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## TYPOLOGICAL FEATURES OF THE CHAMBER-VOCAL MINIATURE IN THE WORKS OF MODERN UKRAINIAN COMPOSERS

*The purpose of the article is to determine the main features of the interpretation of the vocal miniature and chamber-vocal cycle by contemporary Ukrainian composers, which are now typological national-style features of this genre industry. Methodology of work is determined by historical-style and textual approaches, provides comparative characteristics of composer and performance parameters of genre semantics. The scientific novelty of the article is the disclosure of the musical and symbolic purpose of the genre form of chamber-vocal miniature in the process of its transformation into a "poem with music" in the works of contemporary Ukrainian composers. Conclusions. The leading features of the interpretation of vocal miniatures and chamber-vocal cycle by modern Ukrainian composers are the intensification of the interaction of verbal-poetic and musical expression plans and the strengthening of the internal dialogue organization; consistent build-up of the semantic potential of the musical side; the formation of new stylistic means, techniques of textual and melodic development in accordance with the specific content of the poetic source, actualization of national Ukrainian poetry, including contemporary one; the reliance on the structural and semantic features of "poetry with music" as the most relevant to the interaction of two author's artistic consciences – the poet and the composer.*

**Keywords:** vocal miniature, chamber-vocal cycle, modern Ukrainian composers, typological national-style lines, pastels.

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**Типологічні риси камерно-вокальної мініатюри у творчості сучасних українських композиторів**

*Мета статті – визначити ті провідні риси трактування вокальної мініатюри та камерно-вокального циклу сучасними українськими композиторами, які стають сьогодні типологічними національно-стильовими ознаками даної жанрової галузі. Методологія роботи визначається історико-стильовим та текстологічним підходами, передбачає компаративні характеристики композиторського та виконавського параметрів жанрової семантики. Наукова новизна статті полягає у розкритті музично-символічного призначення жанрової форми камерно-вокальної мініатюри в процесі її перетворення на «вірш з музикою» в творчості сучасних українських композиторів. Висновки. Провідними рисами трактування вокальної мініатюри та камерно-вокального циклу сучасними українськими композиторами є активізація взаємодії словесно-поетичного та музичного виразового планів, підсилення внутрішньої діалогічної організації; послідовне нарощування семантичного потенціалу музичної сторони; формування нових стилістичних засобів, прийомів фактурно-мелодичного розвитку у відповідності до специфічного змісту поетичного джерела, актуалізація національної української поезії, у тому числі сучасної; опора на структурно-семантичні ознаки «вірша з музикою» як найбільш відповідні до взаємодії двох авторських художніх свідомостей – поета та композитора.*

**Ключові слова:** вокальна мініатюра, камерно-вокальний цикл, сучасні українські композитори, типологічні національно-стильові риси, настелі.

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**Типологические черты камерной вокальной миниатюры в творчестве современных украинских композиторов**

*Цель статьи – определить те основные черты трактовки вокальной миниатюры и камерно-вокального цикла современными украинскими композиторами, которые становятся сегодня типологическими национально-стилевыми признаками данной жанровой отрасли. Методология работы определяется историко-стилевым и текстологическим подходами, предусматривает компаративные характеристики композиторского и исполнительского параметров жанровой семантики. Научная новизна статьи заключается в раскрытии музыкально-символического назначения жанровой формы камерно-вокальной миниатюры в процессе ее превращения в «стихотворение с музыкой» в творчестве современных украинских композиторов. Выводы. Ведущими чертами трактовки вокальной миниатюры и камерно-вокального цикла современными украинскими композиторами является активизация взаимодействия словесно-поэтического и музыкального выразительных планов, усиления внутренней диалогической организации; последовательное наращивание семантического потенциала.*

**The relevance of the subject** and the research direction of this article is determined by the rapid development of chamber-vocal genre forms in the works of modern Ukrainian composers, that is, representatives of those creative generations who began their musical journey in the last third of the XX century, reached artistic maturity in the early third millennium.

The trend of commercialization has emerged as dominant in many instrumental and vocal areas of music at the end of the last day, remained a priority and at the beginning of a new one, even as a transitional link between the compositional systems of the two centuries, with the focus on the artistic events of the chamber-vocal music in chamber cantata and solo interpretation. And the reason for this is not only the tradition of chamber-vocal singing at different levels of the musical-poetic system, but also its special aesthetic foundation, due to three components: the individualization of the synthesized musical and verbal content; intimation of expressed sensory impressions, reflexivity; the positive exaltation, the exaltation of embodied images.

The importance of chamber-vocal music for Ukrainian artists was increasing by the fact that, on the one hand, in the mood of the "post-human" worldview, it was possible to imbue the musical idea in vocal miniatures, devoid of conceptual pretensions, aimed at enjoying the beautiful moments of being, while combining, that is, forming a cyclical compositional sequence capable of achieving plot and dramaturgical unfolding, significance, completeness. On the other hand, the chamber-vocal work made it possible to open national poetic sources, to approve the national-style foundations of musical intonation as those formed in the poetic and linguistic Ukrainian environment.

There is also a third, purely musical and linguistic reason for the growing role of chamber and vocal work: in cooperation with instrumental accompaniment provided by the

piano or instrumental ensemble, new varieties of vocal melody are produced, corresponding to changes in the musical "glossary" of modern culture.

**The aim of the article** is to identify the leading features of the vocal miniature and chamber-vocal cycle interpretation by contemporary Ukrainian composers, who are becoming typological national-style features of this genre industry.

**The main content of the work.** The fundamental feature of the genre form of vocal and poetic miniature was and still is the dialogic co-creative interaction of the word and the musical form, which are modified depending on the semantic load of each of the plans of artistic expression [1; 2–3]. A kind of rivalry between poetry and music is in fact an attempt to best interact with one another by building holistic musical and poetic complexes. As the poetic word is entrusted with vocal reproduction, the "pure" musical material is concentrated in the instrumental part, which determines its special mission. In the vocal music of the early XX century, we encounter a new phenomenon - the instrumentalization of vocal melody, the penetration of the elements of the instrumental cantilever. This is expressed in the fact that the boundaries of musical phrases are determined not by the word, but by the regularities of the instrumental melody, that is, not vocal, but compatible vocal and instrumental development, with a certain advantage of the latter in the structure of the overall composition. This dialogue of timbre and intonation levels is included in the musical and poetic system of counter-rhythm, contributing to the tendency of *conditional overcoming of verbal text in the musical*, that is, the tendency of preference of semantics of musical material over the figurative content of the verbal and poetic. The dominance of the musical material, and in it - the instrumental beginning, including the instrumental part, over the vocal side of the work, becomes a distinctive sign of "a poem with music". It is this genre form that marks the beginning of a new stage in the evolution of the chamber-vocal cycle in Ukrainian music, as in other European composer schools [5]. The works of K. Dankevich [6] and L. Dychko [4] on the poetic cycle of "Pastels" by P. Tychna are convincing examples of the cycle of "poems with music", which meets the new genre and style requirements and conditions of chamber and vocal creativity. These verses are the basis of many musical works, they attract music masters with a renewed symbolic character, a combination of philosophical transcendence of content and colorful, sophisticated beauty of verbal and poetic images.

It should be noted that the musical works written for this cycle by P. Tychna have a special programmatic orientation and allow to determine the possibilities of interaction not only of poetic and musical, but also of musical and painting techniques. The idea of pastels, as a technological material that can be used to reflect the world in particularly soft, transparent, altered tones, has already been known to music. O. Grechaninov was one of the first Russian composers who tried to embody the subtlety and versatility of pastel writing in music. He owns two piano program cycles called "Pastels". The first work was written in 1894 (p. 3) and consisted of five plays - Complaint, Reflection, Autumn Song, Thunderstorm, Starry Night, often performed separately. Particularly known is the third cycle number - "Autumn Song". Another work was created in 1923 (p. 61) out of eight issues: Prelude, Caprice, Caress, Fairy Tale, Caress, Dock, Sorrow, and Epilogue. The sequence of numbers was associated with human life, as with birth, childhood, adolescence, adulthood and its extinction.

The first to give a vocal reading of the colorful pastels was P. Kozytskyi (1920). In 1930, a series of miniatures with this title, already directly addressed to the poems of P. Tychna, was created by K. Dankevich. Later these verses were addressed by L. Dychko, L. Grabovskyi, I. Karabits, G. Lyashenko, and others.

From these works, the dances of Dankevich and Dychko are distinguished by the highest correspondence of poetic and musical symbolism, the conciseness of the composition, which corresponds to the aphorism of the poetic style of Tychna, the extraordinarily vivid author's interpretations of harmonious and textural means, caused by the necessity to recreate the atmosphere of art pastel that catches the attention of art masters, freshness and purity of color, careful processing of the texture, the wave nature of the stroke. The subtlety of the pastel technique approaches the subtlety of intonation in the vocal miniature, especially from the side of the transparency of the artistic fabric and the special conditionality - the unreality - of the created images.

Pavlo Tychna's fame as a poet was born in 1918 in connection with the publication of the collection "Solar Clarinets". The amazing melody of the word and the manner of verse itself put the collection on a par with the most musical models of this literary genre. In spite of their free verse form, Tychna's texts have a rhythmic equality and periodicity, sometimes called "Tychna's pan-rhythm".

P. Tychna's subtle sense of song rhythm could be influenced by his teaching at the seminary where he sang in the choir. The author embodied his musical talent as a choir director. In 1916-1917 he was an assistant choir master at the Ukrainian Theater of M. K. Sadovskyi, and in 1920 he sang in the chapel "Dumka", a year later, having organized his own choir. Relying on folk-rhythm, it lends the original structure of the poem, inserting into it a classic iambic, combining dactyl and chorea, using verlibra, which caused the rare musicality of his poetry.

In his "pastels" P. Tychna combines the ways of musical and verbal reproduction of the game of natural forces. The picture side of the cycle is represented by gentle, watercolor paints, at the same time, based on contrasting comparisons, on figurative switches, on a complex associative game, which leads to the deepening of the metaphorical meaning of verbal concepts - even to their symbolic transformation.

P. Tychna thinks of the philosophical antinomy of Man and Time, both finite and infinite. The seasons in the "Pastels" correspond to the stages of human life: autumn is a time of thoughtfulness, light sadness; spring personifies youth; summer - maturity, coming of age. Nature, and with it humans, live by the laws of constant variability, fluidity, movement in time and space. The concept of the cycle is based on the poetic juxtaposition of the human age with natural time, in which a person "also has its morning, day, evening and night". For example, the first "pastel" gives a charming picture in the morning. In nature, the whirlwind of human morning is his childhood. It comes to life with a fairy tale about a bunny, gullible carelessness: "The bunny ran. Looks - dawn! Sits, plays, opens eyes to the chamomiles". But to replace this picture, here comes the following: "And in the east, the palate smells. The northern black cloak of the night flames of darkness, the sun". Black and red-fiery colors build the motif of the struggle between light and dark, good and evil, suggest the transience of human life. The common name of the cycle ("Pastels") provides a beautiful musical solution to the creative problem with the advantage of delicate colors in it, smooth transitions from one color to another. That is why sound moments and techniques occupy an important place in the works of L. Dychko and K. Dankevich.

Comparing the "Pastels" cycles to the words of P. Tychna by K. Dankevich and L. Dychko, firstly, it is possible to distinguish the features of the genre "poem with music" that are important for these composers; secondly, to identify the techniques most important for

the interpretation of poetic symbolism; third, to determine what is most important in the chamber-vocal cycle for the formation of special musical symbolism.

First of all, both cycles are distinguished by the brevity, the conciseness of the musical composition, corresponding to the laconicism, the effect of the unspokenness inherent in the symbolic poetry of Tychyna. It should be noted that Dychko interprets the last two numbers of the cycle as the most concise, and Dankevich spent the same with the first two. In addition, Dankevich's cycle is characterized by particular brevity, almost minimalism. Here is a table of the number of cycles in cycle numbers:

	Morning	Day	Evening	Night
Dychko	51	46	32	42
Dankevich	19	10	23	20

The laconicism of each number is complemented by the focus of the entire composition to the last number. It embodies the complete inhibition of external movement, the ultimate point in the daily solar cycle. In content, it is a deepening into the most secret, an attempt to reproduce the music of peace. The piano drops of small seconds in the last issue of "Night" in the Dychko cycle are widely scattered on the table. They appear out of nowhere and form a mysterious background for the soloist's recitative phrases, which with their replicas clarify individual nuances. Accentuated by deliberate statics, this episode is reminiscent of the reception of a stop-motion in cinematography. Some animation comes with the appearance of quasi-celestial overflows of the piano in the middle episode, but they are also perceived as reflections of the cold moonlight on the night dewy meadows. Static drops of small seconds with the mournful phrase of the soloist: "Cover me, hide ..." is the final episode of the final romance of the cycle. However, it does not give the impression of final completion, but rather returns to the beginning - requires a cycle renewal. In the Dankevich's cycle, and in Dychko's work, the last issue takes on a meditative and lyrical character, plunges into a deep silence (*PPP* - Dankevich, *PPPP* - Dychko). We can say that the music does not end as much as it disappears, it becomes inaccessible to hearing...

On the whole, the quiet dynamic is characteristic of the genre of "poem with music", because it emphasizes its deep-psychological introspective character. This trend in the style of the genre is associated with the frequent use of dolce, dolcissimo (especially in the Dychko cycle). At the same time, contrasting loudspeakers that emphasize the meaning of individual words are of particular importance. In the last reception, that means that in

emphasizing the individual words and ways of their musical and poetic intonation, the specificity of "poems with music" is most manifested.

Composers literally "follow the word". This does not mean that they copy linguistic intonation; they are trying to create an "image of the word" - and not so much as a concept, but as a sounding - sonorous - phenomenon. Particularly noticeable is the *development of sonorous timbre and colorful illustrative thematicism in the Dychko cycle*, however, this only applies to the piano party. For the vocal - throughout the composition - replicable construction, discretion, frequent pausing, a large number of trusses, reliance on individual interval moves and giving them special semantics, rehearsal repetitions and sound delay at one height, quite pronounced "melody" remain "normative".

From the standpoint of performing techniques, three principles become the leading vocal part of cycles: freedom of development (a broad understanding of rubato); significant accentuation (various ways of chanting as vocal linguistic affectation); limitations in imaginative amplitude and expressiveness, a special economy of techniques that increases the weight of each of them, enhances the value of details (literally - limited tessitura, complete absence of external virtuosity, even some leveling of the beauty of the melody line).

The last performance "condition" of "a poem with music" leads to the strengthening of the role of articulatory flow of one sound - especially if it is overblown. A striking example is the "Evening" from Opus by Dychko. The musical character here follows from the opening line of the poem: "fluttered in flutes where the sun went down ...". The tranquil austinous rocking of the trio of accompaniment, overlaid with colorful harmonies, reproduces the warm, as if tightened with transparent fog, colors of a summer evening, the light breezes of the wind that disturb its silence. A vocal declamation by nature is closely linked to the linguistic intonation and intrinsic emotionality of a living word. If "Morning" and "Day" are notable for the wealth of impressions, "Evening" represents one state, one mood, caused by the gradual fading of nature. But the similar phenomenon of intensification of articulatory giving of sound we meet also in "Evening" of Dankevich at overlapped endings of phrases. The freedom of the vocal party is expressed most rhythmically, due to the frequent change of pace and character within the number, despite its brevity.

A characteristic common stylistic sign for both composers is the use of trios. The reception of tenuto, as well as the usual accents, the backlog of notes contribute to the

chanting; note that this is a special singing chant, that is, specifically the voice effects that enrich the singing style.

Between the cycles of Dankevich and Dychko sometimes there is almost a literal closeness of the musical text, especially noticeable in the first two numbers. Yes, the vocal part on the words "The Bunny Run" begins with P, after which Dankevich has a pause and Dychko uses the fermata; "surprise" - the impact of the first syllable is achieved by Dychko at the expense of emphasis, Dankevich does it with the help of tenuto. Interestingly, the word "sits" both use the rising second, and "played" - a trio. The middle part of "And in the east of the palate ..." is indicated in both authors by quiet dynamics (Dychko - *PP*, Dankevich - *P*); "... it smells" - every fermata is extended: in Dychko fermatas, and in Dankevich tenuto. A characteristic common feature of the second issue is the ascending wide interval on the text "Blossom, meadows; then each one goes down to the middle register in its own way."

Symbolic functions in these cycles acquire those musical techniques that are directly addressed to verbal semantics. Trying to convey as accurately as possible the "secret" meaning of the word, to penetrate its symbolic riddle, to obey the word, the music opens its own possibilities. Thus, the careful passage of the co-writer-poet allows the composer to extend the boundaries of the musical poetics of the genre.

Cluster chord pedals are the common symbols for these cycles as a sign of "dawn and sun" (see: Dankevich, "Morning", 15-16 vols; Dychko, "Morning", 26-28, 46-49 vols.), fermatas, staggering sound production as a sign of "play", and "game" is understood quite broadly - as a game of natural forces, interval ascending steps on an octave, quarte (less than a sexte) as a sign of "full clarity, confidence" (see: Dankevich, "Day", 8 vols.; Dychko, "Day", 23-24 vols.).

A self-symbolizing stylistic sign is the prelude-under-voice filling of the fermata, as a filling of the "space" of the work with a continuous sound, which conveys the twilight state of the day and human consciousness. Both "Evenings" (in the cycles of K. Dankevich and L. Dychko) clearly show this. In addition, the cycles of both composers are quite clearly introduced to the new semantics of quiet dynamics, pauses, and fermatas, which will later deserve to be defined as "music of silence."

New symbolic meanings are also given to specific performing techniques. The Dychko cycle stands out in this regard - when it uses singing without words in two articulation positions - "a" and "mm". Such singing techniques can be associated with the idea of



dissolution in sound - overcoming the conceptual shell of the word and direct adherence to its musical primordial, according to O. Mandelstam's famous words: "... Remain foam Aphrodite and return to music ...".

Based on an overview of the genre and style trends of chamber and vocal music of Ukrainian composers, we can assume that their desire to create a symbolically complex artistic "picture of the world" in the specific "pastel" tones, leading to the genre "poem with music", presenting it as an integral part of the artist himself and his worldview, psychological composition, way of feeling; the main factor in the genre and semantic update of chamber and vocal creativity is the need to discover and prove *the true lyrical nature of music*.

**The scientific novelty of the article** is to reveal the musical and symbolic purpose of the genre-shaped chamber-vocal miniature in the process of its transformation into a "poem with music" in the works of contemporary Ukrainian composers.

**The conclusions** of the study suggest that the leading features of the interpretation of vocal miniature and chamber-vocal cycle of modern Ukrainian composers are the intensification of the interaction of verbal and poetic and musical expression plans, strengthening the internal dialogic organization; a consistent increase in the semantic potential of the musical side, homogenization of all the drama of the cycle; formation of new stylistic means, techniques of textural and melodic development in accordance with the specific content of the poetic source, actualization of national Ukrainian poetry, including contemporary ones; reliance on the structural and semantic features of the "poem with music" as the most relevant to the interaction of the two author's artistic minds - the poet and the composer.

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