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UKRAINIAN SCHOOL OF VOCAL ART: TRADITIONS AND CONTEMPORANEITY

The Purpose of the article is to study the main milestones of the Ukrainian vocal school development, in particular the facts of the activities of spiritually developed personalities during the early period of the Ukrainian vocal art. **Scientific novelty** of the work lies in study of contemporary innovation that had an impact on the post-classical trends in the art of singing. **Research methods.** To achieve this goal, the method of studying scientific literature on the issue under study and the retrospective analysis of ideas of musical performance in different historical periods are used. **Conclusions.** Learning the art of singing is a painstaking, necessary process, aimed at the formation, preservation and enhancement of a distinctive musical culture.

Keywords: professional musical education, traditions, modern vocal education, singing, culture.

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Українська школа вокального мистецтва: традиції та сучасність.

Мета статті — дослідити основні віхи розвитку української вокальної школи, зокрема факти діяльності духовно розвинутих особистостей у докласичний та класичний період становлення українського вокального мистецтва. **Наукова новизна** роботи полягає у виявленні генезу тогочасного вокального новаторства, що мала вплив на посткласичні тенденції розвитку мистецтва співу. **Методи дослідження.** Для досягнення зазначеної мети використано метод вивчення наукової літератури з досліджуваної проблеми та ретроспективний аналіз ідей музичного виконання у різні історичні періоди. **Висновки.** Навчання мистецтву співу, вивчення фактів традиційності та сучасності у розвитку практичних аспектів вокального навчання — це кропіткий, але необхідний процес, спрямований на формування, збереження та примноження самобутньої музичної національної культури.

Ключові слова: професійна музична освіта, традиції, сучасність вокальне навчання, спів, культура.

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Украинская школа вокального искусства: традиции и современность

Цель статьи — исследовать основные вехи развития вокального искусства, в частности фактов традиционности и современности в развитии практических аспектов вокального обучения. **Научная новизна** работы лежит в выявлении генезиса вокального новаторства того времени, которое имело влияние на постклассические тенденции развития искусства пения. **Методы исследования.** Для достижения поставленной цели использован метод изучения научной литературы по исследованной проблеме и ретроспективной анализ идей музыкального исполнения в различные исторические периоды. **Выводы.** Обучение искусства пения, изучение фактов традиционности и современности в развитии практических аспектов вокального обучения — это кропотливый, но необходимый процесс, направленный на формирование, сохранение и приумножение самобытной музыкальной национальной культуры.

Ключевые слова: профессиональное музыкальное образование, традиции, современность вокальное обучение, пение, музыкальная культура.

Formulation of the problem. Problems of professional vocal education, in particular students of higher vocational education establishments, are the subject of extensive pedagogical researches and discussions. A large number of methodological developments and recommendations were created in this area, however, as Y. Aliyev

correctly noted, all of them are largely connected with the previous historical period [1]. It is precisely the previous epochs with their monumental and versatile nature that they carry a large number of contradictions and, of course, influence the present vocal culture and vocational education. Each era gave rise to prominent vocalists who, relying on the achievements of their predecessors, multiplied the experience of vocal achievement and understanding that art should contribute not only to the actual musical education of the individual, but also to the education of its moral and ethical values. In this context, the issue of education of young artists who will form the basis of the future nation, who will become the bearers of Ukrainian song, culture and ethnos in general, is quite important.

Purpose of the article is to study the main milestones of the Ukrainian vocal school development, in particular the facts of the activities of spiritually developed personalities during the early period of the Ukrainian vocal art and to study contemporary innovation that had an impact on the post-classical trends in the art of singing.

Research methods. To achieve this goal, the method of studying scientific literature on the issue under study and the retrospective analysis of ideas of musical performance in different historical periods are used.

Analysis of actual research. The analysis of professional literature points out that most of the modern scientific works are devoted to the studying of the methodology of the composition and formation of the singing apparatus (V. Bagadurov, L. Dmitriev, A. Zdanovich, N. Lebedev, V. Morozov, P. Organov, S. Rzhevkin, E. Rudakov, G. Stulova, G. Fant, V. Chaplin, S. Yudin, V. Yushmanov, I. Yakovlev).

Much less attention is paid to studying the issues of graduality, academism and patrimony in the education of the singer (N. Efimova, V. Levko, M. Melani, V. Safonov, G. Stulova, V. Chaplin, E. Sharma, A. Yakovleva, V. Yushmanov).

Of course, it is necessary to consider issues from the point of view of historical events and closely related to it world-famous singers and musicians who had a direct influence on the development and formation of the Ukrainian vocal school. Among them, M. Glinka, S. Gulak - Artemovsky, M. Donets - Teiser, S. Krushelnytska, A. Solovyanenko, A. Kocherga, E. Miroshnichenko, D. Hnatyuk, M. Kondratyuk,

M. Stefyuk, I. Paterorgsky, D. Petrinenko, O. Petrusenko, B. Rudenko and many others.

Essentially practical questions of breathing and singing were performed by Y. Barsov, L. Dmitriev, V. Morozov, S. Sonk, R. Yusson.

The works of B. Anan'ev, V. Aseev, L. Bozhovich, L. Vygotsky, P. Halperin, V. Zinchenko, G. Ivanchenko, V. Kogan, N. Litvinov, B. Lomov, S. Rubinstein, D. Elkonina have significant theoretical-methodological importance.

Illuminating and ways of solving the problems in the process of students' vocal education in higher educational establishments are performed by E. Abdulin, M. Agin, L. Alekseev, Y. Aliyev, I. Aliyev, O. Apraksina, T. Baklanova, N. Vetlugina, L. Zorilova, A. Kazakova, O. Lanschikova, E. Petrova, I. Sakhnova, R. Sladkopevets, M. Sidorova.

The problems in the field of phoniatria are highlighted in the works of F. Zasedatelyev, A. Egorov, I. Levidov, L. Rabotnova.

Questions related to the professional training of singers for performing work are highlighted in works by N. Hrebenyuk, G. Stasko, T. Malyshev, V. Morozov, V. Yemelyanov, A. Egorov, M. Yegoricheva.

At the same time, the issue of the formation of Ukrainian vocal art, the study of the art of singing on national grounds, is considered insufficiently. An example of this can be the analysis of "Musical Grammar" by M. Diletsky. The authors that are considering this important guide focus on his musical and theoretical part, ignoring the musical tendencies of that time and the importance they had in practical work.

Presenting main material. Historically, the upbringing by the means of music dates back to ancient times. Ancient age has declared musical education as an important component of harmonious and well-bred personality.

Vocal education appeared in the Middle Ages. The Chronicle writer Nestor in his "The Tale of Past Years" points out that in the Christian schools that was established by Prince Volodymyr the Great much attention was paid to singing as an integral part of the Divine service. Over time, singing becomes an important component of the church choir. Reading, writing and singing were basic for education as well as methods of chironomy and learning by ear. These methods,

named differently, were used for a long time and still are in-use in modern vocal education.

In Kyivan Rus the training of singing had been concentrated in the hands of certain teachers and singers till the XVII century. Despite of the hooked way of writing the ability to keep the sound on the same note, knowledge about the direction of sound movement, the importance of diction, the nature of performance were appreciated. The teachers of that time were supposed to master the technique of singing and to have vast experience.

Reforms of the XVIII century intensified the development of singing education. It had led to the opening pontifical schools, ecclestical seminaries and colleges. The achievements in this field can prove the fact of the school establishment in the Glukhiv town in 1738, where the vocal gifted boys were taken to, and then they were sent to St. Petersburg for further training in singing and playing.

Since the 60-s years of the 19th century, teachers in singing have relied on the methodological work of the liturgical singing with the addition of folk songs. Sometimes music was simplified, sometimes complicated, depending on needs. Singing was taking the most important place at that time. While they were singing they were master the acquired knowledge and skills, there was an acquaintance with the best examples of choral art.

Old church music was largely based on the ability to sing and to speak at the same sound. It was the exactly this ancient method that became the background for O. Karasyov (1854-1914) to build his own method. It traces the patrimony in learning music, which begins with the acquiring of one sound by the gradual learning of other ones. Church melodies and folk songs were used as musical repertoire. The similar method was suggested by P. Mironositsky. Such systems allowed achieving certain positive results for a fairly short period of time.

The method of teaching how to sing on the same sound received ambiguous marks. In particular, in the manual L. Dmitrieva and N. Chornoivanenko "The methodology of musical education" stated that "it reflects the scholasticism and formality of teaching process of that time. Although due to the strict graduality the certain clearness of intoning was achieved. But the system contradicted the essence of music and dominated the creative initiative" [5, p. 13].

However, the book of O. Karasiov "Singing in the Church" stood not one edition and is actively used today. O. Karasyov's initial note is called "comfortable tone", so the extension of gamut starts not from the exact sound but from the note most convenient for singing. This technique is quite popular in vocal practice, especially at the beginning of training. It gets further development in the teaching profession of outstanding Ukrainian singers.

Unfortunately, the volumes of the article do not allow to carefully consider the development of Ukrainian vocal art and its further development in the XVIII and XIX centuries. However, the best methods have given shoots for professional training of professionals, have contributed to the awareness of national musical art. The notion of "school of singing" can not arise without a professional musical culture and exist separately from the national school of composers. The outstanding singer and teacher D. Aspelund in his work "Development of the singer and his voice" gave the definition of the vocal school "school is a concrete system of training new generations of singers and teachers for a particular activity that is historically changing" [2, p.16] .

The formation of the national vocal school is closely linked to the name of the founder of Ukrainian music, Mykola Lysenko. His work has absorbed the best examples of Ukrainian art. With a good understanding of the peculiarities of the psychological composition of the Ukrainian nation, the musical culture, and the historical development of singing, Lysenko was able to determine the main directions of development of vocal art in his composer's and pedagogical activity for almost a century ago.

It is difficult to overestimate the importance of the music school opened in Kiev in 1904. The school gave the highest artistic education. Important disciplines included: solo singing, playing violin, cello, piano, orchestral instruments, music theory and composition. Musical and theoretical disciplines, Italian language were also studied there. The well-known teachers such as G. Lyubomyrsky and O. Wonsson (violin), Prof. O. Mishugu, O. Muraveva (solo singing), M. Starits'kou (drama) were invited to the school. M. Lysenko taught the theory of music and composition. Founding the school Lysenko followed the traditional way that was

common for most of great composers, who carried about creation and promotion of national music.

In order to fulfill the intentions of the composer, an advanced education system was urgently needed, which had already yielded results in European countries. It was for the achievement of his goal that the composer denied himself in important things. In 1903, when the community raised funds for the composer for housing, Mykola replied that he would be able to live without the house but not without the school. In the funds collected, in 1904, he opened his own musical school. The authority of M. Lysenko as an activist, composer and personality was very influential.

In 1905 he invited Alexander Mishuga to Kyiv to become the professor of solo singing in the school. The famous master agreed. O. Mishuga was a desirable person on all major stages of Europe. At the end of the nineteenth and early twentieth centuries, his name was next to Solomia Krushelnytska, Enrico Caruso, Titus Ruffa, and Theodore Chaliapin. The pupil of the Italian school "Belcanto" charmed the listeners with a distinct voice.

Since 1912 the singer has been working in Warsaw. He has a lot of students from Kiev and Lviv. Mishuga dreams to open his own singing school. An example is his teacher, professor in singing Valeriy Vysotsky. Famous artist, the student of Francesco Lamperti sang in Italy, and after graduating from a career, opened his own vocal school in Lviv. Vysotsky brought up the chores of high-professional opera singers. He taught Solomia Krushelnytska. Giorgio Papasoli wrote about her: "Imbued with a sense of extraordinary dignity, she was pleasant and sincere and the features of Slavonic soul could be easily noticed..." [6, p. 136].

O. Mishuga recalled his teacher: "Professor Vysotsky was able to immediately recognize my vulnerable nature, he revealed to me the secrets of singing, and I all respected him in the wake and listened to his science, his advice and guidance" [4, p. 29].

Mishuga believed that there are three ways of extracting the sound:

- with a closed mouth, in the nose
- with an open mouth
- normal singing, with the active participation of tongue, lips and teeth

O. Mishuga taught what is now called vocal technology. As the Bulgarian researcher M. Markov noted, technology is "a means of realizing people of a particular process by dividing it into shares of successive interrelated procedures." These are methods, means and actions of phased achievement of the goal [7 p. 20].

It happened that he held for several months a pupil with two, three, or four notes not allowing singing on his own. His pupil, Shcherbakivsky, recalled that O. Mishuga held pupils in such a way sometimes for two years, and he was not allowed to sing on his own.

O.P. Mishuga has brought up many celebrated singers. Among them are M. Mikish, Y. Vayda-Korolevich, M. Donets-Tessayr, O. Lyubich-Parakhonyak and many others.

Lviv vocal school, which was created at the Conservatory of the Galician Music Society in the second half of the nineteenth century, took a worthy place in the European vocal world.

Polish researcher Anna Solarskaya-Zakhuta described the school as follows: "At the end of the nineteenth century, there was a beautiful school of singing under the guidance of Valery Vysotsky at the Conservatory of the Galician Music Society. Thanks to the method of Lamperti, which consisted in training the voice, perfect singing and expressive diction, the students of Vysotsky succeeded in the opera stages all over the world "[8, p. 224].

The true pearl of the school was Solomiya Krushelnytska. Her desire to study the art of singing is revealed in the motto that she had chosen "To get or not to be at home" [3, p. 20]. Throughout her life she consistently embodied the basic principles of the Italian school "Bel canto". An important postulate of bel canto is the rule: *Si canta col meccanismo, non colla voce*-sing along with the help of a mechanism. Summing up the aforementioned one can assert that the vocal school of modern Ukraine is an original artistic culture formed under the influence of the best European achievements and technologies.

Conclusions. Learning the art of singing is a painstaking, necessary process, aimed at the formation, preservation and enhancement of a distinctive musical culture. We believe that the ways of becoming of Ukrainian school need to be studied

more carefully. The only work, multiplied by the professionalism of a modern artist, gives a high result.

Prospects for further scientific developments. The volume of the article does not allow to carefully consider the formation of Ukrainian vocal art. Therefore, it is necessary to study the influence of past traditions on the creation of modern vocal techniques.

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