

Розділ 1.

МУЗИЧНА ОСВІТА В УКРАЇНІ: ІСТОРІЯ В КОНТЕКСТІ СУЧАСНОСТІ

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e-mail: milena.petrovic@fmu.bg.ac.rs; ORCID iD: 0000-0002-7652-4690**Stylistic transgressions of modern solfeggio**

The article presents the first Ukrainian musicological study systematically exploring the development of musical hearing in solfeggio lessons through the lens of stylistic transgression. It draws on an international exchange of theoretical and methodological insights, educational strategies and practical achievements between specialists from Ukraine and Serbia, notably at Kharkiv I.P. Kotlyarevsky National University of Arts and the University of Arts Faculty of Music in Belgrade. This partnership reflects broader Euro-integrative processes in Ukrainian higher artistic education. The research situates solfeggio within both Ukraine and Western-European models of music theory education, spanning primary, college and higher levels. It generalizes integrative practices – singing, analytical, stylistic, and multimedia approaches – while highlighting interdisciplinary connections, multimodality, multiculturalism, and polyvalent methodology. Ultimately, the study investigates the transgressive capacities of musical hearing and stylistic innovations that shape the modern solfeggio.



Keywords: *musical art; musical style; music theory education; educational strategies; schools of music theory; professional and practical training; historical and modern solfeggio; musical hearing/thinking; stylistic transgressions; multimodal analysis; interdisciplinary approach.*

Statement of the problem

The evolutionary processes of musical thinking generate shifts within musical art itself, which in turn demand theoretical, methodological, and practical (creative) comprehension of their dynamics. Specialized music education serves as a natural indicator of these changes, as it absorbs and reflects them at the intersection of artistic practice and scholarly research.

Modern Ukrainian scholars connect questions of musical education and artistic education strategies to the phenomenon of the *artistic school*. Within this framework, music theory education is considered in two dimensions: global (European and worldwide trends) and national or regional traditions. The concept of the *school of music theory* is understood as an accumulated reservoir of professional experience, encompassing national and regional heritage, cultural and institutional traditions, and pedagogical principles. As M. Borysenko (2021: 311) notes, the “matrix of school” centers around an educational system that integrates creative, scholarly and pedagogical experience into a coherent whole of artistic preferences and traditions.

Preserving national specificity while integrating and comparing it with universal cultural experience characterizes the current state of Ukrainian and Western-European curricula in higher artistic education, particularly in the core components of professional training. Solfeggio exemplifies this synthesis, successfully combining national traditions with international approaches. Since the beginning of the 21st century, European music theory education has shown that solfeggio actively applies innovative strategies, experimental tools, and interdisciplinarity methods, extending beyond traditional theory, into multiculturalism and methodological polyvalence.

Aim of the study

The study seeks to advance and substantiate the theory, methodology, and practice of modern music theory education, with particular attention to stylistic approaches and their various applications in solfeggio at the level of higher artistic education.

Literature review – Ukrainian Perspective

In recent decades, Ukrainian musicology, especially in the works of scholars engaged in teaching music theory disciplines, has shown a growing systematic interest in modern educational strategies. This is particularly evident in the study of different types of musical hearing and the principles of its creative development within solfeggio. The discipline is examined both as an independent educational component and in connection with related subjects such as Music theory, Basic music theory, Musical notation, and Practical music-making, across all stages of music education, from preschool through college to higher education.

The Ukrainian tradition in this field is extensive and historically rich. Solfeggio has long been regarded as a test of professional capability, measuring how well a musician's "instrument" – their musical hearing or "musical ear" – is tuned. Since musical hearing shapes musical giftedness and fosters a harmonious creative personality, often described as *Homo musicalis*, the discipline provides not only theoretical knowledge but also essential practical skills.

Semen Bohatyriov, composer, scholar, teacher, and founder of the Kharkiv school of music theory and composition, famously stated: "You truly know only what you are able to do"¹. His contemporary, Stanyslav Lyudkevych – composer, musicologist, folklorist, teacher², and founder of Halytsian school of music theory and composition – considered

¹ This aphorism is well-known from the reminiscences of the graduates of *Semen Bohatyriov*, including those who taught at Kharkiv Conservatory (nowadays Kharkiv I.P. Korlyarevsky National University of Arts) in different years.

² The author of "*Materials for science of solfeggio and choral singing*" (Lyudkevych, 1930) and the "Critical notes on the matter of science of solfeggio and musical dictation at musical schools" (Lyudkevych, 2000).

solfeggio a “powerful tool for development of musicality”. As Lyudkevych emphasized, it is in solfeggio lessons that musical hearing, liberated from performative and technical constraints, experiences significant growth³. In his article “Attempt of critical approach to solmization and its reform”, published in the Polish journal *Music in School* in 1929, S. Lyudkevych offers a substantial analysis of the systems in use at that time, including Guido of Arezzo’s method, British tonic solfa and Professor Eitz’s German tonwortmethode. S. Lyudkevych’s own system was later successfully applied in the pedagogical work of the well-known Lviv teacher Hryhoriy Terletsky (Dmytriyeva, 2006).

It is worth noting that the earliest Ukrainian authors of educational literature, while studying and incorporating Western European approaches to solfeggio, combined them with the national model of music theory education. A distinctive feature of this model was the extensive use of examples from Ukrainian professional music and folklore, particularly vocal works. The practice of teaching through folk songs is characteristic of the majority of historical Ukrainian publications by S. Vorobkevych⁴, F. Kolessa⁵, M. Leontovych⁶, M. Lysenko⁷, and K. Stetsenko⁸. Ukrainian

³ From the memoirs of Stanislav Lyudkevych’s student Oleksandra Dmytriyeva (methodist teacher, head of Music Theory department (1984–2021) at Drohobych V. Barvinsky musical professional college) and from her work (Dmytriyeva, 2006).

⁴ Vorobkevych, S. (1870). *Songbook for people’s, elementary and real schools*. Chernivtsi; Vorobkevych, S. (1889–1896). *Songbook for people’s school*: in 3 Vols. Vienna.

⁵ Kolessa, F. (1925). *School songbook in two volumes*. Lviv: Ukrainian pedagogical society.

⁶ Leontovych, M. D. (1989). *Practical course of singing in Ukrainian middle schools (from the pedagogical heritage of the composer)*. Kyiv: Muzychna Ukrayina.

⁷ Lysenko, M. (1908). *Collection of folksongs in choral arrangement for pupils of younger and middle age at people’s schools*. Kyiv.

⁸ Stetsenko, K. (1907). *Echo. Songbook for the school and the family for 1 and 2 voices with piano accompaniment, for mixed a cappella choir*. Kyiv; Stetsenko, K. (1918). *School songbook*. Vol. 1. One-part songs. Vol. 2. Two-part songs. Vol. 3. Three- and four-part songs. Kyiv; Stetsenko, K. (1918). *School songbook*. Vol. 1. Appendix to “Primary course of teaching the children choral singing (melodically-didactic notes)”. Kyiv.

ethnograph, composer, and academic Filaret Kolessa said about his *School songbook* that its goal is to form “national thinking”, since “high artistry and poetical nature, inherent for the folk songs, are the mightiest educational factors” (Kolessa, 1991: 9–10). This important tradition of “song solfeggio” continues to be followed by contemporary musicians. It has been preserved to the present day, though enriched with new content and stylistic context shaped by globalization and internationalization.

At the beginning of 21st century, this domain is represented through a variety of publications. The vast majority of them are valuable not only for their educational significance but also for their artistic merit, as they are grounded in “living music”. Their scholarly and methodological selections draw extensively on examples from folklore (predominantly Slavic) and on works by composers of both past eras and modern times. A defining characteristic of the national model of music theory education is the inclusion of Ukrainian composers, whose works are used to teach solfeggio and to design practical exercises.

The works include the articles⁹, numerous syllabuses and curriculums¹⁰, textbooks, collections, and chrestomathies¹¹, methodical recommendations¹² as well as master theses¹³ on solfeggio.

⁹ M. Borysenko (2017), H. Volkova (2016), Y. Kalinina (2018), O. Pavlenko (2021), H. Poltavtseva (2011), L. Piaskovska (2017), H. Smahliy (2008).

¹⁰ Smahliy, H. A., Yepimakhova, O. V. et al. (2012). *Solfeggio: programme for musical school, musical department of primary specialised artistic educational establishment (school of aesthetic education)*. Kyiv.

Shevchuk, S. Y. et al. (2022). *Typical educational programme of the discipline “Solfeggio” of middle (basic) level of primary artistic education of musical art of primary professional vector (class of solo singing, class of choral singing, instrumental classes, class of musical folklore)*. Kyiv.

Rudenko, T. M., Rafes, O. V. (2006). *Musical literacy and solfeggio: programme of higher education establishments of culture and arts of I–II levels of accreditation, speciality “Folk artistic creativity”, specialization “Spectacular-theatre events”*. Kyiv: State methodical centre for educational establishments of culture and arts.

¹¹ Aristova, L. (2018). *Methods of musical education and upbringing: methodical textbook*. Mykolayiv: Ilion.

Relevant strategies of Ukrainian music education within the cluster of music history and theory disciplines, across all the levels of specialised training, are frequently discussed at thematic round tables¹⁴.

Bulhakov, Y., Dubinin, I., Malynovska, I., Senchenkova, T., Shukaylo, L. (2007). *Musical dictations. One-part and two-part: handbook for the pupils of children's musical school*. Kharkiv: Melosvit.

Bulhakov, Y. (2010). *100 musical dictations. Instructive and characteristic three-part dictations: handbook*. Kharkiv: Melosvit.

Vasyleva, L. H. (2020). *Harmony and solfeggio: methodical handbook for the students of higher education establishments*. Mykolayiv: RAL-poligrafiya.

Vynohradov, H. S. (1992). *Chrestomathy of aural polyphonic analysis*. Kyiv.

Kalashnyk, P., Bulhakov, L. (1982). *Musical dictations. Melodies for harmonization*. Kharkiv: Muzychna Ukrayina.

Kravtsov, T., Turneyev, S. (2020). *Collection of musical dictations. Methodical handbook*. Editor M. Borysenko. Kharkiv: Estet Print.

Skuratovsky, V. (2005). *200 dictations for solfeggio (two- and three-part)*. Dnipropetrovsk.

Turneyev, S. P. (2017). *Musical dictation: methodical handbook for educational course "Solfeggio"* / foreword by M. Borysenko. Kharkiv: Vodny spektr G-M-P.

Yakubiak, Y. (1972). *Some solfeggio exercises*. Kyiv: Muzychna Ukrayina.

¹² Kalashnyk, M. P. (2005). *How to learn to write musical dictations: methodical recommendations for foreign students*. Kyiv.

Kalashnyk, P. (1984). *Methodical recommendations on solfeggio and harmony for the pupils and students of education establishments of arts and culture*. Kharkiv: Kharkiv I. P. Kotlyarevsky Institute of Arts.

Kryzhevskaya, T. B. (2019). *Development of harmonic hearing at solfeggio: methodical research*. <https://naurok.com.ua/metodichna-rozrobka-na-temu-rozvitok-garmonichnogo-sluhu-na-urokah-solfedzhio-186018.html>

Panasenko, I. O. (2019). *Interactive methods and multimedia technologies and their use at the lessons of musical theory cycle: methodical research*. Kramatorsk.

¹³ Writing of qualification works devoted to the relevant problems of development of musical hearing, modern methodology and methods of teaching solfeggio is a systematic tradition of the last few decades at Kharkiv I. P. Kotlyarevsky National University of Arts.

¹⁴ For instance, at Kharkiv I.P. Kotlyarevsky National University of Arts there are two annual International events devoted to discussing the problems of teaching the disciplines of historically-theoretical cycle with the prominent Ukrainian and foreign specialists: International Round table "Relevant problems of methodology, methods

In brief, these works address both general issues – such as auditory perception of music, the formation of imagery and artistic concepts, musical thinking, and musical taste – and more specific aspects, including the tools, methods, and techniques for developing musical hearing and the solmization system.

These works share a unifying factor: they embody modern concepts of Ukrainian music theory education through humanitarization and humanization, intercultural dialogue, holistic approaches, respect for heritage, systemic thinking, variability, and the interaction of theory with artistic practice. They highlight the integration of singing, analytical and multimedia solfeggio, as well as the use of interactive communicative forms and digital technologies. Most studies on solfeggio emphasize the close relationship between course topics and artistic musical examples, which must meet criteria of modernity, possess high artistic value, and contribute to the formation of “worldview, national dignity, and self-awareness” (Rudenko, Rifes, 2006: 5). As these authors recommend, teachers should introduce song material, particularly gems of national folklore, already at the very first lessons (Ibid.).

At the same time, Ukrainian musicology offers a comparatively smaller number of works addressing this issue within its multi-vector scholarly discourse. These include studies in music acoustic, psycho-physiological and psychological approaches, music therapy, sociology, philosophy, aesthetics, and even cultural studies. Particular attention is devoted to the interaction between musical thinking and musical hearing, as well as their stylistic dimensions. Consequently, the role of stylistic solfeggio,

and practices of teaching the disciplines of historically-theoretical cycle” in the framework of International research and education project “Bohatyriov’s studies: synthesis of theory and practice” and International webinars and Round Table “Metamorphoses of methods of teaching musically-theoretical disciplines and their research in historical and modern perspective”; International pedagogical forum of performing arts, organized annually at the University of Arts in Belgrade, getting together music educators from Serbia and abroad, this year is the 29th PFPА.

both classical and innovative, has grown in comparison to purely instructive approaches.

Further areas of inquiry involve the systematization of historical and contemporary methodology of complex and integrative development of musical hearing skills; the teaching of solfeggio as an academic discipline, especially at the level of higher music education; its place among related subjects within the cluster of music history and theory; and the influence of interdisciplinary strategies, notably creative psychology and socio -emotional skills. Comparative studies also highlighted in the practical application of theoretical foundations of solfeggio, while outlining perspectives of its further development.

Only a few modern research and methodological works by Ukrainian authors addresses these issues¹⁵.

Foreign perspective

Foreign perspectives on the organization of the modern system of music theory education (including the development of musical hearing and the discipline of solfeggio, are of considerable importance and offer rich potential for further study and integration in Ukraine, reflecting broader Euro-integrative tendencies in Ukrainian art and artistic education. These processes also move in the opposite direction, through scholarly and creative exchanges in this field.

In recent years, Ukrainian specialists have advanced along this path by studying and conducting comparative analysis of foreign curricula, admission requirements, and final examination program developed by leading Western artistic institutions. They have also engaged in scholarly

¹⁵ O. Afonina, V. Baranova (2013a, 2013b), M. Bazhenova, V. Hura (2019), Z. Barska (2021), N. Belichenko (2016), E. Blinsky, V. Olendaryov (1976), T. Bondarenko (1985, 1993), T. Bondarenko, I. Chyzhyk (1990a, 1990b), Z. Borysevych (2016), M. Borysenko (2010, 2015, 2020), O. Dudar (1999), O. Yepimakhova (2014), V. Gorchakova (2005), I. Mazur (2006), I. Melnyk (2013), S. Oliynyk (2020), N. Ocheretovska (1997), T. Pavlenko (2011), M. Petrovych (2016), H. Poltavtseva (2008), M. Serebryany (1987), L. Trubnikova (1997), I. Khodorovska (2014), Z. Tsybulnyk (2021), I. Chyzhyk (1988).

and creative cooperation with international partners and experts, analyzing their works and adopting selected methodological principles and practices.

These aspects could themselves form the subject of a dedicated article. Even a preliminary analysis, however, reveals both similarities and differences between Ukrainian and global practices of teaching solfeggio. Shared features include the broad stylistic panorama of modern solfeggio, ranging from academic to non-academic directions, with a global tendency toward popularization and a certain degree of commercialization. This encompasses ethno-solfeggio, jazz-solfeggio, rock-solfeggio, pop-solfeggio, and other forms, drawing on early examples (both professional and non-professional) as well as contemporary musical styles, their multicultural context, and their applicability in informal education. Moreover, both Ukrainian and foreign solfeggio teachers and theorists devote significant attention to issues in the psychology of musical perception, musical aesthetics, sociology, and psychophysics¹⁶.

Drawing the outline of stylistic vectors in the development of solfeggio at the intersection of Ukrainian and foreign experience, relevant for all the stages of musical education but particularly significant for higher education, as well as further comprehension of theoretical and practical aspects of stylistic solfeggio, the transgressive capabilities of musical hearing and the innovative approaches to solfeggio built on this foundation and presented in the article, constitutes its *scientific novelty* and *perspectives for further research*.

The methodology of this research is determined by its aims and by the novelty of the chosen problem. It rests on approaches

¹⁶ The authors include Ukrainian and foreign musicians such as M. Borysenko (2021), Liu Liang (2014), L. Pikash, T. Volodarets (2016), E. Taynel (2001, 2007), J. Clark, I. Patrikios (2008–2025), B. Clement (2019), P. Dunbar-Hall (1991), P. Dunbar-Hall, K. Wemyss (2000), D. Goodkin (2002), D. Huron (2006), L. Edlund (1964), S. Kazić (2015), S. Kazić, N. Hodžić-Mulabegović, S. Begagić (2021), G. Moore (2021), Nahre Sol (2023), M. Petrović (2014, 2018, 2022), M. Petrović, Golubović, M. (2018), M. Petrović, S. Savović (2021), L. Przybylski, N. Niknafs (2015), B. Rosner, L. Meyer (1982), M. Vasil (2020) and many others.

that are either broadly applicable to scholarly inquiry or specifically tailored to musicological studies. Among the methods employed are historiographic, systematic, functional, comparative, genetically-typological, and contextual modelling, alongside scholarly searches, observation, and style-modelling techniques.

Discussion

Modern Ukrainian experience

Within Ukrainian curricula, solfeggio is regarded as an essential discipline for the education of musicians of all specializations – performers, musicologists, and composers alike. Scholars emphasize that solfeggio occupies a distinctive place among theoretical subjects, as it cultivates the fundamental qualities of a musician: practical knowledge, the ability to perceive musical intonation, and the comprehension of its constituent elements: melody harmony, rhythm, texture, timbre, and their combine influence in producing a holistic artistic result (Borysenko, 2023). In this sense, solfeggio operates across different levels of musical syntax (form), genre, style, and musical thinking. The process of modelling intonation and sound, together with the creation, recognition, and interpretation of musical phenomena during solfeggio lessons, fosters an artistic and stylistic reception of the musical text (Ibid.).

The stylistic vector of solfeggio represents a crucial dimension in its modern stage of development within artistic education. It holds equal significance to the foundational components of the music theory and music history cycles, while simultaneously creating natural interdisciplinary connections by integrating diverse approaches to the study of musical phenomena. Scholars have described this orientation as complex, since in the practice of pedagogue-musicians and theorists it tends to dissolve boundaries between autonomous courses such as solfeggio, harmony, piano, and singing, while at the same time fostering stylistic culture and balancing the emotional and intellectual qualities of teachers (Ocheretovska, 1997: 20).

The rapid transformations in artistic comprehension and the modernization of musical idiom have highlighted the need of new methodological approaches to aural perception, particularly regarding the “practical grammar and syntax” of modern music. Traditional analytical and intonational tools, long established in solfeggio pedagogy, are insufficient for grasping contemporary musical language, which requires exploration of previously “unknown areas in the structure of musical hearing as well as in the process of its functioning in perception, memorization and recreation” (Trubnikova, 1997: 27).

Attention has also been drawn to the phenomenon of ‘new modality’, rooted in folklore and characteristic of much 20th century music, including works by I. Stravinskiy, B. Bartok, M. Skoryk, L. Dychko, V. Bibik, and Ye. Stankovych, jazz, once included from formal education, has emerged as a vital domain, though its stylistic code still requires systematic decoding to enable auditory comprehension of its historical evolution, from archaic jazz through swing, bebop, hard-bop, and free-jazz (Ibid, 28).

T. Bondarenko and I. Chyzhyk, who in the 1990s developed the discipline of stylistic solfeggio and its teaching methodology, emphasized that its subject is “development of ability of auditory comprehension of musical work in its integral artistic unity” (Bondarenko, Chyzhyk, 1990a: 6). They argued that stylistic solfeggio enables the modelling of the historical evolution of style and its outcomes, “embodied in distinct stylistic systems” (Bondarenko, 1985: 113). Moreover, it allows tracing the dialogue between individual styles and the broader stylistic norms of particular eras, reflecting the historical shift from the dominance of collective stylistic norms in the early Middle Ages to the prevalence of individual authorial styles by the late 19th and 20th centuries. The artistic material of specific works thus provides opportunities to study both the general norms of an era and “individual style, ‘idiomatic’ embodiment of general norms by a given composer” (Bondarenko, Chyzhyk, 1990a: 8). It is evident that these scholars focus not on isolated elements of musical language but on the musical work as an artistic whole. Consequently, the notion of “non-stylistic solfeggio” is untenable, since any educational

process divorced from stylistic practice would fail to reflect the realities of artistic creation.

Thus, the various exercises for hearing development, which naturally constitute the core of solfeggio, should evolve from fragmentary practices into holistic models that reflect the “real” sonic sphere of musical art and its historical evolution, embodied in the transformation of sonic intonational formations. This implies that the development of students’ complex of hearing abilities (thinking, memory, perception), as an indispensable and crucial component of musicianship, must be directed toward the highest level of imaginative, emotional, and intellectual comprehension of musical phenomena, their content, structure, and existence within musical and sonic dimensions (Borysenko, 2023).

Nowadays, the principle of limitation in selecting examples from different musical styles, traditionally conditioned by student’s specialization or by the stylistic representability of a given work (Bondarenko, Chyzhyk, 1990a: 7) has been replaced by the principle of intonational universalism. This shift, reinforced by the broader globalization tendencies in society and art, opens almost unlimited possibilities for music teachers to choose stylistically diverse musical materials, often guided by their own professional experience in defining the content of educational disciplines.

This tendency can be described through the concept of “transgression”, which extends to the discourse itself, depending on the scholar’s perspectives. Consequently, the notions of “stylistic transgressions of modern solfeggio” and “modern transgressions of stylistic solfeggio” emerge as both ambivalent and polyvalent, offering fertile ground for further exploration. Within this framework, solfeggio demonstrates its status as the most flexible discipline within the cluster of music history and theory, particularly in relation to ear training. Through this flexibility, it contributes not only to the development of auditory skills but also to the training of musical thinking, memory, and perception.

Transgression is recognized as one of the cognitive methods in postmodern culture, rooted in the overcoming of traditional and

established limits, norms, and rules. This raises an important question: where exactly does modern musical hearing transgresses, and how does solfeggio participate in this process? One possible answer – is – that it transgresses into the musical universe of different eras and styles (either consecutively or simultaneously), functioning as a kind of “time machine” that overcome sonic space.

H. Poltavtseva, for instance, notes that “transgressive ability of musical hearing”, similarly to other transgressions in modern culture, is experience through the intonating (singing) of pointillistic, serial, and sonoristic music, which overcomes the boundaries of traditional pitch organization (Poltavtseva, 2008: 50). She defines the leading principles of this innovative methodology as *experiment* and *observation* (Ibid, 47).

M. Borysenko (co-author of the present article), in one of her publications on solfeggio, introduces the term “transmissions” to describe the “multilevel development of musical hearing”, aimed at forming a “multifaceted musicality, in which the experience of the past and present are accumulated”. The concept of “transmissions of musical hearing” is understood as “universal (trans-historical) mechanisms, models for improving musical-auditory perception, projected onto the types of exercises” (Borysenko, 2010: 383). She further emphasizes that “modern methods of solfeggio must pursue a higher goal, a movement toward perfection and the ideal, where auditory technique does not become an end in itself” (Ibid, 383–384). An important role in solfeggio, according to M. Borysenko, is played by “singing as direct intonation, which is related to the very essence of musical thinking and serves as a kind of tuning of one’s own musical ‘instrument’, hearing” (Ibid, 386).

The uniqueness of modern solfeggio practices lies in their ability to synthesize diverse approaches to working with musical material: from empirical and experimental methods to theoretical and historical generalizations of artistic traditions, ultimately leading to creative practice through intonational and stylistic modelling. This synthesis is realized in various exercises aimed at developing musical hearing.

Therefore, those designing modern solfeggio courses should recognize its openness and flexibility, as well as its orientation toward integrating practical, historical, and theoretical components. Any approach that neglects the latter two and isolates them from intonational and aural training in stylistic solfeggio is fundamentally flawed.

Moreover, solfeggio must be closely connected with other core disciplines of professional and practical training (including electives chosen by the students), such as polyphony, harmony, musical analysis, instrumentation, history of orchestral styles, orchestral score reading (which in solfeggio takes the form “singing choral scores” (Borysenko, 2010: 387), musical rhythmic, history of musical styles and genres, interpretology, performance classes, and – according to the historical tradition of teaching solfeggio in Ukraine – solo and choral singing. In the future, this list should be expanded to include the discipline of “melody” (or “melodics”), which is currently absent from the curricula of Ukrainian higher music education institutions. Additional logical connections can also be established between solfeggio and music history (particularly Ukrainian music), as well as ethnomusicology, reflecting the concept of ethnosolfeggio.

The interconnections between solfeggio and the disciplines listed above are manifested not only through shared content and topics, but also through the guided development of different types of musical hearing. The emphasis lies not on a differentiated approach, but on a complex one – on comprehending the synthetic nature of auditory images. In this sense, the concepts of “complex” and “stylistic” mutually define one another.

As intonational and aural exercises are performed, these connections are illustrated through dyads such as melodic/mode-melodic, harmonic/mode-harmonic, melodic-polyphonic, interval/melodic-harmonic, rhythmic/metrical/metrical-rhythmic, timbral/textural/timbral-textural, syntactic/architectonic, and dynamic-articulatory/interpretative. It is evident that this binary system can be expanded into ternary and more complex structures as the principle is applied in pedagogical practice. Experiments

with these exercises, both in the classroom and at home, demonstrate that this methodology is effective and yields a successful result.

Since musical style is a complex phenomenon – encompassing the unity of musical form with compositional and performative-interpretative components – aural skills in musically expressive interaction inevitably acquire stylistic qualities. It is therefore necessary to distinguish stylistic musical hearing, which is inherently multidimensional and multifaceted. Within this framework, the norms of solfeggio aimed at cultivating such hearing are understood as practicums in musical styles, where students grasp the interconnections between different musical idioms.

Unlike the practice of listening to stylistic in music history or theory courses, stylistic solfeggio involves aural perception both with or without scores. In the latter case, musical texts are reconstructed from memory, based on auditory impressions after listening. This process enables a reverse comprehension of musical existence, integrating the components of musical form into “individually-stylistic, nationally-stylistic, and period-stylistic systems that develop so-called stylistic hearing” (Borysenko, 2010: 385).

Moreover, stylistic solfeggio should not be confined to singing examples of different styles and genres or arranging them according to the historical succession of stylistic eras. Style and genre-style components must permeate all forms of activities, such as sight-reading, aural analysis, dictation, composition, and improvisation as active forms of style-modelling. In this way, the complex aspects of intonational hearing are activated, and through their interaction they generate the stylistic dimension itself (Ibid, 386).

Synthesised and complex perception of musical objects, facilitated by complex hearing, within the reality of stylistic transgressions in solfeggio complements the modern experience of integrated hearing. This is understood as a musician’s ability to combine aural perception while listening with active performance or singing, extending into modelling practices that range from improvisation to composition.

Thus, solfeggio, positioned at the intersection of theory and practice, must be regarded as their natural compendium: a synthesis of theoretical

and practical thinking, intellect and hearing. It should not be reduced to a mere supplement to basic theoretical disciplines; rather, it is distinguished from them by its specific character.

This specificity is constituted, first, by the primacy of *active / practical musical hearing*, not passive reception of musical phenomena, but hearing that recreates, models, and “thinks in action, for action, and with the actions” (Tarasova, Ushatkina, 2022: 111). Second, by the presence of creative and heuristic thinking, ensuring a creative dimension in all forms of music-aural practicum. And third, by operational and simultaneous responsiveness to aural perception, what may be termed “quick hearing” and “quick thought”.

Since a thorough examination of the methodology, methods, and thematic development of stylistic solfeggio constitutes a separate research topic (and Ukrainian musicology already provides such studies, as noted in this article), we will briefly consider several aspects here.

The thematic content and structure of solfeggio with a stylistic orientation may combine at least two principles: **diachronic / chronological**, which studies stylistic phenomena in their historical succession from the earliest to the most recent, and **synchronic / transgressive**, which traverses different musical systems and stylistic types (era styles, national styles, and individual composer styles, known to be interrelated). These may also generate neo- and polystyles, including academic and hybrid formats (the so-called “third stratum” of music). Two additional principles, combining the previous ones, are possible: **centrifugal movement**, based on a “stylistic centre” chosen as the initial model and compared with other models revolving around it like a gravitational core; and **centripetal movement**, the opposite trajectory from the stylistic “periphery” toward the “center”. Thus, the “center” is a variable value that balances different musical systems. Such experiments must be grounded in the logics of comparing historical types of musical thinking.

It is important to note that the “centre” of music-aural reception is not always a musical work itself; other musical phenomena may serve as stylistic matrices. These include folklore, early church music, song-like

and dance-like compositions and improvisations, from early to modern examples ones, from authentic sources to their new stylistic (polystylistic) versions, including those at the intersection of academic and popular culture (jazz, rock, pop). The “zone of hearing” may also encompass distinct musical systems and their stylistic transgressions: monody / melody, polyphony, harmony, rhythm, texture, formal structure, genre, and so forth. As students master these systems, they activate corresponding aspects of music-aural skills (and thus different levels of musical thinking), progressing from basic modal or pitch perception and its complex, what we may call “hearing of musical tuning” (mode and its embodiment in melody, harmony, rhythm, texture), toward all other forms of musical hearing.

This can be exemplified through the incorporation of material drawn from archaic melodic cultures, pre-professional and early professional monody, and two-voice music (an important transitional form), as well as early polyphonic practices such as antiphony, singing over sustained note, and heterophony¹⁷. These represent formative stages of intonation – that eventually transgress – into developed professional traditions, and they can be integrated into solfeggio practicums to reveal the line of succession among – them. Such integration fosters comprehension of the evolution of both isolated music-idiomatic systems and musical thinking in general, whether national or universal.

These stylistic layers introduce students to the intonational practices of oral and early notated musical creativity, which are inherently syncretic, combining invariant and improvisatory forms. They encompass processes of pitch formation, voice leading, modes, including systems that extend beyond equal temperament (pre-diatonic, diatonic, whole-tone modal, and other non-tonal systems). This is vividly illustrated by traditional music from the East and Asia (Armenian, Arabic, Indonesian, among others), as well as European traditions, including authentic Slavic folklore. Ukrainian

¹⁷ More about these forms: Borysenko, M. (2015). *Heterophonic principles of early polyphonic forms of oral and written musical traditions: textbook from the discipline “Polyphony” for the students of higher education establishments*. Kharkiv: S.A.M.

folk songs, for example, often contain glissando, ornamentation, and microtonality – aural comparison of such features provides highly effective exercises¹⁸.

Similarly, valuable insights can be gained from early professional European music and Middle Eastern tradition preserved in written sources and accessible through modern reconstructions and notation. These include liturgical repertoires of both the Catholic and Eastern Orthodox Churches (Byzantine, Georgian, Greek, Bulgarian, Serbian, Znamenny chant, Gregorian chant, and early Latin liturgical genres, all of which serve as effective vocal repertoire), paraliturgical spiritual songs, and secular music, particularly European dance and vocal traditions at the threshold of the Middle Ages and Early Renaissance.

Given the existence of modern transgressions of these early traditions, they can also be employed for aural comparison with works of 20th– and 21st-century composers, as well as with musical arrangements in non-academic styles. Examples include world music, jazz adaptations (as well as transcriptions, see: Borysenko, Chernyavska, Ocheretovska, 2022), rock arrangements, and even reworkings of Medieval Gregorian chants.

Modern Serbian experience

There is successful experience in the stylistic development of musical hearing within solfeggio lessons suggested by certain Serbian specialists who are oriented toward studying not only the academic forms of music but also contemporary popular music. Experiments carried out and their

¹⁸ Methodology and methods of development of modal hearing on example of Ukrainian folklore at solfeggio lessons is traditionally represented in qualification works of graduates of Music Theory Department at Kharkiv I.P. Korlyarevsky National University of Arts, including those carried out under supervision of co-author of this article M. Borysenko: Shelkova, A. S. (2025). *Training of modal hearing at solfeggio lessons at establishments of primary artistic education*. Kharkiv: Kharkiv I. P. Kotlyarevsky National University of Arts.

methodological description are worthy of attention from the standpoint of the essence and methods of solfeggio¹⁹.

The focus is placed on relevant questions of modern music terminology, situated at the intersection of theory and artistic practice (composition, performance) and connected to integrative music comprehension of musical phenomena. Discussing these problems (Petrović & Golubović, 2018) it is noted that music terminology is both systematic and problematic: while it brings order to the field, it can also cause misunderstanding. Terms such as “inner hearing”, distinctions between complex and simple meter (i.e. non-isochronous and isochronous meter), or the difference between meter and time signature, pulse and meter are often unclear, and even musical genres lack precise definition. To describe music, musicians frequently borrow terminology from non-musical fields, making “music terminology the most obvious cross-section between music and linguistics” (Ibid.: 628). Many terms are taken from syntax to explain music phenomena, while semiotics and semantics attempt to clarify the relation between referent and reference in music. Inevitably, musical terminology becomes metaphorical, and metaphor – as a fundamental mechanism of human cognition – plays an important role in linking music and emotion. It represents the verbal transformation of emotions stimulated by music and is closely tied to embodiment, a necessary concept for understanding music perception, which integrates

¹⁹ One of the foreign colleague is Professor Milena Petrović, who dealt with the modern solfeggio and music theory education, pedagogy, and solfeggio teaching from the elementary level to higher education. She has been collaborating with Kharkiv I. P. Kotlyarevsky National University of Arts as an editor-in-chief of the University's research journals, gives lectures and master-classes in the EU, Ukraine, including research and education projects of our University, including “Modern word on art: science and critics”, “Bohatyriov's studies: synthesis of theory and practice”. She is the author of numerous articles on modern solfeggio and music theory education, psychology of musical creativity, innovative methodology and methods of teaching music theory disciplines (including solfeggio), their connection to performative practices, etc.

“sensory, motor, cognitive and affective systems that is involved in music perception” (Ibid.).

In exploring methods for addressing terminological problems in music and for deepening comprehension and perception of artistic practice, attention is directed toward interdisciplinarity, multimodal experience, and metaphorical associations. The conclusion drawn from these reflections, as well as from related studies (for example, eurhythmics in music education developed by Jaques-Dalcroze), is that metaphor serves as a fundamental structure of understanding. It shapes and organizes human cognition of music, and metaphorization becomes the basic mechanism for conceptualizing musical elements (Ibid.: 631).

Metaphor plays a decisive role in perception, comprehension, and verbal description of music, and thus in music terminology itself. More importantly, integration of bodily movement, listening, visual and verbal metaphors, and singing is essential for music understanding. Language, through metaphor, expresses emotional and even physiological responses to music, while meaning arises from moods, extra-musical, and the interplay of formal structures that generate tension and resolution. Physical-emotional musical experience, in turn, inform the interpretative maturity of musicians. Consequently, metaphorical terminology should reflect this interpretative development. For instance, the term “scherzo” may be perceived as a “joke” by students, but as a more complex or ironic gesture by experienced musicians (Ibid.: 632).

It has been emphasized that perceiving musical structures through visualization and verbalization in early education enhances understanding at later stages (Ibid.: 633). Visual images can provoke verbal metaphors and vice versa, as cross-modal interaction between the visual and the aural deepens comprehension of musical phenomena (Ibid.: 635).

For music education, metaphorical expressions grounded in image schemas are essential both for conceptualizing theoretical phenomena and for describing music itself (Ibid.: 637). Multimodal perception – integrating bodily movement, aural images, visualization, and verbal metaphors – encourages associative and metaphorical thinking, fostering individual

connections to musical terms. A multisensory approach proves more effective than fragmented or purely abstract methods, offering new perspective on music terminology and music understanding (Ibid.: 638).

Multimodal, interdisciplinary methodological principles have been developed and applied in solfeggio teaching. One example is the use of ABBA's songs in university classrooms, where the approach emphasizes integration theoretical, practical, emotional, and linguistic dimension (Petrović, 2022).

The concept highlights graphical representation of melodic contours and harmonic progressions, analysis of tension and relaxation in relation to harmonic and rhythmic expectations, and exploration of characteristic features of popular music such as ostinato and drone. It also incorporates Orff-Schulwerk strategies for modes, pentatonic scale and blue notes, alongside emotion analysis through gradual addition of voices. Finally, linguistic analysis is included, aligning rhymes and stress patterns with musical meter and melodic contour (Ibid., 26).

The proposed framework is articulated as a multimodal approach to the analysis of ABBA's songs, distinguished by its departure from conventional formalist methods. It underscores the pedagogical value of integrating popular music across all levels of education, from primary to postgraduate study, through diverse programs and courses. By combining formal and informal modes of learning, this practice offers a productive model for music pedagogy, particularly in solfeggio, where the emphasis shifts from reproduction toward the integration of listening, performance, improvisation, and composition (Ibid.). Such an approach cultivates embodied forms of musical hearing that interact with broader psychophysiological dimensions of music perception, including visualization, verbalization, movement, and cross-artistic engagement.

The method proposed involves transcription and reproduction of songs on the piano, followed by modelling of their contextual levels. The initial stage emphasizes the visualization of melodic contours through wave-like lines, designed to capture emotional and psychological perception as well as metaphorical interpretation of the song's content. Within this

framework, the arch-shaped melodic contour emerges as a particularly significant feature: it is widely present in children's songs and, more broadly, across global repertoires, while also serving as a defining characteristic of the ballad genre. Statistical analysis confirms its prevalence in ABBA's output, where the majority of songs exhibit this contour. Psychologically, such structures are understood to satisfy listeners' expectations by presenting cycles of tension and release, thereby achieving a sense of melodic balance. The alternation of upward and downward motion in roughly equal segments generates feelings of pleasure, as the experience of tension is consistently followed by relief, reinforcing positive affective responses (Ibid.: 26–27).

Beyond the graphic representation of melodic contours, the musical analysis of ABBA's songs extends to harmonic progression and elemental features such as ostinato and drone, interpreted within the pedagogical framework of Orff-Schulwerk and its stylistic influences. Analytical observations reveal that these songs combine conventional harmonic logic with unexpected progressions atypical of classical harmony – for example, in “Dancing Queen”, where a secondary subdominant resolves into the subdominant. The repertoire also demonstrates modal shifts and subsystems that reflect nationally inflected Romantic harmony, alongside traces of older modal progressions rooted in folk traditions. The use of pentatonic scales further reduces the reliance on classical tonal relations, as seen in “Knowing Me, Knowing You” (plagal progression), “The name of the game” (Dorian mode), and “Gimme, gimme, gimme” (pentatonic). Historically, the pentatonic preceded diatonic modes, and Orff himself argued that the transition from pentatonic to diatonic mirrors the developmental trajectory of the child, making these pedagogically valuable across all stages of music education. At the same time, ABBA's songs incorporate stylistic features of blues, such as the “blue note” in “S.O.S.”, which further destabilizes tonal harmony and enriches their musical language (Ibid.).

Certain songs reveal stylistic influences through the use of folk-inspired instrumental formulas, rhythmic repetitions, and intervallic

patterns – for example, the hollow ostinato of fifths in “Under attack”. Contemporary research confirms that popular music employing more unexpected harmonic progressions is often perceived as more engaging than music built on conventional structures (Ibid.: 35). Aural analysis of ABBA’s repertoire is further enriched by observations on musical form, typically characterized by simple verse structures with frequent repetition, as well as on the types and placement of climatic zones. Particular attention is given to rhythmic organization, where polyrhythm emerges as one of the most powerful communicative devices in popular music. Its cognitive complexity demands advanced coordination, requiring students to integrate independent timing variations between hands, establish a shared temporal framework, or achieve partial independence in polyrhythmic performance. Such independence of hand or voice exemplifies the adaptability of human motor control, which becomes evident at higher levels of musical skill (Ibid., 36–37).

This principle of integrative perception in the analysis of ABBA’s song is of central importance. This approach incorporates elements of Orff-Schulwerk pedagogy, which emphasizes the study of melodic and rhythmic patterns – particularly ostinato and drone – at the earliest stages of music education. Orff regarded these techniques as fundamental components of elemental music, rooted both in the practices of primal cultures and in the spontaneous expressions of children, as they mirror developmental processes. A highly effective classroom model for engaging with popular repertoire involves the use of melodic and rhythmic ostinato on percussion instruments. In this way, Orff-Schulwerk strategies can be adapted to popular music and especially to rock, given its reliance on modal structures, pentatonic scales, and blues notes (Ibid., 38).

The ultimate aim of such methods lies in the emotional analysis of ABBA’s songs. Stages of emotional comprehension may be structured as exercises in musical hearing, including attentive listening to harmonic progressions, singing individual voices within the texture (progressing from monophony to polyphony), and gradually adding layers to increase textural density. Work with vocal music necessarily requires linguistic

analysis of lyrics, their potential translation into other languages, and examination of the interrelations between text and music. This includes the alignment of verse rhythm with musical rhythm, the use of rhyme, and the coordination of prosodic stress with meter and melodic contour – topics that warrant further specialized research (Ibid.).

The methodology of integrated comprehension across diverse musical styles can be conceived as an algorithm consisting of several stages, whose sequence may vary: listening, recreation (whether exact, varied, or improvisatory), compositional modelling of the full complex of expressive means – including cadences and verbal rhymes – and performative interpretation, often marked by stylistic transgressions. This process unites listening, singing, and playing, thereby generating a comprehensive multimodal experience from which reproduction and performance naturally emerge. Popular songs embody aural, visual, spatial, graphical, verbal, embodied, and emotional dimensions, all of which serve as powerful educational resources. Multimodality, encompassing spatial qualities of melody and harmony, embodied expectations, emotional responses, and verbal articulation, opens significant new directions for music pedagogy and provides expansive opportunities for innovative practice (Ibid., 45).

Conclusion

Since the majority of theoretical generalizations has already been articulated in the main body of this article, the following points may be briefly emphasized. The training of musical hearing, considered within the broader domain of musical thinking, remains a central focus of contemporary scholarly inquiry and pedagogical practice. Engagement with this experience opens wide horizons for creative exploration and for the development of musicality as an innate “instrument” of every musician.

This process is enriched on multiple levels: not only through diverse forms of musical creativity, but also through the cultivation of aural comprehension across varied and transgressive musical phenomena. The modern musician must remain receptive to this diversity, a capacity shaped both by cognitive musical capabilities and by refined aural skills. Such receptivity is facilitated by methodology specifically designed

to establish a coherent system of musical training. Their significance is heightened when grounded in artistic practice, whereby musical creativity is not only aurally perceived but also modelled and generated through musical hearing. The differentiated, complex, and integrative dimensions of this process have been examined in the present study.

The principle methodological strategies converge in solfeggio, which functions not merely as a specialized field of professional and practical training but also as a domain of inquiry into musical hearing, intonation, and, ultimately, musical existence itself. It is therefore unsurprising that Stanislav Lyudkevych, one of the most influential figures in the development of solfeggio in Ukraine, described solfeggio as “a matter of science” (Lyudkevych, 1930).

Perspectives of further development

Future directions in this field are closely tied to the continued exploration of musical hearing through experimental approaches that involve the selection and application of diverse musical phenomena as material for ear training. Such works is expected to foster methodologies in solfeggio and expand the pedagogical repertoire available to educators. At the same time, the current stage of Ukrainian music education highlights the necessity of reciprocal cultural exchange, involving both the study and adaptation of European traditions to national curricula and the incorporation of insights generated by Ukrainian specialists. This dual process – adaptation and modification – promises to enrich pedagogical practice and contribute to the advancement of music education in a broader international context.

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Стильові трансгресії сучасного сольфеджіо

Постановка проблеми. У статті висвітлено історичні та сучасні українські, а також окремі західноєвропейські моделі музично-теоретичної освіти у проєкції на освітній компонент «Сольфеджіо», що сьогодні прямує до міждисциплінарної, міжгалузевої царини, мультикультуралізму, мультимодальності, методологічної полівалентності, потребуючи новітніх педагогічних підходів та їх теоретичного осмислення.

Мета, методологія та новизна дослідження. Пропонована публікація є першим в українському музикознавстві досвідом системного дослідження актуальних аспектів розвитку музичного слуху на заняттях сольфеджіо у форматі інтернаціонального фахового обміну науково-методологічними та методичними розвідками, а також освітніми стратегіями у цій сфері, що здійснюються спеціалістами вищих мистецьких шкіл України та Сербії, зокрема Харківського національного університету мистецтв імені І. П. Котляревського та Белградського університету мистецтв. **Метою** дослідження є подальше обґрунтування теорії, методології та практики сучасної музично-теоретичної освіти, актуального для неї стильового напрямку та його різновекторних виявів на прикладі навчальної дисципліни «Сольфеджіо» на етапі вищої профільної мистецької освіти. **Методологія** дослідження, визначена його метою та новизною, інтегрує загальні наукові і спеціальні музикознавчі підходи, зокрема історіографічний, системно-функціональний, компаративний, генетико-типологічний, дослідницько-пошуковий, метод спостереження, контекстного моделювання, стилемоделювання.

Результати дослідження. Розгорнутий системний аналіз як історичних, так і останніх досліджень та публікацій за обраною темою дозволив авторам статті висвітлити загальний контекст інтегрованого українського та західно-європейського досвіду, центрованого навколо головної мети – якісного налаштування «професійного інструмента» музиканта – музичного слуху, методики і техніки його розвитку, що формує й шлифує ментальну музикальність / обдарованість, а відтак гармонійну творчу особистість – *Homo musicalis*. На цьому тлі запропоновано вивчення трансгресивних властивостей музичного слуху (комплексного / стилізового, інтегрованого, швидкого – у бінарній та інших системах) та, відповідно, стилізових трансгресій «Сольфеджіо», які сьогодні визначають його зміст і структуру.

Висновки узагальнюють розглянуті в дослідженні положення щодо різних видів музичної творчості як досвіду слухової рецепції різноманітних / трансгресивних музичних явищ, до яких сучасний музикант повинен бути відкритим. Цьому має сприяти передусім профільна дисципліна «Сольфеджіо» як наука про музичний слух – невід’ємну, а тому найважливішу складову професійної музичної діяльності, що визначає її творчу генеративну специфіку, скеровує до найвищого ступеня образно-емотивного, інтелектуального збагнення / усвідомлення музики, її інтонаційно-звукової природи. Основні методологічні стратегії формування музиканта сходяться в сольфеджіо, яке функціонує не лише як спеціалізована галузь професійної та практичної підготовки, а й як сфера дослідження музичного слуху, інтонації та, зрештою, самого музичного буття. Отже, не випадково С. Людкевич – одна з найвпливовіших історичних постатей у розвитку викладання сольфеджіо в Україні – вважав сольфеджіо «справою науки» (Людкевич, 1930).

Ключові слова: музичне мистецтво; музичний стиль; музично-теоретична освіта й освітні стратегії; музично-теоретичні школи; музичні дисципліни професійної та практичної підготовки; історичне та сучасне сольфеджіо; музичний слух / мислення; стилізові трансгресії; мультимодальний аналіз; міждисциплінарний підхід.

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