

**MUSICAL SPACE AND WORKS OF UKRAINIAN COMPOSERS
IN THE ASPECT OF STYLISTIC DIALOGUE**

The purpose of the study is to determine the value-semantic importance of the creative works of Ukrainian composers as an artistic and meaningful foundation of the music art of Ukraine. The article reveals the domination of the laws of polyphonic musical thinking, which determines the origin and specificity of music language of Ukrainian contemporary composers, as well as the direction of its evolution. **The methodology** of the study consists in the use of the principles of the system and musical-historical methods, as well as the method of musical and stylistic analysis. This methodological framework makes it possible to review a wide and inhomogeneous, in the aspect of style, space of compositional practice in modern Ukraine from the point of view of organizing function of polyphonic thinking. **The scientific novelty** of the research consists in the systematization of the polyphonic laws of musical thinking as a style coordinate of contemporary musical creation. In this case, polyphony is understood as a general principle of musical thinking as a whole, which is the basis of constructive and artistic music art from its origin. **Conclusions.** The variety of musical styles and genres of contemporary Ukrainian composer's creation (V. Silvestrov, M. Skorik, Y. Ishchenko, A. Kozarenko, K. Tsepkoenko, Y. Gomelskaya) present the various aspects of implementation of polyphonic patterns. Each of the composers finds new expressive possibilities of polyphony in the context of today's musical thinking. The composers consider polyphony as the basis of artistic thinking, which is always relevant to the stylistic evolution of music – up to the "polyphonic Renaissance" of the XX century.

Keywords: musical space, polyphony, poly-stylistics, music style, musical language, thinking.

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Музичний простір та творчість українських композиторів в аспекті стильового діалогу

Мета дослідження полягає у визначенні ціннісно-сміслового значення творчості українських композиторів як художньо-змістовної основи музичного мистецтва України. У статті виявлено панування поліфонічних закономірностей музичного мислення, які визначають витoki та специфіку музичної мови сучасних українських композиторів, а також спрямованість її еволюції. **Методологія** дослідження полягає у використанні принципів системного і музично-історичного методів, а також методу музично-стильового аналізу. Така методологічна база дає можливість для розгляду широкого і неоднорідного в стильовому відношенні простору композиторської практики в сучасній Україні з позицій організуючої функції поліфонічного мислення. **Наукова новизна** дослідження полягає в систематизації поліфонічних закономірностей музичного мислення як стильової координати сучасної музичної творчості. Поліфонія в даному випадку розуміється як загальний принцип музичного мислення в цілому, який є конструктивною і художньою основою музичного мистецтва від своїх витоків. **Висновки.** У різних музичних стилях і жанрах української композиторської творчості сучасності (В. Сильвестров, М. Скорик, Ю. Іщенко, О. Козаренко, К. Цепколенко, Ю. Гомельська) представлені різні аспекти втілення поліфонічних закономірностей. Кожен з композиторів знаходить нові виразні можливості поліфонії в умовах сучасного музичного мислення й індивідуальної організації музичного простору. Композитори оцінюють поліфонію як базу художнього мислення, яка завжди актуальна для стильової еволюції музики – аж до "поліфонічного Ренесансу" ХХ століття.

Ключові слова: музичний простір, поліфонія, полістилістика, музичний стиль, музична мова, мислення.

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Музыкальное пространство и творчество украинских композиторов в аспекте стилевоего диалога

Цель исследования состоит в определении ценностно-смыслового значения творчества украинских композиторов как художественно-содержательной основы музыкального искусства Украины. В статье выявлено господство полифонических закономерностей музыкального мышления, которое определяет истоки и специфику музыкального языка украинских современных композиторов, а также направленность его эволюции. **Методология** исследования заключается в использовании принципов системного и музыкально-исторического методов, а также метода музыкально-стилевого анализа. Такая методологическая база даёт возможность рассмотрения широкого и неоднородного в стилевом отношении пространства композиторской практики в современной Украине с позиций организующей функции полифонического мышления. **Научная новизна** исследования заключается в систематизации полифонических закономерностей музыкального мышления как стилевой координаты современного музыкального творчества. Полифония в данном случае понимается как общий принцип музыкального мышления в целом, который является конструктивной и художественной основой музыкального искусства от своих истоков. **Выводы.** В различных музыкальных стилях и жанрах украинского композиторского творчества современности (В. Сильвестров, М. Скорик, Ю. Ищенко, А. Козаренко, К. Цепколенко, Ю. Гомельская) представлены различные аспекты претворения полифонических закономерностей. Каждый из композиторов находит новые выразительные возможности полифонии в условиях современного музыкального мышления. Композиторы оценивают полифонию как базу художественного мышления, которая всегда актуальна для стилевой эволюции музыки – вплоть до "полифонического Ренессанса" ХХ столетия.

Ключевые слова: музыкальное пространство, полифония, полистилизация, музыкальный стиль, музыкальный язык, мышление.

The process of global "confusion of tongues" which is a characteristic feature of contemporary artistic thinking shows an internal and profound idea of stylistic dialogue, polyphonic in its essence. "Polyphony" of musical text reveals the multipartite nature of contemporary musical thinking, striving for the process of "analysis-synthesis" of each musical language element. The language of music is a multilevel structure. Informational significance of any component (sound, rhythm, harmony, melody, timbre, register, texture) provides a wide range of patterns matching different creative aspirations. This dialog provides a multiplicity of stylistic tendencies, which is the leading feature of musical area at the turn of the XXI century.

The history of music is a single line of musical thinking, based on various forms of space and time coordinates implementation: polyphony is represented as the horizontal axis and homophonic-harmonic aspect as the vertical one. The musical space between them fills all the elements of musical language with the artistic sense in specific "genre and style" systems. From one sound to the general system of musical space organization, there appears a system of dialogue between objective and subjective patterns. Objective patterns get a real form of its existence only through the subjective aspects of their implementation, i.e. artistic creativity of the composer.

A sound as an independent unit of the musical language suggests a multiplicity of combinations. V. Silvestrov's cantatas, A. Kozarenko's oratorios, K. Tsepkolenko's chamber symphonies, instrumental music written by M. Skorik, Y. Ishchenko, J. Gomelskaya disclose various aspects of the artistic thinking in the entire scale of the dialectical process in the musical space of Ukraine. For example, Y. Ishchenko reveals a unique trend in his works. Composer builds a line based on the original refraction of classical symphony and polyphonic logical independence of musical layers. His music combines the folklore background with the freedom of techniques and means of contemporary musical writing. A special "colouring" of Ishchenko's manner of composing implies an unusual aspect, so-called "the vocal nature of the utterance", combined with "multitimbral" nature of his works.

The overall context of Ishchenko's artistic interests has identified a wealth of genre pursuit and an amazing capacity of stylistic parameters that are in line with general art trends of the XX and XXI centuries, concentrated in the classical heritage of Shostakovich, Prokofiev, Bartók, and Honegger. On the other hand, Y. Ishchenko finds the starting point in the mainstream of musical culture development that reflects the specific features of Ukrainian polyphony, vocal and choral in its nature (O. Dychko, V. Silvestrov, A. Kozarenko, I. Karabyts, A. Havrylets). The composer supposes that B. Liatoshynsky and A. Shtogarenko's musical legacy had a direct impact on the formation of his views.

In Yuri Ishchenko's own opinion, expressed in the personal conversation with the author, the inseparable unity of polyphonic, rhythmic and folk principles can be emphasized in the composer's musical language. Perfectly possessing polyphonic writing techniques, he focuses his attention both on the layer stratification of the texture and imitating technique. In general, many-sided use of polyphony attaches richness and intense dynamics of musical thought to his works. One of the most important formative factors is composer's intrinsic sense of the timbre of the instrument. The timbre of the instrument plays a special role in the formation and development of the musical material. The imagery of Y. Ishchenko's musical language is closely connected with concreteness of intonation turns and Ukrainian folk singing tradition in all its genre diversity and richness of tradition. Constructive methods of writing, peculiar features of thematic material and the basic principles of its development, specific character of composition and texture are largely determined by composer's national mentality.

In the history of music, one era follows another; the process of reciprocal influences between different stylistic parameters is typical for art as a whole and reflects the internal dynamics of individual artistic phenomena. In this aspect, we can mention A. Kozarenko, who is entering into his artistic maturity now. Composer immediately asserted himself as a bright creative individuality, with his own specific author's position. According to the composer, the pursuit of technical experiments has exhausted itself. The level of complexity of the musical structure has reached its perfection. If we do not find other ways, we will get a stalemate. Kozarenko says that the primary objective of the composer today is to put technological structures to the service of music itself. A huge complex of composing techniques and technical means should obey purely musical laws, which served the basis for appearing music as a form of art.

The basis of this historic transition is the search for new expressive potential in the laws of polyphony. The composer evaluates polyphony as the basis of artistic thinking, which has always found the source of its existence in any art "parallel" of stylistic evolution – up to the "Renaissance polyphony" of the twentieth century. The basis of his artistic positions is sonoristic interpretation of Polish and Lithuanian micropolyphony techniques. Kozarenko treats them with great admiration and supports the idea of a canon as the most effective method of layer formation. Technique of classical polyphonic method (canonical imitation), which is a vivid example of European thinking, can revive musical texture diagonally, vertically and horizontally. Based on a simulation technique of polyphony, the composer subtly combined it with the folk nature of melodic cells forming the canon. Matching layers form a complex and rich vertical chain and reveal the constructive pure coloring of fourth and fifths consonances, which is specific to Ukrainian melodies.

We find the similar combination of the different lines of artistic thinking in the works by Arvo Part, based on monodic sound as a constructive element of music space. J. Tavener uses the transparency of the amazingly beautiful Greek choral chants of meditative type possessing naturalness and surrounding sound

against a bass background of fauxbourdon type ("Song for Athene", 2003 "Three antiphons", 2004, "Love, bade me welcome", 2004).

M. Skoryk intensifies the coloristic role of individual groups as a way to saturate musical texture with a special romantic spatiality. Skoryk's neoromanticism is a kind of a "stylistic mask," here the mask is used as a symbol of romantic sublime beauty, which is another aspect of music expressiveness comprehension. V. Silvestrov, immersed in memories of the early romantic poetry of the Spirit, seems to connect the styles of musical thinking with the "roar of world space," deciphering layers of various centuries, from the first sound ever to the cosmic level of music as the sound of the World.

A. Kozarenko's art demonstrates the fundamental idea that the national folk tradition is the most viable sphere in the disclosure of music beauty resources. Relying on the natural character of folk art and trying to avoid quoting, composer plunges into that aspect of folklore, which is possible only at deep penetration into the genetics of national thinking. Paying a special tribute to Ukrainian folklore, the composer reveals the prospect of the folk wave golden age in the course of modern national music culture development. The ways of its blossoming find their roots in the works by V. Silvestrov, A. Zagaykevich, W. Kaminsky, B. Frolyak, V. Runchak and many others. National tradition of A. Kozarenko's musical language is not related to the technology of his structural techniques formation, which is so significant for M. Skoryk, Y. Ishchenko, O. Dychko (Ukraine), P. Rivilis, T. Chiriac (Moldova), V. Gavrilin, G. Sviridov (Russia), G. Kancheli (Georgia) and others. Folklore "skeleton" of his music is deeply based on its expressiveness and originality of the author's statements, which is a natural feature of the talented creator's artistic thinking. A thoroughly selected layer of archaic polyphonic techniques in their original form forms texture in his works. They are voiced in intonation "open spaces" of Ukrainian melos. Thus, there is a centuries-old continuous germination of linguistic regularities of European classical polyphony into the bowels of Ukrainian national culture. In this particular context, the identity and integrity of the national creative thinking of Ukrainian school of composition historically evolved. It is a natural way of a national musical culture formation, where the representatives of professional music (M. Glinka, N. Lysenko, M. Berezovsky, E. Grieg, Dvorak, Moniuszko, Chopin, Liszt, George. Gershwin, I. Albeniz, Sibelius and others) selectively relied on different layers of folk music. The mentioned principle of folk foundations and professional polyphonic techniques dialogue is an inexhaustible source of cultural development of any nation in its specific national expression. This way the basis of spatial-temporal context is determined.

As the analysis of A. Ishchenko and Y. Kozarenko's creative positions showed, the multiplicity of ideas about space can be presented on the ground of the functional role of the sound. A special projection of sound into the musical space of polyphony is reviving in modern music, defining its basic position. Namely, the sound is an equitable point of the series, the theme is tonally free unfolding serial circle, and the lines, voices and layers, arising on this basis, divide musical texture into layers, outlining clear timbre-register parameters of musical material of the work. Often the composition generally starts from one sound, and thereto turns back to complete the composition. Thus, such a sound, opening and closing the whole composition works plays the role of the main tone as a substitute to the support function of prima of nonexistent tonic triad. Like the tonic, this sound is a kind of a reference point, but not in the system of functional gravity, but in terms of the spatial coordinates of the artistic whole. This method, which is specific for contemporary music, often becomes typical for composer's musical writing as a whole.

Here we can mention the scores of A. Honegger, numerous compositions of Bartók and P. Hindemith and among Ukrainian composers similar technique are often used by V. Silvestrov, M. Skoryk, K. Tsepkenko V. Runchak.

Relations between layers and the logic of their germination into polyphony are subject to the principle of a single deployment in each of them and complementary asynchronous relationship between them. We find such free choice of musical space projection in the works of young and talented composer J. Gomelskaya (Odessa). She is the author of written works belonging to various genres, including chamber music, ballets, symphonies, etc. Her creative pursuit is aimed at expanding the presentation and updating the range of ways of searching new aspects in the musical language system, types of texture, forming processes and logic of the musical drama. Thus, a talented composer deploys scorecard of a genre from her personal point of view. One can highlight the breadth of her "genre outlook." The composer seeks to update the musical space of any genre within the range of her creative interests.

Julia Gomelskaya finds a special facet of her writing manner, the specifics of the language and imagery distinctiveness in every of her works. All works by Gomelskaya have the program titles that seem to project the figurative and notional colour as one of the possible aspects of their perception. Many pieces have certain imaginative subtlety in their titles: "Shout" (1988), "Unwhispered words" (1994), "Floridas" (1995), "Memento Vitae" (1996), "Tear-stained autumn" (1996), "Winter Pastoral" (1996), "From the bottom of the soul"(1997), "Behind the shadow of sound"(2000), "... herbarium ... music of recalls "(2000), "The Triumph of adrenaline"(2001) etc. Perhaps the author tends to emphasize the psychological orientation and veiled imagery of her work in a stream of thoughts, memories and dreams. It is a complex world of a thoughtful and cogitative artist, and we are witnessing the birth of the imaginative vision of her world. Some of the titles have analogies with the literary source, like "Carl and Clara" (2003), "Jane Eyre" (2008). Other works reflect the genre orientation, like "Strimpellata-Sounds" Chamber Symphony (premiered in Switzerland, 2007). The composer herself noted the richness of personal experience, calling her works "the markers of

their time". In a private conversation, she told me, "They are small creative milestones of life, reflected in music. Listening to them, I just remember the history of their creation, my feelings, emotions, excitement, anxiety and emotions of that period, the events that took place "behind the scenes", and why it is embodied in the music in this peculiar way."

Of the total amount of methods and means, forming the individual musical language of each piece we can identify one aspect which is common for Gomelskaya's style, it is spaciousness as a defining aspect of expression for the composer. The sound organization system of every work is developed as if from the height of cosmic perception. Therefore, all the constructive elements are organized from "chaos" of new sound matter into stable, rational and logical structures. Organizing and structuring of sound material creates the preconditions for the emergence of a special kind of musical space polyphony in which purely polyphonic techniques become a peculiar system of coordinates. The composer does not aspire to a gradual conquering of space as in the classical imitative polyphony, and she does not separate the texture into layers, which is very typical for the twentieth century polyphony. In Gomelskaya's works we observe polyphony both horizontally and vertically at the same time within the entire range of a possible "sound world" of a work. Uniqueness of her effective solutions is combined with complete freedom of choice. The most unexpected combinations of sounds in clusters are arranged in a perfectly chosen texture relief. The projection of a relief and specifics of its design is the basis of the formation process, fixing the main stages of the dramatic composition.

In conclusion, it should be noted that even selective analysis of the works of Ukrainian composers effectively proves that each of them forms a deep personal understanding of the logic of musical space organization. Its constituent elements (sound, series, tone, rhythm, texture, etc.) find their starting point, falling into orbit of the logic of musical drama deployment as a unique author's original thinking, as one of the brightest examples of contemporary art of composition.

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MUSICAL INDICATORS OF HISTORICAL PROCESSUALITY IN THE PARALLELISMS OF THE DEVELOPMENT OF CHINA AND EUROPE

The purpose of given work is to discover musical signs of historic knowledge in connection with the reality of chronological parallelisms of musical development of China and Europe of the Middle Ages and New Time. **Methodological basis** of the work is an idea about a tone of epoch, put forward by G.Hegel and evolved in the conception of Renaissance by A.Losev. **Scientific novelty** of the study is determined by the fact that for the first time it indicates synchronization of culture reformations of development of China and Europe, provided that, historically interaction and inter-influence were excepted. **Conclusions.** "New relationship" (after C. Jung) reveals itself – "semantic acausal relationship", which allows to understand the regular nature of chronological coincidences in the history of music culture of China and Europe.

Keywords: music genesis of the historic knowledge, parallelisms of the development of China and Europe, new relationship – semantic acausal relationship, historic process, historic continuum.

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Музичні показники історичної процесуальності в паралелізмах розвитку Китаю та Європи

Мета роботи. Виявлення музичних ознак історичного знання у зв'язку з реаліями хронологічних паралелізмів музичного розвитку Китаю та Європи Середньовіччя і Нового часу. **Методологічною основою** є уявлення про дух епохи, висунуте Г. Гегелем і розвинуте в концепції Ренесансу О. Лосєвим. **Наукова новизна** роботи визначається тим, що вперше вказана синхроніка культурних перетворень розвитку Китаю і Європи, при тому, що історично виключалася їх взаємодія і взаємовплив. **Висновки.** Виявлено "новий зв'язок" (за К. Юнгом) – "смысловий недетермінований зв'язок", який дає змогу усвідомити закономірний характер співпадінь в історії музичної культури Китаю та Європи.

Ключові слова: музична ґене́за історичного знання, паралелізми розвитку Китаю та Європи, новий зв'язок – смысловий недетермінований зв'язок, історична процесуальність, історичний континуум.

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Музыкальные показатели исторической процессуальности в параллелизмах развития Китая и

Европы

Цель работы. Выявление музыкальных признаков исторического знания в связи с реалиями хронологических параллелизмов музыкального развития Китая и Европы Средневековья и Нового времени. **Методологической основой** является представление о духе эпохи, выдвинутое Г. Гегелем и развитое в концепции Ренессанса А. Лосевым.