

*Olendarev Anton Vadymovich,
applicant of the department
of theory of music, National P.I. Tchaikovsky
Academy of Music.
odma_n@ukr.net*

INSTRUMENTAL MUSIC STYLES TO DRAMA PERFORMANCES (BASIS ON CREATIVE WORK OF NATIVE COMPOSERS SECOND HALF XX CENTURY).

The purpose of article is identification of regularities of tool thinking of I. Shamo, V. Rozhdestvensky, M. Skorik in music to drama performances. **Methodology:** in article analytical, genre, intonational, style and system approaches are applied. **Scientific novelty:** in article features of instrumental styles of the leading domestic composers of the 20th century – V. Rozhdestvensky, I. Shamo, M. Skorik – in the context of music to drama performances are studied. **Conclusions:** on the basis of the made analysis it is possible to claim that these composers have proved as masters with accurately defined own instrumental styles. The core of it should be considered the constant aspiration to individualize, first of all, performing structure. As base the big symphonic orchestra of pair structure "adapted" for requirements and opportunities of drama theater for this purpose acts.

Keywords: theatre, music, orchestra, instrumental, instrumental style, Ukrainian composers.

Олендарьов Антон Вадимович, здобувач кафедри теорії музики Національної музичної академії імені П. І. Чайковського.

Композиторські інструментальні стилі в музиці до драматичних вистав (на прикладі творчості вітчизняних композиторів другої половини XX ст.)

Метою статті є встановлення закономірностей інструментального мислення І. Шамо, В. Рождественського, М. Скорика в музиці до драматичних вистав. **Методологія:** у статті застосовано аналітичний, жанровий, інтонаційний, стильовий та системний підходи. **Наукова новизна:** у статті вивчаються особливості інструментальних стилів провідних вітчизняних композиторів XX ст. – В. Рождественського, І. Шамо, М. Скорика – в контексті музики до драматичних вистав. **Висновки:** на основі зробленого аналізу можна стверджувати, що ці композитори проявили себе як майстри з чітко визначеними власними інструментальними стилями. Стрижнем цього слід вважати постійне намагання індивідуалізувати, перш за все, виконавський склад. Базою для того виступає великий симфонічний оркестр парного складу, «адаптований» для потреб і можливостей драматичного театру.

Ключові слова: театр, музика, оркестр, інструментарій, інструментальний стиль, українські композитори.

Олендарев Антон Вадимович, соискатель кафедры теории музыки Национальной музыкальной академии Украины имени П. И. Чайковского.

Инструментальные композиторские стили в музыке к драматическим спектаклям (на примере творчества отечественных композиторов второй половины XX в.)

Целью статьи является выявление закономерностей инструментального мышления И. Шамо, В. Рождественского, М. Скорика в музыке к драматическим спектаклям. **Методология:** в статье применены аналитический, жанровый, интонационный, стилевой и системный подходы. **Научная новизна:** в статье изучаются особенности инструментальных стилей ведущих отечественных композиторов XX в. – В. Рождественского, И. Шамо, М. Скорика – в контексте музыки к драматическим спектаклям. **Выводы:** на основе сделанного анализа можно утверждать, что эти композиторы проявили себя как мастера с четко определившимися собственными инструментальными стилями. Стержнем этого следует считать постоянное стремление индивидуализировать, прежде всего, исполнительский состав. Базой для этого выступает большой симфонический оркестр парного состава, «адаптированный» для потребностей и возможностей драматического театра.

Ключевые слова: театр, музыка, оркестр, инструментарий, инструментальный стиль, украинские композиторы.

Ukrainian Drama second half of the twentieth century imagined a colourful event. Not least, this has contributed to the fact of, so to speak, "live" music design in most performances. According to the Union of Composers guides USSR more than half of contemporary authors collaborated with dramatic theatre. Among them, recall such creative personalities as G. Maiboroda, P. Mayboroda, B. Liatoshytsky, M. Verykivsky and others.

So far, in the field of art often find themselves questions connected with the musical component in the Drama Theatre. For example, the following experts in this field, as A. Verhelis, A. Krasilnikov, N. Kuzyakina, Yu. Stanishevsky, G. Skripnik and others. Turn to the issue Musical drama performances, but in general terms, without a specific aspect of instrumental analysis [1, 4, 5, 8, 9]. In the mid-twentieth century famous Soviet art A. Hlumov not only appealed to a holistic review of the musical stage event registration, but also emphasized the need to study the tools [2].

The object of study in this article is part of dramatic musical performances. The subject, therefore, are instrumental features a theatre-style music I. Shamo, V. Rozhdestvensky, M. Skorik. The article is to establish patterns of thought instrumental. Each of the authors is music to drama performances. Select to review creative heritage of these composers is due to the following factors. V. Rozhdestvensky his entire professional life dedicated to the composer Drama Theatre, namely the position of music director Theatre Franko, also I. Shamo are very interesting examples of its cooperation with the above genre. Figure M. Skoryk draws attention to the fact that with its appearance on the territory drama began significant changes in the principles of selection tools. Mainstream called threads start with figures of V. Rozhdestvensky. He – conductor, composer and arranger. He headed the musical theatre of about 40 years. Gets Frankivsk contemporary scene than usual melodrama genre, was also common musical comedy. For example : "Song of love Vernon" C. Plotkin, "Chasing Two Hares" B. Oliynyk, "Shoes" V. Basil, "Larks" M. Gorin. Besides most important role of music for just these works are approaching such performances as "Died God " M. Zarudny, "Milan" A. Turchinsky, "On a farm near to Dikanka" V. Minka, "on the Dnieper" B. Korniychuk " Prophet "I. Poker [7]. Both professionals and experts and a broad audience, have been recognized the majority of these works. According to his contemporaries V. Rozhdestvensky well versed in the technical possibilities of orchestral instruments. This has contributed to the deep penetration of various genre of style. Evidence of this may make it equivalent to the quality of work as a pearl of Ukrainian classics ("May Night"), a Russian flavour ("Old Cossack way") and foreign operetta classics ("Krokiv'yany and Gural"). Its beneficial distinguished not only the ability to submit your own material, but also adequately reflect the stylistic specificity fellow music-composing workshop acting as a conductor.

In turn, the Ukrainian composers of the twentieth century notable figure were I. Shamo. The range of his creative heritage is extremely broad - from cantatas ("Sings Ukraine" on the verses D. Lutsenko, "Lenin" to words by Mayakovsky), symphonic works ("Festival Suite", "Moldavian Rhapsody"), chamber and instrumental works (4 quartets for strings) to film music ("As steel was tempered", "sailor Chizhyk", "Malva", "navy") and some pop songs ("Autumn Gold", "My Kyiv") [7].

A special place in his work belongs to the theatrical music. At first glance, performances of music I. Shamo not much, but they give a fairly clear idea of the breadth of this composer interests in this area – from the drama of the past to modern plays, from foreign to domestic classics. This is the "Macbeth" by Shakespeare, "Unlucky" P. Karpenko-Kary, "On Sunday morning potion dug" O. Kobylanska "True" and "diary pages" A. Korniychuk, "Turtledove" and "Blue Deer" A. Kolomiets, "Career Beketov" A. Sofronova [6,7]. These performances have become a significant event in the life of leading Ukrainian theaters – Kiev – I. Franko and them – Lesi Ukrainian, Chernivtsi Music and Drama Theater O. Kobylanska.

M. Skorik is one of the most famous contemporary Ukrainian composers. The palette of his creative output covers a variety of genres: from instrumental concertos for violin, piano, symphonic works to very exotic "precedents", such as "24 Caprices of N. Paganini for violin solo" arranged for symphony orchestra. The composer also bypassed attention and cinema and theatrical genres.

As you know, M. Skoryk participated in the creation of kinolent as "Shadows of Forgotten Ancestors" by S. Parajanov, work Kotsyubynskoho "High Pass" I. Denisenko [3]. Not least, in turn, takes its collaboration with and dramatic theatre. M. Skoryk participated as a composer in many productions. Obvious examples serve the following performances: "Memory of the Heart" O. Korniychuk, "Piper from Strakonice" J. Tyla, "Diamond ring" A. Levada, "Don't speaking birds" I. Shamyakina, "Casa Mare" I. Druce. It should be noted, that they are committed in a theater – named I. Franko in a relatively short period: the end of the 60-70 years of the twentieth century. Geography creative developments composer is not limited Kyiv theatres and studio them (Dovzhenko, and goes to Odessa, Yalta film studios, theaters Lviv, Kharkiv and others).

For a better understanding of the material analyzed, the author proposed a generalized description of a table followed with more specific consideration of the best examples of

instrumental style of each above composer separately. The analysis will be going by next way.

1. The scale which refers to the total number of tracks.

M. Skoryk: "Casa Mare" – 23 rooms; "Diamond ring" – 30 rooms; "And zmovkly birds" – 24 rooms; "Piper from Strakonice" – 25 rooms; "Memory of the Heart" – 16 rooms.

V. Rozhdestvensky: "Svichene wedding" – 40 rooms.

I. Shamo: "On Sunday morning potion dug" – 22 rooms; "Macbeth" – 38 rooms.

2. **Software**. In the absence of the scenario above shows, this parameter (irrespective of the presence of) acts benchmark their approximate location in the General dramatic action.

M. Skoryk: "Casa Mare", "Diamond ring", "Don't speaking birds" – indirect; "Piper from Strakonice" and "Memory of the Heart" – available.

V. Rozhdestvensky: "Svichene wedding" – available.

I. Shamo: "On Sunday morning potion dug" – indirect available; "Macbeth" – indirectly available.

3. **Genre and stylistic source**. Under this option implied decimal origins thematic material upon which the numbers of the above performances, because the semantic direction they all represent a wide variety of staging. Based on the initial analysis we can see that with traditional methods composers and authors involved at the time avant-garde techniques, including aleatoric music, cluster or mono equipment tembrovist (timbre minimalism) to create zvukozobrazhalnyh effects.

M. Skoryk:

"Casa Mare" – folklore, singing, dancing style

"Diamond ring" – Sound-image (avant-garde features) songs.

"And zmovkly birds" – Sound-image, Pastoral, drama.

"Piper from Strakonice" – folk, singing, dancing style.

"Memory of the Heart" – Sound-image (avant-garde features), drama, folkl, dancing style.

V. Rozhdestvensky:

"Svichene wedding" – folkl, singing, dance, drama.

I. Shamo:

"On Sunday morning potion dug" – folkl (genre kolomyiky) dancing style.

"Macbeth" – Sound-image (avant-garde features), drama, Battle.

4. **Composition.** This setting is characterized by quality (timbre characteristics) and the number of tools involved in any room. A variety of instrumental decisions taken by the composers to create music design, this option provides a clear understanding of the principles of orchestration in a given situation.

M. Skoryk:

"Casa Mare" – Large Symphony Orchestra paired with the addition of cymbals, accordion, electric bass guitar.

"Diamond ring" – flute, oboe, clarinet, horn-3, 2-pipe, and violin, second violin, viola, cello, bass, Jonica, Table, litavry.

"Don't speaking birds" – flute, oboe, bassoon, horn, 4-pipe 2, timpany, percussion, and violin, second violin, viola, cello, double bass, guitar, bass guitar, vibraphone, Jonica.

"Piper from Strakonice" – Large Symphony Orchestra paired with the addition of accordion, Jonica, percussion, guitar.

"Memory of the Heart" – flute, oboe, clarinet, horn-2, 2-pipe, trombone, violin, second violin, viola, cello, bass, Jonica, timpany, piano, electric guitar, bass guitar.

V. Rozhdestvensky:

"Svichene wedding" - Large Symphony Orchestra of the pair.

I. Shamo:

"On Sunday morning potion dug" – Large Symphony Orchestra of the pair.

"Macbeth" – Large Symphony Orchestra paired with the addition of elektroorhanu, electric piano, Jonica.

5. **Composite function.** This option displays the role of each of the selected numbers in relation to a specific stage action. As the table shows, the functions represented in four versions, which clearly shows many colors copyright approaches when creating music to drama performances.

M. Skoryk:

"Casa Mare" – Support, Musical advance image.

"Diamond ring" – Support, Musical characteristic image.

"Don't speaking birds" – Function of making image and semantic function support.

"Piper from Strakonice" – Support, Musical advance image characteristic musical image.

"Memory of the Heart" - Musical advance image support.

V. Rozhdestvensky:

"Svichene wedding" – Support, Musical characteristic image.

I. Shamo:

"On Sunday morning potion dug" – Support, Musical characteristic image.

"Macbeth" – Support, image making function and semantic function, Musical advance image.

6. Functions orchestral groups. The information embedded in this parameter directly related to the instrumental part that is treated, as one of the basic components of the system style composers. Review of the functions carried out by separate groups as full symphony orchestra pair warehouse, and relatively instruments specifically involved with a specific timbre. Through analysis of selected compositions of this parameter can be an idea of the various options for the use of instruments in music to drama performances I. Shamo, V. Rozhdestvensky, M. Skoryk.

M. Skoryk:

"Casa Mare". Woodwind: accompanying. Brass: accompanying. Stringed: solo, accompanying. Impact: solo, accompanying. Other: elektroorhan, guitar, bass, piano, jonica, accordion, dulcimer: solo, accompanying.

"Diamond ring". Woodwinds: solo, accompanying. Brass: accompanying. Stringed: accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, Jonica, accordion, dulcimer – accompanying.

"Don't speaking birds". Woodwind: performing harmonic layer, solo. Brass: accompanying. Stringed: accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, Jonica, accordion, dulcimer – accompanying.

"Piper from Strakonice". Woodwinds: solo, accompanying. Brass: solo, accompanying. Stringed: solo, accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, Jonica, accordion, dulcimer – solo, accompanying.

"Memory of the Heart". Woodwind: accompanying. Brass: accompanying. Stringed: solo, performance harmonic layer. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, jonica, accordion, dulcimer – accompanying.

V. Rozhdestvensky:

"Svichene wedding". Woodwinds: solo, accompanying. Brass: solo, accompanying. Stringed: solo, accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, jonica, accordion, dulcimer – not represented.

I. Shamo:

"On Sunday morning potion dug". Woodwinds: solo, accompanying. Brass: accompanying. Stringed: solo, accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, jonica, accordion, dulcimer, not represented.

"Macbeth". Woodwinds: solo, accompanying. Brass: solo, accompanying. Stringed: solo, accompanying. Impact: accompanying. Other: elektroorhan, guitar, bass, piano, jonica, accordion, dulcimer – accompaniment, harmonic performance layer.

A striking example of the style of instrumental V. Rozhdestvensky stands the historical drama "Svichene wedding" I. Poker, which was staged place in the Theater I. Franko in the middle of the 60-th century. Music plays a very important role in this performance, as evidenced by the number of room scores – 40 rooms.

The score play "Svichene wedding" quite traditional for V. Rozhdestvensky, which includes all the familiar orchestral instruments. Their use is based on the composer steel tradition Ukrainian Music and Drama, in particular – he prefers certain groups in solo playing. On the other hand, the important function was to support the orchestra and singers is concentrated "timbre mass" contributed to this as the best. She looked the most reasonable and representative tool rooms (entry Finals) and character dance. This situation kept valid for a long time, especially in performances on historical subject, where orchestral "mass" was perceived as being clear and natural analogue external actions (including "mass" stage). Music instruments each of the groups clearly defined in terms of semantics and linked with various areas of expression. The most revealing in this respect shall be brass and string instruments. The first of these is the bright areas representing drama, active steps conflict. Proof of just such a role is found in such numbers as "appearance Voivod", "Exit Governor", "Governor toast", "trumpet" in lyrical scenes to the forefront stringed instruments. Such semantic "specialization" instruments is consistent with the role of music in the theatre, it is the responsibility of strengthening shaped side stage action to maximize semantic content-

bump. Timbre characteristics of instruments, according to V. Rozhdestvensky had individualize a meaningful nuance is important for this or that dramatic scene.

Obvious examples instrumental style I. Shamo are such numbers as "Witch" from the play "Macbeth" by Shakespeare and "The Song Moors" from "On Sunday morning potion dug" O. Kobylanska. "Witch" serves role sound image sketches. Its stylistic feature appears aleatoric music, which is very unusual for creativity Ukrainian composers of the time, because it belonged to avant-garde technology means that it is not welcomed in the then Soviet practice. For this leaves room, I. Shamo one-timbre composition string instruments, some "enlightened" harp. During the 8 cycles of all the tools perform the same type of melodic movements – within about 1/5 octave in a convenient performers for each case, starting from the lowest sound that is possible for a musical instrument. Metric conditions barely identified as the author's indication passages similar Gamas, updated in each subsequent 4 Dol cycle. No additional designations regarding a variety of rhythmic durations hlisando (the chromatic or diatonitsi) no, indicating that efforts to identify the composer of "meaning" room only in the most general terms, creating the impression terrible, chaotic, relentless demonic barrage.

"Song Moors" from the play Kobylanska "On Sunday morning potion dug" has not only expanded form, typical of the song genre, just as planned "sketch" of the nature lyrical melody built in fifths range with a predominance of long duration and smooth thematic lines of traffic without sharp metro-rhythmic changes. It is appropriate acts and selection tools. Timbre combination of strings with clarinet and bassoon is quite common for this kind of situations – creating lyrical image and characteristics of the atmosphere – a Ukrainian music. Further support is present only vocal in batches with string instruments form a kind of "chorale". That, and violin duplicate batch vocalist, second violin with viola and cello create Accompanying layer and bass form the traditional harmonized basis.

If you are familiar with theatrical music M. Skoryk, drew the attention of a significant expansion of the tool compared to 50-60my years of the twentieth century. The basis of this band are traditional for opera and symphonic practice of representatives of that union in several key groups: wood and brass wind instruments, strings and percussion. However, M. Skoryk in each of the plays offers variant composition of these basic groups. In particular in the play "Ring with diamonds" represented woodwinds flute, oboe, clarinet; Copper – horn and trumpets. Traditional string quintet quantified as follows: 1 violins – 4; 2 violins 3;

Alto 2; cellos 2; basses 2, Percussion presented timpany and board. Generally, diferents musical scores above performances should be noted regarding the presence of harmonic percussion instrument combination, so to speak, "academic" type tools timpany, tamburinu, cassa, piati, with "pop" type vibraphone and batteries.

Also, M. Skoryk "refresh" his orchestral palette by attracting and variety of instruments: Jonica, guitar, bass guitar, rhythm guitar. Moreover, there has been a number of options for their use. One, use in "their environment" as a №3 and №9 from the play "Don't spearing birds." Another, in combination with traditional acoustic instruments. Obvious examples can serve №6 from the play "Ring of Diamonds", represented violin in a duet with Jonica and №11 of the play "The piper from Strakonice" in turn the executable campanelli and Jonica. Sometimes, a "pop" tools come to the fore, or, conversely, used only as a kind of tint, a kind of "smear" in general timbre palette of orchestral sound.

In addition M. Skoryk often drawn to the accordion. This tool is involved as the author of an accompanying vocal and instrumental room "Berenger Song" from the play "The Memory of the Heart". Also, it can be used both independently and in various ensembles. Examples serve "at the fair Polka" from the play "The piper from Strakonice" and №2 with "Casa Mare".

As mentioned earlier, nominally identical symphony orchestra, but the number of specific tools it cannot match it with known types, for example – or an even triplets. On the contrary, each new score of this author gives various examples of updates in this regard, for example, four horn №4 with a performance of "Don't speaking birds" and one horn in №7 in the same work; oboe in the play "Don't speaking birds "and he's paired with a sister instrument - English horns in the play" piper from Strakonice "; in the play "Casa Mare" group used without wooden bassoon or, M.Skoryk involves two bassoons in "Don't speaking birds".

Quite original situation arises when considering the value groups. Not necessarily, all have to be present in every room of a performance. For example, in №11 from the play "Don't speaking Birds" presented two of the four major groups of instruments (namely woodwind and strings), and in №12 same performance on site appear wooden brass.

As a result – based theater music we analyzed V. Rozhdestvensky, I. Shamo and M. Skoryk, can be argued that these composers proved themselves as masters of their own intent instrumental styles. The core of this should be considered a permanent attempt to

individualize, primarily performing staff. The basis for acts great symphony orchestra pair of "tailored" to the needs and possibilities of dramatic theater, meant significantly fewer staff, but preserving all proportions orchestra of this type. This is consistent with contemporary Ukrainian traditions and practices, however, allowed to create a musical "component", close to the symphony and opera genres. Simultaneously, a trend can be traced to the "renewal" of timbre coloring tools through involvement guitars, electric guitars, bass guitars, and other instruments elektroorhan in the evolution of theatrical drama genre. If "Svichenomu wedding" V. Rozhdestvensky represented traditional orchestra, it is under the influence of time in I. hamo, especially in music M. Skoryk with widespread above-mentioned electric tools.

In summary, we note the importance of studying the place and role of the orchestra in music for dramatic performances in the creative works of V. Rozhdestvensky, I. Shamo and M. Skorik. Also, pay attention to the specificity of the use of instruments in the Drama Theatre in comparison with the works of these composers in opera and philharmonic genres.

References:

1. Vergelis, O. (2011). Cruel romance. ZN.UA.№17, on May 14, 2011 [in Russian].
2. Glumov, A. (1955). Music in the Russian drama theater. M.: State. muses. prod. [in Russian].
3. Kiyanovska, L. (1998). Myroslav Skoryk: creative portrait of the composer in the mirror of the era. L.: Spolom [in Ukrainian].
4. Krasilnikova, O. (1999). History of the Ukrainian theater of the XX century. K.: Lybid [in Ukrainian].
5. Kuzyakina, N. (1988). Les Kurbas: Articles and memories of L. Kurbas. Literary heritage. M.: Art [in Russian].
6. Nevenchana, T. (1982). Igor Shamo. K Muzichna Ukraina [in Russian].
7. Muha, A. (1978). Union of composers of Ukraine. Reference book. K.: Muzichna Ukraina [in Russian].
8. Skrypnyk, G. (2009). History of the Ukrainian theater: In 3 Vol. – (Vol.2 (1900-1945)) K .: NAS of Ukraine, IMF im. M. T. Rylsky [in Ukrainian].
9. Stanishevsky, Yu. (1967). Musical Theater. Theatrical Encyclopedia: At 5 vols. (Vol.5), (pp. 361-364). M .: Soviet Encyclopedia [in Russian].

Date of submission: 22.06.2016