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GENRE-STYLE MODEL OF INSTRUMENTAL PIANO CYCLES IN THE WORKS OF UKRAINIAN COMPOSERS OF THE LATE TWENTIETH CENTURY.

The purpose of article consists in lightening the concept of genre and stylistic modeling as a basic for the modern musicology; considers conceptual directions of modifications genre-style models in sphere of instrumental piano cycles in the works of Ukrainian composers of the late twentieth century. **The methodology** of a research provides musical and historical approaches. The scientific novelty of work is caused by genre and stylistic modeling as a basic for the modern musicology. **Conclusions** demonstrate that the lyrical interpretation of different genres of instrumental cycles of Ukrainian music at the end of the twentieth century is connected with the conceptual rethinking of their primary semantics.

Key words: genre-stylistic model, instrumentals cycles, partita, suite, miniature.

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Жанрово-стильова модель інструментальних фортепіанних циклів в творчості українських композиторів кінця ХХ століття.

Мета статті визначає поняття жанрово-стильового моделювання як одного з базових у сучасному музикознавстві; розглядає концептуальні напрямки модифікацій жанрово-стильових моделей у сфері інструментальних фортепіанних циклів в творчості українських композиторів кінця ХХ століття. **Методологія дослідження** передбачає взаємодію музикознавчого та історіологічного підходів. **Наукова новизна** обумовлена виділенням поняття жанрово-стильового моделювання як одного з базових у сучасному музикознавстві. **Висновки** свідчать про те, що трактування різних жанрів інструментальних циклів української музики кінця ХХ ст. пов'язано з концепційним переосмисленням їх первинної семантики.

Ключові слова: жанрово-стильова модель, інструментальні цикли, партита, сюїта, мініатюра.

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Жанрово-стилевая модель инструментальных фортепианных циклов в творчестве украинских композиторов конца ХХ века.

Цель статьи определяет понятие жанрово-стилевого моделирования как одного из базовых для современного музыковедения; рассматривает концептуальные направления модификаций жанрово-стилевых моделей в сфере инструментальных фортепианных циклов в творчестве украинских композиторов конца ХХ столетия. **Методология исследования** предусматривает взаимодействие музыковедческого и историологического подходов. **Научная новизна** обусловлена выделением понятия жанрово-стилевого моделирования как одного из базовых в современном музыковедении. Выводы свидетельствуют о том, что трактовка различных жанров инструментальных циклов украинской музыки конца ХХ века связана с концепционным переосмыслением их первичной семантики.

Ключевые слова: жанрово-стилевая модель, инструментальные циклы, партита, сюита, миниатюра.

Relevance of the topic and problematics of the article. Ukrainian musical creativity of the last third of the 20ies- beginning of the 21th century full of various stylistic processes, in the deployment of which in one way or another are summed up, reflected or evaluated tendencies and traditions of past epochs. A multifaceted manifestation of the dialectical relationship of the past and the present, for all the differences in the general style or individual creative search, is vivid not only in the field of language-expressive means and composing techniques, but also in the fields of genre-style modeling. The updating of the genre system takes place both through the introduction of original stylistic and formative

concepts in the already compiled and tested structures, and through the formation of new genre models, which involve factors of professional and folk trends, composite systems of different epochs and genres, styles and traditions.

The purpose of the work is to define the concept of genre-style modeling as one of the basic in contemporary musicology; conceptual directions of modifications of genre-stylistic models in the field of instrumental piano cycles in the works of Ukrainian composers at the end of the twentieth century have been considered.

The **methodology of the research** involves the interaction of musicology and historiological approaches.

Main content of work. M. Rudyk carried out a comprehensive review of instrumental creative work of Ukrainian composers in the genre of preludes, miniatures and piano cycles. This allowed to reveal typological signs of various traditions in instrumental cycles and determine the directions of their development. As a result of such an integrated approach it is possible to outline the most distinct directions of "deviations" from typological genre models and to discover the proximity between opposite individual and poetic-semantic differences between related styles [5].

The distribution of program (of generalized or detailed type) of instrumental cycles raises the question of the functional-semantic influence of such a program on the properties of cyclic integrity. In this case, there is an analogy with the work over the vocal-poetic cycle, which is based on "a definite method of the work of the composer over poetic primary sources, which can be understood as a directing method, that is, the purposeful selection of individual poems, their layout in accordance with the key idea of the work as a whole [2, 28].

In the context of the problematics selected it was expedient to base the specifics of the given problem on definition of the modeling principle, which, by studying the problem as a method of scientific knowledge, gave V. Shtoff: "It is the presence of some structure ..., which is really similar or regarded as similar to the structure of another system. Understanding the similarity of structures as a reflection, we can say that the concept of a model always means some way of displaying or reproducing reality, no matter how different the models are"[9, 139].

According to O. Kuzmenkova, the patterns of genre model development within the limits of those or other styles of previous epochs were determined, first of all, by general

paradigms of styles and limited by clear genre constants. In the work of the twentieth century the growth of the role of polystylistics, and in the version of non-conflict symbiosis of styles – mono-stylistic, with the use of one stylistic model from within destroyed the typical paradigm in the past: "Working with the model can be diverse (game styles, fantasy in style, allusion), and it does not always fit into polystylistics framework. Hence ... the term "style modeling" is appropriate, which generalizes various techniques based on style pluralism or mixing styles "[3].

In the scientific substantiation of this term it is possible to deviate from the concept of "genre-style model", used by S. Saldan in his scientific works [6]. Introducing him to scientific circulation, the researcher draws attention to the relation between genre and style levels of artistic and musical phenomena, which "are in constant interaction, and sometimes can provoke" conflict "situations, because they form a lot of genre and style combinations" [6, 5]. Therefore, using general scientific notions about models, under the unifying concept of "genre-style model" S. Saldan understands "conceptual-categorical type of scientific model, the creation of which is aimed at artificial allocation of the genre-style basis of musical and artistic phenomena to clarify the features of its interpretation by the author" [6, 6]. Thus, it is reasonable to assume that using a scientific model the aesthetic model is described, since the genre-style model "includes genre and stylistic characteristics, a specific musical composition as an object of research and individual genre-style features of the author's artistic concept" [6, 6] .

Contrary to S. Saldan, K. Bila considers the genre-style model as a system based on the interaction of factors of tradition and composer's search, with a particular prototype for each particular work. The author explains her vision as follows: "Since the model is an example, a generalization, a scheme, the genre-style model is an idealization, a system that reflects the peculiarities of a complex of expressive means of a genre, that is, a model of a genre belonging to a particular style" [1, 107]. Comparing various scientific explanations, K. Bila came to the conclusion that "the composer's interpretation is the individual realization by the artist of his understanding of the classical genre-style model, that is, the embodiment of those and not other forming components of a particular genre due to belonging to a particular style" [1, 110].

Study of compositions of Ukrainian artists in the context of instrumental work of time space of the second half of the 20ies – beginning of the 21st century allowed to expand the

conceptual meaning of the term somewhat. M. Rudyk emphasizes that the dynamics of the development of new genre ideas, which do not always have prototypes in systems of past periods and epochs, as well as dynamic changes within the typologically established genres, allows us to understand the phenomenon as an indicator for the creativity of a particular period, the process in which there arises new genres (such as "fresco", "post-folk"), as well as under the influence of author's concepts and synthetic thinking, new possibilities for updating genre-style patterns of traditional models arise.

In Ukrainian music, the variety of programs of instrumental cycles is surprisingly wide. Much of the array of instrumental cycles is composed of works oriented to cyclical models of previous epochs and styles, which, as a result, reveal distinct neo-trends. In some works there is a dialogue not with the primary stylistic models, but with neo-stylistics, which can be classified as manifestations of postmodern and neo-avant-garde thinking, such as "Preludes without fugues" for piano in three parts by O. Gugel, "Three fragments from an old suite" for the chamber ensemble (1993-2003) by M. Denisenko. This, of course, is due to such a typical factor for Ukrainian music as the continuity of traditions or repulsion from tradition.

New composer techniques, entering into the space of Ukrainian musical thinking, caused a reflection not only on stylistics, but also on the very essence of the genre of the work, changing the understanding of its definite, according to O. Sokolov, principle of subordination of parts [7, 34]. Such processes are observed in "large" multi-genre views – suite and party, since "all of them are cycles, but their genre characteristic may have a variant interpretation: sonata can approach the suite, the suite acquire features of the sonnet cycle etc." [6, 9].

For modern piano pieces that transform the principles of baroque genres of parties and suites, the use of invariant sequences is not peculiar; in genre basis of parts, even if the product and observes a vivid affiliation with the neo-baroque direction, the "invariant" basis is observed only with careful listening. This exception is represented, in particular, by "Little partita" No. 3 (1991) by Y. Ishchenko, in which the axis of the Baroque foundation (allemande, courant, sarabande, jig) is sustained, in which the Ukrainian intonation is introduced. Instead, in the development of genres of this type there is a gradual activation of programs, which are often observed and the bases of their semantic and artistic concepts, and lead to an understanding of the original author's approach to the genre.

An essential part of instrumental cycles are compositions, in one way or another connected with fine arts and graphics. Understanding some geometric figures as an analogue of cyclic phenomena (circle, ellipse, and spiral) is one of the traditional foundations of musical analogies in this genre of art. The semiotic specificity of one or another author's thinking is clearly revealed, as well as the peculiarity of the use of the newest means of composer technique in this direction of contemporary instrumental creativity is expressed in the structuring of musical material: "the structure the author provided to his text expresses a certain likeness of the world, its definite artistic model and the image of who builds this model is the artist's consciousness "[4, 675]. These structures, filled with specific volume, are illustrative primarily in the aspect of the activity of timbre textural drama.

Among the new genres, which are the stage of genre formation and crystallization of the defining features, as noted by O. Tykha, frescoes are featured in Ukrainian instrumental creative work. For these works, one can apply the characteristics observed by O. Tykha in the process of typological analysis of the means employed in works with such genre definition in European art: the global idea (the universal aspect of the problem) and the embodiment of a certain type of software, a special type of musical expression, characterized as rule, epic and objectivity of thought, monumentality at the level of form (multiplicity, scale, "mosaic" of structures and, at the same time, the possibility of generalization), individual diversity and executive staff, specific "picturesque" *у*а musical language, access to quality perception as "democratic" [8].

It should be noted that the instrumental creativity of Ukrainian composers in the field of cyclic forms reveals features that are largely similar to the processes that took place during the first third of the twentieth century. Having accumulated the basics of anti-romantic thinking, it is enriched with a new dynamic imagery, created in bold stylistic experiments. The ratio of typical models to the content of most of the works shows a powerful attraction of Ukrainian composers to experimentation, resulting in innovative cycles in terms of concepts and forms. This is especially true of large forms, but at the same time it is manifested in the cycles of plays (including miniatures).

Thus, based on the issue of typological models of instrumental piano cycles, we conclude that the diversity of cyclic forms in Ukrainian music of the last third of the twenties – the beginning of the twenty-first centuries. reveals the activity of creative processes aimed at the renewal and rethinking of traditions, approbation and assimilation of the latest genre-

stylistic tendencies and the enrichment of the national and world image fund with distinctive concepts. The main achievements related to the findings made during the work of the composers with the "inner form" of miniatures and the components of the cycles: the search for the variation of the semantic and structural relations of microstructures in the general form-shaping flow of the work, the stylistic direction and the national tradition is found.

Features of the interpretation of different genres, which are related to the regularities of classical and romantic thinking, in Ukrainian music of the last third of the twenties - beginning of the twenty-first century is primarily due to the conceptual rethinking of their primary semantics as a result of the influences of avant-garde and postmodern discourses, intensification of dramatic significance of sonorous thinking and the attraction to manifestations of sacred meaning in the imagery of works.

Due to the **conclusions** it can be asserted that the interpretation of different genres of instrumental cycles of Ukrainian music of the end of the twentieth century is connected with the conceptual rethinking of their primary semantics.

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