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## CREATIVITY OF UKRAINIAN COMPOSERS IN THE CONTEXT OF THE EVOLUTION OF MUSICAL SPACE

*The article deals with the substantiation of the idea of the rule of logic of polyphonic thinking, formative features of the spatio-temporal relationships in modern music. There has been found out the complexity of the polyphonic sound space, allowing you to assess the specificity of the formation of the polyphonic harmonized music as a result of multi-level generalizations at each stage of the stylistic evolution. From different sides there has been revealed peculiar features of polyphonic laws as the main way of creation of musical thought, as a necessary methodological form of cognition of artistic logic of the style of a musical work and a specific composer. This approach allows us to understand the specifics of the modern musical thinking as a whole.*

*Keywords: polyphony, polyphonic thinking, polyphonic patterns, style, composer and sound space.*

The process of formation and germination in the music space, the patterns of musical thinking has a targeted manner – from the *Old-Greek monody* to polyplast *delamination of musical fabric* of modernity. Each period has its limits, its fundamental position in the system of formation of individual musical language systems. The main parameter of this process is the mobility of the boundaries, that is, the principle of chain-drama, which provides, on the one hand, the special angle of expressivity of interstyle systems, and on the other hand – the primacy of the principle of cross-cutting action of certain laws or patterns which pervade all the age-old boundaries. We find common ground, "parallels" in a completely different genre and stylistic directions of art of various epochs, due to the factor that the basis of any direction of creative activity is the *personality of the creator*. The psychology of the artist's personality system are common to a person, as an individual, the *laws of thought*. Therefore, there is a specific art as a special kind of human activity, "*chain link*", without which his existence and accumulation of knowledge about himself it would be unthinkable.

Specific features, such as monody – recognized within the borders of any style, as well as the laws of strict writing, classical or romantic style. Laws of any system due to its sufficient stability, recognizable and widely used in compositional practice. A.Samoylenko's interesting idea that "pure", "absolute" dialog types of music can be presented precisely as a theoretical model, as in the historical life of music of every *previous* form of musical dialogue prepares *the next*, but each subsequent saves, transforming it, previous experience"

[8, p. 107] (emphasis added – G.Z.). Vividly semantic role of sustainability features evident in the music of the twentieth century, that from the height of his generalizing historical position has every reason to refer to any stylistic formation: "For human consciousness of the late twentieth century is characterized by a particular sense of historical "distance", – says N. Gerasimova-Persidskaya, – (...) aspiration to all new causes the need to assess the former "[2, p. 6].

Review of a huge stylistic musical art space allows us to conclude that the legal basis of polyphony lies at the origins of musical thinking as a whole. It is a basic constant of the formation and the actual polyphony of harmonized music and itself polyphonic, and homophonic-harmonic, the origins of which also originate in the polyphony of the strict letter. "In the future, writes Yu. Yevdokimova, – there will be changed the style of the system, the musical language, more and more new expressive problem will be solved by means of *polyphony*, new features will be revealed in the methods of polyphonic techniques, but these techniques themselves, and, most importantly, the laws of polyphonic harmonized music, formed in the artistic practice of the five centuries since the formation of polyphony, *is being saved* as they are" [3, p. 274] (emphasis added – G.Z.). From the same position the essence of monody is determined as a special perspective of musical thinking, a special concentrate of musical thought. Therefore, throughout the centuries-old way of deploying of musical space – collecting thoughts in monotonic texture it is the most potent psychological technique. In our opinion, this method is the most inherent in music because of its special emotional charge which most directly affects the listener, because this technique *contributes to the approaching of the perceiving consciousness to the intonation system of the human voice*. The special concentration of emotional charge in monody is explained by inequality to monophony, although it can be expressed with the help of it in subsequent stages of historical development of music that follow monodic. In monody we observe the *inner potential polyphony based on special charge of its sound space*.

If polyphony is regarded as the basis of musical thinking, how it is realized in polyphonic thinking in monophonic (monodic) music? Here we have in mind not so much archaic or non-European traditional musical culture as the phenomenon of modern composing art. For example, Three Pieces for clarinet solo by I. Stravinsky, "Ukrainian vytynanky" for fagott-solo Lev Kolodub, *Urlicht-Irrlicht* by Victor Kaminsky for flute solo, *Lento pensieroso* for fagott Aleksander Shchetynsky, "Six Sketches for the Sonate de

Vinteuil" Boris Yoffe for violin solo, Sonata for Clarinet and Sonata for fagott soli for E.Denisov, 20 Caprices for solo clarinet by Ivan Olenchyk and many others.

The particular concentration, depth, focus, inner space multidirectional monody in the process of historical consciousness is projected in the pattern system of strict letter. It was preceded by a long way of the germination of supporting voice polyphony (heterophony) as a complex process of formation of the first type of polyphonic texture, with its own individual set of laws/patterns. Thus the patterns are based on a common root system and emerged branch lines "consanguineously" associated with it, they are variants that split into supporting voice which are not separated from the main lawmaking channel. The centuries-long way of strengthening of the level of their own supporting voice independently and turn them into independent voice line (IX – XIII, XIV century) – is a centuries-old process of expanding the legal framework of musical space until the appearance of a set of laws of strict style (XV – XVI centuries) and free style (XVII century). Strict style embodies the highest level of logic of musical thinking, if we may say so, in a pure form of its manifestation. This austere style serves the basic foundation of modern composite searches. The resulting, in such a way, the historical arch emphasizes the special level of concentration of the laws of musical construction in contemporary musical space, largely based in the conditions of atonality to dodecaphony style patterns, pointillist music, constructivism, seriality, sonority etc. There is – in the opinion of Alfred Schnittke – (...) "changing perceptions of time and space, "polyphonization" of consciousness due to the increasing flow of information" [9, p. 329] (emphasis added by G.Z.).

Historical parallels "austere style – polyphonic Renaissance of the twentieth century" – led to the unpredictability of the composition of spatial perspectives in the Ukrainian music at the turn of the century, which requires a specific decription in each work of authorship. Among immense arsenal of accumulated techniques of modern composers selectively build a system of structural units and only from the perspective of understanding the systems in the interaction of these units and their functionality can determine the expressive aspect of individual artistic creations of Dychko L., Silvestrov V., Ishchenko Yu., Karabitsa I., Skorik M., Kaminsky V., Scherbakov I., Frolyak B. and many others. The same tradition observed in Odessa composer school, whose members build bright page in the musical culture of Ukraine, significantly expanding the horizons of the main areas of Common European traditions in national music. Western European avant-garde defines creative pursuits of

Tsepkolenko K., Gomelskaya Yu. Neo-romantic, neo-classical tradition is traced in the works of Tomlenova A., Nikolaeva V., Samodaeva L. Of peculiar interest are searches of the young composers, recently emerged from the walls of the Odessa National A.V.Nezhdanova Academy of Music. They quickly and clearly come to the world of Russian composer's work, they are A. Cherny, S. Azarov, K. Maydenberg, A. Kopeyka, A. Malinich and many others.

Modern musical space can be defined as the era of a kind of counterpoint of the author's position, which requires a particularly detailed analysis of each of them. For example, the fundamental monostylistic orientation different creative Tsepkolenko K. [4]. The richness of the genre quest composer deserves special attention due to the variety of closed, individualized internal aspects which are different accuracy and usefulness of selected author constructive solutions. A special role in the formation of thematic invention, for example, its Chamber Symphonies, play different kinds of ostinato techniques, functioning as sound stem of the composition. A similar ostinato axis in musical fabric of symphonies is manifested at various levels - from the mode of organization of motives and different formulas to rhythmic and intonational compositional and dramaturgical principles. At the same time the composer deliberately relies on the careful selection of design constants: different combinations of series, aleatoric techniques, significant role of a second interval as the main theme of the compositional grain, special functional significance of receiving a canonical simulation, which clearly underlines the independence of the contrapuntal lines. The musical fabric of the works of K. Tsepkolenko is characterized by refined ingenuity of sound relations and formations, unpredictability of musical drama stages. This specific form of manifestation of polyphonic thinking based on the special rules of the functioning of vertical based on the logic of strain pulsation. This is the way the graph of culmination points is displayed that define the topography of the shaping process. The purpose of this drama art is unique personal philosophical understanding of the outline of events but with the author's point of view.

As for another composer, **Yu. Gomelska**, from all the large variety of methods and means of formation of individual musical language, there can be pointed out a general aspect of style for the composer – *spaciousness*, as defining for the composer expressiveness method [5]. The sound of each organization works like a system formed from a height of cosmic world perception. Structural elements thus acquire their specificity. There is a special polyphonic musical space in which purely polyphonic techniques are special system of graph

of the general pattern of the texture. The composer does not aspire to a gradual conquering of space in the classical simulation of polyphony, does not separate texture into contrapuntal layers that is indicative of the twentieth century polyphony. In the works of Yu.Gomelska we find polyphony horizontally as well as vertically at the same time within the entire scope of a possible "sound world" of the works. Individuality of pattern solutions of system units combined with a complete freedom to choose the sound. The most unexpected combinations of sounds in clusters arranged in a well-chosen texture pattern. The projection of each pattern, the specifics of its design is the basis of forming process by fixing the main stages of the drama art. "Eternal" laws/patterns of strict style counterpoint in the works Yu.Gomelska with numerous original copyright discoveries, demonstrating the profound link of tradition and creative "I" of the artist.

Specific directions of the artist's attitude, a strong personality characterize creative work of A. Kozarenko [7]. Absorbing a variety of different areas of professional European music combined with folk and soil national musical culture composer builds a unique perspective of unexpected associations and artistic discoveries. He refers to the *original sources* of origin of Ukrainian culture, which, despite all the twists and turns of history remained unchangable. The vocal nature of the Ukrainian language, stylistic specificity of Ostrog tunes with their special statics and transparent sound grace emphasizes a distinct trend of *selection of reference sounds* in combination with *linear contrapuntal*, often brightly dissonant voice motion. In such a way there is detected characteristic feature of the composer's handwriting, namely the combination of a prominent layer of national beginning with the classical polyphony, using its techniques in its original form. Canon, imitation, stretta, complex counterpoint, organ form the musical fabric on the basis of complementarity, asynchrony. Thus, the composer emphasizes the essence of the main trends of polyphony to a single structure, polyrhythmic, in fact, the nature of the breath of all elements so rich in texture depth. Limitless possibilities of *"eternal" of A. Kozarenko* move closer to the ideas of his time. "In this you can find the answer to the definitions of art as "the experience of immortality", and music as a divine principle,"harmony of the spheres", the phenomenon of beauty" [1, p.145].

In conclusion. Genre-stylistic dialogue of tradition and innovation is filled with energy-space-time relationship. In this article we have tried to present the history of development of music from ancient Greek monody to modern polylayer counterpoint. The

time factor, in this perspective of ponderism is a spiral of genetic code absorbing all the processes of evolutionary development. The natural process of change and the corresponding accumulation of these changes leads to a renewal of the musical language, the process of formation, logic of structuring of the musical material. In other words – there is a gradual transition from one stylistic aspect of musical space to the following. Temporary space as itself preserves the generalization of qualitative transformations as an integral aspect of the style parameters: polyphony – homophony, strict – free styles, Baroque, Classicism, Romanticism etc. One or the other style causes specific, immediate aspect of associations specifics of its laws as a complex of all components of the space of musical language elements in this historical stage of its development. If a function of time is movement, therefore the function of space is accumulation and reflection of the law of preservation of tradition, the law of preservation of the canons, which reflect the essence of musical thinking as a special kind of creative consciousness as a special kind of art.

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