

Oksana HNATYSHYN

The Kyiv Music-Theoretical School in the Vortex of the Modernistic Trends of the Beginning of the Twentieth Century

Kyjivo muzikos teorijos mokykla XX a. pradžios modernizmo verpetuose

Mykola Lysenko Lviv National Music Academy, Nyzhankivsky 5, 79008 Lviv, Ukraine
oxanaostap@ukr.net

Abstract

The stage of institutional and essential development of Ukrainian musical science is marked by revolutionary transformations in life and culture on the platform of the modernist philosophical and cultural movement. A key role was played by a group of the first professional musicologists in Ukraine, the Kyiv Music and Theoretical School, which should go down in the history of Ukrainian musical science. In their organizational activities, music cultural figures and scientists used new post-revolutionary opportunities, and in scientific research they looked at modernist philosophical theories common in the world. In their teachings on musical thinking and the structure of musical language, Boleslav Yavorsky and Anatoliy Butskoy (Butsky) consciously or intuitively embodied the ideas of many of the West's leading modernist philosophers (especially Husserl, Bergson, and Warrington). Despite the rejection of their innovative views at that time from others, some of these views remain effective and relevant today.

Keywords: Kyiv music-theoretical school, modernist tendencies, organization of music science.

Anotacija

Ukrainos muzikos mokslo institucinio ir esminio vystymosi etapas pasižymi revoliucinėmis gyvenimo ir kultūros transformacijomis modernistinio filosofinio ir kultūrinio judėjimo platformoje. Pagrindinį vaidmenį čia vaidino grupė profesionalių muzikologų, kurie turėtų patekti į Ukrainos muzikos mokslo istoriją kaip Kyjivo teorinė muzikos mokykla. Organizacinėje veikloje muzikinės kultūros figūros ir mokslininkai pasinaudojo naujomis porevoliucinėmis galimybėmis, o mokslinėje veikloje jie pasirinko veikti pagal bendrąsias pasaulines filosofines modernizmo teorijas. Muzikinio mąstymo doktrinos Boleslavas Javorskis ir Anatolijus Butskojus (Butsky) sąmoningai ar intuityviai įkūnijo daugelio pagrindinių modernistų filosofų (ypač Husserlio, Bergsono, Warringtono) idėjas. Nors tuo metu daug novatoriškų jų sprendimų buvo atmesta, kai kurie jų ir šiandien išlieka paveikūs ir aktualūs.

Reikšminiai žodžiai: Kyjivo muzikos teorinė mokykla, modernistinės tendencijos, muzikos mokslo organizacija, doktrina.

Introduction

The activity of scientists of the Kyiv Music-Theoretical School of the period 1916–1924 dates back to the heyday of modernist tendencies in science and art in sub-Russian Ukraine. These tendencies influenced leading musicologists Boleslav Yavorsky and Anatoliy Butskoy (Butsky). However, neither the scientific and organizational achievements of these famous scientists, who were united by common views, nor their theories, which built on a complex platform of modernist trends of the time, have been studied. The lack of complete information about Butskoy, who moved to Leningrad early (now St. Petersburg, Russia), shows a need for a compilation of a complete list of his works and mentions found in special Ukrainian literature.

Yavorsky's correspondence as well as the chronology of his life and scientific work (Yavorsky 1972) offers an

idea about his participation in public life, his scientific and organizational activities, and his scientific-theoretical works from this period. Many of Yavorsky's opinions and conceptual provisions are set out in his work on the creative thinking of Russian composers (Yavorsky 1987).

Butskoy's early musical-journalistic investigations (Butskyi 1923; Butskoï 1923) illustrate his search for the essence of music as a special kind of art (sound) and its possible theoretical research. A detailed review of Butskoy's first monograph (Lunacharskiy 1927: 40-53) consistently assesses his main judgments about the direct data of music. Butskoy's later work (Butskoï 1948) is devoted to a statement of his theory of structure of musical language.

Against the background of colorful modernist trends in contemporary Western art, Kulikova (1980) revealed the philosophical ideas of Bergson, Husserl, Warringer, and others. Makaryk's study (2010) points to some Western trends in the orientation of modernism in Ukraine and

the conditions of Soviet cultural policy in the 1920s. An article on modernism by Rzevska (2011) is devoted to musical creativity but does not reveal the relevant features of musicological thought.

The largest group of studies of Yavorsky's heritage and work is devoted to the culturological, aesthetic, and pedagogical aspects (Dzhura 2001; Martyniuk 2020; and others). A numerically smaller group consists of research on separate components of Yavorsky's and Butskoy's scientific theories. Antropova revealed the question of artistic integrity in Yavorsky's music-historical conception (Antropova 2006). Zavisko and Lemishko (2016) evaluated the theory of Yavorsky's mode rhythm in the context of problems of harmonious thinking. Sokol (2019) analyzed the significance of remark-images in the conception of Yavorsky's musical style. He also initiated a generalized study of Yavorsky's theory (Sokol 1990), analyzing the concept of the history of the scientist's musical styles. Nemkovych (2006) assessed Yavorsky's contribution to the emergence of theoretical issues in Ukrainian musicology. Hnatyshyn (2018) analyzed Yavorsky's and Butskoy's conceptual ideas in a chronological series of other Ukrainian studies of mode, rhythm, form, structure, and musical language and occasionally mentioned the musical-aesthetic tendencies of interpretation of the music widespread in European musicology. The first attempt to reveal the influences of aesthetic-philosophical ideas of some European scientists on the formation of Yavorsky's views was made by Anthropova (2010, 2015), who identified several concepts of European scientists that found expression in Yavorsky's theory.

The vast majority of what was published about Butskoy consists of informative references and encyclopedic slogans. Only Taranchenko (2014) gave an overview of Butskoy's multifaceted (scientific, compositional, pedagogical, and organizational) work with an analysis of his scientific achievements. He pointed to its "organic involvement in the great European cultural tradition" (Taranchenko 2014: 73) inherent in Butskoy's "ability to innovate research and experiments," which was revealed "primarily in the field of modern Ukrainian theater" (Taranchenko 2014: 73). She noticed the *direct* influence of the Bergson's "philosophy of life" had on some provisions of Butskoy's theory.

Thus, despite some (albeit essential) views on the nature of Yavorsky's and Butskoy's conceptual ideas, the reflection of modernist trends of the day in the scientific-organizational activities and theoretical developments of the Kyiv music-theoretical school were not set out in special works.

The intention of this publication is a comprehensive analysis of the Kyiv period of organizational and scientific activity of Yavorsky and Butskoy, the leading figures of the Kyiv musical-theoretical school, which coincided with the

flourishing of modernism in European science and art. In the course of the recently established trend - the history of music science - clear interest "in the nature, essences," and functioning of music-theoretical ideas, as well as their relationship with other ideas (Hnatyshyn 2019a: 36; 2019b: 20, 24), are laid out. So special attention should be paid to identifying the influence of Western modernist theories on the views of these scientists, the perception of their innovations by the scientific community during the years of "cultural chaos and purges" (Makaryk 2010: 12), and the further life of the ideas.

Kyiv branch of scientific study of music and its leading figures

The first scientific center in Ukrainian (sub-Russian) musicology was formed and operated in Kyiv during the 1910s and 1920s. Its appearance and ideological orientation were underscored by two important factors. The external factor was that the powerful development of philosophical knowledge, numerous scientific discoveries, modern technologies, and artistic experiments that took place in the West in the late nineteenth and early twentieth centuries stimulated people to reconsider the meaning to improve, to significantly rework, or to create something new in all spheres of life. The internal factor was the belief that revolutionary events in Russia must awaken artists or give birth to new ones (in music, of the "Beethoven type") in order to serve a new clearly organized, revolutionary order. Denial of the achievements of predecessors, a new perception of reality, and the search for adequate ways to reflect it expressed and simultaneously stimulated a significant intellectual rise in art and science. Traditional art forms (architecture, literature), which sought to overcome any deterrents or to develop modern ways to achieve the highest goal underwent significant renewal.

Those powerful changes of the modernist era found a place in the art of music (as well as in the fine arts, theater, and cinema), leading to revision and revolutionary changes as in the organization of the scientific-educational process and in the scientific-theoretical understanding of music.

By the will of fate, Yavorsky and Butskoy found themselves at the origins of the revolutionary development of Ukrainian music education - in the field of science, in particular. After graduating from the Kyiv Music School (1898) and the Moscow Conservatory (1903), Yavorsky returned to Kyiv, where he became a professor of music theory at the People's Conservatory (1915-1921) and the newly founded Lysenko State Music and Drama Institute (since 1918). He had a firm intention, nurtured since the beginning of the decade (1908), to turn Ukrainian music

education into publicly available multilevel education and science into an original branch that was to move away from

biographical essays, occasionally covering the influence of general culture only on the *direction* (ed. B. Ya.) of the creativity of composers, without at all clarifying the process of creativity in its innermost secrets (Yavorsky 1972: 264).

A graduate of Lysenko's theory class at the Lysenko Music and Drama School, Kyiv University of St. Volodymyr, and the People's Conservatory (in Yavorsky's class), Butskoy was among the organizers of the State Lysenko Music and Drama Institute, later becoming a teacher of theoretical disciplines there and eventually rector in 1921-1925 (Огляд музичного 1923а: 41).

The scientific and organizational activities of Yavorsky and Butskoy

Inspired by revolutionary events and modernist trends, young, educated intellectuals believed in the freedom promised to artists to destroy/change existing forms of the world around them. Their tumultuous public activity was reduced to lecturing (Огляд музичного 1923b: 34), as well as organizing concerts and performing at them, and it soon revealed an acute shortage of musically educated people. Therefore, Yavorsky and Butskoy paid great attention to the development of a system of three-level music education (school, special school, conservatory) and its implementation. The teaching activities of both artists in special music institutions were diverse. They included the organization of the educational process (creation of faculties, distribution of executive specializations, and writing of training program and courses), selection of pedagogical staff, and improvement of methods of profile training specialists in different areas. Professor Butskoy himself taught the courses *The Life Sources of Music* and *The Scientific Fundamentals of the Techniques of Performance* at the institute (Огляд музичного 1923а: 41). At the same time, he attached great importance to the creative initiative of young people, involving students in solving problems of study and rest. In this difficult time of radical changes – the destruction of the old in favor of the sometimes opaque new – concern for the preservation of artistic traditions and the transfer of experience from experienced mentors to young musicians led to the introduction of Butskoy's innovative studio (rather than lecture) classes. In general, the creation of the national model of the state higher musical institution is considered Butskoy's great accomplishment (Taranchenko 2014: 84).

Initially, Yavorsky contributed significantly to the performance of the same task. He not only tested organizational

ideas at the newly established Kyiv People's Conservatory, drew up plans and programs for it in all disciplines, and worked out projects for the reorganization of special music education but also taught numerous disciplines, in particular, courses in music theory, introduction to the science of music, and the history of music.

The reform of music education has revealed the problem of distinguishing between the performing specialties of the historical-theoretical direction (actually the *science* of music) into a separate (professional) type of activity. In 1917, in a letter to his student Butskoy, Yavorsky wrote that it is necessary "as far as possible to put in the conservatories the affair of music science and education of students of the principles of this science" because theory is not needed to facilitate the pedagogical task for performers, but in order to, thanks to persistent analytical work, know as deeply and comprehensively as possible the essence of music according to the laws of its nature (Yavorsky 1972: 304-305). The originality of Yavorsky's conception lies in his understanding of the essence of music science as the unity of theoretical and historical approaches (theoretical approach to the history of music and historical approach to its theory) (Sokol 1991: 32).

For the education of scientific staff, among Kyiv teachers stood out those who combined teaching with scientific and theoretical work and who published special articles and monographs. Ahead of all was Yavorsky, who during his tenure at the Kyiv Conservatory and the Lysenko Music and Drama Institute formulated for himself (and orally presented to Russian theorist Sergey Taneev in May 1900) the main terms (intonation, internal auditory mood, etc.) and some conceptual ideas of his theory. Yavorsky prepared, published, and translated from Russian into German the main work *The Structure of Musical Speech. Materials and Notes* (Moscow, 1907-1908) and wrote textbooks on voice exercises (Moscow 1913) and formation of mode rhythm (Moscow 1915). This theoretical achievement presented almost all the leading ideas of the theory of mode's rhythm, which, as the author admitted, in general matured in him during the Kyiv period of his life and was developed and deepened in later works of the Moscow period.

During the Kyiv period of his life (before his move in 1925 to Leningrad), Butskoy published significantly fewer works. This happened because much of his efforts were devoted to organizational and pedagogical activities and writing music for theatrical performances at the Les Kurbas Theater, the initiator of which in Ukraine he is rightly considered. Nevertheless, Butskoy's articles appeared, such as "Music in the Creativity of Life" (1923), "The Origin of Musical Matter" (1923), and "Music Education in Ukraine (Report by A. K. Butskoy)" (1925). He also published a thorough monograph called *Immediate Data of Music*.



Figure 1. Teachers Nicolai Malko (Микола Малько, sitting in the centre) and Anatoliy Butskoy (Анатолій Буцький, right to Malko, wearing the white shirt) among the students of the M.V. Lysenko Music and Drama Institute in Kyiv, 1924-1925 (photo credit: "Державний музично-драматичний інститут імені М. В. Лисенка." Вікіпедія, 29 October 2022, https://uk.wikipedia.org/wiki/Державний_музично-драматичний_інститут_імені_М._В._Лисенка)

Experience of Introduction to Music (Kharkiv, 1925). His monograph *The Structure of a Musical Composition: Theoretical Foundations of The Analysis of Music Compositions* was published in Leningrad in 1948. However, the Leningrad period of the composer's life, which lasted until his death in 1965, and in particular his scientific heritage (as well as the works of Yavorsky in Moscow), is little known in Ukraine today. It seems that the mentioned monograph was the last notable achievement of the scientist, and the views expressed in it retain a clear Ukrainian origin.

Other Kyiv theorists, whose affiliation to the school is unquestionable (such as Lubomyrsky, Protopopov, Alshwang, Kozytsky, Volter, Kulakovsky, and Nadenenko) limited themselves to propagating the views of their colleagues in education courses, textbooks, and the press.

Ideas of Western modernism in the theories of Yavorsky and Butskoy

Uniting around the original ideas of the prominent Ukrainian (and Russian) scientist-musicologist Yavorsky, a group of like-minded people showed rapid changes in

culture and art and the organization of music education as well as revolutionary views in science. They were in tune with the Western modernist philosophical and aesthetic views well-known in Ukraine, which led to qualitatively new processes in the creation of Western European and Russian composers.

Ukrainian modernism focused on the West in an effort to (re)comprehend cultural life. The cultural figures embarked on the path of "replacing the old ideal of life with an ideal new" (Butskiy 1923: 15): deviation from the tradition of the nineteenth century (according to Butskoy, from the "historical inertia"), blurring the line between art and life, appeals to the irrational, and the absolutization of artistic-expression means. Ukrainian modernism:

Presupposed for Europeanization, cosmopolitanism, intellectualism, and aestheticism, that is, an open culture that was not interested in a narrowly defined national culture, although it borrowed freely from previously forbidden local traditions. (Makaryk 2010: 15)

Yavorsky's modernism presented cosmopolitanism as an attraction to the supranational because the scientist wrote:

Music produces (has not yet developed) a universal language that is understood by all peoples. Any movement towards the individualization of pronunciation leads to disunity, as the language becomes incomprehensible to the majority. (Yavorsky 1972: 443)

Realizing that the attention to the ethnographic expression in Ukrainian culture went far beyond linguistic (even musical-linguistic) boundaries (because it provided for “Ukrainianness, patriotism, conservatism and realism”) (Makaryk 2010: 15), Yavorsky himself analyzed folk songs, elaborated them, and often discussed with his students (Ukrainian composers Hryhoriy Veryovka and Mykola Leontovych) the principles of processing folk songs. The scholar’s testament was to interpret the song pattern “as a manifestation ... of appointed consciousness” (Hnatyshyn 2018: 325). The idea of the need for the composer to freely study the original melodic pattern in order to express the “creative energy of the appointed people” is fully consistent with the Husserlian idea of the freedom of a “world-creative” personality, which determines reality as well as organizes and shapes its manifestations (Kulikova 1980: 66). Yavorsky’s attention to folklore and his understanding of the psycho-physiological nature of the phenomenon of musical language looked like a manifestation of internationalism in music.

Thanks to Yavorsky, for the first time in Ukrainian science, aesthetic principles were based on logic (his mode theory) - the internal laws of musical matter, which provide objective knowledge about music. The phenomenological theory of the German idealist philosopher Edmund Husserl, with its logic of scientific knowledge aimed at a “pure” essence separated from being and practice, correlates with Butsky’s attention to music as such. Despite his declaration of music as a social phenomenon, in the Kiev period, Butsky in practice analyzed mainly the sound fabric of the work, consisting of sounds and their logical relationships, and hence complexes, considering them “immediate data of music” (direct indicators of music) that do not require additional external (empirical) confirmation (Lunacharskiy 1927: 44). The modernist idea of creating a pure essence by intellectual intuition (Kulikova 1980: 78) without taking into account external factors manifested itself in Butsky’s position on the close connection (follow-up) of each successive musical construction with the previous one in the process of musical thinking that “feels by man as a certain internal necessity” (Lunacharskiy 1927: 47). Another thing is that the artist creates the meaning of music in accordance with his imagination - “sensory reflections in the minds of objects and phenomena of the real world” (Butskoï 1948: 47). So, although Butskoy’s music did not rise above life, he saw it as a means of ordering it through the subjective thought of the creator.

Yavorsky was the most philosophically minded Ukrainian musicologist. He is one of the few music theorists in Kyiv who in the years of heated discussions about space and time in science embodied an idea developed in those years not of the emptiness of space, but of its “filling with motion, fields of energy,” which belonged to “Einstein’s theory of the space-time continuum” (Makaryk 2010: 38, 39).

No wonder Yavorsky was particularly interested in two elements of the musical material, pitch and time, which was in the interest of the mode (as a height dimension) and rhythm (as a temporal one). Thus, “the musical work was seen by the scientists as the unfolding of order in time” (Hnatyshyn 2018: 187). Similarly, Butskoy proposed in his theory of the syntax of musical language to understand music “as an organized flow in time” (Butskyï 1923: 15). Music’s sound matter is created not by sound as such, but by “expressive, clearly perceptible relationships between certain sound complexes.” As for time in music, Butskoy (like Yavorsky) differentiated between meter and rhythm, hence the definition of music as “the art of intonation and rhythm of life, transformed into special sound symbols” (Butskyï 1923: 16).

Since the theoretical positions of Henri Bergson, one of the most popular philosophers and art theorists in the West, were the starting point in the practice of modernist art, his position on intuition as a mystical act of comprehension of life was reflected in Yavorsky’s introduction of the concept of “internal auditory adjustment,” which he considered higher than the direct (intuitive) figurative perception of the world because, as the “original organization of creative thinking” (Yavorsky 1987: 73), it is conscious (controlled by humans) and goal-oriented (Hnatyshyn 2018: 383). Bergson’s ideas about the internal energy in Yavorsky’s theory manifested themselves as “energy filling” between instability (“failure”) and stability (“resistance”) (Hnatyshyn 2018: 324). Hence, Yavorsky interpreted the melody as “the unfolding in time of the potential energy of a certain order” (Hnatyshyn 2018: 248), which coincided with the views of Ernst Kurth, who understood melody not as “a simple comparison of tones, but [as] their primary continuous connection ...” based on the internal energy of the sound flow (Hnatyshyn 2018: 249).

In his theory of the six principles of musical construction, Yavorsky saw the logic of creative thinking in the sequence of the different energy structures of the work and their sturdy causal-consequence connection (Hnatyshyn 2018: 353).

Bergson’s idea of “life impulse” obviously inspired him to reveal the logic of the process of unfolding music because the basis and essence of the “architectonics of a musical composition” Butskoy considered procedurality, a long chain of thematic constructions which, as they are perceived, are synthesized in the listener’s mind into a complete image of the work. Therefore, he called for the

realization of the fluidity of the unfolding of the form in time (Hnatyshyn 2018: 330).

Modernist theories have influenced the art of music as well as theater. The “Sincere Modernist” (Makaryk 2010: 33) Les Kurbas was conquered by the economic, social, and class conflicts in Western European classics in modern plays, where he experimented with methods of transmitting movement, rhythm, and form. Influenced by the Western modernists (for example, Reinhardt), Kurbas demanded appropriate music, which was to symbolically embody movement and visual sensations. Concerned by the producer’s stage innovations, Butskoy was the first composer to respond to the need to create music for his performances. From 1923 to 1924, he wrote for Kurbas’s troupe atonal music unusual for Ukrainian citizens for various performances in terms of content and aesthetics: *Gas* (based on a play by Kaiser), *Jimmy Higgins* (by Sinkler) and *Macbeth* (by Shakespeare). The loss of musical scores does not allow us to analyze the musical text of the composer, but the memories of the actors recorded unusually emphasized rhythm, bizarre imagery, and illusory feelings, which together caused a flurry of emotions in the audience. One of the reviewers noted that the music in *Gaz* had an independent significance in the development of the action because it reproduced “the movement of cars, gas explosion, noise and fury of the crowd” (Хроніка мистецького: 24).

Bergson’s interpretation of matter as a set of images correlates with the understanding of imagery in Yavorsky’s music: he believed that music deals with images of a generalized nature, which reflect not so much concrete facts as life processes (Yavorsky 1972: 222). This indicated the emergence of semiotic ideas in Ukrainian musical science.

However, Yavorsky did more than embody the ideas of Western modernism: many of his views were in agreement or ahead of later philosophical trends. This applies, in particular, to the abovementioned theory of the six principles of musical construction, which in its developed form (in manuscript explorations of 1916-1920 such as *Construction, Notes on the History of Music, Personality, Thought, Musical Thinking, What Does the History of Music Consist of, History of Phases*, etc.), emerged as “6 stages of historical development of our ideas about the world, our thought process, our ability to reflect this world in science ... and in art” (Hnatyshyn 2018: 324).

Yavorsky’s concept of historical styles correlates with the cyclical concept of stylistic evolution of the Swiss theorist and art historian Heinrich Wölfflin, popular in the 1920s, set out in *Kunstgeschichtliche Grundbegriffe: Das Problem der Stilentwicklung in der neueren Kunst* (Bruckmann, München 1915). However, in contrast to Wölfflin’s significant external “form” of works of art as a factor of stylistic

changes, the focus of Yavorsky’s thought was directed on changing a person’s musical thinking and emotional perception in the process of biological life. This position, which emerged from Yavorsky’s multifaceted teachings, is close in concept to that of his contemporary, the art theorist Schmidt. In his work *Art: His Psychology, His Style, His Evolution* (1919), the latter called for determining the laws of development of art in view of the “biology of mankind” (Shmit 1919: 15). Thus, the system of “six styles of art” developed by scientists at the psychophysiological level corresponds to the system of six stages of historical development, which means the reproduction by both scientists of a spiral model of art culture, in which the last style is the beginning of the next round.

Strangers to Soviet science

The situation that arose as a result of the revolutionary events in Kyiv in 1918 complicated the scientific work of the creative intelligentsia.

Bolshevik leaders rightly saw in the intelligentsia, especially as the so-called “traditional” bearer of democratic traditions, an ideological opposition that did not fit into the socio-political model of the “proletarian state” aimed at suppressing any resistance. (Avtushenko, Buhlai: 82)

If at first the “intelligentsia was given the role of cultural avant-garde,” it soon won “permanent party-state control” (“party leadership”) over the intelligentsia, considering the latter as a means to achieve a certain political goal (Avtushenko, Buhlai: 83). Today it is also noted that:

Under conditions of terror, the intelligentsia was intimidated and demoralized. Conformism, social apathy, political and spiritual adaptation replaced the best ethical and moral-political traditions of which it was the bearer. (Avtushenko, Buhlai: 91)

Initially, favorable conditions were created for Yavorsky as well as for Butskoy for the implementation of their numerous plans and ideas. However, as early as 1917, Yavorsky predicted that “the gospel parables of the invited and uninvited to the feast will soon come true” (Yavorsky 1972: 302). But the refined intellectual still continued “to do his thing” (author’s breakdown) (Ibidem) and did not embark on the path of conformism. Only the feeling of physical danger of refusing to “create” in accordance with the ideological guidelines of the totalitarian system forced Yavorsky to move to Moscow in the spring of 1921, even though he was unsure of the domestic or financial conditions there.

The Russian intellectual Butskoy, who moved to Leningrad in 1924, also fled political repression.

In Moscow, Yavorsky worked in various positions (head of the department of music school Holovuprprofosvita, teacher of the First State Music College), where he could promote his plans and ideas. However, Yavorsky's teachings in Moscow were not accepted by all (his opponents, who were recognized by the authorities as supporters of old theories and devoted to the Marxist-Leninist doctrine). Among those who did not favor his teachings were Chelyapov, president of the State Academy of Arts; the then rector of the Moscow Conservatory Pshybyshvsky; influential musicologists Keldysh; Ryzhkin; Mazel; and Shteinpress. Jaworsky's theory was accused in unaccordance with Marx's ideology. But in fact, Soviet musicologists did not accept the scientist's approach to the study of music and its nature. The scientific approach of the scientist was enriched by modern philosophical ideas and artistic innovations, and did not provide for the consideration of the broad socio-cultural foundations (basis) of music (such as different from classical musicology Soviet musical knowledge). Apparently, Yavorsky's moral position, which in the conditions of anti-religious hysteria manifested itself in the attention to the spiritual content of Bach's works, was also important. Finally, "after Yavorsky's theory was officially criticized, its author was relieved of his post and [he] worked as an editor at the Muzgiz publishing house (1932-1939)" (Kholopov 2006: 375).

Related to this is the threefold (from 1935 to 1940) violation of the question of awarding Yavorsky the scientific degree of Doctor of Arts at the Moscow Conservatory (Yavorsky 1972: 669), which was positively resolved only in February 1941.

Yavorsky's innovative organizational achievements left their mark both in the all-union development of successive levels of musical education and in the definition of many directions in the development of the young musical science (ladology, formology, musical aesthetics, musical semiotics, stylistics, etc.). Yavorsky's teaching itself had a great influence on the development of applied music theory and musicological thought (he introduced into scientific circulation many of today's terms and concepts) in the USSR and beyond.

The fundamental value of Yavorsky's ideas is evidenced by the fact of "repeated" discoveries of some of them in the West (by Messian in the book *Technique of My Musical Language*, 1942; Lendvai in a number of studies on Bartok since 1955). (Kholopov 2006: 394)

A similar fate befell Butsky (then a doctor of arts) in Leningrad, shortly after the publication of his monograph *The Structure of a Musical Composition* (1948). The book was described as "deeply vicious, idealistic in its methodology, anti-historical in its approach to musical facts, one

that instills formalism in the field of music theory" and "anti-patriotic," and its author was dismissed from the post of dean of the theoretical faculty and head of the Department of Music Theory of the Leningrad Conservatory in 1949 (Hnatyshyn 2018: 330). As a result of deprivation of scientific influence, his theoretical work had to be replaced by administrative and pedagogical work, and writing music for theatrical performances.

Conclusions

The Kyiv Music-Theoretical School was the first group of musicologists in Ukraine united by a common purpose (building the structure of national music education, searching for the content of music science and directions of its scientific research) and by basic ideas of music theory research. The brightest representatives of the school, Yavorsky and Butskoy, in a short time managed to develop a three-level structure of music education (Yavorsky) and to point out possible scientific interests (Yavorsky, Butskoy). The embodiment by musicologists of the widespread modernist ideas proves the initial affiliation of Ukrainian musical science to Western intellectual history, later leveled by the Soviet reformatting of the science of music (musicology), as formalistic, into the science of musical culture (music knowledge). However, the use in scientific circulation of numerous innovations of Yavorsky and Butskoy indicate the survivability of many of their ideas, which often involved modern research, especially those that take place on the border of different sciences: philosophy, psychology, logic, and semiotics.

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Santrauka

Ukrainos muzikos mokslo institucinio ir esminio vystymosi etapas XX a. pradžioje susijęs su pirmosios Ukrainos profesionalių muzikologų grupės, kuri turėtų patekti į Ukrainos muzikos mokslo istoriją kaip Kyjivo teorinė muzikos mokykla, veikla. Žymiausi jos atstovai buvo Boleslavas Javorskis ir Anatolijus Butskojus. Savo tyrimuose šie mokslininkai pasitelkė Vakaruose paplitusias modernistines filosofines teorijas, jiems buvo artimos gyvenimo filosofijos krypties atstovų pažiūros. Šios krypties principai ypač tiesiogiai susiję su žmogaus kūryba, muzika (Husserlio, Bergsono, Wölfflino mintys). Prancūzų filosofo Henri Bergsono filosofija, kurioje išryškėja trukmės samprata, gyvenimo kaip nenutrūkstamos kūrybos idėja, įsikūnijo Butskojaus teiginiuose apie besiskleidžiančio muzikos proceso logiką. Jis manė, kad muzikos kūrinio architektūros pagrindas ir esmė yra procedūriškumas, ilga teminių konstrukcijų grandinė.

Straipsnyje aptariamos paralelės rodo, kad muzikologinė mintis Ukrainoje savo formavimosi pradžioje buvo neatsiejama nuo Europos filosofinių krypčių. Pavyzdžiui, Edmundo Husserlio idėja „gryna logika“ savo esme koreliuoja su Javorskio ir Butskojaus dėmesiu sudedamiesiems muzikinio audinio elementams kaip perteikiantiems garso meno turinį. Husserlio teiginys apie intuiciją kaip mistišką egzistencijos supratimo veiksmą padarė įtaką Javorskiui plėtojant „vidinės klausos derinimo“ sąvoką kaip pradinę kūrybinio mąstymo organizaciją.

Formalus šveicaro Heinricho Wölfflino metodas vizualiųjų menų istoriją interpretuoti kaip žmogaus dvasinių būsenų pasikeitimą atsispindėjo Javorskio plėtotoje „istorijoje be vardų“, kurioje muzikos istorija aiškinama kaip periodinis (formas) turinio pakeitimas, muzikos pobūdis priklausomai nuo žmogaus amžiaus, muzikinio mąstymo.

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