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THE PROBLEM OF EMBODYING THE TRADITIONS OF THE UKRAINIAN NATIONAL MELOS IN THE COMPOSITIONAL CREATIVE OF THE SECOND HALF OF THE TWENTIETH CENTURY

The purpose of this article. The main principles and provisions of composer creations are presented in recent decades. **Methodological justification** of current article is to apply system-analytical approach to the selection of musical-historical, textual, communicative and semantic approaches, which allow to identify the main features of the use folkloric folk-song heritage in creations of the national composers of the second half of the the twentieth century. **The scientific novelty** of this article is the awareness of the traditions of Ukrainian folk composers. **Conclusions.** All contemporary national composers appeal to folk cultures and rethink opportunities expressions of folk melos at a new level in their works. Modern composers are comprehend the essence of the category of the national in a new way, referring to the ever-original sources, to the archaic song traditions of their people. Therefore, it is necessary that there is no evidence that neo-folklorism was one of the results of the development of the Ukrainian national school of composition that despite the fact that there are no traditions of folk melodies in this area, it does not interfere with this experiment and modernist tendencies in compositional work. The use of folklore sources as a leading foundation becomes a new level of mastering the archaic musical culture and opening new opportunities for the development of traditional melos at the modern stage.

Keywords: national melos, national traditional culture, folklore, neofolklorizm, national forms of thinking.

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Проблема втілення традицій українського національного мелосу у композиторській творчості другої половини ХХ ст.

Метою даної статті є виявлення провідних аспектів та головних засад втілення українського національного мелосу у композиторській творчості останніх десятиліть. **Методологічною** основою даної статті є застосування системного аналітичного підходу з виділенням музикознавчого історичного, текстологічного, комунікативного та семантичного підходів, що дозволяє виокремити провідні риси застосування фольклорної народно-пісенної спадщини у творчості вітчизняних композиторів другої половини ХХ століття. **Науковою новизною** даної статті є усвідомлення традицій українського національного мелосу як важливої та необхідної складової прояву національної ідентичності у творчості вітчизняних композиторів. **Висновки.** Твори багатьох сучасних вітчизняних композиторів звертаються до головних першоджерел національної культури та переосмислюють на новому рівні виразові можливості народного мелосу. Більшість сучасних композиторів по-новому осмислює сенс категорії національного, звертаючись до вічних першоджерел, до архаїчних пісенних традицій свого народу. Тому можна без перебільшення казати про те, що неофольклоризм виявився одним з провідних напрямків розвитку української національної композиторської школи, яка, не зважаючи на міцну опору на традиції народного мелосу, не заважає при цьому сміливим експериментам та модерністським тенденціям у композиторській творчості. Застосування фольклорних джерел як головного підґрунтя стає новим рівнем опанування архаїчної музичної культури та відкриттям нових можливостей для розвитку традиційного мелосу на сучасному етапі.

Ключові слова: національний мелос, національна традиційна культура, фольклор, неофольклоризм, національні форми мислення.

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Проблема воплощения традиций украинского национального мелоса в композиторском творчестве второй половины XX в.

Целью данной статьи является выделение ведущих аспектов и главных принципов воплощения украинского национального мелоса в композиторском творчестве последних десятилетий. **Методологической основой** данной статьи является применение системного аналитического подхода с выделением музыковедческого исторического, текстологического, коммуникативного и семантического подходов, которые позволяют выделить основные черты применения фольклорного народно-песенного наследия в творчестве отечественных композиторов второй половины XX века. **Научной новизной** данной статьи является осознание традиций украинского национального мелоса как важной и необходимой составляющей проявления национальной идентичности в творчестве отечественных композиторов. **Выводы.** Многие современные отечественные композиторы в своих произведениях обращаются к главным первоисточникам национальной культуры и переосмысливают на новом уровне возможности выражения народного мелоса. Большинство современных композиторов по-новому осмысливает сущность категории национального, обращаясь к вечным первоисточникам, к архаическим песенным традициям своего народа. Поэтому можно без преувеличения говорить о том, что неофольклоризм оказался одним из ведущих направлений развития украинской национальной композиторской школы, что, несмотря на прочную опору на традиции народного мелоса, не мешает при этом смелым экспериментам и модернистским тенденциям в композиторском творчестве. Применение фольклорных источников в качестве главного основания становится новым уровнем освоения архаичной музыкальной культуры и открытием новых возможностей для развития традиционного мелоса на современном этапе.

Ключевые слова: национальный мелос, национальная традиционная культура, фольклор, неофольклоризм, национальные формы мышления.

The relevance of this article is explained by the fact that one of the most important and relevant tasks of modern musicological thought is to identify the unique qualities and characteristics of Ukrainian traditional melos in the context of composer searches of the second half of the XX century. It is known that melodic has become the primary, ageless way of music being as the main way of expressing the national characteristics of musical thinking and the emotional state of a single artist, as well as a whole social and historical community. But it has changed over the centuries-old history of music, acquiring new features that correspond to the understanding of music in each of the musical eras. That's why the problem of traditional national melos is always directly connected, firstly, with the historical style and the author's compositional style, and secondly, with the extremely important stylistic sphere — the national style where the process of dialogical interaction between the two mentioned above occurs.

The national style is a complex systemic phenomenon with a developed multi-vector hierarchical structure and the ability to act as a holistic system of artistic thinking that speaks about the ongoing dialogical interaction of the general cultural norms of musical creativity and special ways, individual methods of embodiment of these norms into the national continuum. It should be noted that the national style makes it possible to actively and dynamically develop further artistic transformation and transformation of their ideas and rules, that is, it is an open system despite its traditionalism and connection with canonical thinking.

The purpose of this article is to identify the leading aspects and main principles of the embodiment of the Ukrainian national melos in the compositional work of the last decades. **The methodological** basis of this article is the use of a systematic analytical approach with the historical, textual, communicative and semantic musicological approaches highlighting which makes it possible to identify the main features of the use of folklore song heritage in the works of domestic composers of the second half of the XX century. **The scientific novelty** of this article is the awareness of the traditions of the Ukrainian national melos as an important and necessary component of the national identity display in the works of domestic composers.

General review of the literature on the issue. The problem of national culture and scientific discussion of the category of national has long been firmly established in musicological discourse and acquired the value of a mandatory basis in studying any problem, because studying the interaction of artistic thinking and national cultural representations is one of the ways of understanding the cultural and historical process. Thus, the phenomenon of the epoch style, culture style, national style occupies a significant place in the studies of contemporary musicologists and culturologists, among the most fundamental and influential studies in this area are the works by B. Asafyev, D. Likhachev, M. Aranovskiy, M. Bakhtin, V. Bobrovskiy, L. Akopyan, G. Gachev, I. Kotlyarevskiy, M. Mikhailov, E. Nazaikinskiy, A. Sokhor, S. Tishko, V. Kholopova. T. Cherednichenko, and many others.

The presentation of the main material. The creative process as a whole and the compositional creativity in particular presupposes the existence of a stable multi-level system that includes a complex of aesthetic reference points, artistic standards, moreover, a compliance with a certain type of culture (including national) is important for any creative act. It is absolutely obvious that the patterns of personal development are determined by the needs and possibilities of human consciousness which form his value-semantic orientations and individual forms of reality reproduction.

In a number of humanitarian studies the category of the national is closely related to the careful attitude to its own traditional culture and historical past including the folklore attitudes, with the help of which the national-style attitudes are formed. It is not by chance that M. Bakhtin noted that all folklore genres become the basis that is capable of initiating the powerful development of new genres and the formation of new directions in art. The

author defines them as “new and powerful means of humanization and intensification of the native space”, and believes that “a new, powerful and extremely productive wave of folk historical time burst in along with folk tendencies in art that had a great influence on the development of the historical world view” [1, p. 233].

M. Bakhtin points to another extremely important attribute of folklore - the chronotopic nature of all its images because folklore “saturates space with time” and includes it in the historical process - “draws it into history” [1, p. 234]. These ideas are extremely important in the context of our research as the folklore traditions, folk culture and customs complex inherent in Ukrainian traditional culture have a powerful influence on the formation of national melos which in turn becomes an extremely important basis in shaping the author’s style of many domestic composers of the XX century.

The dialectic of relations between different types of style formation in music allows us to reveal why and how features of national-style thinking appear in specific author’s interpretations of the universal “eternal” themes through a comparative study of national cultures. On the other hand, it allows to find a new semantic volume of realization of national-style qualities of musical thinking when it is attracted to the universals of world culture.

In this regard it is necessary to point out that the study of national character reveals its stability and instability at the same time because it contains the same features that we can observe in the study of national-language qualities which on the one hand demonstrate canonicity and, at the same time, are constantly being developed and updated. When studying the system of artistic principles and techniques of constructing a work, the complex relationship between genre and stylistic settings of musical art turns out and therefore the need to clarify their semantic purpose arises. In this regard, the category of national style turns out to be a consequence of the correlation of oppositions the national – the foreign, the past - the present, own - another's.

In individualized composer creativity, especially when it comes to domestic artists of the XX century, national forms of thinking can be strengthened by personal author's semantics and serve as a conductor for ideas that are generally significant for the human community, that is, to act not only as an ideal goal but also to function as an artistic tool. This becomes the discovery of new semantic possibilities for the application of national-style means of artistic expression and enhances the function of national melos.

As it is widely known melodic has always existed as an independent artistic phenomenon but every change in the ways of its existence also changed the melos. When it comes to the monodic epochs, the melody assumed all responsibility for the musical utterance, that is, monophonic music turned out to be self-sufficient; later when polyphonic forms become widespread, the melodic takes the form of a plural and many-sided existence in an extensive polyphonic matter; homophony singled out one melodic line as a carrier of the main meaning, concentrating in it the essence of a musical utterance and removing all other voices into a homogeneous level of accompaniment. It was then when homophonic-harmonic thinking was born as the way of music existence, the melody broke free, integrating both horizontal and vertical forces of interaction.

Together with the homophonic-harmonic style a special phenomenon was formed, a melodic theme that became a semantic thesis, the development of which gave rise to a musical work. Melody gained a new way of being and became largely responsible for the whole work. Cause-effect relationships have arisen between the melody and the work, where the melodic beginning is not only the initial impulse of the piece but also its representative. This double perspective of the melodic theme determined not only the semantic integrity of the work but also the importance and some autonomization of thematic material. Therefore, it is quite clear that when the composer uses a folklore thematic material as the main one, the principal direction of the further development of the entire work is already defined. But the semantic field of the work always turned out to be much wider and much more complicated than the semantics of the theme, but the individual content of the first inevitably depended on the individual type of the theme.

Therefore, to determine all aspects of the composer's intention, the origin of the folklore melodic source and the identification of the conditions of its historical existence are very important. It should be noted that any fixation of folk song material has undergone a long evolution from setting the problems of folk art as a component of spiritual heritage of the Ukrainian people, due to fixing literary texts, academized music recordings, detailed interpretations of audio recordings, preserving ethnic regional specific features of the primary source. A folk song had both artistic and social significance at all times, functioning as “one of the elements that unite people, facilitates their organization and joint activities for the purpose of national revival” [2, p. 19]. It became not only a component of the spiritual

superstructure, but also a means of education, national identity, performed specific aesthetic, entertaining, social and communicative functions.

Another very important aspect of studying the problem of the mutual influence of national melos and compositional style is the fact that the domestic musical culture as “an integral spiritual-communicative phenomenon leads to the fundamental concepts of tradition and canon in their axiological relationship” [3, p. 83]. As S. Osadchaya points out, “the Orthodox singing tradition is central for the development of Ukrainian musical culture in this area of scientific knowledge. This is confirmed by the appeal of modern Ukrainian composers to canonical texts. Today it is deeply realized that the Ukrainian musical language, as a national one, is rooted in Orthodox singing as the primary system of cult vocal and choral genres. This explains the priority of choral singing in Ukrainian music as its national cultural feature” [3, p. 83].

In Ukrainian musical culture “the main prerequisite for the perception of the paradigm of communication relations is the church and religion as a special type of communication that synthesizes various channels of information transfer and various communicative forms. The spiritual, humanistic code in the Ukrainian sociocultural tradition prevails among the axiological reference points of the Ukrainian mentality and corresponds to the concept of "new humanism" which proclaimed the priority of common human interests and values at the end of the XX century” [3, p. 88].

The creative appeal of domestic composers of the XX century to national musical creativity is distinguished by characteristic features among which the embodiment of a complex of components of a spiritual, socio-psychological, ethnic and mental characters by means of individual author's composer creativity can be singled out. The focus of the work to a certain national semantics affects the genre settings, the content characteristics of the work and subordinates its other components, namely, artistic, expressive and stylistic means, figurative orientation. The main conductor and exponent of national originality in art is content. But in order to identify, consolidate and convey the national aspect of the creativity content it is extremely important, and in some cases absolutely obligatory, to demonstrate the national direction of the work.

Addressing to the folklore in the composer's work of the "Soviet era" (mainly in the second half of the XX century) received several conceptual definitions, namely – a folklore direction, a composer folklore or a new wave of folklore and became one of the most

important style phenomena of this period. But addressing of modern domestic composers to the folklore heritage has several very important properties. Firstly, this is an author's rethinking of the traditions of national melos and texture techniques with the help of modern compositional techniques - the principles of dodecaphony and serial thinking, sonoristic effects, etc.; secondly, in many cases, national melos patterns become part of the polyphonic matter and its main thematic material.

This non-folklore tendency in the domestic composer's work of the XX century is drawn to the Guzul, Transcarpathian, Lemkiv, Carpathian and many other samples of traditional Ukrainian folk vocal and instrumental culture. The main themes are the reproduction of elements of calendar and ritual acts, appeal to epic genres (the lyre traditions of the *duma* epic in particular) and intonational-melodic sources of the spiritual and singing heritage (liturgical chants, spiritual chantings and psalms, etc.). This trend can be observed in the works of Ukrainian composers such as M. Skorik, I. Karabits, L. Dichko, E. Stankovich, L. Grabovskiy, V. Zubitskiy, V. Guba and many others.

Each of these composers produces their own method of working with folk material: in some cases original folk material is worked out with a thorough and careful attitude to it; in others a certain stylistic environment is reproduced which creates an organic matter of an individual author's composer's view of a certain musical-historical material and creates their own folk-song melody with the most relevant means of musical expression.

M. Skorik is among such composers whose works are destined to take a unique place in the musical culture of XX century because a large number of works by this composer became the representative of the Ukrainian national idea in the world. One of the most illustrative works in this sense is the "Guzul Triptych" which was created by the composer based on the materials of his music to S. Paradzhanov's masterpiece "Shadows of Forgotten Ancestors". It is known that this film was included to the top ten of the largest and most significant achievements of world cinema according to the UNESCO world ranking. M. Skorik's music in this film plays a significant role, because it is thanks to the unique musical matter that M. Kotsyubinsky's literary story reaches an epic span and allows to comprehend the phenomenon of national culture on a new level.

Conclusions. Thus the works of many modern domestic composers address to the main primary sources of national culture and rethink the expression potential of the folk melos at a new level. Most contemporary composers reinterpret the meaning of the category

of national in a new way, referring to the eternal primary sources, to the archaic song traditions of their people. Therefore, it can be said without exaggeration that new folkloristics has turned out to be one of the leading directions in the development of the Ukrainian national school of composition, despite its strong reliance on the traditions of folk melos it does not interfere with bold experiments and modernist trends in composer's creativity. The use of folklore sources as the main reason becomes a new level of mastering the archaic musical culture and discovering new opportunities for the development of traditional melos at the present stage.

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Date of submission: 14.06.2017