi is a multi-genre song collection that has absorbed chants from various liturgical books of the Byzantine rite. This collection was the first musical primer for young people. At the initial stage, reading and recording musical material was based exclusively on a relative basis, later absolute notation was studied. Subsequently, M. Dyletskyi will persistently introduce a method opposite to this teaching method, which first seeks to study absolute notation with students, and only after that, at the next stage of training, relative notation.

Another educational aid in those days was a Kyiv textbook intended for the specialized training of a chorister, regent, future composer "The science of all music, if you want, man, to understand the Kyiv banner and the harmonious and validly composed music". This work by an anonymous author is based on mixed relative-absolute notation. Students had to master a certain number of relative-absolute keys, rhythmic durations of notes and pauses, various meters. Unique in this work is a selection of educational etudes for solfège. The manual contains a number of detailed aria compositions, the performance of which was aimed at the development of high vocal technique and perfect solmization. According to this textbook, students who studied using this method had to perfectly master vocal skills, have a well-developed ear, and be able to easily learn complex parts of various songs.

The earliest historical reference, which records the peculiarities of the singing of Kyivan singers, is found in the treatise "The Tale of a Musician" by an unknown author, who lived in the 50s of the 17th century. He characterizes modern choral singing as "musical harmony", "singing to measure", i.e. as harmonious, rhythmically adjusted singing. The singing of Kyiv performers is called "high-quality", "Divine", "truly perfect".

Studying the historical literary sources from the history of the national singing tradition, it becomes clear that the work of the Ukrainian teacher and composer M. Dyletsky "Idea Grammika Musykyiskoy" occupies a significant place in the development of the national vocal art. The author sought to create a textbook that would help teachers and students in the process of mastering musical literacy and mastering the correct singing skills. In the work of M. Dyletskyi, we find valuable at that time

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

methodical advice on the production of the singing voice. The author emphasizes that every educated singer should be well aware of the vocal capabilities of his voice and skillfully use it in accordance with the requirements of the performance of a musical piece ("judgments - how and where you can show your voice"). In his work, M. Dyletsky emphasizes that a singer should not overexert his voice ("do not excessively show your ego power"). He calls on the performers to sing according to the nature of the content of the work ("in a sad song it is necessary to sing in a tender voice... in a cheerful song it is necessary to sing in a joyful voice").¹⁸¹

A significant contribution to the development of the national school of singing was the creation of such a methodical work by M. Dyletsky as "The way to season children". According to the teaching system outlined in the named book, the main thing is the development of students' inner hearing, clear intonation during singing, and teaching children the correct singing breathing. M. Dyletsky pays great attention to the problem of preserving the young performer's voice and expanding its range. Analyzing the works of the outstanding teacher, we see that he managed to create thorough recommendations on vocal pedagogy and methods of developing the singing voice.

The national vocal art of Ukraine received high praise from foreigners who visited our lands as early as the middle of the 17th century. Ukrainian singers were often called "Kyiv singers" when it came to talented pupils of "Kyiv schools", in a broader sense this term was used to outline a new all-Ukrainian vocal style. "Circassians" and "Cossack children" were called singers from the Zaporozhye region, "Poles" and "Little Russians" - natives of the right-bank Ukraine.¹⁸²

The basis for the mass spread of vocal and choral performance among the Ukrainian people, the flourishing of the golden voices of Ukraine, was the regular system of musical education in fraternal schools, which are beginning to be opened en masse in Ukraine, and the Kyiv collegium, which were available to young people from all walks of life. Given the high level of vocal education of Ukrainian singers, their art is beginning to be appreciated in the world. From the 50s of the 17th century. there is a mass taking of Ukrainian singers to imperial Russia for temporary service or permanently. Ukrainian singers were distinguished among others by their expressive timbre and dynamic range, refined musical ear, and high

¹⁸¹ Дилецкий Н. Идея грамматики мусикийской [пуб. перевод. исслед. и коммент, В. Протопопова] / Николай Дилецкий. М. : Музыка, 1979. 636 с.

¹⁸² Иванов В.Ф. Нове про Глухівську школу / В.Ф. Иванов. // Музика. 1988. № 6. С. 21-25.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

level of intonation culture. After all, education in Ukraine was conducted on a regency-choir basis, when during the reading of notes, students had to accompany the singing with expressive conducting gestures, master their own voice perfectly, harmonizing it with the nature of the text being performed. The ability of singers to create the effect of thunderous singing, which was achieved by choirs with a small composition, as their contemporaries expressed, may indicate that the singers were able to skillfully use "phantom" combined tones, which, according to the law of acoustic resonance, created the effect of exceptional sonority of chords when it seemed that "mountains and valleys swayed".¹⁸³

The high voices of young Ukrainians, pupils of singing schools, were especially appreciated. During the training of boys, the teachers paid a lot of attention to special exercises for training the treble. Children's voices sought to develop in a high register, "so as not to fall into the alto sound", they worked hard to develop the virtuoso technique of young performers.

An interesting and unusual phenomenon for that time is the teaching of singing to girls and adult girls, as evidenced by the practice of the Kyiv women's Ascension Monastery. "The nuns sang and read with a pleasant chant and tender voices that broke the heart and caused tears: it was a touching song that touched the soul, and much better than the men's singing. We were captivated by the pleasant voices and singing, especially of the young and adult maidens. All of them know how to read, are familiar with philosophy, logic and are engaged in creativity".¹⁸⁴

At the end of the 16th - at the beginning of the 17th century. brotherhoods assume the role of defenders of national culture and religion. In particular, the emergence of "fraternal" schools contributed to the improvement of music education. The first of them began to operate in Lviv, Ostroh, Kyiv, and Lutsk. From the very beginning of the existence of fraternities, the study of musical literacy and church singing was introduced into the educational programs of fraternal schools as independent and prominent subjects of teaching and learning. Music classes in fraternal schools played a significant role in the development of vocal performance in Ukraine, they contributed to the emotional and conscious understanding of musical vocal works, their adequate understanding and creative interpretation. The pupils of these schools were M. Berezovsky, H. Skovoroda and other famous musicians, teachers, and scientists. The teaching of singing in fraternal schools was entrusted to a special teacher

¹⁸³ Там само.

¹⁸⁴ Іванов В.Ф. Співацька освіта в Україні Х-ХVII ст. / Володимир Федорович Іванов. К.: Вища школа, 1992. 247 с. С.49.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

who was responsible for the education of young singers. Good singers and choirs were under the special care of the fraternities. In fraternal schools, children's voices were skillfully trained. Boys were taught to sing from an early age, simultaneously with learning to read. These classes continued throughout the school year. The main daily practice was church singing and the participation of the children's choir in the liturgy. The constant practice of a-capella singing was a serious school for the education of high-level singers. For the development of the voice and hearing, the classes were daily and regular, and for learning the theoretical disciplines, the "rules" of church singing, one day - Saturday - was set aside. The musical "alphabet" or "grammar" was based on the relative system and included the basics of solmization, i.e. reading and writing the musical text in two relative scales, the so-called dural and flatular; mastering the full choral scale in three registers - low, middle and high - together there are twenty (from G major octave to E2) relative degrees, which were called "keys", on the basis of which the basic interval and chordal (relative-intonation) cliché models were memorized ; finally, the system of rhythmic values of sounds, pauses and meters, which were used in sheet music.

The necessary material included Latin manuals - popular works of S. Felshtynskyi and J. Spangerberg; there were also works reworked by local musicians, such as, for example, a small alphabet "As usual", where the basic information about the relative method of reading notes was presented in a concentrated form, with an emphasis on learning chord consonances. They wanted to teach students to simultaneously memorize both the sound and the form of notation of fixed intonation patterns. The application of this type of methodology was aimed at developing the active musical hearing of pupils, ensuring a high level of formation of auditory culture. This is confirmed by the frequent recording by contemporaries of composers of their polyphonic works only in voxels, and not in scores. Compilation of all voices into scores was used only during the period of study at school for students' visual perception of the integrity of the work.¹⁸⁵

The problem of the emergence of church singing in Ukraine, its content and organizational and pedagogical forms of training singers for church services have been reflected in numerous works of researchers. As noted by researchers of Ukrainian vocal art, in the 18th century. church singing in Ukraine becomes polyphonic, harmonious, chordal, in contrast to the unison old church singing. The singer, learning church singing, mastered the most important skills of vocal performance. The transition

¹⁸⁵ Іванов В.Ф. Нове про Глухівську школу / В.Ф. Іванов. // Музика. 1988. № 6. С.17.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

from church music to the performance of opera took place with the help of Italian maestros. Vocal practice in Ukraine developed faster compared to printed works on vocal pedagogy.

Contemporaries and historians of church singing noted that it was in brother schools that the first professional church singing developed, the ability to sing complex choral works without instrumental accompaniment, exceptional musicality manifested itself. In particular, certain national traditions of musical education of student youth were born in fraternal schools. Among them, the use of music as a means of spiritual development and pedagogical training of students, achieving a high level of vocal training of students deserves special attention.

On the basis of the existing traditions of folk song, church choral music, the experience of training singing voices in Cossack, fraternal, church schools, the singing tradition continues to develop, acquiring the features of professionalism. In 1632, the Kyiv Fraternal School received the name "Kyiv Fraternal College", and even later it became the Kyiv-Mohyla Academy, which contributed to the emergence of new educational institutions that trained teachers. Among the subjects studied at the academy were singing by sheet music and music. Pupils perfectly mastered vocals, polyphonic singing, playing musical instruments. An exam in music was held at the annual academic graduation. There was a large choir here - up to 300 members. Many prominent figures of culture, science, and education graduated from the academy. Among them are M. Dyletskyi, A. Vedel, G. Skovoroda, M. Berezovskyi, S. Polotskyi, D. Bortnianskyi, F. Prokopovich, I. Gisel, D. Samoilovych, P. Zagorskyi, G. Levitskyi, M. Berlinskyi, D. Halyakhovsky and others.

Studying the ways of development of music education in Ukraine in the 17th and the first half of the 18th century, it becomes clear that in this period important organizational and pedagogical principles were laid, on the basis of which the further development of music education became possible. Analysis of the scientific works of musicologists (F. Kolessa, M. Grinchenko, M. Lysenko and others) allows us to talk about this period as a "golden age in the development of Ukrainian musical culture, the constituent parts of which are Ukrainian folk song and music."

One of the forms of musical education in Ukraine was the functioning of craft workshops, in particular music workshops, which were created to protect the professional interests of their members. The first such workshop created on the territory of Ukraine was the music workshop in Kamianets-Podilskyi, which was founded in 1578. Later, such musical organizations appeared in many settlements of Volyn, Poltava region, Kyiv region, Chernihiv region, and Kharkiv region. The activities of the members

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

of these musical organizations were aimed at meeting the public needs of the residents of the respective cities. Their duties included the maintenance of solemn events, parades, balls, performances in theaters. Children of peasants, burghers, and serfs were trained as guild masters. In Kyiv, a music school was opened under the magistrate within the guild organization.¹⁸⁶

Thus, on the basis of performances formed in folk singing and church vocal culture, the functioning of singing schools in Ukraine, the accumulation of pedagogical experience in the education of singers, the aesthetic and vocal-technical foundations of the Ukrainian academic school of singing are formed. We have sparse information about the first Ukrainian professional singers, scattered from various sources. We find reliable information about professional singing training in Ukraine in the historians' mentions of the students of the Glukhiv school, which was created in 1738 by royal order.¹⁸⁷

Well-known representatives of the school were the bass M. Poltoratsky, who became the first professional domestic singer from the middle of the 18th century. he worked in the St. Petersburg Singing Chapel, teaching singing to boys and adult men, H. Martsinkevich, who possessed perfect vocal technique. Within the walls of the Glukhiv school, the talent of singer, composer of sacred music, author of romances, national operas, and conductor D. Bortnyansky began to develop. An older compatriot of D. Bortnyansky - singer, musician, great composer M. Berezovsky also studied in Glukhov. The best students of the school were taken to the court chapel, where, in addition to spiritual singing, students were taught coloratura Italian singing.

According to historical sources, the constant need of church and secular organizations for educated and talented singers led to the creation of a special educational institution of "vocal music" in 1770-1771, which was headed by an educated musician and talented singer M. Kozma. This organization trained many talented singers for the Cossack regiments.¹⁸⁸

From scientific works on art history, we learn that in the second half of the 18th century. new secular genres of vocal music are emerging in Ukraine - romance song, opera. This period is characterized by the fact that many Ukrainian musicians studied and worked outside the country. Romance songs arise under the influence of peasant folklore. The

¹⁸⁶ Іванов В.Ф. Співацька освіта в Україні Х-ХVІІ ст. / Володимир Федорович Іванов. К.: Вища школа, 1992. 247 с. С.14.

¹⁸⁷ Іванов В.Ф. Нове про Глухівську школу / В.Ф. Іванов. // Музика. 1988. № 6. С.37-39.

¹⁸⁸ Там само. С. 27.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

appearance of such a genre in music indicates that Ukraine has already formed its own Ukrainian performance style (a kind of Ukrainian *bel canto*). The influence of the opera genre on the formation of vocal tastes, which entered the country through foreign performers, served as a reference point in the development of the vocal-pedagogical school in Ukraine, the first representatives of which were teachers from other countries. When a solo singing class was first opened in Kyiv at the Institute of Noble Girls, foreign teachers began to teach it, since there were no domestic staff with similar qualifications. Foreigners were invited to educate domestic singers of the academic level: I. Brysa, A. Vanke, Holli, R. Pfeniga, K.I. Rolinga, A.I. Fabli.¹⁸⁹

Camillo Everardi (1825-1899) should be noted among the Italian teachers who made a significant contribution to the development of domestic vocal pedagogy in Ukraine. A pupil of García and Lamperti, a world-renowned singer, master of the bass-baritone, Everardi trained a number of famous singers. According to the students, he was extremely demanding of his students, maintained strict discipline in vocal classes, insisted on constant work of students, a strict schedule of work and rest in everyday life. Having trained performers who later passed on their stage experience and the secrets of vocal skill received from the Italian maestro to their students, K. Everardi had a great influence on the formation of the Ukrainian vocal school.

The significant spread of the opera genre in the country created favorable conditions for the development of private vocal pedagogy of foreign singing teachers and domestic performers who studied abroad and returned to Ukraine. Private vocal pedagogy was not separated from general music and vocal education. Gifted youth were taught by famous singers who had completed their operatic careers. Children from the age of 7-8 were taught church, chamber, opera singing and recitative, correct diction, voice mobility, wide breathing. So, during the 18th and early 19th centuries. in the domestic vocal pedagogy, along with the domestic singing tradition, formed on the basis of the existing traditions of performing folk songs and church music, the methods of working with vocalists of domestic teachers, the methods of the old Italian school of singing were introduced.

An important event in the artistic life of Ukraine at the end of the 18th century. there was the opening of the music academy in Katerynoslav on the basis of the home chapel of Prince G. Potemkin. It became not only an educational institution - considerable attention was also paid to the

¹⁸⁹ Іванов В.Ф. Співацька освіта в Україні Х-ХVII ст. / Володимир Федорович Іванов. К.: Вища школа, 1992. 247 с. С.79-80.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

concert activities of musicians. The academy included a separate department of vocal and choral performance, where foreign musicians worked alongside domestic teachers. This musical institution was headed by the Italian composer D. Sarti, who faithfully performed his duties. Thus, for the first time in Ukraine, a truly academic-type musical organization was created.

A characteristic phenomenon for Ukrainian society of the XVII-XIX centuries. there was the emergence of serf theaters in the estates of magnates. Among the serfs, the most gifted were selected and began to teach them how to play various musical instruments, and vocalists were trained. Trained musicians continued their service in serf music groups, and were often appointed mentors of serfs selected for musical service. The most talented musicians often went to study abroad. The heads of such institutions were domestic artists and foreign musicians [38, p. 110].

In the 18th century music was also taught in hundred and regimental schools, which arose in the centers of family Cossacks. Children from Cossack families were mainly educated in such institutions. In 1659, a school was founded in Chortomlytsia Sich, which had a special department where singers and musicians were trained. And in 1770, a separate school of "vocal music and church singing" was created on the basis of this department. This music institution later gained wide popularity and young people from all over Ukraine wanted to study there.

An important center of musical education in Ukraine in the 18th century. became Kharkiv. In 1773, a "vocal and instrumental music class" was opened in the established Kharkiv state school, which was led by the Ukrainian composer, author of church and secular works M. Kontsevich. The outstanding Ukrainian composer A. Vedel also worked in this class as a teacher. There is information that in the sheet music class of the Kharkiv Collegium he taught students to sing according to the notes of H. Skovorod. Already in 1916, the creation of singing literacy and choral singing courses in Kharkiv, organized by the Kharkiv Literacy Society in the summer period, gained wide publicity. The purpose of creating such courses was to spread knowledge of musical notation, and that it is important to teach solo and choral singing. The curriculum of the courses included the teaching of notation, methods of teaching singing, spiritual and secular choral singing, music history, and lectures on voice production were held.

The center of development of domestic vocal pedagogy was Lviv, whose cultural life developed in interaction with the culture of European countries and Ukrainian traditions. In 1382, the first school to teach singing was founded in Lviv. In 1723, a music bursa was created at the Dominican monastery, the contents of which were close to those of conservatories in

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

Italy. In this way, the forms and methods of teaching solo singing were tested in the conditions of the named educational institution. At the end of the 19th century A. Vahnyanin's private vocal lessons and Pravnova's solo singing school were popular. The leading teacher of the Lviv Conservatory was Lampert's student V. Vysotskyi. They had the opportunity to study singing at the professional singing school of the European singer M. Shlyafenberg. The first Ukrainian music school "Stanislavsky Boyan" was founded by D. Sichynskyi, among the subjects of which solo singing was taught. The Lviv Conservatory and the Lviv Opera Theater were an important center for the development of the Ukrainian singing tradition.

In the 19th century musical education continues to develop in public and private educational institutions where, in accordance with the needs of society, it becomes secular. Music was taught in universities, gymnasiums, boarding schools, lyceums, and institutes for noble girls. Pupils were given the opportunity to acquire knowledge of musical literacy, master playing various musical instruments. Their students engaged in vocals, sang in solo performances, participated in choirs. Singing teachers in these educational institutions are foreigners or educated Ukrainian musicians. The seriousness of solo singing lessons, for example at the Kyiv Institute of Noble Girls, was confirmed by the successful performances of the pupils on the opera stage and in concert performances.

In Ukraine in the 19th century a solid foundation for the development of vocal education was created. Educational institutions, musical societies and philharmonic societies became the main cultural and artistic centers. Conservatories concentrated the system of professional musical education. Along with this, a private vocal practice developed. Methodical concepts of individual representatives of vocal pedagogy were developed, educational and methodical programs of vocal education in higher institutions were formed.

Mass export of the best Ukrainian singers abroad was a frequent phenomenon that has survived to this day. Returning later to their homeland, they remained representatives of the Ukrainian vocal tradition, loved and promoted Ukrainian songs, customs, and culture in the world.

Private vocal pedagogy was not separated from general music and vocal education. Gifted youth were taught by domestic and foreign singers. So, during the 18th and early 19th centuries. in domestic vocal pedagogy, the methods of the old Italian school of singing prevailed. Children from the age of 7-8 were taught church, chamber, opera singing and recitative, correct diction, voice mobility, wide breathing.

Professional music education in Kyiv began to develop with the creation of a music school. Famous opera singers worked as singing

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

teachers, including P. Setov, A. Bartsal, Yu. Makhina, O. Lysenko-O'Connor, and others. In addition to domestic teachers, Italian teachers should be invited to work at the school. One of the first was K. Everardi. M. Petz and E. Gandolfi also taught at the school.

The development of the Ukrainian vocal tradition, which continued for many centuries under the influence of domestic and foreign artists, led to the emergence of the Ukrainian academic manner of singing. The embodiment of the creative principles of the outstanding Ukrainian composer Mykola Lysenko had a great influence on the development of Ukrainian musical art. With his creativity and work in the field of vocal art, Lysenko laid the foundation for a new vocal technique and became the founder of the Ukrainian academic singing school. Striving to create an institution that would provide an opportunity to educate his own national staff, M. Lysenko opened a music and drama school in the fall of 1904, which produced many professional musicians.

The school provided higher art education. Solo singing at school belonged to special subjects. Carefully selecting the teaching staff for teaching solo and opera singing, the composer invited the leading vocal teachers of the time: professors M. Zotov, O. Koncha, O. Muravyov and O. Myshuga. The founder of the school sought to involve teachers who knew the Ukrainian language and were carriers of the Ukrainian vocal tradition of performance. As a result of many years of pedagogical work of M. Lysenko, an original system of music education was created, where the main attention of the teacher was directed to the all-round musical development of the pupil. Reorganized into a music and drama institute named after M. Lysenko, later connected to the Kyiv Conservatory, the music and drama school contributed to laying solid foundations for the further development of the national singing school.

Analyzing the state of development of the vocal art of Ukraine in the 19th century, we note that the name of the composer Y. Stepovoy made a significant contribution to the preservation and development of the best national traditions of musical art. He paid a lot of attention to the development of national vocal pedagogy, as evidenced by the fact that he organized the Ukrainian dramatic vocal studio at the State Ukrainian Musical Drama. Ya. Stetsenko gives lectures on singing teaching methods at short-term teacher training courses. In the pedagogical circles of the country, he is considered an experienced Methodist teacher.

Pedagogically useful ideas on teaching children to sing can be found in M. Leontovich (1877–1921). Valuable methodological recommendations for singing teachers are contained in M. Leontovych's training manuals: "Materials for singing techniques in primary school",

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

"Some methodological guidelines for the organization of sheet music singing in folk choirs", "Practical guidelines for teaching singing techniques in choirs". The practical experience gained by M. Leontovych as a singing teacher became the basis of his textbook "Notna gromota" (1919). Useful tips can be found in the "Materials for the method of singing in primary school", namely: "... singing by ear and singing from notes. At the first steps of learning - singing without notes".¹⁹⁰

M. Leontovych gives advice on the development of musical hearing, strengthening breathing in children, working methods not at the initial stage: "As for the sound material, already at the first stages of learning we must adhere to songs within the limits of the major tetrachord (C, D, E, F) and choose appropriate songs adapted to children's age. This tetrachord must be learned to sing to the letter "A" and make sure that the children open their mouths sufficiently (two fingers should fit between the upper and lower teeth). A tone that is neither high nor low (for example, "fa") is selected. Children should not sing or shout very loudly: this is a nuisance and stands in the way of the development of musical hearing".¹⁹¹

In "Practical instructions for the teaching method of singing in choirs", M. Leontovych advises to pay attention to the rhythmic movement of the song, the melody, to the periodicity of accents in this movement, to the number of moments in each rhythmic group (the so-called measure).

In Ukraine, the pedagogical heritage of the outstanding Ukrainian composer, propagandist of aesthetic education K. Stetsenko (1882–1922), who suggested starting with singing, that is, the development of a "natural instrument" - the voice, is used in Ukraine. He gave preference to folk songs, in which music and words are combined with various movements, dances and round dances. He emphasized that the folk song has a great influence on the formation of the spiritual nature of students, the development of their musical abilities, aesthetic taste and sense of beauty.

K. Stetsenko paid attention to work with students who have a poorly developed musical ear. He researched that the inability to sing in tune with the class does not mean that the students lack hearing. Sometimes the child's voice reflects the sound heard by the ear and reproduces a fifth or an octave to it, that is, its overtone. For this, K. Stetsenko advised to "introduce the student to the right tone" and start with the fifth tone, gradually "lowering" it to the right sound. K. Stetsenko attached special importance to the teaching of beautiful singing, repeatedly emphasized the

Леонтович Микола. Спогади. Листи. Матеріали / Микола Леонтович [упоряд. В.Ф. Іванов]. К.: Муз. Україна, 1982. 238 с. С.168.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

importance of the aesthetic principle in the process of singing, thereby determining what criteria should form the basis of the vocal culture of younger schoolchildren. In working with elementary school students, he used more marching songs, freckles, lullabies, and children's games. While working as a music teacher, he relied on the selection of didactic material primarily on a folk song, which he called a "rich nugget".¹⁹²

An important role in the reproduction and development of Ukrainian musical culture in general, as well as musical education, belongs to V. Verkhovynets (1880–1938). The main direction of the pedagogical activity of V. Verkhovynets was the formation of the national culture of the youth by means of folk song, choreography and dramatic art at all levels of the public education system, starting from kindergarten and ending with a higher educational institution. The ideas of raising children based on the Ukrainian musical and ethnographic repertoire were laid out by V. Verkhovynets in the book "Spring Girl", published in 1925.¹⁹³

Western Ukrainian composers also enriched and improved the theory and practice of musical education of schoolchildren: V. Barvynskyi, P. Bazhanskyi, M. Verbytskyi, A. Vahnyanin, S. Vorobkevich, M. Hayvoronskyi, I. Kipriyan, M. Kopko, S. Lyudkevich, V. Matyuk, O. Nyzhankivskyi, D. Sichynskyi, Ya. Yaroslavenko.

Of great interest is the pedagogical activity and legacy of the world-famous folklorist, composer, academician F. Kolessa (1871–1947). The central place in the pedagogical work of F. Kolessa is occupied by the "School Hymn", published in two parts in 1925. Its main goal, as the author notes, is "... to bring song material for the science of singing in folk and secondary schools" so that with the help of the new "... young people get used to knowing and appreciating folk art and imitating its spirit".¹⁹⁴

The didactic material of "School Hymn" is arranged according to the principle of sequence, regarding the difficulty of musical examples, with gradual complication of rhythm, melodies and expansion of the range. Of great interest is the "Introductory Explanations for the Teacher", which reveal the pedagogical views of F. Kolessa on some methodological techniques of musical education of children. The author addresses the work for teaching singing in folk, secondary and even at the primary stage in

¹⁹² Іванов В.Ф. Січова Співацька школа / В.Ф. Іванов // Музика. 1992. №3, С. 97.

¹⁹³ Іванов В.Ф. Січова Співацька школа / В.Ф. Іванов // Музика. 1992. №3, С. 50.

¹⁹⁴ Колесса Ф. Шкільний співаник: з педагогічної спадщини композитора / Ф. Колеса. Вид.2-ге. К.: Муз. Україна, 1993. С. 7.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

special music schools. He notes that knowledge of the rhythmic structure of Ukrainian folk songs and the close connection between the composition of the melody and the verse stanza is very important for correct phrasing, so that students learn to properly define, end and demarcate musical phrases and not stop breathing within a phrase or a rhythmic motif. F. Kolessa formulates several methodological tips for singing for children, namely: keep simple, put your shoulders back and your chest forward, and open your mouth well, but don't twist or wrinkle your face, don't squint your eyes; to produce a clear voice without squeezing the larynx and avoiding throaty sounds.

With the movement of the melody up or down, intonate clearly and confidently, not allowing approaches between wide intervals and glissandos between adjacent sounds; while singing, follow the clean, clear pronunciation of vowels in the corresponding text (so-called vocalization). Consonants at the beginning of a word and immediately before a vowel must be pronounced clearly. When a syllable ends with a consonant, it must be pronounced very distinctly, but only at the end of the duration of the sound to which this syllable of the text corresponds; strictly adhere to the specified meter, do not allow excessive slowing down or acceleration. Make sure to observe the full duration of the notes so as not to make unjustified pauses while singing. On the other hand, do not drag sounds beyond their indicated duration; watch over the preservation of the rhythm, the definition of the main and side accents, the distinction of rhythmic motifs and phrases: make sure that the breath never interrupts the words in the middle.

Using the creative heritage of Ya. Stepovoy in working with students, teachers use the repertory collection "Snowflakes".¹⁹⁵

The vivid imagery of the artistic material, the successful use of the improvisational specifics of song folklore, a simple musical presentation, and a clear metrorhythm of the songs contribute to the development of the students' singing skills.

S. Lyudkevich asserted: "Wherever the ideas of rational education of children have penetrated, there the fully educational significance of singing has been recognized, especially since singing is one of the main needs of even a non-musical child".¹⁹⁶

It is through singing that the child develops memory and facilitates the science of learning the native language. S. Lyudkevich singled out song,

¹⁹⁵ Степовий Я. Проліски / Яків Степовий. – К. : Муз.Україна, 1967. 57 с.

¹⁹⁶ Людкевич С. Дослідження, статті, рецензії, виступи / С. Людкевич. Львів: Нац.Академія України, Ін-т українознавства ім. І. Крип'якевича, 2000. 816 с. Т.2. С. 257.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

dance and march as the foundation of complex forms of vocal and instrumental music.

Pedagogical ideas of M. Leontovych, K. Stetsenko, V. Verkhovynets, F. Kolessa, S. Lyudkevich and many other famous musician-pedagogues significantly influenced the development of Ukrainian vocal pedagogy.

So, critically evaluating the significance of the methodological provisions of the mentioned outstanding figures of the past for modern vocal pedagogy, it is worth noting that they have mostly lost their novelty, although they have retained their relevance.

The best proof of the vitality of the pedagogical ideas of M. Leontovych and K. Stetsenko is the fact that several decades later, similar ideas were developed in the methodical system of the Hungarian teacher Z. Kodaly, which gained world recognition. The ideas of the Swiss teacher E. Jacques-Dalcroze significantly develop the system of pedagogical views of V. Verkhovynets in the selection of children's game songs, taking into account their latotonal melodic and rhythmic features, the combination of games of a realistic and everyday plan, round dances and dance compositions. Therefore, Ukrainian folk and classical vocal music should be considered not only as a source of emotional pleasure, but also as a means of forming the singing culture of schoolchildren.

The emergence of the first Ukrainian music-dramatic theater of M. Sadovsky, which promoted national and world culture, is a well-known historical significance in the development of Ukrainian musical culture. Drama and opera performances were staged in the theater of M. Sadovskiyi - "Galka" by S. Monyushko, "The Bartered Bride" by B. Smetana, "Rural Honor" by P. Mascagna, as well as the operas "Natalka Poltavka" and "Drowned" by V. Lysenko. At the beginning of the 20th century O. Muravyov, a former opera singer who made a huge contribution to the development of the Ukrainian national vocal school, started working in this theater as a teacher-vocalist.

Having familiarized ourselves with the methods of the teacher-vocalist, we are convinced that in her pedagogical activity O. Muravyova sought to find an individual approach to each student. The methods of her work were continued in modern work with students. O. Muravyova trained several dozen fine performers of vocal art, who took a leading place on the theater stages of Kyiv, Kharkiv, Odesa... Among them I. Kozlovskiyi, Z. Haydai, II. Zakharchenko, L. Rudenko, M. Shostak and others. Many of her former students took over the baton of their teacher - they taught or are teaching vocal art courses in various music institutions. An outstanding

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

vocal teacher D. Yevtushenko graduated from the class of O. Muravyova at the Kyiv State Conservatory, who trained many excellent vocalists.

O. Myshuga has a special place in the constellation of famous artists of Ukraine. He was a singer of European fame. At the end of the XIX - beginning of the XX century. the name of O. Myshuga adorned the famous theaters of Milan and Rome, Paris and London, Berlin and Petersburg, Warsaw and Vienna. O. Myshuga devoted his whole life to vocal performance and pedagogy. While working as a school teacher, Myshuga studied singing at the Lviv Conservatory with the famous professor V. Vysotsky, from whose class graduated the famous singers S. Krushelnytska, Y. Mann, A. Didur, E. Strassern, Y. Korolevych-Vajda, M. Levytskyi and others Professor V. Vysotskyi is a student of F. Lamperti. The voice is bass cantante. Began an opera career in an Italian troupe in Odesa. He also sang on Italian opera stages, in particular at the "La Scala" theater, in Rome, Florence, Venice, Trieste, Verona, Padua... Being a pupil of the Ukrainian (Lviv) and Italian vocal schools, he creatively combined the assets of these two fertile sources of vocal art O. Myshuga (1853-1922) has a special place among the famous artists of Ukraine. He devoted his whole life to vocal performance and pedagogy.

At the end of the XIX - beginning of the XX century. the name of O. Myshuga adorned the famous theaters of Milan and Rome, Paris and London. Myshuga's vocal art consisted of a wonderful voice and high vocal and technical skill. Scientists note O. Myshuga's great contribution to the development of domestic vocal pedagogy.¹⁹⁷

O. Myshuga became the first Ukrainian artist who sought to give vocal pedagogy a scientific basis, to remove it from the sphere of empiricism. As a vocal teacher, O. Myshuga worked in Kyiv (M. Lysenko Music and Drama School, 1905-1911), Warsaw (Higher Music Institute, 1911-1914), Rome and Milan (1914-1918), Stockholm (1918).

O. Myshuga began his teaching activity in Lviv, when he began to perform less on the opera stage. Later, as a professor, he teaches at the Warsaw Conservatory. O. Myshuga's singing method consisted in the natural setting of the voice emission in all registers, producing the greatest sonority, roundness, flexibility and, at the same time, preserving the natural way of sound formation by the vocal organs. The technical basis of the singer's school was the production of a beautiful strong sound, without which it is impossible to reach the heights of singing skill. The teacher paid a lot of attention to the interpretation of the vocal work and expressiveness

¹⁹⁷ Мишуга Олександр. Спогади. Листи. Матеріали. / Олександр Мишуга. // Упоряд. М.І. Головащенко. К.: Муз. Україна. 1971. 780 с. С.120.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

during singing. I wanted individual interpretation, free recitation to always be accompanied by intonation-accurate performance. Aiming to cultivate a beautiful voice, Myshuga was a supporter of real bel canto. O. Myshuga, as a vocal teacher, trained more than five dozen singers, working in Kyiv, Warsaw, Rome, Milan, Stockholm.

His students were: M. Tesseir, M. Grebinetska, V. Dolynska, M. Mykysha, S. Myrovych, L. Morozovska, S. Fedak, M. Lytsevich, M. Vysotska, Y. Korolevych, E. Strassern, I. Shmerkovych, V. Tsikhovych, O. Lyubich-Parahopiak, I. Sologub-Bocconi and many others. Myshuga was a true patriot of Ukraine. And despite the fact that in the last years of his life he lived and worked in Warsaw and Stockholm, he often visited his homeland and was always interested in the cultural and public life of Ukraine.

The belonging of Myshuga's vocal art to the national tradition is confirmed by a number of observations. This is evidenced by numerous materials, which reflect the impressions of the listeners from Myshuga's performances and characterize the features of his singing, testify to the fact that his characteristic manner of clear articulation of the text and simultaneous vocalization with a full sound, his tendency to static, solemn, calm image of an operatic character was noticeably similar to the mystery-opera type of expression, which demonstrates the deep genetic affinity of opera and church singing.

An outstanding master of the Ukrainian opera scene and chamber music was B. Hmyrya. The spheres of lyric-epic and lyric-dramatic imagery became the aesthetic dominants of his work. His musical activity represents the most characteristic features of the singing achievements of Eastern Ukraine. Hmyrya's voice can serve as an example of vocal culture. The singer consciously and tirelessly worked on breathing and other elements of vocal technique. He always emphasized his "trust" in scientific and music-pedagogical knowledge about singing, he was a "student" and researcher-practitioner of the nature of the human voice all his life.

In the first decades of the 20th century such singers as M. Batistini, E. Caruso, and T. Ruffo reigned on the opera stages of the world. And only one woman reached the height of their fame. She was Ukrainian Solomiya Krushelnyska (1872-1952). Famous singers, composers, conductors were admirers of her talent. The creativity of the Ukrainian singer had a huge impact on the development of vocal art all over the world. She belonged to those singers with world fame who sang outside their homeland and did not sever ties with Ukraine. A pupil of Lviv Conservatory professor V. Vysotskyi, the singer perfects her skills with the famous Milanese teacher

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

Fausta Crepi. The famous singer devoted the last years of her life to teaching activities in the Motherland.

Having finished her career as an opera singer, S. Krushelnytska performed for some time in chamber concerts, and after returning to her homeland in 1944, she worked as a professor at the Lviv Conservatory. The singer sought to pass on the gained stage experience to her pupils. As a teacher, S. Krushelnytska achieved great success.

The name of S. Krushelnytska - the unsurpassed Aida, the ideal Elsa, the most attractive Butterfly - is well known to opera fans today. Every year, the attention of researchers to the figure of this talented artist grows, new Ukrainian and foreign publications appear that reveal different facets of the creative personality of the singer.¹⁹⁸

The successes of teacher S. Krushelnytska's pupils on world opera stages brought the outstanding singer recognition among domestic vocal teachers. Despite the large number of multifaceted studies about the life and artistic destiny of the artist, there are still many little-studied questions that require the scrupulous work of modern specialists - musicologists, historians, and museum specialists.

The son of a priest, M. Mentsynskyi (1875, Novosilka, Przemyśl County - 1935, Stockholm) entered the theological seminary in Lviv, but from the first year, with the rector's permission, he studied music and singing at the Lviv Conservatory. In 1899, after finishing the third year of theology, M. Mentsynskyi left the seminary and went to Germany to the famous singing professor Y. Stockhausen (Frankfurt Conservatory). M. Mentsynskyi worked as a soloist of the Cologne Opera for fifteen years (1911-1926), then he left for Stockholm. He opened a singing school there and "was a very valuable teacher." M. Mentsynskyi used the provisions of his teacher in his pedagogical practice. The main ones are: type of breathing – low diaphragmatic; the position of the larynx is low, which is necessary for all types of voices, especially large and strong ones; smoothing of registers - use of changes in dark (covered) and light timbres of the voice.

The gift of M. Mentsynskyi is a rare phenomenon in world culture. The artist knew world history, literature, was interested in the problems of aesthetics, fine arts, philosophy, wrote works on musical themes. Hence the uniqueness of his individual interpretations of performed opera parts. M. Mentsynskyi knew seven languages and performed works in the original.

¹⁹⁸ Безсмертна слава Соломії: Біобібліографічний довідник / Муз.-мемор. музей С. Крушельницької у Львові; Упоряд.: М. Зубеляк, Р. Мисько-Пасічник. Львів: Гердан Графіка, 2007. 242 с., 16 с. іл. С.3.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

The name of M. Mentsynsky stands next to the names of such figures of opera art as E. Caruso, T. Ruffo, S. Krushelnytska.

Among the hundreds of names of outstanding figures of science and culture that Podillia gave to Ukraine and the world, who determined the paths of spiritual development, we find the name of the unjustly forgotten L. Lypkovska. Unfortunately, the great singer, an unsurpassed master of vocal art, remained forgotten for a long time in the post-Soviet period. L. Lypkovska, a pupil of the Kamianets-Podilskyi Mariinsky Gymnasium, performed on the stages of famous theaters alongside E. Caruso and T. Ruffo, performing parts from the repertoire of the lyric-coloratura soprano. After finishing her career as an opera singer, L. Lypkovska becomes a professor at the Paris Conservatory, teaches vocals at the Beirut and Chisinau Conservatories.¹⁹⁹

The extremely bright, unique life of the Ukrainian L. Lypkovska aroused interest in her activities. The name of the singer-teacher with a world name is undeservedly forgotten, not included in the encyclopedia. Only in 1995, a small article about her appeared in the directory "Art of Ukraine".²⁰⁰

We know very little about the famous singer. There is only one record of the company "Melody" with the voice of L. Lypkovskaya. Moldovan researchers - I. Levanskyi, O. Ley, G. Tchaikovskiy, R. Arabagiu worked on the study of L. Lypkovskaya's phenomenon. Among Ukrainian researchers, it is worth mentioning only M. Dobryanskyi. All that has been said requires scientists to do a lot of painstaking work to return the name of the famous Ukrainian woman to fans of musical art. The most important studies available in Ukraine are the works that focus on the singer's complex fate - the book-research by R. Arabagiu "The fate of the prima donna: Memories and documents about the life and work of L. Ya. Lypkovskaya" (1989) and A. Dobryanskyi's collection "Lidia Lypkovskaya" (2000). The main documents that could be used to study the work of the Ukrainian opera singer and teacher are kept outside Ukraine (Moldova, Libya, France and other countries where the artist worked).

As a twelve-year-old girl from the Khotyn district of the Bessarabian province (now the Kelmenets district of the Chernivtsi region), she came to Kamianets-Podilskyi - the first big city she saw in her life and

¹⁹⁹ Безсмертна слава Соломії: Біобібліографічний довідник / Муз.-мемор. музей С. Крушельницької у Львові; Упоряд.: М. Зубеляк, Р. Мисько-Пасічник. Львів: Гердан Графіка, 2007. 242 с. С.37.

²⁰⁰ Мистецтво України. К.: Українська енциклопедія ім. М.П. Бажана, 1995. 400 с. С.364.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

fell in love with at first sight. Here, for five years, she learned the basics of scientific knowledge in the classes of the Mariinsky Gymnasium, here she saw a real theater for the first time, and heard serious music for the first time. Here she gained fame as the best soloist of the school and church choir, and an irresistible desire to become an opera singer matured.

Studying the musical and pedagogical activity of the outstanding Ukrainian singer L. Lipkovska, we got acquainted with her pedagogical legacy - in particular, her methods of working with vocalists. The name of this outstanding singer was unfairly forgotten, and only recently have scholars begun to study her work. Having finished her artistic career, L. Lipkovska began teaching. In 1843, she became a professor at the Bucharest Conservatory, in 1850 - a professor at the Paris Conservatory, and since 1853 she has been the director of the Lebanese Conservatory (Beirut). Unfortunately, there are no printed works of L. Lipkovska, but we learn about her methods with vocalists from the statements of her students in books dedicated to the singer, in particular "Notes of an Opera Singer", "A Quarter of a Century in the Opera" (S. Levika) [29]. We can find separate information about the creative path and pedagogical activities of the singer in magazine articles of the regional press of Bukovyna and Podillia. R. Arabajiu, the author of the fundamental research "Bewitched by a Song", worked most on the study of the singer's work. Pages of the life and work of L.Ya. Lipkovskaya" and "The Fate of the Prima Donna".

Analyzing the literature, analyzing the memories of the pedagogical activity of Professor Lidia Yakivna, about her work with students, it is first of all worth noting the simplicity of the teaching methods: the strict sequence of exercises, the clarity of the tasks set before the students, and the succinctness of the explanations. The teacher emphasizes the importance of the gradual formation of the singer, the need to preserve the sequence of performance of assigned tasks in accordance with the individual characteristics of students, the degree of development and the ability to learn pedagogical material.

Work on the development of vocal abilities is inextricably linked with the development of the general culture of the individual. The teacher's personal example had a great influence on the students. Enthusiasm for work, endurance, punctuality and responsibility, modesty - these are the features of the professor that could not but influence the students. In the course of the lesson, work discipline and perseverance in overcoming difficulties were developed in the students.

The teacher attached great importance to the development of students' concentration and attention, inner perseverance and creative composure. L. Lipkovska followed the state in which the student starts the

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

lesson: is he collected or inattentive, calm or worried, passive or too excited. Students were required to be maximally active in their work. The professor often reminded that you should come to class cheerful and active, which contributes to successful work and, to a large extent, correct formation of sound. The organization of attention, the development of awareness in the work on sound creation is a condition for the successful development of a singer.

It is impossible not to note the importance of the pedagogical tact inherent in the well-known vocalist and its influence on pupils. The very tone of the teacher, soft and calm, but at the same time persuasive, had a beneficial effect. He organized the student, helped him concentrate, and raised awareness of the importance of the lesson. Thus, creative abilities and individual traits of the student, sometimes deeply hidden, were gradually revealed.

The teacher attached special importance to the organization of singing breathing. In her opinion, the question of singer's breathing is the ability to use exhalation calculated and correctly. From the first lessons, she paid attention to the naturalness of inhalation and gradually began to develop in the student the ability to maintain the inhaling position during singing. Getting acquainted with the beginner, she checked how he breathes, asked him to breathe completely casually and to keep the position of the breath taken. If the student breathed in incorrectly (unnaturally, taking in air, he raised his shoulders, breathed noisily), she showed how it should be done.

When starting a vocal lesson, the vocal teacher, first of all, watched the student's posture: how he held himself, how he stood, how he prepared to sing. She demanded that the student stand straight, casually without tension, but not relaxed. The free position of the body with naturally spread shoulders creates a favorable position of the chest for singing and greatly contributes to an easy, relaxed manner of inhalation, as well as the possibility of storing the inhaler and organizing the sound. L. Lipkovska advises to inhale easily, taking in not a lot of air so that the ribs diverge slightly to the sides. Beginners kept one hand above the waist on the side, the other on the chest, so they checked inhalation and inhalation. The professor believed that air should be taken in through the mouth and nose at the same time. In the case of shallow breathing, she observed the student breathe through his nose until he mastered deep breathing. The teacher paid a lot of attention to ensure that the students' chests did not drop during singing. Keeping the inhaling device and the requirement during the lesson to conduct the sound evenly and with the same force organized the students and produced the skill of keeping it on the breath.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

L. Lipkovska drew the student's attention to the sound quality when he sang correctly in order to remember his feelings at that moment and develop "vocal memory". She demanded that the students do not lose the inhaler at the end of the phrase, removing the sound. Often the support of the sound is lost when singing on the piano, which should be avoided. The professor considered excessive breathing, an excess supply of air, to be a significant drawback. Wanting to hold the air taken in a large volume, the singer "holds his breath", forces the sound. The teacher was very careful with the beginners. In the exercises, she pointed out the harmfulness of exaggerated effort during inhalation, its haste. Often, beginners sing on the exhale without keeping the inhaler. In such cases, the professor recommended "heavy staccato" to create a sense of sound support.

Paying a lot of attention to the development of proper breathing skills, Lidia Yakivna from the very first lessons taught students to listen to the sound of their own voice. The sound attack should be soft. Lipkovska demanded that the sound be taken intonation accurately, without entrances. The accuracy of the attack was produced with the constant attention of the student and the teacher.

A characteristic feature of L. Lipkovska's singing school is the high pitch of the voice - a high position of the sound. The desire for high sound formation was observed from the first lessons of the pupils. Almost all students started the lesson with exercises performed with their mouths closed. These exercises developed the mobility of the soft palate. The high formation of the sound contributed to its rounding, developed attention to resonance.

The teacher inextricably connected the quality of singing diction not only with the organization of sound, but also with the general vocal and musical development of the student. Work on the clarity of pronunciation was carried out in close contact with the development of cantilene performance. To beginners, L. Lipkovska explained the rules of intonation, paying special attention to the performance of consonants. It required a slightly emphasized pronunciation of consonants at the end of the word, because the sonority of the last letters at the end of phrases is sometimes lost. The main task was the sonorous performance of all vowels and consonants.

A special place belongs to O. Myshuga (1853-1922) among the famous artists of Ukraine. He devoted his whole life to vocal performance and pedagogy. At the end of the XIX - beginning of the XX century. the name of O. Myshuga adorned the famous theaters of Milan and Rome, Paris and London. Myshuga's vocal art consisted of a wonderful voice and high

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

vocal and technical skill. Scientists note O. Myshuga's great contribution to the development of domestic vocal pedagogy.²⁰¹

O. Myshuga became the first Ukrainian artist who sought to give vocal pedagogy a scientific basis, to remove it from the sphere of empiricism. As a vocal teacher, O. Myshuga worked in Kyiv (M. Lysenko Music and Drama School, 1905-1911), Warsaw (Higher Music Institute, 1911-1914), Rome and Milan (1914-1918), Stockholm (1918). O. Myshuga began his teaching activity in Lviv, when he began to perform less on the opera stage. Later, as a professor, he teaches at the Warsaw Conservatory. O. Myshuga's singing method consisted in the natural setting of the voice emission in all registers, producing the greatest sonority, roundness, flexibility and, at the same time, preserving the natural way of sound formation by the vocal organs. The technical basis of the singer's school was the production of a beautiful strong sound, without which it is impossible to reach the heights of singing skill. The teacher paid a lot of attention to the interpretation of the vocal work and expressiveness during singing. I wanted individual interpretation, free recitation to always be accompanied by intonation-accurate performance. Aiming to cultivate a beautiful voice, Myshuga was a supporter of real *bel canto*. O. Myshuga, as a vocal teacher, trained more than five dozen singers, working in Kyiv, Warsaw, Rome, Milan, Stockholm. His students were: M. Tesseir, M. Grebinetska, V. Dolynska, M. Mykysha, S. Myrovych, L. Morozovska, S. Fedak, M. Lytsevich, M. Vysotska, Y. Korolevych, E. Strassern, I. Shmerkovich, V. Tsikhovich, O. Lyubich-Parahopiak, I. Sologub-Bocconi and many others. Myshuga was a true patriot of Ukraine. And despite the fact that in the last years of his life he lived and worked in Warsaw and Stockholm, he often visited his homeland and was always interested in the cultural and public life of Ukraine.

Great socio-political changes in the world at the beginning of the 20th century. led to bright changes that took place in the country's cultural, particularly musical, life. This is how national Ukrainian ensembles were created (O. Koshitsa Chapel, K. Stetsenko Chapel, "Dumka", Ukrainian Musical Drama in Kyiv), and most importantly - for the first time in history - Ukrainian opera houses. Since October 1925, the State Academic Ukrainian Opera began to operate in Kharkiv, which in the 1920s gathered outstanding soloists of the time: M. Lytvynenko-Wolgemut, M. Sokil, V. Guzhova, M. Golynskiy, M. Sereda, V. Budnevych, M. Hryshka, I. Patorzhinsky, and others. As early as the 1930s, seven opera groups

²⁰¹ Мишуга Олександр. Спогади. Листи. Матеріали. / Олександр Мишуга. // Упоряд. М.І. Головащенко. К.: Муз. Україна. 1971. 780 с. С.120.

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

operated in Ukraine. In the 20th century a wide network of musical institutions has developed in Ukraine: the National Music Academy of Ukraine (until 1995 – Kyiv State Conservatory), Odesa, Donetsk Conservatories, Kharkiv, Lviv Institutes of Arts, which also provide vocal training for future performers and teachers.

Thus, the Ukrainian national singing school has gone through a long and difficult path of development. This path seemed difficult for musical education and culture, rich in talented individuals who, with their dedicated work in the field of art, laid the foundation for the modern theory and practice of vocal art in Ukraine.

The analysis of historical sources on the development of the national singing school gives reason to assert that: song creativity and the church singing tradition became the basis for the formation of the national singing school in Ukraine; the birth of singing schools, kobzar workshops, fraternal schools gave impetus to the development of vocal pedagogy; a significant contribution to the development of the domestic singing school was the creation of singing manuals; professional vocal education was based and developed on the basis of established schools and methodical manuals.

On the basis of the existing traditions of folk song, church choral music, the experience of training singing voices in Cossack, fraternal, church schools, the singing tradition continued to develop, acquiring the features of professionalism. In the second half of the 20th century Ukrainian vocal culture increasingly enters the context of the European and world cultural process, becomes the property of world vocal and musical culture.

Scientific research conducted in the field of vocal art by vocal teachers over a long period of time became the basis for the emergence of new methodical works on vocal pedagogy by scientists of the 20th century. The interest of scientists in the issues of vocal pedagogy was facilitated by the involvement of knowledge of related sciences in the process of training the singing voice. The process of production of the singing voice, the patterns of development and the structure of the vocal apparatus become the object of research in many fields of science.

The musical education and culture of Ukraine over a long period of several hundred years does not simply reflect the complex historical processes that took place in the country, but is also such that it was formed as a special phenomenon in the integral Ukrainian and, more broadly, European tradition. The vocal school is historically variable, social and national. The process of historical variability of vocal schools is always inextricably linked with the historical development of music, with specific requirements of performance practice. Changes in public life in a certain

**Current issues of Ukrainian art history and cultural studies:
monograph edited by Doctor of Pedagogical Sciences A. Martynyuk**

way influence changes in the aesthetic worldview, and in connection with this, the creativity of composers also changes, that is, the style of music, its genres. New trends emerging in the "composer-singer" link force performers to find new technical and performing techniques, which, gradually being established in practice, turn into traditions and are passed on to the next generation of singers through training. Hence, the performing school is always ahead of the pedagogical one, and the latter, in turn, drawing on the experience of the past and the present, prepares singers for the future.

The national character of vocal schools is determined by the composition of the life of each nation: its poetry, the laws of phonetics of the language, folk traditions in music, and the art of folk singers. This originality is manifested in the content, genres, sound management, emotionality, use of voice registers, the role of words in music, rhythm, and harmonic structure.

Social conditions determine the ideological and aesthetic orientation of vocal art, and also influence the character of vocal schools. Singers have always been exponents of specific ideas in their work, bringing fresh ideas into the traditional atmosphere of performance, and vocal technique served as a means of expressing these ideas. The path of penetration of socially significant ideas: from the political and state system - into literature and poetry, then - into musical creativity, and from there - into vocal performance. At all times, the school of domestic singers was vocal culture: love for singing, the habit of self-expression in singing, the musicality of the people, the presence of beautiful natural voices.

Artistic features formed in folk singing and church vocal culture are the aesthetic and vocal-technical foundations of the Ukrainian academic school of singing. Ancient church singing with an octave extended melody (unison) was one of the sources of the development of the vocal cantilena in the Ukrainian vocal school. An even older source of the cantilena was a long folk song that had elements of vocalization in its melodic texture. Recitative developed from folk *rarlando* in the singing of lyre players, bandurists, as well as from church readings and chants.

On the basis of the performance traditions formed in folk singing and church vocal culture, the functioning of singing schools, the accumulation of pedagogical experience in the education of singers in Ukraine, the methodological foundations of the Ukrainian academic school of singing are being formed, and a national vocal school is emerging. Methodical principles of teaching singing gradually formed the national style of performance.