

FOLKLORE IN THE ARCHITECTONICS OF UKRAINIAN COMPOSERS' PIANO WORKS OF THE 20th CENTURY

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INTRODUCTION

The musical culture of the people is an integral part of the spiritual life of society, so the study of Ukrainian music from ancient times to the present will contribute to the formation of national identity, artistic taste, aesthetic needs. All this prompted to explore the process of formation and development of specific features of different genres of Ukrainian piano music, which followed the line of renewal and expansion of genre diversity, accumulation, understanding and generalization of national images and means of formation as the only true way of national culture.

The urgent need to analyze and comprehend the trends in the development of musical works of Ukrainian composers is caused by the fact that in pedagogical and concert practice only a small part of the musical fund of Ukrainian musical literature is used. Some works by nineteenth-century composers were unfairly forgotten. (P. Sokalskyi, M. Zavadskyi, V. Zarembo), works by composers of Western Ukraine, created before the 40s of the twentieth century, did not become widespread. (J. Vitvytskyi, M. Nizhankivskyi, V. Barvinskyi), works of modern authors are insufficiently popularized.

The paper presents the historical trend of genres, stylistic features of musical works, musical-textual analysis of simple and complex forms, polyphonic, variational and cyclic structures, with emphasis on the use of folklore sources in traditional forms of academic music. The theoretical basis of musicological, textological and performing analysis is scientific research in various fields of Ukrainian and world music, music pedagogy, performances of Yu. Vakhranov, N. Kashkadamova, V. Klyn, B. Milich, T. Miuller, T. Nevinchana, O. Oliynyk, I. Sposobin, V. Tymofieiev, V. Zuckerman and others.

1. Folklore sources in simple and complex chamber-instrumental forms: historical-theoretical aspect

In the Ukrainian instrumental music before M. Lysenko, numerous thoughts, shumkas, kozachoks, waltzes, plays of mainly household significance were characteristic. Only in the works of M. Lysenko, the

founder of Ukrainian piano music, a wide and diverse range of images for the further development of the genre of miniature finds its embodiment.

The main artistic principle of M. Lysenko, connection with Ukrainian folklore, rethinking and development of melodic-rhythmic features of folk music, is reflected in the works of V. Barvynskyi, N. Vilinskyi, S. Liudkevych, J. Stepov, who in the early twentieth century. expanded the achievements of classical composers and created the preconditions for the assimilation of new types of miniatures¹.

If the idea was interpreted by Ukrainian composers as a lyrical work, where the beginning of the song prevailed, then shumky, kolomyiky, chabarashky – works of a dance nature – arose as a result of the instrumental embodiment of images and moods of humorous and lyrical folk songs, as a result of the use and development of intonation and rhythmic features of dance folk songs and dances. In the works of J. Vitvytskyi, M. Zavadskyi, M. Zarembo, O. Nizhankivskyi, they are based on folk thematic material. The rethinking of folklore material from the primary genre to the secondary genre of professional music is considered by art critic V. Klyn, with a description of specific features of the genre nature and emphasis on the inseparability of dance and song – vesniankas, round dances, kolomyikas².

The researcher S. Saldan analyzed in her study the secondary genre-style model and the interaction of the musical-artistic idea with the principles of formation, on the example of piano miniatures by S. Liudkevych and M. Skoryk she notes the presence of a set of landmarks, namely, “the primary, program-specified genre, appeal to one of the known layers of folklore, unconditional belonging to the “new wave of folklore” as a stylistic trend”³.

In the 1920s and 1930s, the greatest achievements in the creation of piano miniatures were associated with the names of V. Kosenko, L. Revutskyi, B. Liatoshynskyi, and M. Koliada. Along with the development of national-characteristic images in miniatures, an intonation-thematic circle of images consonant with modernity is formed. The heroic and patriotic theme of the people’s struggle for freedom and independence is embodied in the 1940s and 1950s in the works of S. Liudkevych, M. Verykivskyi, and B. Liatoshynskyi. In the plays of A. Kolomyiets, I. Shamo, M. Sylvanskyi the attempt of composers to reveal the

¹ Муха А.І. Композитори України та української діаспори: Довідник. Київ : Муз. Україна, 2004. 352 с.

² Клин В.Л. Українська радянська фортепіанна музика. Київ : Наукова думка, 1980. 314 с., С.28

³ Салдан С. Жанрово-стильова модель фортепіанної мініатюри у творчому доробку Львівських композиторів (на прикладі творів Станіслава Людкевича та Мирослава Скорика). *Наукові записки. Серія : Мистецтвознавство*. 2018. № 2. (39). С. 25–33, С. 32

psychological meaning of folk song and dance art by means of musical expression is felt. In the context of Ukrainian musical culture at all stages of its formation (genesis, crystallization, genre invariant, actualization), researcher N. Riabukha, considers intra-genre classification of piano miniature, emphasizing the type of folklore: song and song-dance – arrangements, quotations, stylization; dance – vesniankas, kolomyikas, kozachok (Cossack), shumka, chabarahska. She goes on to emphasize that this type is genetically primary⁴.

With the intensification of the concert life of the country, with the emergence of professional art institutions, in the 1920s, the rapid development of virtuoso plays began. Works by V. Kosenko, B. Liatoshynskiy, H. Taranov, V. Sechkin, M. Dremlyuha, and M. Silvanskyi played a significant role in the formation of the virtuoso style of Ukrainian piano music. Their romantic excitement and psychological depth contrasted sharply with the experimental searches of some authors of the time, who had an instructive approach to creating virtuoso plays. In the works of these composers there is a clear tendency to imitate folk melodies. Thus, considering the cycle of etudes by V. Kosenko and connecting them with the imitation's demonstration of the romantic concert-virtuoso style, the researcher D. Hultsova notes that although the composer does not use direct quotations on folklore material, the Ukrainian melodic-singing musical language actually is felt in the etudes.⁵

Let's focus on some trends in the development of virtuoso piano works related to program music. For the first time, the recorded picture entered the etudes of romantic and expressive type, where composers sought to combine the features of concert art etude with features of lyrical genres (etude-song by A. Kolomiets), epic (etude-tale by O. Zhuk), other genres (impromptu, scherzo, marsh A. Kolomiets). The desire to expand the figurative and genre characteristics of a concert virtuoso work is positively felt in sketches-paintings of humorous nature ("Near the Fountain" by M. Silvanskyi), in romantic plays by A. Mukha, Yu. Rozhavska, A. Kolomyiets. The most important creative achievements are A. Shtoharenko's Etudes-Paintings dedicated to S. Rachmaninoff. The genre of virtuoso etude continues to fascinate Ukrainian composers with its dynamism, interesting technical solutions, and the discovery of new possibilities for performers and instruments.

Considering complex forms – sonatinas, sonatas, variations, concerts, represented by works of various ranges of ideas, forms and means of

⁴ Рябуха Н.О. Принципи внутріжанрової типології фортепіанної мініатюри в українській музичній культурі кінця XIX- XX століть. Вісник ХДАДіМ. 2011. № 5. С. 176–179, С. 178.

⁵ Гульцова Д. Еволюційні шляхи розвитку фортепіанного етюдю в українській музиці XIX–XX століть. Вісник НАКККиМ. 2020. № 2. С. 185–191, С. 188.

expression, we note the approximation of their thematic material to the intonations and harmonic constructions inherent in Ukrainian song. The intonation-thematic sphere of large form works is connected with two directions of development. The first of them is characterized by the development of folklore material (M. Silvanskyi, Yu. Shchurovskyi, B. Filts, Yu. Ishchenko). The second is a free interpretation of thematic material in characteristic neoclassical and neo-romantic means (O. Kiva, O. Krasotov, V. Klin, M. Skoryk).

Works of large form, which include the Ukrainian sonata, as a genre began to form in the second half of the eighteenth century in the works of D. Bortnianskyi and found the continuation in a cyclical variety, Sonata in A minor, Op.16, M. Lysenko – the first example of this type of music in the 19th century. Further, the one-part sonata as a genre developed in the early twentieth century in the works of composers: Ya. Stepov (Sonata), L. Revutskyi (Sonata allegro in B minor), V. Kosenko (Sonata in D minor). The fund of sonata literature is intensively replenished in the 20s–the 30s of the twentieth century. The most significant contribution to the development of the sonata form was made by V. Kosenko – Sonata № 1, Op. 13, Sonata № 2, Op. 14, Sonata № 3, Op. 15 and B. Liatoshynskyi – First Sonata, Op.13, Sonata-ballad, Op.18.

In the 30s of the twentieth century. in Ukrainian professional music, the genre of the sonatina is born. This chamber version of the sonata is determined by the simplicity, accessibility of the idea, language, texture. The first example of this genre appeared in the work of M. Kolessa (Sonatina, 1939). In the future, the development of the sonatina genre is continued by R. Simonovych and M. Silvanskyi. In the 60's and 70's there were both instructive and pedagogical works (I. Berkovych, M. Titz, Yu. Shchurovskyi, M. Stepanenko) and concert-virtuoso sonatinas (V. Silvestrov, O. Krasotov, H. Lyashenko, Yu. Ishchenko).

Already in the first Ukrainian sonatinas the thematic material is permeated with intonations and harmonious coloring of Ukrainian song, dance, which gives brightness and genre definition to contrasting themes-images.

The presented musical-textual analysis of works of large form is based on the theoretical works of well-known theorists-musicologists L. Busler⁶, Demchyshyn⁷, I. Sposobin⁸ and T. Miuller⁹.

⁶ Буслер Л. Учебник форм инструментальной музыки. Москва : УРСС, 2019. 198 с.

⁷ Демчишин М. Методика музичного аналізу вокально-хорових творів : навч. посіб. для студентів мистец. вузів і вчителів освіт. галузі. М-во освіти України, Ін-т змісту і методів навчання. Київ, 1996. 132 с.

⁸ Способин И. Музыкальная форма: учебник общего курса анализа. Москва, 2007. 398 с.

⁹ Мюллер Т. Полифонический анализ. Хрестоматия. Москва: Музыка, 1984. 238 с.

Consider how the composer uses elements of folklore in the traditional musical form on the example of Yu. Shchurovskyi's work – "Ukrainian Sonatina". The work is created on the basis of folk songs, the contrast of images-themes, expressiveness and artistic convexity of rhythmic intonations. It has two parts. The composer freely interprets the structural features inherent in the classical sonata form, namely, the obligatory contrast of the main and secondary parts. It can be argued that these functions are performed by parts of the work: the first – the main part – a lyrical song (G minor); the second is a side part – dance (G major). It can be argued that these functions are performed by parts of the work: the first – the main part – a lyrical song (G minor); the second is a side part – dance (G major). Thus, the basic principle of sonatas formation – contrast remains.

The first part – Andante con moto – is a lyrical part, in the main theme of which (bars 1–9) one feels, imbued with sadness, melodies with a melodic monophonic movement, an interesting polyphonic plexus, a bit unusual for common sonata accompaniments.

A small elaboration of this theme (bars 10–19) has an improvisational character, more dynamically saturated, which is emphasized by short phrases, rhythmic and intonational variation, a polyphonic presentation with elements of imitation. The reprise (bars 20–29) reflects all the thematic material of the exposition. Coda (bars 30–34) *attacca* passes to the second part.

The intonation, fret-harmonic construction is inherent in Ukrainian song, gives the whole first part a soft, lyrical colour. This cantilena part with intonationally expressive melody, relatively simple figurative accompaniment, elements of polyphony is a useful material for understanding and mastering the structure of the form, a sense of the integrity of the development of a melodic movement.

The second part of Allegro – "Kozachok" (Cossack), which clearly mimics the characteristic sounds of folk instrumental "Kozachok" (Cossack) melodic figures on the background of a tonic organ point with "invigorating" syncope of accompaniment chords (bars 1–10). The part is full of lively, energetic, joyful emotions, embodied in strong-willed rhythms and intonations, brightly outlined short phrases and motives. Clarity and conciseness of the musical form, simple texture, elastic rhythm, sharply "persistent" syncope, rhythmic variability – these are the expressive features of the part. The culminating episode of "Kozachok" (Cossack) (bars 55–66) is saturated dynamically, articulately, rhythmically. The composer complicates the performance techniques that emphasize genre features, create the effect of elasticity and rapidity. The author demonstrates the influence of performing techniques on the content of the work and structural changes. The middle episode of the second part, laid out with a transparent texture, with the use of bright sonorous grace notes, chromatic bass, evokes associations with the Ukrainian dance (bars 19–38). The brightness, immediacy, and sincerity of Yu. Shchurovskyi's

musical language led to the wide application of the work in the educational pedagogical repertoire. Sonatina is a vivid example of transformational processes that took place in the formation of the sonata form in the Ukrainian school of composition, in the successful use of Ukrainian folk melody, in search of performing techniques that reproduce the figurative content. Variation form in the first years of its existence at the beginning of the twentieth century was understood by Ukrainian composers as a means of embodiment and transformation of other genres, which led to an innovative approach and originality of the development of elegies, ballads, songs, dance genres. One of the most striking examples of the variation cycle is S. Liudkevych's work "Elegy" (a theme with variations), where the folklore source – the folk song "The Black Mountain" – is transformed into an elegy in the form of variations.

The intonational thematic sphere of Ukrainian variations is represented by two directions. The first direction is characterized by the development of folklore material, enhancing the contrast between parts of the cycle by means of different genres. Genre as a dramatic method of contrasting connection of the variational cycle is the basis of compositions by M. Silvanskyi, Y. Shchurovskyi, B. Filts, Yu. Ishchenko, M. Stepanenko, V. Huba and others.

The second direction of genre development is a free variation of thematic material in characteristic neo-romantic and neoclassical samples – Variations by O. Kiva, O. Krasotova; "Ukrainian Easter Eggs" by L. Dychko; Variations by M. Skoryk and V. Klin. The variational genre is developing intensively in the modern music space, supplementing the educational and concert repertoire with interesting works.

The most favourable for the study of variational form is such a type of variation, where the familiar folk melody of the theme varies, then with the extreme proximity to its intonation, then acquiring a new figurative colour. An example of this type of variation is "Variations on a Ukrainian theme" by M. Stepanenko. The theme of variations is based on the Ukrainian folk song "A Hila-Hilochka". Each variation has its own figurative colour, textured presentation. There are close to the topic intonation inversions, scherzo sketches, rhythmic variety. Using a wide range of means of expression, the composer uses genre, intonation, rhythmic, tempo, fret, harmonic, register forms of variation.

The work can be divided into three groups of variations: the first group – 1, 2 variations; the second – 3–6 variations; the third is the 7th variation. Each group contrasts in mood, musical language, textured presentation. The 7th variation is the coda of the whole work.

The theme of variations is written in the key of G minor, in the tempo of Allegretto, intonationally connected with the melodies of the

Transcarpathian region, is a little sad in the mood. The influence of the minor key is felt. The plan is calm and dynamic. Genre definiteness of the theme is emphasized by syncopated rhythm, size $3/8$, melismas, intonation inversions. The theme consists of 12 bars.

The 1st variation is a gentle, original melody of the theme that is initially changed to its repeat modified statement an octave higher, without structural changes (12 bars).

The 2nd variation. The theme is in low case, fully preserves the melodic pattern. It is written in the form of a two-part canon in an octave. In this case, the composer applies the polyphonic principle of variation. The lower voice is one measure late than the upper. Structurally, the second variation is 12 bars wider; dynamically more saturated. Stability and completeness are provided by basso ostinato on T. The variation has the form of the final episode of the first group of variations (at the end of rit., Dim., Fermata), the movement slows down and freezes. The use of techniques of polyphonic development, melodic independence of voices gives variations in the nature of dialogicity and completeness. The second group of variations differs from the first in its genre diversity. Thus, in the third variation, the tempo (Allegro) changes; the size is $2/4$; the theme takes place in different registers; the staccato predominates.

The 4th variation – the theme acquires a bright genre hue (Ukrainian dance), which is emphasized by the sharpening of strokes, change of key (G major), dynamic contrasts (*mf*, *mp*), small breaths in the theme in the form of pauses.

The 5th variation is filled with a lively, joyful, energetic mood. The dance seems to be spinning. The dynamics increases to *f*, the texture becomes more complicated.

The 6th variation is Maestoso. The size is $3/4$. It is the culmination of the whole work. The character of the 6th variation is a folk dance that contrasts with the previous tempo, tonality, harmonic plan, articulation, dynamics and metro-rhythm. The composer uses a variety of means of variation: syncopated rhythm, double notes, register colour, mismatch of accents, resizing ($3 / 4, 2 / 4$). The sound content of the variation directly depends on the reception of basso ostinato, emphasized by pedal points; wide range; from the embodiment of the peculiarities of genre colour by means of Ukrainian dance instrumental music (trinity music).

The 7th variation – coda completes the variation cycle. The musical material completely repeats the theme, while the author uses the technique of tonal comparison (12 bars in major, 12 bars in minor). The composer successfully uses the techniques of variation, thematic development which are inherent in Ukrainian folk music and emphasize the features of the musical language while maintaining the structure of strict variations.

A piano concerto which was formed in the tradition of classical instrumentalism with a focus on song and melody in the 30s years of the 20th century became the next stage in the development of Ukrainian instrumental music in the 30s of the twentieth century. The first examples of this genre were the concerts of V. Femelida (1926), H. Zhukovskiy (1957), M. Skorulskiy (1933). V. Kosenko's piano concerto became a typical phenomenon for the whole stylistic direction in Ukrainian music, which in terms of figurative and emotional content and means of its embodiment was associated with a creative rethinking of the traditions of S. Rachmaninoff and O. Scriabin.

L. Revutskiy is considered to be the founder of the national style of the piano concerto. His lyrical-epic Concerto No.2 attracts attention with its artistic and stylistic integrity, the bright national character of thematic, signs of the dramatic symphony, high level of professionalism, originality. This work led to the emergence of new features and styles of the instrumental concert.

For all the differences between the works in terms of style, character, scale in conceptual structure, they can be divided into three types. The first type includes Ukrainian concerts, which assimilated and affirmed on an ethnic basis the aesthetic principles of the classical concert. In Ukrainian music, these principles, although to varying degrees, found expression in the concerts of V. Kosenko, V. Nakhabin, M. Dremluha and others.

In the second type of works, the programmability dictated the artistic logic of the concept development, the drama of the formation. This type is represented by concerts by B. Liatoshynskiy, A. Shtoharenko, O. Zhuk, I. Shamo.

Finally, a large group consists of works where the laws of free figurative comparisons and relief contrasts between the individual parts of the cycle act. This type of conceptual construction can include such various works as the concerto by L. Revutskiy, T. Maerskiy, one-part works by M. Skorulskiy and M. Silvanskiy (No.3), variational concerts by S. Liudkevych, cyclic works by O. Kanerstein, V. Bibik and others.

At the present stage, composers are increasingly moving away from ethnography associated with quoting folk melodies. The tendency to monologue is growing, due to the desire to reveal the complex internal processes of a man (the works of A. Kanerstein, V. Bibik, I. Karabytsia); search for new colouristic, fret-harmonic features of musical language (concerts by J. Kolodub, M. Skoryk); interesting, original attempts to form (the program work of M. Silvanskiy "Ukrainian Concert", dedicated to the memory of M. Lysenko, in the theme of which organically interspersed motifs of M. Lysenko's musical heritage).

The free, non-canonical interpretation of the concert concept, its forms, methods of development was characteristic. Intra-genre transformations are characteristic not only for an instrumental concert. Expanding the genre

framework, erasing clear genre boundaries is an objective, historically determined process of art development.

2. Song and dance folklore tradition in cyclic and polyphonic forms

In Ukrainian music, the suite – one of the oldest genres – is characterized by significant artistic achievements. With all the variety of genre-thematic characteristics, the following main directions can be identified in the principles of combining miniatures into cycles: song-dance, generalized-program, picture-program, free or mixed.

The development of the song-dance suite was initiated by M. Lysenko – “Ukrainian suite in the form of ancient dances based on folk songs” (1869–1890). As the researcher I. Zinkiv writes: Lysenko renewed the traditional form of the baroque suite with the intonations of the Ukrainian folk song and dance melody, “modernizing” the formative principles of the baroque forms.”¹⁰

Creative rethinking of classical piano traditions is a characteristic feature of this type of suite/ found its continuation in the works of many Ukrainian authors – “Suite on the theme of Ukrainian folk songs” by Ya. Stepov (1920), “Ukrainian Suite” by F. Bohdanov (1948), “Ukrainian Suite” by I. Shamo (1948), “Ukrainian Dance Suite” by A. Kolomyiets (1948) and others. The stylized restoration of ancient dance forms is the basis of such works – “11 Etudes in the form of ancient dances” by V. Kosenko (1930), “Classical Suite” by I. Shamo (1958), Partita op.21 by V. Syrokhvatov (1973).

In the evolution of the suite of the generalized program type, a special place is occupied by the cycle “Reflection” by B. Liatoshynskyi (1925). This is a striking example of genre innovation, which has established an expressive psychological style. This type of suite includes the cycles “Images” by A. Shtoharenko (1930) and “Images” by M. Stepanenko (I notebook – 1968, II notebook – 1971). In the suites of the third direction – picture and program – a bright national identity is associated with images of poetry, painting, folk music. These are such works as “Paintings of the Hutsul Region” by M. Kolessa (1934), “Shevchenko’s Suite” by B. Liatoshynskyi (1944), “Volyn Watercolors” by M. Verykivskyi (1943), “Paintings of Russian Painters” by I. Shamo (1950), “Forest paintings” by H. Zhukovskiy (1965), “Hutsul watercolors” in 1976) and others.

The fourth type of suite – free or mixed – was presented for the first time in V. Barvinskyi’s “Ukrainian Suite” (1971). A feature of this suite cycle is a free combination of elements of all types of suites. In the cycles of

¹⁰ Зінків І. Фортепіанні твори Миколи Лисенка у контексті формування модерністичних тенденцій в українській музиці. *Наукові записки Тернопільського національного педагогічного університету ім. В. Гнатюка. Серія : Мистецтвознавство*. 2015. Випуск 1. С. 66–74, С. 68.

M. Kolessa "Passakalia. Scherzo. Fugue." (1929), M. Titz's "Polyphonic Suite" (1958) a characteristic feature is the combination of plays of the classical scheme, ancient dance forms into a single whole. In the works of H. Taranov "Suite" Op. 4 (1929), M. Dremluha "Winter" (1946), "Spring Suite" (1956) features of pictorial program, generalized imagery and song and dance genre are combined. In the 60's and 70's of the twentieth century the development of a free suite follows the line of programability psychologization – V. Silvestrov's cycles "Children's Music" (No. 1–1972, No. 2–1973), "Music in the Ancient Style" (1974). In those years, for the first time in the suite elements of serial technique were introduced – "Five characteristic plays" Op. 11–b by L. Hrabovskyi (1962), "Triad" by V. Silvestrov (1962). "Partita" by M. Skoryk (1975) became an interesting achievement in this musical genre, where the main principle of formation was a stylistic collage.

A striking example of the classical traditions rethinking in the creation of the suite's genre is "Classical Suite" by I. Shamo (1958). The work consists of six plays written in different tones – "Prelude", "Minuet", "Aria", "Courante", "Gavotte", "Jig".¹¹

The prelude that opens the cycle is written in A minor, in a simple two-part form, is lyrical in nature. It begins with a small introduction (ff pesante), that is a reminiscent of a theatrical performance opening. The sad melody of the play is written in a slow tempo, the size of 3/4, typical of a waltz. In presenting the musical material, the composer successfully combines homophonic-harmonic and polyphonic types of variation and emphasizes the techniques of transforming the ancient form into a modern sound. In the second part of the play, the polyphonic texture becomes more saturated, dynamically developed, the harmonious kinship of melody and accompaniment is used.

"Minuet", written in A major, in a three-part form, retains the classical principle of formation. Part II – quasi trio. The nature of music is capricious and mannered, which is emphasized by the variety of means of transformation: the different appearance of melodic constructions in different voices, the specifics of melodic-syntactic division of voices, the need to detect melodic breathing (caesura) in each voice and their intonation, rhythm, dynamics articulation coloring (legato, staccato, accents). There is need to understand the artistic role of all components of the work.

"Aria". In Ukrainian piano music I. Shamo was the first to turn to the aria, using it as part of a cyclic work. The play is written in C major, in three parts (the chapters coincide with the main changes of tempo), which is considered one of the most suitable for expressing a lyrical musical text.

¹¹ Невінчана Т. Ігор Шамо. Київ : Муз. Україна, 1982. 88 с.

Deeply poetic restrained feeling acquires the features of excitement, evokes an analogy with the love scene.

In the structure of the melody, the author uses the technique of fragmentation and summation, which affects the phrasing, breathing, associated with its vocal nature. An important role in the composition the accompaniment plays, which creates a bright outline for the melody, that seems to live figuratively in the harmonic, rhythmic, dynamic and timbre spheres. In the middle part the composer uses various elements of variation: double notes, chords, octaves, dynamic contrasts, tempo deviations.

“Courante” is a play written in C minor, in a simple two-part form, virtuoso in nature, tempo Allegro vivo, graceful, with a transparent texture. High-profile presentation of musical material, fast tempo, rich, contrasting dynamics vividly reproduce the mood of a musical piece.

Rhythmic pulsation, its characteristic sharpness, elasticity, the use of syncope, accents, staccato strokes, emphasize the stylistic features inherent in ancient dance. When performing the music piece, you need to feel the main rhythmic pulsation.

Gavotte is a play written in D minor, in two parts, bright in content, with contrasting dynamics, strokes, articulations, and rhythmic variety. The flexible variability of the melody and its relentless urge to develop are most often found in its rhythmic organization of the iambic structure's form associated with the tactile beginning of constructions.

The peculiarity of the rhythmic pattern of the music work lies in the genre specificity of “Gavotte”, an ancient dance. An important factor in the formation is the understanding of the fragmentation method and summation of small motives in phrases and sentences.

“Jig” is a work written in A major, in the traditional classical style of two-part form. By nature, it is a lively, joyful, virtuoso music piece, the rhythm of which is marked by the greatest figurative specificity (size 3 / 8.6 / 8.9 / 8), discipline of all elements of the musical fabric, dynamism, articulatory clarity. The performance of the work with a touch of marcato, associated with the characteristic movements of the English sailors' dance, remains in modern stylized versions of the jig.

Suite of I. Shamo in terms of genre specificity, expressiveness of musical language, richness of sound palette, variety of performance tasks, of course, occupies a proper place in the repertoire of musicians. The work is an example of a modern view of the transformational processes occurring in olden cyclical musical forms. Polyphonic genres in Ukrainian music have their own internal dynamics of development: from the initial stages of mastering traditional forms of counterpoint writing to their interpretation with elements of innovative approach, which grew on the traditions of J. Bach and take into account their modern development in the achievements

of D. Shostakovich, P. Hindemith, R. Shchedrin. Polyphonic forms contain different types – canon, invention, prelude and fugue, polyphonic cycles. A significant part of polyphonic works are arrangements of folk songs, created on the basis of subvocalic polyphony (M. Lysenko, M. Leontovych, Ya. Stepovyi, I. Berkovych).

Among the famous works of this genre is “Canon” by L. Revutsky (1927), which combines polyphonic and homophonic organization of musical material. This work has become a classic example of polyphonic music in Ukrainian literature. In the future, the canon as a polyphonic work will take its place in the pedagogical repertoire: “Six plays in the form of a canon” by A. Sokovnin (1968); “30 little canons” by I. Khutoryanskyi (1970); “Canon in the Ukrainian style” by A. Kolomyiets; canons by A. Mukha, J. Kolodub. In the same way, the genre of invention is formed – “Four Inventions” by L. Hrabovskiy, the invention of S. Pavliuchenko, Ya. Vereshchahin, M. Dremliuha and others.

Fugue, as the highest polyphonic form in music, as well as prelude and fugue, have several aspects of development and introduction into the Ukrainian musical repertoire. One of them is works that are conventionally called “educational fugues” and were written in order to master the polyphonic technique. Among them are fugues in C minor, A minor by J. Stepovyi, fugue Op. 2, M. Vilinskyi, fugues by L. Revutskyi, L. Kolodub, A. Kanershtein, Ye. Stankovych, V. Podvala, J. Kolodub. In parallel with the creation of separate fugues, preludes and fugues, small cycles - the fugue is used as the finale of the suite – “Ukrainian Suite” by V. Barvinskyi; “Passacalia, Scherzo, Fugue” by M. Kolessa; “The second polyphonic suite” by M. Titsa.

The first attempts to create large-scale polyphonic cycles appeared in the 1930s. These are 24 preludes and fugues by A. Filipenko, Preludes and Fugues by V. Zaderatskyi. The work of V. Bibik is fundamental, original in design. They are 34 preludes and fugues. At the present stage, the works of M. Poloz, O. Yakovchuk, and M. Skoryk have become a significant phenomenon in the development of polyphonic cycles.

A significant part of polyphonic music consists of Ukrainian folk songs’ arrangements, which are translated on the basis of sub-voiced polyphony (M. Lysenko, J. Stepovyi, M. Leontovych, I. Berkovych). Thanks to laconic and masterful means of composer’s writing, arrangements of Ukrainian folk songs have become widely used in pedagogical and concert practice.

The principle of sub-voice development, which is the basis of the music work – “Oh, because of the stone mountain” – Ukrainian folk song, by arrangement of M. Leontovych, by piano translation of I. Berkovych is proposed as an example of choral arrangements and instrumental pieces,

which embody various means of expression, use opportunities of “vocal” polyphony and means of instrumental development.

The peculiarity of polyphonic exposition is the presence of the main melodic voice, from which the melodic inversions of other voices, the so-called undertones, are separated. Undertones either support the melodic line (most often from below), or shade it, or oppose it, creating a temporal contrast. In the polyphony of the subvocal type there is no consistency in the number of voices: their number increases or decreases. In cadences, voices usually merge in unison or move into an octave. The natural dismemberment of musical language is subjugated by the whole polyphonic fabric, as well as sometimes occurring imitations. Among the various types of undertones’ ratio to melody, there are five main variants.¹²

In the arrangement of the song “Oh, because of the stone mountain”, M. Leontovych skillfully applied the technique of verse-variation development of the undertone polyphony, enriching it with new constructive elements. The composer used the traditions of folk choral singing, when folk singers performing a single-song, in accordance with the development of the poetic image, tried to diversify the melody that is unchanged in all verses by various variants of its placement and undertones. In this case, the influence of poetic and musical content on the formation was traced.

In his piano translation of this play, I. Berkovych, the author of many instructive plays, a well-known Ukrainian pedagogue, carefully preserved the author’s text of M. Leontovych, adding only the necessary editorial corrections to the texture, strokes, dynamics of the play. The main differences relate to the form of the work i.e., in translation it is more concise.

The poetics of the song “Oh, from behind the mountain of stone” is connected with the image of a tragic woman’s fate. In the poems, this image is conveyed in the manner of folk weeping-dialogue of the philosophical composition. The growing drama of the fourth and fifth verses of the song is conveyed by means of verse-variation development. Thus, in the first three verses the main melody is played by the upper soprano voice, and the undertones that frame it sound in the middle registers. This gives the character of the music a restrained and confessional tone.

In the second half of the work, moving the melody into a deep bass register, expanding the range of sound, increasing dynamics, saturation of texture, fluidity of horizontal lines emphasizes the culmination of the action

¹² Степанова Л.П. Поліфонічне багатоголосся музичного фольклору як підґрунтя виховання поліфонічного слуху у молодших школярів. *Науковий часопис НПУ імені М.П. Драгоманова. Серія 14: Теорія і методика мистецької освіти*. 2010. Вип. 10. С. 160–166

associated with the dramatic content of the song. The author successfully uses the techniques of instrumental reproduction of folk song poetry.

The melody of the song is based on simple intonations, fret-tonally (harmonic in F minor) is clearly outlined and balanced. In the development of undertones, variants of parallel movement by thirds and transmission of the thematic core from voice to voice are used.

There are no repetitions of identical verses in the piano translation. After the material of the first verse is shown, the version of the fourth and fifth verses begins. In addition, the last line of the song is performed twice in contrasting dynamics – bars 13–16 on *f*, and bars 17–20 – on *p*. This technique creates a unique coda of the play, which gives it a more complete look.

All the methods used to process and translate the Ukrainian folk song “Oh, because of the stone mountain” did not affect the poetic and musical content of the work, but on the contrary, emphasized its drama, provided the opportunity to use in choral, instrumental performance.

Imitation polyphony in the work is represented by polyphonic works by J. Kolodub and V. Podvala, which are created on the basis of imitation technique and belong to simple types of polyphony – canon, fugue. These music pieces are small in size, simple in compositional techniques of polyphonic development, successfully modify the intonations and rhythmic features of Ukrainian musical folklore.

J. Kolodub. Four polyphonic pieces. A two-part fughetta that opens a cycle of polyphonic miniatures is a calm, contemplative play, concise, simple in form and means of polyphonic development. The musical material of the fughetta is based on a theme intonationally related to the Ukrainian lyrical song. The diatonic nature of the theme is enriched by a modified contrast. There are no great contrasts in articulation in terms of articulation and dynamics.

The second play is Waltz. It is lyrical, graceful in nature, transparent in texture, small in volume i.e., a simple period of two sentences. The play is written in the form of a two-part canon, in which the answer (*risposta*) comes into play later with an octave interval. The theme of the play is based on short, rapid motifs of T-D harmony.

The difficulty of further imitation performing is that the intonation and dynamic development of each of the voices do not coincide with the outlines of the melodic pattern i.e., do not coincide with the culmination. This is a sign of the polyphonic forms’ construction.

The next part is the Dance. The canon is in an octave. The genre nature of the lively energetic music of this dance is connected with ceremonial spring dances. Rhythmic figures and intonations of the theme are associated with pipes.

The instrumental nature of the theme requires a clear articulation of all texture elements. The final part is the Dance with the canon in the third decade. Intonation, fricative-harmonic and rhythmic features of this play are

connected with such forms of folk music as ceremonial round dances-games. The cheerful, humorous theme of the canon is reminiscent of the game song "Rain, Rain". The type of ratio of voices in this canon – a thirteenth – is quite rare. In this case, a wide register range of sound emphasizes the atmosphere of archaic musical action. There is a great deal of difficulty in combining distant voices. This applies both to the preservation of individual intonation inversions for each of them, and to the enrichment of each of horizontal lines of development with vertical ones (characteristic T-S ratio) coinciding.

V. Podvala. Ukrainian tune. The lyrical miniature "Ukrainian tune" is based on a theme of song character, close to the folk melodies of lyre players and kobzars. The folklore nature of the music piece is also embodied in the structure of construction, which is closely related to the verse-variation form.

In the first section-verse (bars 1–9) the theme of the melody sounds against the background of the fifth bourdon. The type of presentation is homophonic-harmonic. The second section (bars 10–18) is a canonical imitation of a theme that gives the music work's drama a more intense impulse.

In the third section-verse (bars 19–26) the theme is accompanied by third consonances. The appearance of the elements of the theme in the final bars (bars 27–29) on the background of the bourdon gives the work's form the character of a finished story. The melody of a wide-breathing melody keeps its character throughout the music work.

The main means of expression is the various timbre and dynamic colours of the music work's texture. In the music piece, the composer combines two types of presentation of musical material, namely homophonic-harmonic and polyphonic, that emphasizes the peculiarities of formation and folklore sources of themes.

CONCLUSIONS

Musical-theoretical analysis of the works shows that folk ritual dances (round dances-vesniankas (spring songs), round dances-games, kozachok (Cossacks)) acquire a new sound; lyrical songs – songs of lyricists, kobzars and others, which by the expressiveness of musical language, originality of form, richness of sound timbre palette, variety of performance tasks create expressive, bright nationally defined works. It is interesting to search for the renewal of musical form, harmony, modern techniques of compositional writing.

We cannot ignore such a layer of Ukrainian piano music as the creation of numerous translations for ensemble music, which was due to the interest in expanding the repertoire, as well as in the revival and rethinking of the national musical tradition. The musical works which are various in scale of ideas, musical forms, means of expression and transformations, occupy a significant place in the educational and concert repertoire. Three directions were formed in the creation of pieces for ensemble music making: original

works of pedagogical-concert plan – works by composers I. Berkovych, S. Pavliuchenko, M. Skoryk, M. Stepanenko, V. Sechkin, J. Kolodub, H. Liashenko, Yu. Shchurovskyi; translation of opera and ballet numbers – works by M. Lysenko, B. Liatoshynskyi, V. Kyreiko, J. Kolodub; translation of Ukrainian folk songs – V. Klyn, S. Pavliuchenko, J. Kolodub, V. Zubytskyi and others. The structure of such compositions often repeats the form of original works and uses the techniques of variable presentation.

Note that the end of the 20th century and beginning of the 21st century is characterized by a new stage in the formation development, which has different musical and structural manifestations and goes through:

- accumulation and renewal in the process of creative achievements' realization of the previous stages (A. Shtoharenko, I. Shamo, A. Filipenko);
- revival of the “folklore wave” at a new level (M. Skoryk, L. Dychko, E. Stankovych, V. Zubytskyi);
- searches in the field of the most modern technique of composer's writing, harmonic and timbre techniques (V. Silvestrov, L. Hrabovskyi, V. Hodziatskyi).

Thus, the works of Ukrainian composers presented in the article demonstrate deep transformation processes and testify to flexibility in rethinking the sources of Ukrainian intonation, genre-thematic characteristics and their dialogicity with traditional musical forms – simple, complex, polyphonic, cyclic.

In terms of content's depth, artistic perfection of forms, brightness of figurative system, national identity of language and originality of style, Ukrainian piano music, in its best examples, is at the level of world music art.

Further research on the influence of folk music tradition on the modification of musical form, the emergence of synthetic structures with free combinations of all elements in both academic and modern popular music, covering various areas, from jazz to electronic computer compositions is promising.

SUMMARY

The musical culture of the people is an integral part of the spiritual life of society, so the study of Ukrainian music from ancient times to the present will contribute to the formation of national identity, artistic taste, aesthetic needs. The urgent need to analyze and comprehend the trends in the development of musical works of Ukrainian composers is caused by the fact that in pedagogical and concert practice uses only a small part of the music fund of Ukrainian musical literature.

The urgent need to analyze and comprehend the trends in the development of musical works of Ukrainian composers is caused by the fact

that in pedagogical and concert practice only a small part of the musical fund of Ukrainian musical literature is used.

The aim of the article is a musical-theoretical analysis of various genres of piano works by Ukrainian composers from the standpoint of rethinking the sources of Ukrainian intonation, genre-thematic characteristics and their dialogicity with traditional musical forms – simple, complex, polyphonic, cyclical.

The article uses general scientific methods: dialectical, which allows to study the phenomena in the relationship and in historical development, abstraction and concretization, the method of generalization; specifically scientific methods, namely the method of music-theoretical analysis of piano works, system-structural and complex approaches.

The novelty of the article is to identify in a number of piano works of Ukrainian composers of the twentieth century folklore sources of their rethinking and further involvement in the educational and concert repertoire of pianists.

Conclusions. Musical-theoretical analysis of the works shows that the new sound is acquired by folk ritual dances – round dances, spring dances, dances, Cossacks; lyrical songs – songs of lyricists, kobzars and others, which in terms of expressiveness of musical language, originality of form, richness of sound timbre palette, variety of performance tasks create expressive, bright nationally defined author's piano works.

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