

A vibrant oil painting of an Amazonian landscape. In the foreground, a large, dark brown tree trunk curves from the left side towards the center. Several colorful parrots, including red and green ones, are perched on the branches. A blue bird is in flight in the center of the image. The background features a lush green forest under a bright blue sky with soft white clouds. The overall style is painterly and detailed.

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Ukrainian vocal paradigm of Boleslav Yavorsky

Українська вокальна парадигма Болеслава Яворського

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Abstract

The paradigmatic approach in the study of vocal phenomena art offers new approaches and produces non-traditional standards of scientific thinking, making significant corrections to the general scientific picture of the world. This is precisely what is connected with the growth of scientific interest in the multidimensional personality phenomenon of music theorist, composer, pianist-concertmaster Boleslav Yavorsky (1877–1942) and his influence on the formation of the vocal paradigm of music education in Ukraine.

Historical musicology, exploring different areas of artistic life, has lost track of an important topic such as the concertmaster activity of pianists-composers who traditionally accompanied the performance of not only their but also other's compositions, resulting in the unique creative act when one author was becoming the interpreter of other master's compositions – his predecessor or contemporary. In the cognition of music history, such artistic events are of notable significance, as they reflect not just the performing evolution but

Анотація

Парадигмальний підхід у вивченні вокальних явищ мистецтва пропонує нові підходи та продукує нетрадиційні стандарти наукового мислення, вносячи суттєві корективи в загальнонаукову картину світу. Саме з цим пов'язане зростання наукового інтересу до багатовимірного феномену особистості теоретика музики, композитора, піаніста-концертмейстера Болеслава Яворського (1877–1942) та його впливу на формування вокальної парадигми музичної освіти в Україні.

Історичне музикознавство, досліджуючи різні сфери мистецького життя, випустило з поля зору таку важливу тему, як концертмейстерська діяльність піаністів-композиторів, які традиційно супроводжували виконання не лише своїх, а й чужих творів, внаслідок чого відбувався унікальний творчий акт, коли один автор ставав інтерпретатором творів іншого майстра - свого попередника чи сучасника. Для пізнання історії музики такі мистецькі події мають неабияке значення, оскільки відображають не лише виконавську

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also the process of creative reframing of the musical material.

The main benefits of Yavorsky's theory consist in analyzing the structure of mode formation and the internal modal organization of musical composition and musical-historical processes as well as drawing analogies in the development of various kinds of arts.

Keywords: Yavorsky's Ukrainian vocal paradigm, musical education, music-historical process, paradigmatic approach, synergy.

Introduction

The statement of the problem and its relevance is to study the experience of outstanding masters, our teachers, who worked on the creation of a vocal paradigm of higher musical education. Among them is Ivan Kotliarevsky (Kotliarevsky, 1937), an outstanding theoretician-musicologist, professor, doctor of art history, vice-rector for science and head of the Department of Music Theory of the Kyiv State Conservatory in 1984–1995. At the time, he advised to turn to the works of Boleslav Yavorsky (Yavorsky, 2008), which reveal bold results in the field of synergy.

Boleslav Yavorsky (born in 1877 in Kharkiv, died in 1942 in Saratov), Doctor of Art, pianist, composer, teacher, musical and public figure. In 1894–1898, he was a student of the Kyiv Music School. In 1916–1921 he was a professor at the Kyiv Conservatory, from 1917 he was the founder and first director of the People's Conservatory; from 1918, he was a professor at the Mykola Lysenko Music and Drama Institute. Boleslav Yavorsky is the author of the operas "Pelléas and Mélisande", "October Tower"; ballet "Jane Valmore"; orchestral piece, piano works, more than 30 romances, as well as several solo opus and choral arrangements of Ukrainian folk songs.

Note that the relevance of synergetic was obvious for Kotliarevsky at the turn of the XX–XXI centuries. Kotliarevsky boldly encouraged the creation and study of a new synergistic model of creators and researchers of the boundless world of musical art. One of the dominant features of this new and synergistic stage of vocal education is interdisciplinarity and further implementation of the principle of evolutionism. This is precisely what is related to the growth of scientific interest in the multidimensional phenomenon of the personality of Yavorsky (doctor of art history, pianist, and accompanist of vocalists, composer, teacher, music and social activist, one of the first

еволюцію, а й процес творчого переосмислення музичного матеріалу.

Основні переваги теорії Яворського полягають в аналізі структури ладоутворення і внутрішньої ладової організації музичної композиції та музично-історичних процесів, а також у проведенні аналогій у розвитку різних видів мистецтв.

Ключові слова: українська вокальна парадигма Яворського, музична освіта, музично-історичний процес, парадигмальний підхід, синергетика.

professors of the Kyiv Conservatory) and his influence on the further Ukrainian vocal paradigms development of music education.

This study aims to determine the influence of Yavorsky' performing, pedagogical and scientific work on the vocal paradigm development of higher musical education of Ukraine.

The main task of the study is to find and fulfill with content the lacunae of vocal content in the creative and scientific heritage of this outstanding Ukrainian musician, the author of the concept of the eponymous "Yavorsky's theory".

Literature Review

Note that Yavorsky attracts the attention of researchers, who focused mostly on the biographical and theoretical achievements of the artist (Antonyuk, 2001; Antonyuk, 2015; Antonyuk, 2021; Komenda, 2020; Kuzomina, 2003). The foundations of Yavorsky's theory were developed in the early years of the XXth century, and its most used name "concept of lad" was introduced in 1912, but from 1908 the concept had the name: "the structure of musical language", and from 1918 "the theory of auditory gravitation". Yavorsky's research work lasted almost half a century and covered all areas of musicology: theoretical harmony, music history, musical aesthetics, and sociology. According to the theory of musical thinking developed by him, the content of musical art, the basis of its influence on a person is the presence of mental and psychological principles as a reflection of the scheme of the social process of the corresponding era (Yavorsky, 2008).

By combining the laws of musical thinking with the phenomena of the historical, general cultural, aesthetic order, the scientist sought to

comprehend the holistic perception of not only the musical work itself, but also the conditions of its existence. The main merits of Yavorsky's theory include the analysis of the structure of patterns, the internal pattern organization of musical work and the musical-historical process, as well as in making analogies in the development of various types of art. This context was hidden from the eyes of his contemporaries and appreciated only a decade later.

The scientific fate of Yavorsky was complex and dramatic, mainly due to his constant occupation with the duties of a civil servant responsible for the formation of a new educational paradigm in the USSR, and he managed to publicize only a small part of his legacy, namely: "The structure of musical speech" (parts 1–3, 1908), "Exercises in the formation of melodic rhythm" (part 1, 1915), "Structure of melody" (1929) (Yavorsky, 2008). The most important results were recorded in his oral lecturing, teaching and epistolary activities (his correspondence with composers contained meaningful educational tasks and was in fact an extramural consultation), a few articles and teaching aids, manuscripts (the archive of Yavorsky is kept in the funds of the Hlinka museum) and is mostly reflected in the studies of his students and followers. He influenced the creativity of Asafiev B., Bagadurov V., Blumenfeld F., Braudo I., Glier R. (who has friendly and professional relations with Yavorsky from 1892 to 1942), Gnesin M., Zernov D., Konen V., Kulakovsky L., Kurt E., Mesian O., Miaskovsky M. (their professional correspondence lasted for 27 years), Neihaus G., Protopopov C., Shostakovich D., Yudina M., as well as music theorists and composers of the following generations: Goriukhina N., Zaderatsky V., Zolochovsky V., Kotliarevsky I., Korykhalova N., Liashenko G., Maslenkova L., Medushevsky V., Moskalenko V., Nazaikinsky E., Orlova O., Protopopov V., Piaskovskiy I., Skoryk M., Sokol O., Kholopov Yu., etc. (Yavorsky, 2008).

Note that the basics of Yavorsky's theory, in particular, his ethnological results, were used in the construction of the concept of the education of a solo singer regarding the significance of the "energy of musical formation" for the harmonic nature of musical art (Antonyuk, 2001). His works such as "Psychological study-characteristics of the behavior and facial expressions of a singer under moral oppression and under energetic passion" (1901), "About a folk song" (1917), "Breathing" (1924), "Singing and singers" (1932), "Chamber Singing" (1935) recorded the main principles of works as a

pianist-concertmaster of vocalists (1895–1898) in the professor's of the Kyiv Music School Kamillo Everardi and developed in the process of independent performing practice (Yavorsky, 2008).

Note that Yavorsky, along with the following terms introduced into musicology: "intonation", "internal auditory tuning", "rhythmic edge", "synergy", "comparison of tonalities", "theory of musical thinking", etc., also invented the classification of singing styles into "chamber-miniature", "chamber-stand", "fresco-concert" and "opera-decorative" (Yavorsky, 2008). B. Yavorsky's productive activity as a concertmaster with Ukrainian singers became an important basis for his scientific results, defining the vocal paradigm as dominant in the artist's compositional and performing work.

First, the name of Yavorsky is associated with the concept of *lad* (the term means the unfolding of the chord in time), which had a great influence on the further development of musicology: "this is what the conservatory calls the science of "musical thinking", which I am working on" (Yavorsky, 2008). The law of auditory gravitation discovered by Yavorsky became the basis of his hypothesis, which later grew into a theory of musical thinking with its features in relation to different eras. Starting with the study of "biological foundations of behavior – from the energy of its types and connections, he took the principles of studying the role of the joint action of auditory and visual world perception as one of the starting points of his theory long before the discovery of analyzers by physiologists and the formation of the science of "musical psychology"" (Antonyuk, 2021). Yavorsky's restoration of the hidden content of Bach's masterpiece – 48 preludes and fugues "HTK", which actually turned out to be a musical interpretation of the images of the Old and New Testaments, their predictions and prophecies, the Life of Christ, etc., was also sensational.

Methodology

The research methodology is rooted in the theoretical framework of national artistic culture, encompassing various dimensions such as the systematic approach to understanding culture-creating professional and pedagogical phenomena, phenomenological aspects of creativity theory, epistemology of culture, structural typology, personality theory, and migration theory. This comprehensive approach forms the methodological foundation for the study, offering a robust framework for

investigating linguistic and cultural phenomena in vocal art.

The paradigmatic approach employed in this research introduces innovative perspectives and challenges traditional standards of scientific thinking. Within the study of linguistic and cultural phenomena of vocal art, this paradigmatic approach reshapes the scientific worldview by introducing new models for posing problems and their solutions. Over time, these models become recognized as scientific achievements, influencing methods, problem situations, and standards for their resolution during the evolution of scientific knowledge.

In the context of ethnocultural discourse, paradigmaticity serves as the methodological cornerstone, particularly evident in the linguistic and cultural specificity of vocal art. This approach goes beyond conventional methodologies, providing a deeper understanding of the intricate interplay between culture and language within the realm of vocal artistic expression. The methodological section details the sources, review processes, and analysis techniques employed, ensuring a thorough and rigorous evaluation of these diverse theoretical perspectives.

The theoretical base for our study was research works of national and international researches (Aranovsky, 2012; Champigny, 2006; McQuere, 1983; Slonimsky, 1978) and the works by Boleslav Yavorsky (1908; 1913; 1915; 1923; 1925; 1929; 1972; 2008).

Results and Discussion

Historical musicology, researching various spheres of artistic life, has overlooked such an important topic as the concertmaster activity of pianist-composers, who traditionally accompanied the performance of not only their own, but also other people's works, resulting in a unique creative act, when one author became an interpreter of the works of another master, his predecessor or contemporary. For learning the history of music, such artistic events are of unique importance, as they reflect not just performance evolution, but also the process of creative (composer's) reinterpretation of musical material. Yavorsky, apart from his scientific, pedagogical, composer, solo pianist and music-organizational activities, was widely known precisely as the concertmaster of vocalists, who demanded from them "hard work on combining the musical image with the verbal one... To achieve this goal, Yavorsky offered many

technical exercises for clear and expressive work on the verbal text," recalled People's Artist of the USSR K. Derzhynska (Moskalets, 2005). Telling about Yavorsky's work with vocalists on the image, O. Butomo-Nazvanova noted his "inexhaustible well of knowledge, interests, versatile coverage of life, erudition in the field of art, exceptional gift ... creativity of life", and, although he himself never sang and did not possess the specific complex described by M. Deisha-Zionytska in the work "Singing in Feelings" (1926), his "versatile giftedness, attention, desire to always penetrate the essence of the study phenomenon sometimes gave him an advantage over specialists in this area as well." (Yavorsky, 2008).

Yavorsky developed and used a unique set of analytical methods in his work with vocalists, aimed at reproducing the artistic images of each performed work, in accordance with the genre, style, and composer's intention. Yavorsky demanded special attention from the singers to the plastic arts, asked them to move to the rhythm of vocal music, looking for plasticity and the convenience of melody in plastic movements of the body (the methods of synthesizing stage language of Les Kurbas and the eurythmy of the dancer by Isadora Duncan were in common). He developed in the vocalists the skills of "logical analysis and learning the text by heart ... reading the text with conducting (unaccompanied), after which it was possible to move on to the performance of the melody (music and verbal text) with conducting, and only then – to singing romance with accompaniment piano" (Yavorsky, 2008).

Having trained as a concertmaster in Kyiv, under the guidance of the famous maestro Everardi K., Yavorsky never stopped working with Ukrainian singers. In the various periods of his life, he prepared detailed concert programs with Oleksiy Askochensky, Maria Baratova, Olga Blagovydova, Oleksandr Bogdanovych, Olga Butomo-Nazvanova, Lyudmila Vasnetsova, Olena Geitsig, Olympiada Horoshchenko, Ksenia Derzhynska, Maria Deysha-Zionytska, Lidia Zviagina, Nina Koshyts, Volodymyr Losky, Olga Okuneva, Nazar Raisky, Yevgenia Romanova, Serafima Senytsyna, Mykola Filimonov, Olena Hriennikova, Maria Tsybuschenko, Tamara Sheneikh, Oleksandra Shperling, Anna Yan-Ruban, and others (Yavorsky, 2008). In 1907–1911, with the M. Deisha-Sionytska, Yavorsky organized 15 free evenings: "Musical Exhibitions," which occurred in the hall of the Moscow Synodal College. Some of them were entirely devoted to chamber works by contemporary authors, including his romantic

music. In 1928, he held a cycle of concerts with O. Butomo-Nazvanova, performing also as a pianist-concertmaster and lecturer.

Having accepted the proposal of the director of the Kyiv Conservatory, R. Glier, Yavorsky has been working here as a professor at the piano and composition department since September 1916. Despite his considerable teaching load (he taught 39 pianists and 12 composers), he continues to actively perform as a pianist and concertmaster in Kyiv and Moscow. Concerts occur almost every day, the program includes classical and newly written works: by himself and fellow composers. Conducts numerous master classes – creative meetings of his students with outstanding musicians and composers F. Blumenfeld, F. Hartman, O. Glazunov, R. Glier, M. Gnesin, H. Neuhaus, S. Prokofiev, and others (Yavorsky, 2008).

In the fall of 1917, Yavorsky created a plan for the future musicological faculty of the Kyiv Conservatory, which included such disciplines as philosophy, aesthetics, art, and musical styles. A separate aspect of his activity was musical education aimed at young people and children: this work was carried out in the People's Conservatory, founded by him in 1917 in Kyiv under the Society of People's Theater and Arts, of which he was the first director. In 1918, at the invitation of F. Blumenfeld, Yavorsky worked as a professor of music theory at the Kyiv Secondary Specialized Music Boarding School named after M. V. Lysenko, and in 1920 he taught "Introduction to the science of music", "History of music", "Fundamentals teaching about modal rhythm" to musicology students at Kyiv University.

Note that the musical life of St. Volodymyr Kyiv University since its foundation in 1834 had two levels: educational and professional and amateur, and Yavorsky himself, being a student of the mathematics faculty of this university in 1897–1898, attended lectures here on history and theory of music, which was soon transferred to the Kyiv Conservatory largely thanks to his organizational efforts. Yavorsky stood at the origins of the reorganization of the Kyiv Conservatory and the Music and Drama Institute into a new educational institution, took a direct part in the formation of a new musical and educational paradigm, contributed to the development of curricula for theorists and historians of music, who at that time were not yet taught at the Kyiv Conservatory.

Working in Kyiv during the bright and tragic four years of Ukrainian statehood (1918 – 1922), Yavorsky not only performed a lot as a pianist, ensemble player and accompanist for vocalists but also conducted seminars and lectures, wrote scientific articles in which his future theory of musical thinking crystallized. The result of powerful work at the end of the 1919–1920 academic years was a memorandum of Kyiv scientists, where Yavorsky was recommended to the Ukrainian Academy of Sciences with a request to be awarded the title of academician.

Yavorsky did not stand aside from the political life of Ukraine, and at the beginning of 1921 he joined the Committee in memory of his student M. Leontovych – Ukrainian composer, choir conductor, public figure, teacher, author of arrangements of Ukrainian folk songs for the choir "Dudaryk", "Cossack carry", "Shchedryk" (known worldwide as the Christmas carol "Carol of the Bells"). Student of B. Yavorsky, author of a practical course of teaching singing, the methodological concept of which consists in the development and education of tonal hearing and thinking, considers the attention to the conscious pitch representation on specific melodic examples (Kuzyk, 1996). Soon almost all members of this organization were repressed. Yavorsky survived, only thanks to the forced urgent departure of the People's Commissar of Education. He never returned to Ukraine, working in 1921–1930 in the People's Commissariat as the head of the music department of the Main Directorate of Vocational Education of the USSR.

Under his leadership, the idea of continuous musical education was put into practice, namely, the establishment of its three levels: lower (music school), secondary (music technical school) and higher (conservatory) and a unified curriculum was created. Simultaneously, he continued his teaching activities, was in charge of the educational department at the First State Music College, gave brilliant scientific lectures, in particular, at the conservatories of Kyiv, etc., where he conducted permanent seminars (the most notable ones being "Bach's" and "History of Performance Styles").

During 1921–1931, Yavorsky was an active member (academician) of the State Academy of Arts. But his ties with Ukraine were not interrupted. On February 5, 1930, an All-Union scientific conference dedicated to the theory of harmonic rhythm was held. Among the numerous speakers were students of Yavorsky from the Kyiv Conservatory: H. Veryovka (with a report

"On musical work based on modal rhythm in Ukraine"), N. Goldenberg, S. Protopopov, I. RabyNovych. After the debate, Yavorsky answered questions for five hours. However, Yavorsky's theory was soon recognized as "non-Marxist," and some weak-minded students betrayed him. The tolls of the artist began.

Excluded from the educational process, since 1932 he worked as a senior editor of the state music publishing house ("Muzgiz"), and only in the fall of 1938 he received an invitation from the Moscow Conservatory to teach the author's course "History of Performing Styles" to graduate students of all faculties, as well as to implement creative projects. One of them was the student production of S. Taneev's opera "Orestea", performed by Yavorsky together with A. Dolivo at the department of chamber singing in 1939. The pianist M. Yudina recalls it as follows: "The participation of Boleslav Leopoldovich in the creation of Taneev's production of Orestea was also very vividly expressed in the lecture he gave (for all teaching staff and students) about Taneev, his work and his meetings with the great composer. The impression was strong, notes were written, questions were asked, as always, around Yavorsky "life abounds" ... As in all his successful and inspired statements, Boleslav Leopoldovich managed to find the Eternal in the fleeting, to unite the distant and the opposite, finding the main core of the tragic conflict" (Yavorsky, 2008).

At the beginning of 1941, Yavorsky was awarded the scientific degree of doctor of art history (based on a collection of works and without a thesis defense). And the very next year, he died suddenly while working at his desk. His last addressee was D. Shostakovich (correspondence with whom began in 1925), who shortly before that helped Professor Yavorsky improve living conditions in Saratov, where he was evacuated.

A special mention should be made of the diplomatic mission of Yavorsky, whom the USSR government repeatedly sent to Italy, Germany, France, and England to study the state of music education, organize tours, and to establish relations with outstanding musicians-emigrants from the USSR, in particular S. Prokofiev, who in 1936 returned to his homeland. In 1926, Yavorsky promoted the performances of a native of Kyiv, soloists of the Bolshoi Theater K. Derzhynska in Germany, where he toured together with O. Butomo-Nazvanova. Simultaneously, during a one-and-a-half-month business trip to Germany, Austria, and France

("to get acquainted with the staging of the musical-educational business"), Yavorsky visited the Ukrainian singer N. Koshyts, whom he had previously accompanied in Kyiv, and here – in her Paris salon, he met with one more of their compatriots, – V. Horovyts (Yavorsky, 2008; Leontovich, 1989).

As we can see, the dimensions of the personality of the outstanding musician and theoretician, professor, doctor of art history Yavorsky impress with their harmonious combination and perfect development of each of his talents. He invented his own theory in musicology; carried out a structural and semiotic description of the creative process; wrote and performed his own and other people's music; taught and reorganized the educational process; researched musical terms and introduced new ones; translated significant musical and theoretical works and poetry from German, French, Polish into Russian and vice versa and even created ballet librettos. Contemporaries unanimously noted the "demonic" tirelessness of Yavorsky, his ability to unyieldingly lead the interlocutor along the course of his thoughts and, as it were, program him for further creative activity, outlining its stages and immediate goals.

The focus of the article is on such an understudied aspect of Yavorsky's activity as the work as a concertmaster of vocalists. It is quite possible that in the case of studying his vague ensemble and solo pianistic activity, the specific weight of the coverage of the instrumental sphere of the performing amplitude of this artist would be higher. However, the topic of research into aspects of Yavorsky's personality was deliberately limited to his accompaniment of vocalists, as a special phenomenon of musical performance. Such vocal "hegemony" is extrapolated to the attention that composers paid to vocal genres, which inevitably contributed to the fact that it was vocal music that occupied too important a place in their work, and therefore in accompanying activities (as an example of eidos vocality of in composer's creativity) (Antonyuk, 2001). Yavorsky was no exception, whose active concertmaster practice with vocalists became an integral part of the pianist's solo performance, and indirectly influenced the formation of new concert forms and means of artistic expression.

Finally, we should note that Yavorsky also possessed bright talent as a manager of musical art, which he fully embodied in various positions. It is interesting that he himself never differentiated his multi-faceted activity, which once again proves the synergistic model of the

personality of an artist, which ideally accumulates in himself different sides of the general musical-historical process.

Conclusions

The paradigmatic approach used by us in the study of vocal art updates the standards of scientific thinking, making significant corrections to the general scientific picture of the world. The synergistic direction of scientific research, within the framework of which the general regularities of the transition from chaos to order and back (processes of self-organization and spontaneous disorganization) are studied, is an interdisciplinary phenomenon. Comprehensive further understanding of the presented multidimensional personality phenomenon of Yavorsky (doctor of art history, pianist, accompanist for vocalists, composer, teacher, music and public figure, one of the first professors of the Kyiv Conservatory) and determining its influence on the further formation of the Ukrainian vocal paradigm of music education is especially growing in our time, when the theory of synergetic as self-organization offers an original understanding of the world and its ways out of the crisis of scientific rationality. The paradigmatic research standards proposed by us outline the contours of the postmodern image of scientific thinking and make significant corrections to the general scientific picture of the world.

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