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**FORMS AND FORMULAS IN CHORAL MUSIC OF L.DYCHKO (ON THE EXAMPLE OF TWO ACAPELLA CANTA “SEASONS OF THE YEAR” AND “CARPATHIAN CANTATA” )**

*The article highlights texture peculiarities of compressions zone choral instrumentation on the example of cantata works of L.Dychko.*

*Key words: choral instrumentation formulas, forms, compression zone, Lesya Dychko.*

The works of Lesya (Lyudmyla) Dychko - one of the largest Ukrainian choral composers, attracted and attracts the attention of many researchers. In particular, the principal investigator of Ukrainian symphonic music, the defender of artist's experimental searches is Mykola Gordiychuk. This small work - monograph "Lesya Dychko" from the series "Creative portraits of Ukrainian Composers" [1]. Among recent studies there is the work of O.Pysmenna "Choral music of Lesia Dychko", which pays major attention to the innovative elements of musical language highlighting: harmony and modal organization, she touches upon issues of "rethinking of melodic intonation foundations, as well as rhythm- and-formula" in the cantata-oratorio works [2, p.23].

"Rhythm-and-formula" or related term "layers' polyphony" (the term of M. Gordiychuk) in article is highlighted within the perspective of forms and formulas of compression zones on the example of two artist's cappella cantata "Seasons" (1973) and "Carpathian cantata" (1974). Textured definition of compression zone refers to the components of "choral orchestration", which is considered founded by M.Leontovych. In fact, if Leontovych's compression zone is characterized as an area of acoustic dissonance accumulation principle that, in general, was typical of the third stage composer's arsenal of the domestic cappella choral music (including. XIX century. – end of 1920), the fourth stage is outlined in a little bit different way.

"The chorus instrumentation" of the early 1960 years was concentrated on the texture extract formulas choral of texture area, so musical space compression is

achieved. However, the origins of "vocal orchestration" and the development of instrumental choral canvas which is symphonization form factor, initiated by M. Leontovich and with the changes in the works today. Its proof is the idea of L. Parkhomenko that states: "Musical thinking, which showed a steady signs of semantic plan, now under the influence of new style-making factors (and hence - absorbing features and solo vocal and chamber-instrumental and symphonic vocabulary, shaping, etc.) strongly modulates the typical choral, infraglottic-polyphonic, heterophonic factors to unusual performance for vocal music "instrumentization" qualities "[3, p. 86].

The turning point was the introduction of atypical genres for choral culture that before were either instrumental: preludes, preludes, suites, symphonies, or designed, exceptionally, for soloists, ballet or others. composition performances. It is so-called choral theatricality that has been embodied in all genres of choral music since the last third of the twentieth century. In general, the trend of greater choir role foregrounds, starting with the "median" (L. Parkhomenko's expression) genres - chamber cantatas and choral cycle.

Two capella cantata "Four Seasons" and "Carpathian cantata" of L. Dychko, "Cantata on Shevchenko's words " of V. Silvestrov, "Stained glass windows and landscapes" of G. Lyashenko, "Garden of Divine Songs" of I. Aleksiychuk, marked formation of cappella cantata genre. The emergence of the genre, as well as a number of others - choral symphonies, choral opera, motivated, on the one hand, as "the development of new potentials of updated classic genre-making not actualized yet" [3, p.86] in the area of "keeping the artistic process in tradition" [2, p.109], and on the other as borrowing and development of technical innovations initiated by L. Grabovskyi "Four Ukrainian Folk Songs" in Ukrainian folk texts for mixed choir and orchestra - the forerunner of its future method of algorithmic composition, "The Sea" on Saint-Jon Persa's words for narrator, 2 choirs, organ and symphony orchestra, «Temnere Mortem», cantata on H.Skovoroda's text for 4-voice mixed chamber choir acappella. "

The study is decoding of texture extracts-formulas of compression zones. Compression zone formula of the first part of "Vesnianka" of chamber cantata "Seasons" of Lesia Dychko face as a form of options, impressive development of two major themes - "singing and chorus" (according to Gordiychuk) which artist designs by synthesizing vocal and instrumental principles. Widely using micromotiv technique, the author reaches some impressive features - sound formulas, instrumental decoration. In certain extent we can talk about the visual field viewing in cappella cantata sphere of original score chamber orchestra, whose origins are rooted in the lyrical choruses of B. Liatoshynsky and I.Shamo. [5, p.153].

Let's consider the texture modification of the first theme. Due to the rapid pace, non legato instrumental stroke clearly emerges (sixteens) of violins, which have the makings of a movement, "organizing point" (by Gordiychuk), "the essence of musical form" (Kozitskii) in the exposition.

C. *Vivo*  
 A.  
 Ви - йди, ви - йди, І - ван - ку, за - сні - вай нам вес - нян - ку.

the first formula compression zones are obtained in the next three developing versions of the same themes: a combination of stroke and dragging sound of axes soprano  $e^2-h^1-e^2-fis^2-e^2-h^1$ , which is the first augmentation invariant motif.

C.  
 A. I  
 II  
 T. I  
 II  
 Ви - йди, ви - йди, І - ван - ку, за - сні - вай нам вес - нян - ку.

Further story deployment is a register reflection of the previous formula with conducting sound of axes in the first bass - baritones - Fis. Author avoids

monotony through the imposition of additional bass motif to the same event that is the second variant descent the main motive movement, more dynamic concerning preliminary.

The final theme completion is characterized by another register. Thus, the bass function, which performed two relief plans: dragging sound of axes and first invariant exposure of the main motive took over, respectively, the second altos and tenors. Continuing the same perpetuum mobile of sixteens author dilutes tessitura completion of various choir groups, including a wide range of combinations of first and second voices, except bass, cementing party. So, we can talk about some impressive exhibition forms of the first theme, such as.

Mid episode of this theme completion is somewhat similar to the previous one, however, reduced (a) -a3. In texture respect the continued impressive initial completion, as we can see that there is also here. But the next version functions as instrumental layering of the third, rhythmical modified invariant of the main motive. It seems even more dynamic musical fabric, and at the same time, the composer avoids the risk of monotony sound.

Reprise completion of affirmative authentic phrases is marked by a new fourth motive in the men's parties, which is layed on the basic among women's. Its role is quite large – we recognize the beginning of finishing. Tonal foundations C - E somewhat confounding visual impression of false reprise. However, according to the form of textural variations there are two options - a4- (A5), the second of which is the culmination due double laying on each party as the main motive of drawing and sound of axes as a modification of the first augmentation motive. And immediately following dynamical impressive decline, certain transparency.

Therefore, during the first theme developing, the author employing of the micromotiv technique displays several (at least 4) original extracts from the main grain - movement.

Regarding the development of the second theme, vocal by nature, the author appeals to the archaic layers through homophonic-harmonic, sonorant method of presentation, made by the general contrast of the first part. Not bypassing grain development using vocal instrumentation in the middle section as vocalized chants for A ... choir, the composer achieves clear variance of presentation forms as well as in the development of the previous topic.

The role of "Petrivochka", the first number of the second part of the suite "Summer" is a kind of prelude-female choir singing. Music of the second section is characterized by connecting choral theatrical aspect against the background of instrumental development. However, all this - "a comprehensive approach to create images, where the boundaries seem blurred between theater, music, painting, architecture - all included in a astral - artistic productions ..." [2. p.21]. Exposition motive of "curve dance" (5) returns the original spirit music movement. Note that even greater, the composer gets maximum dynamism through the introduction of descending tetrachord of the main motive of the first part, which brings to the semantic structure of the second summarizing sentence 1 + 1 + 1 + 1 + 2. According to the formula compression zone is a layering of similar texture layers. Theatrical performance cycle is activated by the appearance of the next motif (6). Being a kind of inversion of the main motion, in performing practice we encounter quite a marked slowdown, which generally somewhat reinforces the suit impression, original contrast options. According to the texture plans we get motive

inversion combination with gradual thickening of vertical layers and theater (aleatory) colors female voices. Both components take out certain development. Thus, the first peak becomes a branch of the ascending direction of the main motif, and the second – compression of successive glisando completion.. Moreover, the author uses pure instrumental method development through further isolation of the main motif (tetrachord) in chants of female and male voices imposed on the main event.

*інструментальний прийом розвитку*

С Ха - ха, ха - ха  
 А Ти ни за - ча - ли йо - го лу  
 Т Ха - ха, ха - ха  
 Б Ти ни за - ча - ли йо - го лу

С Ха - ха, ха - ха  
 А Ти ни за - ча - ли ним ся ої  
 Т Ха - ха, ха - ха  
 Б Ти ни за - ча - ли ним ся ої

*підключення театрального аспекту*

С Ой!  
 А Слав - ко - ві да - ли ту - лу - бець  
 Т А Слав - ко - ві да - ли ту - лу - бець  
 Б Ой!

Music of the third cycle of "Autumn" is also divided into two numbers: the first and second "Obzhynkovi songs." However, another semantic load is unlike the previous parts. Here too we see a brilliant application of vocal orchestration - dragging sound of axes fc, with a variant of the change in the choir of different parties, so the composer achieves simultaneous textured two-plan vertical and horizontal.

Form of the second "Obzhynkova" reminds us the form of the first part of "Vesnianka." That same development principle of two topics up to adagio, by which the author finishes of using above mentioned choral instrumentation method. Due to metrorhythmic, tempo aspects the artist achieves less contrast than in the first part of the cycle. Development of two themes is characterized by a static type development. The initial motive, vocal nature, the composer interprets as constant instrumental accompaniment, due to ostinato holding vocal melodies content. Texture culmination is its last competition of a tutti choir, organ imposition of the previous paragraph bass two-layer. This climax is rather dynamic, because fundamentally new was not added.

By ostinato technique, not micromotiv, the artist uses the fourth final part of "Winter". The main driving force of the part, as in the famous "Shchedryk" of Leontovych plays three-chord pospivka where in fact the author gives it other meaning. If Leontovych gradually grows from this motive the whole poem, the L.Dychko uses only in the sense of texture-complicated instrumental accompaniment. This formula is seen as a combination of two original layers – own overlay, with the change of motion vector, but with a tone to stand and simplified application, "illuminated" motif, which generally makes the game of light, flickering minor majeure. Yet we note the following two stages compression zone textures - blending melodies carried out by men's party (support + a) and necessary instrumental legato stroke, contrapuntal line. Thus, there is a double layer of melodic accompaniment which is a structural culmination, because, in the future, the author achieves dynamic climax by doubling the layers of major components.

"Carpathian cantata" is very close to the type of "Seasons". More expressive are instrumental "laces" in the choral cantata material. In particular, in the second part of the "Mayivka" - variant support music, L.Dychko introduces four-layers of instrumental tone, vocally "softened" through ligation of the second and third reasons for the strong and the fate of rotational change of pospivka in the first and second soprano .

The relatively fast temp of choral music adds new sounds and effects depiction - "elves sounds", where the author follows the text following the play of fabulous characters. Of course sonoral component serves for it embryos of which are already in the exposition intonations support. Overall, we note a similarity artfully textured "built" performances with choral landscape of M.Kolesy "Gai shumlyat."

In the third part of the "Kolomyyky" in the middle section in rondo-like form (A + B + C + A1) find another orchestral technique - the use of timbre modulation parties choir dragging axes  $e^2-h^1$  with opposition of descending and ascending direction. Such an instrumental interpretation of the notice and the first part of "Symphony - Diptych" of E. Stankovych.



One of the favorite methods of L.Dychko is the exhibition vocal and instrumental reconsidered accompaniment and their textural rise to the characteristic style of writing formulas artist, find in section C, the culmination of which is the entry point layer staccato quasi wood-wind.

інструментальний шар

C.I.  
II  
A.I.  
II  
T.

А...

Мя-лий ку-че - ря-вий на-се бі-лі ві-вці, а я у кол - гос-ні, гой я, гой, роблю на ши - ро - кій вів - ці.

Гой я, гой, гой я, гой, гой я, гой я, гой я, гой я, гой я, гой я, гой я, гой я.

Гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой, гой я, гой.

А...

Such use of instrumental sound is characterized by relief all voice autonomy parties.

Brilliant vocal instrumentation is marked in the fourth part of the series "Lullaby", where the author follows the play though chamber string orchestra. In a dynamic climax the image cello-viola intonation is easily traced, and in the final - the first violins sfortsando coverage.

Analyzing the final part of the cantata, we watch one favorite method of musical canvas - variant comparison contrast themes, usually of instrumental and vocal beginning. In this case we are dealing with instrumental bunch that backed the text and respect - choir chant on the composition "A".

- Using the micromotive technique, the artist reveals the increasing ingenuity in the tool of "choral orchestration", resulting in sound formula - texture extracts of compression zones.
- author assigns particular importance to the accompaniment - a platform for future sound formulas which, due to ostinato technique, vocal beginning is changed by instrumental layer, which imposed by impressive inventions.

- Choral competition is characterized on architectonic level - sections and insertions of soloists as well as in impressive terms, in combination of layers of instrumental formulas and choral theatricalization of onomatopoeia signs - cries, noises.
- Coloured experimental style of choral writing of M. Kolessa that was specified in the choirs of thirties and in "Lemko wedding" is related to intonational sources with two acappella cantata of Lesia Dychko in metro-rhythmic scheme or in compression zone formula of choral orchestration.

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