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MODERN STYLIZATION OF UKRAINIAN SONG FOLKLORE

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Abstract

The purpose of the research is to study contemporary musical culture and reveal the specifics of Ukrainian song folklore stylization in academic and non-academic practice. **The research methodology** is aimed at using a comparative method, with the help of which the difference between the processing of a folk song and the stylization of folklore is highlighted. The method of analysis is implemented to highlight the essential features of stylized folklore. Using the synthesis method, the results of research from academic and non-academic musical creativity have been extrapolated, in which the introduction of the stylization of folklore has been discovered. **The scientific novelty of the research** is examining the symbiosis of composer and folk art, as a result of which stylized song folklore appears in the modern musical culture of Ukraine. **Conclusions.** In the modern musical culture of Ukraine, the principle of stylization of song folklore is widely used. The introductions of adaptations of folk sources, along with stylization, are two options for the interaction of composer and folk art. The stylization is characterized by a deep interpenetration of elements of the author's and folklore principles, which is accompanied by the formation of an original musical text that has a genetic relationship with folk Melos. The author's text, which traces the presence of folk songs stylization, often includes typical intonational complexes with small ambitus, repetition of rhythmic formulas, and the prevalence of the variant-variative principle of the musical fabric development. The literary text of works related to the stylization of folklore is characterized by the use of folk texts or dialectics, lexemes that liken a vocal work with folklore. The effectiveness of folk stylization in musical culture is enhanced by the use of an authentic folk singing manner. The stylization of folklore is inherent both in the works of the leading classics of the Ukrainian composing school and in groups working in different directions of non-academic music of our time.

Keywords: folklore; stylization; song; composer; synthesis; folk manner of singing

Introduction

There are several main directions in the art of music today, which are connected with the academic and non-academic tradition. Within these areas, many different styles have been formed. Due to the ramifications of musical phenomena, it is difficult to make a universal classification that would allow to clearly distinguish certain categories, dividing them by genus and species. Instead, it is advisable to choose

a criterion that would highlight some phenomena characterized by common aesthetic and technical principles. The use of folk heritage, which is observed within both academic and non-academic music, will be chosen as such an indicator. Elaboration of folk song sources in modern music culture allows talking about the emergence of stylized folklore. This phenomenon has not been carefully analyzed in the art literature, which creates a basis for the introduction of the latest developments on this topic.

Purpose of the article

The research aims to study contemporary musical culture and reveal the specifics of Ukrainian song folklore stylization in academic and non-academic practice.

Recent research and publications analysis

In the scientific literature, the issue of stylization of folklore was considered from the standpoint of different methodological approaches. The issue of the stylization of Hutsul folklore in academic Ukrainian music of the late 19th – early 21st century was studied in the dissertation of V. Danylets (2021). The focus is primarily on regional folklore and the introduction of its elements in the composer's creative practice. Folklore stylization in the literary works of the first half of the 19th century as a means of expressing ethnic identity was studied by J. Yankovska (2012). The issue of appealing to arrangements of the folk music material by Ukrainian composers was raised in the publication of E. Dubinchenko (2018). N. Broiako (2020) explores in her work the manifestations of the neo-folklore trend and the characteristic features of this phenomenon in the chamber work of Yevhen Stankovych on the example of his play 'Sad Dreams Sounds'. The formation of a modern musical style space in the works of Ukrainian composers is presented in the article by V. Dorofieieva (2016). Stage dimensions of the folklore material presentation in modern music practice were studied in the article by V. Sinelnikova and I. Sinelnikov (2019). The essential features of stylized folklore, which appear in the analysis of non-academic musical culture, were identified in the publications of A. Tkach (2021) and V. Tormakhova (2016).

Main research material

In the history of musical art, there are many examples of folklore and various areas of musical art interaction, both academic and non-academic. However, not all of these results can be attributed in typological terms to the stylization of folklore. That is why it is appropriate to define the basic concepts related to research and to outline the correlation between those that denote similar artistic processes.

The concept of 'processing of folk music' was often used in musicological literature. The process of processing folk music involves the use of a folklore source, which is undergoing numerical changes. The processing of folklore at the deep level should be understood as a wide range of modifications of the original musical material. Material processing can take place in different ways. The composers' appeal to the genre of 'folk song processing' means the use of a folk source as a certain foundation on which

to build one's own musical work. Folk material can be used as a theme that will acquire transformations depending on the style and genre chosen by the composer. Even with the preservation of the frets characteristics of the folklore source, there is a change in texture, the construction of denser structural formations. And, on the contrary, simplification of the invoice, allocation of separate sonorous sounds against which separate elements of a folklore source can sound is possible. In the process of processing a folk music source into a choral score, it is able to be reincarnated, depending on the author's intention. The composer can use the folk system structure, intonation complex and specifics of the rhythmic organization, but due to the addition of counterpoint voices, the work will acquire a modern sound.

Thus, the processing of folk song music is through the transformation of musical folklore, which does not indicate the degree of involvement in the original material. That is, processing can be perceived as a way to transform folklore, the range of changes which will be considerable – from neo-folklore to avant-garde. In addition, in the stage performance of folklore, it is presented to the general public but loses the everyday dimension of its functioning, which is its essential basis. This feature of folklore and its stage presentation is noted by modern researchers. 'However, the transfer of folklore to the stage is always a difficult process, because the stage version of the folklore work is detached from the inclusive – real environment of its birth, development and existence' (Sinelnikova & Sinelnikov, 2019, p. 141). That is, even the performance of musical folklore without significant changes in the stage space is a process that changes the essence of this phenomenon.

The basic concept for this study is 'stylization of folklore'. According to the authoritative opinion of V. Danylets (2021), stylization of folklore can be defined as 'a creative process in which the artist uses a wide range of interpretive characteristics, fully revealing his own creative potential on the basis of folk tradition' (p. 5–6). This wording rather briefly emphasizes that the stylization does not actually involve a change in the folk song source. Instead, it is the formation of a self-sufficient musical product that has a high degree of similarity to folklore origins. That is, stylization involves the deliberate emphasis on the most expressive 'folk' features of the author's composition. Due to the fact that stylization is the point of intersection of two different spheres – composition and folk art – it has an ambivalent character. The result of stylization embodies the features of both ethnically coloured, which has a folklore origin and is a tradition, and the individual creative potential of the artist, who embodies the innovation. Stylization is a 'creative symbiosis of two semiotic systems' (Danylets, 2021, p. 6), in which two levels of musical culture interact. Stylization should be perceived as a creative process during which folklore features are expressed in the author's work. This includes the process of using folk intonations, fret nature, specific rhythms, and assimilation to the folk style of vocal performance.

The tradition of writing works that are associated with folk sound intonation complexes is present in the compositions written in the second half of the 20th century. Examples of such works include the folk opera 'Yatran Games' (Yatranski ihry) by I. Shamo, 'When the Fern Bloom's (Koly tsvite paporot) by E. Stankovych, 'Father's Field' by H. Sasko, as well as numerous concert choral works and cantatas – 'Four Season's (Chotyry pory roku) by L. Dychko, 'Spring' (Vesna) by M. Skoryk, 'Steppin'g

Wheel (Krokovеie koleso) by H. Gavrillets and others. The works of composers demonstrate a strong connection with folk tradition. Their instrumental and vocal opuses have folklore features, in which folk songs, intonation and rhythmic characteristics are combined with modern compositional language. If we are not talking about the appeal to the genre of folk song processing, then all these composers form their thematic material by creatively rethinking certain elements of folklore, but without its quoting.

We can say with confidence that the use of folklore is one of the leading features of the Ukrainian school of composition, whose representatives comprehensively interpret folklore, forming their own unique style. 'Being a traditional component of every culture, folklore is the basis on which the innovative individual approach of the artist develops' (Dubinchenko, 2018, p.71). The stylization of folklore has an important semantic significance because it is evidence of artists' awareness of their cultural identity. Thus, for example, a manifestation of literary folklore stylization is the use of specific folk vocabulary, which will be manifested in dialectisms, the use of paremias, phraseology (Yankovska, 2012, p.130). If we talk about musical examples of recourse to stylization, they also acquire the significance of a representative of the cultural originality of the work and the composer's awareness of belonging to the national traditions of music-making.

The stylization of folklore is widely represented not only in an academic but also within a modern non-academic musical practice. We can note the creative achievements of bands and individual artists who work in different styles. First of all, the work of many groups in the field of folklore can be considered as one that clearly illustrates the introduction of the principle of stylization of folklore. In particular, such a band as 'Go-A', which represented Ukraine in 2021 at the Eurovision Song Contest, is working to create a musical product that has a nationally coloured folk character. In such compositions of the group as 'Nightingale', 'Sun', 'Spring', 'Noise' musical material is used, which creates a stable allusion to folk song folklore. However, all the mentioned compositions are authors. In the song 'Nightingale' the authors of the literary text are Taras Shevchenko and Kateryna Pavlenko, and the musical – Kateryna Pavlenko. The musical line with its intonation nature, small ambitiousness, repetition of rhythmic and melodic formulas is quite similar to folklore. The vocal part is performed with the involvement of an authentic style of singing, which enhances the resemblance to folklore sources. Even with the use of electronic sound that accompanies the vocal line, the connection with the folk song tradition is not reduced, because the accompaniment is often intertwined with elements of flute playing, which further enhances the 'folklore' of the sound. In the work 'Vesnianka' K. Pavlenko also uses texts by T. Shevchenko, which are decorated with its author's musical content.

The principle used in creating the stylization of folklore in both academic and non-academic music practice is the use of those types of material development that are quite often implemented in folk song practice. This includes the involvement of the variant-variable principle of deployment of the intonation core, which will be combined with the inclusion of improvisation in the musical fabric. All this contributes to the formation of stylized folklore in the author's works. Also, the use of those textural elements, that can be traced in the popular polyphony may be no less important factor.

These can include voting with the involvement of movement at parallel intervals (in the third). Or a combination of heterophony used in folk group songs.

Since many groups create stylized folklore, their aesthetic principles may also differ and, accordingly, the principle of stylization of folk song material will be implemented differently. For example, the work of the team 'Daha Braha', aimed at the ability to frame electronic samples of 'folk material'. Among their repertoire, there are many compositions that create an allusion to folk song sources, but they have an authorial nature. The methods of 'modernization' of works by this group are to introduce the practice of scratching, sampling (Tormakhova, 2016, p. 90). Instead, the creation of folk sound is achieved through such practices as the application of the variable principle of development of musical material. The performers try to reproduce the meditateness inherent in authentic forms of folklore and to revive the syncretism that was their essential characteristic. For this purpose, low-ambitious melodies are used, using intervals of second, third and fourth. The main thematic material is repeated with variable changes, which gives it an even greater resemblance to folklore. Also, vocalists strive to sing in a folk manner, which enhances the impression of 'nationality'. The practice of using either folk texts, or those that, despite the author's origin, include many lexical language structures that were inherent in folklore, is also underway.

It is possible to note with full responsibility the importance of stylization of folklore, which has an important semantic and cultural significance. There is an increase in interest in folklore, which is undoubtedly a positive factor. The stylization of folklore in the author's works 'gives originality to the national musical culture and preserves its connection with its origins, giving the musical product originality and national uniqueness' (Tkach, 2021, p. 342).

Conclusions

The principle of stylization of song folklore is widely used in the modern musical culture of Ukraine. The introduction of adaptations of folk song sources, along with stylization, are two options for the interaction of composition and folk art. Stylization is characterized by a deep interpenetration of elements of the author's and folklore principles, which is accompanied by the formation of an original musical text that has a genetic affinity with a folk melody. The author's text, which traces the presence of stylization of folk songs, often includes typical intonation low-ambitious complexes, repeatability of rhythmic formulas, the prevalence of variant-variable principle of musical fabric development. The literary text of works that are associated with the stylization of folklore is characterized by the use of folk texts or dialectisms, tokens that resemble a song with folklore. The productivity of folk stylization in music culture increases due to the use of the folk authentic style of singing.

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СУЧАСНА СТИЛІЗАЦІЯ УКРАЇНСЬКОГО ПІСЕННОГО ФОЛЬКЛОРУ

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Анотація

Мета дослідження – дослідити сучасну музичну культуру та виявити специфіку стилізації в академічній та неакадемічній практиці українського пісенного фольклору.

Методологія дослідження спрямована на залучення компаративного методу, за допомогою якого виокремлено відмінність обробки народної пісні та стилізації

фольклору. Метод аналізу впроваджено задля виділення сутнісних рис стилізованого фольклору. За допомогою методу синтезу екстрапольовано результати дослідження прикладів з академічної та неакадемічної музичної творчості, в яких виявлено впровадження стилізації фольклору. **Наукова новизна дослідження.** В статті окреслено симбіоз композиторської та народної творчості, внаслідок якої виникає стилізований пісенний фольклор в сучасній музичній культурі України. **Висновки.** В сучасній музичній культурі України широко використовується принцип стилізації пісенного фольклору. Впровадження обробок народнопісенних джерел, нарівні зі стилізацією, є двома варіантами взаємодії композиторської та народної творчості. Для стилізації характерне глибинне взаємопроникнення елементів авторського та фольклорного начал, яке супроводжується формуванням оригінального музичного тексту, що має генетичну спорідненість із народнопісенним мелосом. Авторський текст, в якому простежується наявність стилізації народних пісень, нерідко включає типові інтонаційні малоамбітусні комплекси, повторюваність ритмічних формул, превалювання варіантно-варіативного принципу розвитку музичної тканини. Для літературного тексту творів, які пов'язані зі стилізацією фольклору, притаманне використання народних текстів або діалектизмів, лексем, що уподібнюють пісню із фольклором. Продуктивність фольклорної стилізації у музичній культурі підвищується завдяки використанню народної автентичної манери співу. Стилiзація фольклору притаманна як для творів провідних класиків української композиторської школи, так і для колективів, що працюють у різних напрямках неакадемічної музики сьогодення.

Ключові слова: фольклор; стилізація; пісня; композитор; синтез; народна манера співу

СОВРЕМЕННАЯ СТИЛИЗАЦИЯ УКРАИНСКОГО ПЕСЕННОГО ФОЛЬКЛОРА

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Аннотация

Цель исследования – исследовать современную музыкальную культуру и выявить специфику стилизации украинского песенного фольклора в академической и неакадемической практике. **Методология исследования** направлена на привлечение сравнительного метода, с помощью которого выделено различие между обработкой народной песни и стилизацией фольклора. Метод анализа внедрен для выделения существенных черт стилизованного фольклора. С помощью метода синтеза экстраполированы результаты исследования из академического и неакадемического музыкального творчества, в которых обнаружено внедрение стилизации фольклора. **Научная новизна исследования.** В статье рассмотрен симбиоз композиторского и народного творчества, в результате которого возникает стилизованный песенный фольклор в современной музыкальной культуре Украины. **Выводы.** В современной музыкальной культуре Украины широко используется принцип стилизации песенного

фольклора. Внедрение обработок народных источников, наравне со стилизацией, являются двумя вариантами взаимодействия композиторского и народного творчества. Для стилизации характерно глубокое взаимопроникновение элементов авторского и фольклорного начал, которое сопровождается формированием оригинального музыкального текста, имеющего генетическое родство с народным мелосом. Авторский текст, в котором прослеживается наличие стилизации народных песен, нередко включает типичные интонационные малоамбитусные комплексы, повторность ритмических формул, превалирование вариантно-вариативного принципа развития музыкальной ткани. Для литературного текста произведений, связанных со стилизацией фольклора, характерно использование народных текстов или диалектизмов, лексем, уподобляющих вокальное произведение с фольклором. Результативность фольклорной стилизации в музыкальной культуре повышается благодаря использованию народной аутентичной манеры пения. Стилизация фольклора присуща как произведениям ведущих классиков украинской композиторской школы, так и коллективам, работающим в разных направлениях неакадемической музыки современности.

Ключевые слова: фольклор; стилизация; песня; композитор; синтез; народная манера пения

