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МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА В КОНТЕКСТІ КУЛЬТУРНОГО РОЗВИТКУ СУСПІЛЬСТВА

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імені К. Д. УШИНСЬКОГО»

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INTERPRETIVE SPECIFICITY OF CHAMBER AND VOCAL LYRICS BY A. KOS-ANATOLSKY IN THE EXECUTIVE DIMENSION

Інтерпретаційна специфіка камерно-вокальної лірики

А. Кос-Анатольського у виконавському вимірі

Abstract. The article is devoted to the problem of performing Ukrainian romances of the 20th century (with a special emphasis on the chamber-vocal lyrics of A. Kos-Anatolsky). The article substantiates the unchanging artistic value of the composer's works. The research maintains that the Ukrainian romance is more than just repertoire; it is a significant, high-quality contribution to the composer's legacy and overall Ukrainian music. Therefore, it is presented as a key element in the vocalists' training program.

Key words: romance, vocal performance, chamber and vocal lyrics, Ukrainian romance.

Анотація. Стаття присвячена проблемі виконання українських романсів 20-го століття (з особливим акцентом на камерно-вокальній ліриці А. Кос-



Анатольського). У статті обґрунтовується незмінну художню цінність творів композитора. Дослідження стверджує, що український романс – це більше, ніж просто репертуар; це значний, високоякісний внесок у спадщину композитора та загальну українську музику. Тому він представлений як ключовий елемент програми підготовки вокалістів.

Ключові слова: романс, вокальне виконання, камерно-вокальна лірика, український романс.

Presentation of the main material: The need for this research on training future bachelors in the performance of 20th-century Ukrainian romances (using the works of A. Kos-Anatolskyi) is established by the genre's critical role in the vocal education curriculum. The theoretical phase of the study involved a comprehensive analysis of scientific and art history sources concerning the vocal-performance characteristics of Ukrainian romance from the 20th century, specifically exemplified by A. Kos-Anatolskyi's chamber and vocal lyrics. The foundational work in this area has been conducted by scholars such as A. K. Tereshchenko, Y. Z. Volynsky, L. M. Dovgan, O.M. Bass, B.M. Filts and others.

The sheer quality of the romance's poetry and melody has enabled it to endure for centuries, making it a globally recognized hallmark of our nation. Furthermore, attention must be paid to its distinct vocal and performing requirements, which are the focus of students' work as they analyze and prepare the score. Mastery of the Ukrainian romance, particularly the pieces by A. Kos-Anatolskyi, hinges on sophisticated vocal development and the capacity to seamlessly blend numerous elements: vocal color, intricate melismatics and coloratura, dynamic nuances, and coordinated flexibility with the accompaniment. Crucially, the performer must capture the work's core imagery, expressive melody, and the supportive nature of the accompanying part. Furthermore, the Ukrainian romance is a genre with a vast history that continues to be vital, progressive, and relevant.

A major part of the chamber vocal repertoire comes from Western Ukrainian composers of the early 20th century. The vocal lyrics by S. Lyudkevych, Ya. Lopatinsky and D. Sichinsky made a significant mark, clearly demonstrating the key features that defined the evolution of the solo vocal genre during that era. Their contributions to solo singing were characterized by: D. Sichinsky's focus on the themes of loneliness and longing for happiness; Ya. Lopatinsky's use of melodic simplicity, a two-part form, and an accompaniment that functioned mainly as background support, linking his work closely to the popular romance song; and S. Lyudkevych's emphasis on establishing a profound internal unity between the poetic and musical images.

As seen in A. Kos-Anatolskyi's solo singing, the Ukrainian romance stands as a valuable artistic contribution to his work and to all Ukrainian music, not just a performance work (Filts, 1970, p. 88). Consequently, we suggest that the performance issues surrounding 20th-century Ukrainian romances demand a more refined and perfect theoretical analysis. The objective of this article is twofold: to



outline the findings from the investigation of the romance genre's theoretical and musicological basis, and to validate and formulate methodological recommendations for addressing the vocal and performance specificity of 20th-century Ukrainian romances (based on the chamber and vocal lyrics of A. Kos-Anatolskyi).

During this study, all relevant theoretical and artistic material was systematized and consolidated, specifically informing the first chapter of the master's thesis. We established a clear definition for the training of future bachelors in artistic and pedagogical higher education. Crucially, we developed and justified an educational strategy for their vocal and performance training, including the demarcation of its main directions and stages. The paper sheds light on the results of the historical and musicological analysis of the Ukrainian romance phenomenon. The study comprehensively addresses the etymology of the term, offers a historical review of the genre's genesis and evolution, and outlines the unique characteristics and various types of Ukrainian romances. The romance is a vocal lyrical work performed with accompaniment, or sometimes a genre of chamber instrumental music. Its Spanish origins trace back to the 16th century, when the term referred to a solo secular song in Spanish, typically featuring guitar accompaniment. The genre later experienced broad proliferation across Europe in the 18th and 19th centuries.

The Ukrainian song-romance is uniquely important to our artistic culture. Appearing in Ukrainian intellectual circles from the 17th century onward as the paramount lyrical song, its widespread development took place throughout the 18th and 19th centuries. Scholarly analysis confirms that the romance has a protracted and intricate history of evolution. The romance was the specific artistic domain characterized by the profound interaction and mixing of two distinct sources: oral folk song creativity and the traditions of professional music and written literature. This reciprocal influence introduced diverse artistic trends. Essentially, the romance genre is a direct product of this merging of folk and professional art (Gordiychuk, 1973).

Our second chapter is dedicated to analyzing the pedagogical and methodological value of A. Kos-Anatolskyi's chamber vocal works, specifically within the context of contemporary vocal performance practices. The initial paragraph of the second section addresses the core possibilities for developing students' performing skills through the study of the romance. The discussion focuses on practicing and refining fundamental vocal techniques like breathing, sound quality, articulation, and dynamics. While working on A. Kos-Anatolskyi's romances, it is essential to focus on the accurate reproduction of the artistic and figurative content of the piece.

The second paragraph of the second section features the development and substantiation of methodological recommendations for the vocal and performance training of future bachelors. Particular attention is paid to the interplay between vocal and linguistic intonation and how the performer conveys the figurative and emotional content of the work. Furthermore, recommendations are provided for expanding the student vocalist's dynamic capabilities, encompassing elements like



sound strength, vocal range, *fil-di-voce*, breath control, facial expression and articulation.

We maintain the critical view that bachelor vocalists performing A. Kos-Anatolskyi's romances must adhere to a methodical approach. Although the specifics of their study plans can vary, the following points are indispensable: choosing the repertoire appropriate for the voice type; analyzing the vocal score to pinpoint and address technical challenges; and undertaking an artistic and pedagogical analysis to grasp the work's content and expressive elements.

Following the analysis, the singer moves into the performance preparation phases, which include: sight-singing the melody, stabilizing pitch (intonation), integrating the lyrics, mastering diction, practicing a precise sound attack, managing breath distribution within musical phrases, improving sound focus, and finally, realizing the full artistic image through gesture, facial expression and overall stage persona.

The romances of A. Kos-Anatolskyi are characterized by their remarkable songfulness, melodiousness, and cantilena. His works for high soprano often feature demanding coloratura passages and various vocal decorations. Furthermore, in several solos (such as «Oh I go borders of the mountain» and «Lukasheva sopilka»), the composer employs a technique known as "instrumental singing." For this reason, vocalists working on his compositions must prioritize their singing technique, focusing on developing vocal agility and, when necessary, expanding their range. Effective exercises for this include rapid staccato practice (ascending and descending) and executing wide interval leaps.

When developing vocal technique for the cantilena style (as found in pieces like «Oh, my pity», and «Oh, you're a girl, from a grain nut»), the student vocalist should utilize specific voice exercises. It is crucial to select vocalises (chants) that are similar in meaning and structure to the challenging phrases within the romance the student is practicing. Vocalizations should be used in addition to these chants. Cantilena itself is characterized by the ability to move smoothly from one sound to the next, excellent legato, and a free, singing vocal tone. Breath control plays a vital role at this stage; the vocalist must find their «correct» breath position to ensure the air is spent economically, thereby providing a sufficient reserve for longer phrases. This also involves the student developing skills for proper inhalation (through the nose) and simultaneous exhalation (through both the mouth and nose), while mastering techniques for breath holding and achieving an elastic, sustained exhale.

A. Kos-Anatolskyi prioritized the text, specifically the expressive content and national resonance of his romances, using musical tools to reproduce distinct Ukrainian symbolic imagery («The Sun is Setting», «When the Blue Mountains Fell Asleep», etc.). Since this beautiful music captures the essence of the Ukrainian spirit, performers must imbue each solo piece with the precise emotional condition required by that romance.

The vocalist needs to focus on the artistic text to convey the character and establish a strong stage presence. To achieve this, methods of dramatic acting are



vital; the singer must literally re-embody the required image, connect with it emotionally, analyze every nuance, and «live» the experience. This complex process demands intense mental activity, allowing the performer to deeply understand the stage persona and translate that understanding through their command of dynamic range, vocal technique, physical gestures and facial expression.

Conclusions. The establishment of a compelling stage image is dependent on the performance's authenticity, which is achieved by respecting the author's interpretive vision, managing the voice timbre, and paying close attention to the artist's inner state, physical presence, and non-verbal communication (posture and facial expressions). Through the mastery of this extensive professional training, the student vocalist will not only be able to meet the challenges of preparing A. Kos-Anatolskyi's romances but will also successfully build and enhance their skills for a career in vocal and stage performance.

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CREATION OF A VISUAL (STAGE) CONCEPT FOR THE CHOREOGRAPHIC PRODUCTION "THE ARTIST" WITH THE INVOLVEMENT OF ARTIFICIAL INTELLIGENCE

Створення візуальної (сценічної) концепції хореографічної постановки «Артист» із залученням штучного інтелекту



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