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## **FORMATION OF MODERN MUSICAL STYLE SPACE ON THE EXAMPLE OF CREATIVITY OF UKRAINIAN COMPOSERS.**

**The purpose** of the article is to determine the main stylistic trends that are presented in the Ukrainian academic music space. Achieving this goal consists in isolating the creative approaches of various Ukrainian composer schools to determine their specific interaction in social and cultural terms. **The methodology of the research.** To study the peculiarities of the modern style palette in the academic music space of Ukraine, an analytical method and a synthesis method are used. **Scientific novelty.** The creative method of modern Ukrainian authors is the free operation of the achievements of style trends of the past and their combination with the leading compositional techniques of the present. Growing interest in the media and electronic music is one of the promising areas of the culture of the 21st century. **Conclusions.** A significant role is played by neo-folklore as one of the leading and outstanding trends of the present. Attention is focused on the use of the principle of polystylistics, which leads to the formation of the , «neo-baroque».

**Keywords:** stylistic space, Ukrainian composers, neofolklorism, «neo-baroque», polylistic.

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**Формування сучасного музичного стильового простору на прикладі творчості українських композиторів**

**Мета статті** – окреслити основні стилістичні тенденції, які представлені в українському академічному музичному просторі. Досягнення цієї мети полягає в виокремленні творчих підходів різних українських композиторських шкіл для визначення їх конкретної взаємодії в соціальному та культурному плані. **Методологія дослідження.** Для вивчення особливостей сучасної стильової палітри в просторі академічної музики України використовуються аналітичний метод та метод синтезу. **Наукова новизна.** Творчим методом сучасних українських авторів є вільне оперування досягненнями стильових напрямків минулого і їх поєднання з провідними композиторськими техніками сьогодення. Зростання інтересу до засобів масової інформації, електронної музики є одним з перспективних напрямків культури ХХІ століття. **Висновки.** Виділяється значна роль неофольклоризму як одного з провідних і визначних напрямків сучасності. Акцентується увага на використанні принципу полістилістики, який призводить до формування мета-мови. Відзначено виникнення тенденції до відродження традицій, притаманних українському мистецтву, що виявляється в становленні «нового бароко».

**Ключові слова:** стильовий простір, українські композитори, неофольклоризм, «нове барокко», полістилістика.

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**Формирование современного музыкального стиливого пространства на примере творчества украинских композиторов.**

**Цель статьи** – определить основные стилистические тенденции, которые представлены в украинском академическом музыкальном пространстве. Достижение этой цели заключается в выделении творческих подходов различных украинских композиторских школ для определения их конкретного взаимодействия в социальном и культурном плане. **Методология исследования.** Для изучения особенностей современной стилиевой палитры в пространстве академической музыки Украины используются аналитический метод и метод синтеза. **Научная новизна.** Творческим методом современных украинских авторов становится свободное оперирование достижениями стилиевых направлений прошлого и их сочетание с ведущими композиторскими техниками настоящего. Рост интереса к средствам массовой информации, электронной музыки является одним из перспективных направлений культуры ХХІ века. **Выводы.** Выделяется значительная роль неофольклоризма как одного из ведущих и выдающихся направлений современности. Акцентируется внимание на использовании принципа полистилистики, который приводит к формированию мета-языка. Отмечено возникновение тенденции к возрождению традиций, присущих украинскому искусству, проявляющихся в становлении «нового барокко».

**Ключевые слова:** стиливое пространство, украинские композиторы, неофольклоризм, «новое барокко», полистилістика.

**Urgency of the research.** Ukrainian artistic musical sphere is represented by a great number of composers. Thus, every year there appear a series of musical projects. It promotes discovery of new names, while the classics of the national composer school continue to work successfully. With change of generations and over time, alteration in style of author`s art coloring is gradually taking place. The study of specifics of development of the academic branch of musical culture in Ukraine is an actual and important task, although rather complicated, because it is difficult to assess the significance of events that have not yet been tested by time. However, it is well-known that in the history of musical art there were references to composers and their works, due to a high estimation of their contemporaries, which makes it expedient to appeal to the contemporary stylistic space.

**Analysis of the research and publications.** Specifics of the contemporary stylistic assortment are presented in the works of G. Nikolayi and O. Serova. The analysis, presented in the work of S. Sadovenko, aims at studying the manifestations of neo-folklorism in the works of Ukrainian composers. The philosophical and cultural substantiation of stylistic dynamics within the framework of contemporary Ukrainian musical practice is carried out in the works of I. Lehenkyy and O. Opanasyuk. Issues related to electronic music and its media form of existence are presented in the scientific researches by A. Zagaykevych and M. Cherkashin-Gubarenko.

**The purpose of the article** is to outline the main stylistic directions, presented in the contemporary Ukrainian academic music scene. The achievement of this goal involves selection of creative approaches among representatives of various Ukrainian composers` schools, in order to identify the specifics of their interaction in the socio-cultural dimension.

**Presentation of the main material.** Analysis of Ukrainian contemporary music scene is rather a complicated problem, because every composer seeks to find his own style, principles of orchestration, turns to different genres. However, there are several trends that are typical of most authors. First of all, it`s worth mentioning that the end of the 20th century passed under the slogans of postmodernism, for which there is an appeal to all previous stylistic directions, their free combination, mixing, quoting. The basis of the postmodern view of life is irony, which manifests itself in the absence of certain ideological guidelines, everything is doubted. However, at the beginning of the XXI century, there is a gradual reduction of irony in favor of lyricism and sincerity. G. Nikolayi notes that the main features of Ukrainian music have become openness to the world, “dialogue” in relations with the

natural and human environment, dreaminess and spirit of hyperbolization. The musicologist mentions the following features of contemporary composer`s creativity: “Modern domestic composers tend to work on the national grounds of style of the previous epochs, using baroque, classical, romantic, as well as brightly individualized elements in their unusual, original postmodern interaction. There is an organic combination of national-ethnic folk sources with the riches of the eastern and western cultures of the past and the present. There is a revival of the interest of artists to the ancient values of the people – first of all, to religious ideals as the highest sacrament of spirituality” [3, 131].

Interconnection of composers` creative work and folklore basis really was and remains one of the leading principles inherent in Ukrainian national music. The features of “neo-folklorism” can be found in the works of many classics of contemporary musical culture, like: L. Grabovsky, L. Dichko, M. Skoryk, S. Stankovych. “Today the neo-folklore tendencies and styles close to the neo-folklore remain the modus of updating of artistic means, principles of musical thinking and tonal organization in the works of composers of Ukraine. Neo-folklorism is a symbolic center of all Ukrainian musical culture. “Modernization” of the archaic character continues to be reflected in the active penetration of neo-folklorism into contemporary composing work of both Ukrainian, and the world musical culture” [5, 176-177]

Although Neo-folklore is in a sense a mainstay for Ukrainian composer thinking, there is a number of other trends presented in contemporary music. Features of neo-classicalism are characteristic of certain works of V. Silvestrov. In music practice, the attraction to neo-romanticism is increasing, the lyrical basis begins to change the skeptical world outlook. G. Nikolai accurately characterizes the peculiarities of piano music in the late 20th century, which can be fully applied to other genres of composer`s creative work: “Starting from the 80s and 90s of the 20th century, typical for Ukrainian piano music are: intertextuality as one of the possibilities for a new “reading” of traditions; “New folkloric wave”, with the synthesis of archaic folk melodies, folk-dance rhythms, typical Ukrainian intonations in the context of contemporary composing writing; “Game with tradition” at the level of time epochs, styles, genres, musical forms; polystylism as a meta-language, combining all the cultural heritage of the past and the present, as well as the constant pursuit of universal categories. Musical polystylism does not violate the individual style of the composer, but becomes a definite universal language, universal style, “meta-style”, which eliminates

contradictions and actually unites artistic and worldview traditions of different epochs and cultures, which are reflected in musical styles” [3 , 131]. Polystylistics remains one of the guiding principles that characterizes the art of postmodernism and serves as a kind of engine for the creative processing of achievements of the past centuries.

It is quite unconventional for musicology, but, in our opinion, expedient to have an approach to the history of Ukrainian music, proposed in the research of O. Opanasyuk. Thus the author distinguishes four main periods of its development: the intentional-semantic stage (the end of the 19th – the beginning of the 20th century), the intentional-identical stage (the middle of the 20th century), the intentional-dynamic stage (1970-1990) and the intentional-functional stage (the end of the 20th – the beginning of the 21st century). The first period is characteristic of “the development of retrospective, introspective, compilative and destructive forms of artistic expression” [4, 213], in the second period there develop late romantic and realistic traditions; in the third period there is a formation of a strong composer`s school, when the following style trends take place, such as “neo-romanticism”, “non-traditionalism”, as well as a widespread principle is polystylism. The correct definition of polystylism according to I. I. Legnik is as follows: “Polystylism is a total-eclectic reality or environment in which one can define more or less structural or authentic axes of allusions and quotes in the communicative space of aleatorics and expressive polyphony of sonorics. However, we see the need for creating an open, dissolved space that is focused on musical communication” [2, 76].

The most interesting for this study is the last period – the intense-functional stage, when it is difficult to identify one particular style direction. O. Opanasyuk notes that stylistic diversity and stylistic pluralism are inherent in the Ukrainian composers` school. “Perhaps this very fact initiated the emergence of the term “mixed style”, which, however, does not contribute to the clarification of the stylistic situation in contemporary art” [4, 216]. If we proceed from this conception, true is the assertion that contemporary Ukrainian academic music includes practically all of the styles that existed until now.

It is possible to distinguish two contemporary semantic dominants, associated with the emotional coloration of creative works. Music scientist S. Sadovenko in his study mentions imaginative spheres that tend to emotional neutrality and the desire to “reach the limits of silence” and musical moans, “weepings”. The imagery of the first group is typical of such

composers as A. Zagaykevych and V. Polyov. The second group is presented by a series of works by I. Shcherbakov and V. Zubitsky.

One of the strands that gained significant development in Ukrainian music is minimalism. In the second half of the 20th century, the influence of minimalism reflected in the works of L. Grabovsky, V. Silvestrov, and A. Shchetinsky, and in the beginning of the XXI century its manifestations were present in the works of Z. Almasha, O. Bezborodko, V. Guba, S. Zazhitko, O. Kozarenko, V. Polova, O. Serova, O. Shimko. It should be noted that first of all it is about the use of minimalism technology, rather than the full reproduction of the style. O. Serova points out that most authors combine it with an appeal to folklore and their own creative methods. “The specificity of the works of Ukrainian composers, whose creative work corresponds to minimalism, became the focus on conceptuality, sacredness, aesthetic and artistic ideals of the past, the folklore that promotes awareness of the continuity of the connection of times, as well as the intuitive orientation towards the spirituality of the principles of “return to harmony”, equilibrium of traditions and innovativeness, restoration and renewal of the national mode” [6, 55].

The same idea is emphasized in studies of other art historians. The use of a wide range of styles within the framework of the activities of one composer can convey his creative idea, and it can be a sign of his belonging to the Ukrainian socio-cultural type of being. I. Ledenky points out: “Folklorism hides the image of the world that is defined in the urbanized environment of the architectural space as “musical frescoes” ... Frescos in the music of the late 20th – early 21st centuries are modern technologies devoid of musical matter and fresco material. There is no stone here, there is no sand, there is only a sound that sounds and does not sound” [2, 78].

Worth noting is the growth of the role of composers` techniques, which were poorly represented in the national tradition. First of all, it concerns the development of the field of computer sound synthesis, which becomes increasingly widespread among composers. A. Zagaykevych is one of the leading apologists of electronic music, combination of “live” sounding instruments and their synthesis and processing in special computer programs. Her creative work consists not only of electronic music, but also of symphonic and chamber music, opera, music for O. Sanin`s films “Mamay” and “Povodyr”. A. Zagaykevich notes: “Electronic music from its very beginning operates fundamentally different acoustic material, connected with a special artistic reality – the world of “synthesized” art with its

own circle of technological concepts. “Ad marginum” is created at the intersection of the gravities of two artistic systems of contemporary academic music and synthetic media art; electronic music gradually created a self-sufficient field of creativity, where constant metamorphosis undergoes such fundamental concepts of musical theory as “musical creativity”, “composition”, “musical form”, “musical instrument”, “timbre”, “texture”. [1, 39].

The formation of stylistic space in the contemporary composers` school is also due to the sociocultural framework in which the future artists grow. Cultural projects and initiatives are an important component that influences the creative personality. Let us note that due to an active festival practice in the Ukrainian artistic sphere you can observe the appearance of a peculiar “social order” for certain genres for certain instruments or performers, which takes place through the implementation of various projects within the framework of the International Forum “Music of the Young” (and similar festivals) for example: “Solo flute project”, “Ethno-modernity project”, “The solo piano project” and others. M. Cherkashina-Gubarenko points out that each festival holds upon a close interaction of many factors: “creative, organizational, financial and economic ones, accompanied by a certain time-space, designed for a developed tourism business. Creative face of the festival is formed by a bright personality and subjective tastes of a leader who is an authority both in professional circles and among the people who depend on the financial and public support of the project. However, the same is true of the persons of the administrative head, the director, the quartermaster, the manager, responsible for the entire organizational part and providing the creative leader with the opportunity to implement his artistic program” [7, 80]. That is, the formation of stylistic space also depends on the leaders of social and creative structures, whose activity results make the socio-cultural background of the present.

It is rather difficult to find a unified viewpoint regarding the stylistic definition of the tendencies that are present in composers` creative work. I. Legenky points out that contemporary musical culture can be defined as “new baroque”: “Symbolic metaphors is pushed back, although it is desirable and it requires its bearer, protagonist of a dramatized environment. So, it can be affirmed that all the effects of polystylistics gradually move into the supra-program of a dynamic, open environment, which characterizes the era of “new Baroque” of the twentieth century in music” [2, 76]. The examples of works that may be

named “new baroque” are “Yekteniya zaupokiyana” by Ye. Stankovych, “In Kyiv, the stars” and “And Kyiv is to be the name” L. Dychko.

**Conclusions.** The modern stylistic space of Ukrainian academic music demonstrates a correlation between tradition and innovation. One of the leading signs of creativity of most composers is a free operation of the achievements of previous centuries. The manifestations of polystylistics are a creative rethinking of the age of baroque, classicism, romanticism, with a way to a fundamentally new level, characterized by emergence of meta-language, as well as the styles of “new baroque” and neo-romanticism. The main feature of the stylistic space of Ukraine is conversion to neo-folklorism, which manifests itself in a peculiar tune and tone set-up system, which can be developed using techniques inherent in minimalism. The growing interest in the media, electronic music, is viewed as one of the promising directions for the development of culture of the 21st century.

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