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PERFORMING FEATURES OF CHAMBER VOCAL WORKS OF UKRAINIAN COMPOSERS

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ABSTRACT

This study considered performing features of chamber vocal works by Ukrainian composers. The purpose of this study is to understand the specifics of chamber vocal music by Ukrainian composers and identify the features of the process of mastering this genre of vocal music. The following methods were applied to achieve the research objective: analysis of scientific sources, logical and comparative analysis, descriptive and structural methods, scientific objectivity, and systematization. The paper identifies and describes the main genre features of chamber vocal works of Ukrainian composers, which are mandatory for creating a performing interpretation. The

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methods of Ukrainian and foreign teachers in musicology, their systematic positions of understanding the specifics of chamber vocal works, and awareness of the tasks of performing musical works facing song performers are considered. The importance of a systematic approach in the practice of vocalists studying the features of chamber vocal works is emphasized. The analysis of studies allowed characterising possible methods of working on chamber vocal works of Ukrainian composers. The practical significance is conditioned by the possibility of applying the results in preparation for teaching the course of the history of Ukrainian musicology, cultural studies, and the history of vocal art in educational institutions. The scientific information contained in the paper can be used in writing methodological works, textbooks on Ukrainian musicology, and for the study of future research papers.

Keywords: Music, musicology, culture, vocal art, features of performance.

UKRAYNA BESTECİLERİNİN ODA VOKAL ESERLERİNİN SESLENDİRME ÖZELLİKLERİ

ÖZ

Bu çalışmada Ukraynalı bestecilerin oda vokal eserlerinin performans özellikleri ele alınmıştır. Bu çalışmanın amacı, Ukraynalı bestecilerin oda vokal müziğinin özelliklerini anlamak ve bu vokal müzik türünde ustalaşma sürecinin özelliklerini belirlemektir. Araştırmanın amacına ulaşmak için bilimsel kaynakların analizi, mantıksal ve karşılaştırmalı analiz, tanımlayıcı ve yapısal teknikler, bilimsel nesnellik ve sistemleştirme kullanılmıştır. Makalede, performans yorumu yaratmak için zorunlu olan Ukraynalı bestecilerin oda vokal eserlerinin ana tür özellikleri tanımlanmakta ve açıklanmaktadır. Ukraynalı ve yabancı müzikoloji öğretmenlerinin yöntemleri, oda vokal eserlerinin özelliklerini anlama konusundaki sistematik konuları ve şarkı icracılarının karşı karşıya olduğu müzik eserlerini icra etme görevlerinin farkındalığı dikkate alınmaktadır. Vokalistlerin oda vokal eserlerinin özelliklerini inceleme pratiğinde sistematik bir yaklaşımın önemi vurgulanmaktadır. Çalışmaların analizi, Ukraynalı bestecilerin oda vokal eserleri üzerinde çalışmanın olası yollarını belirledi. Pratik önem, sonuçların eğitim kurumlarında Ukrayna müzikolojisi tarihi, kültürel çalışmalar ve vokal sanat tarihi dersinin öğretimine hazırlıkta uygulanma olasılığı ile koşullandırılmıştır. Makalede yer alan bilimsel bilgiler, metodolojik

çalışmalar, Ukrayna müzikolojisi üzerine ders kitapları yazmak ve gelecekteki araştırma makalelerinin incelenmesinde kullanılabilir.

Anahtar Kelimeler: Müzik, müzikoloji, kültür, ses sanatı, performans özellikleri.

INTRODUCTION

Chamber music is a form of musical art characterized by the performance of various works by a small group of musicians in an intimate setting. Interpretation can be either instrumental or vocal. The musicians and the audience are close to each other, so the atmosphere of these concerts is very closed. In the 16th-18th centuries, chamber music was considered any music other than church music. This style of music was just a singing genre. It was intended for small spaces, for family music, for connoisseurs of this art, or for shows in front of royal houses (Karas et al., 2020).

The features of performing chamber vocal works of Ukrainian composers in theoretical and practical aspects were investigated by prominent Ukrainian and foreign researchers, such as Akbari et al. (2018), Tarasenko (2020), Merezhko et al. (2020), Onyshchenko et al. (2021), Hartmann (2019), Vakarenko (2020), Kolomyiets (2018) et al.

Musicians who performed this music were known as chamber musicians, a title that is still used today mainly in Germany and Austria. Until the 19th century, chamber music was performed only in aristocratic salons or in a narrow circle of specialists, later concerts for a wide audience began (Bermes, 2023). The music itself has changed, touching on the sound of other familiar areas. In addition to a small number of performers and listeners, chamber music has its own unique sound. Each instrument has its own equivalent value. This is very different from the performance of a symphony orchestra, where several musicians play the same role at the same time. They differ from them in the great independence and creative activity of each member of the musical group. Examples include Schubert's chamber vocal music, particularly his lieder, which significantly influenced the genre of song and romance in chamber vocal music (Xi and Qin, 2018). Mendelssohn, better known for his instrumental works, also contributed stylistically lyrical pieces that approach the vocal music idiom in spirit.

A significant place in the treasury of world musical art is occupied by the ensemble of chamber instruments. Over the centuries, the greatest composers have constantly enriched it with new and new works, revealing the world of human thoughts and feelings, the world of joy and beauty. Much attention was paid to the development of the ensemble by the Viennese classics Mozart and

Beethoven, in whose work this genre finally developed and reached artistic perfection. Further development of the ensemble was driven by Schubert, Schumann, Grieg, Borodin, Tchaikovsky, and other prominent figures (Akbari et al., 2018). Statements by Russian and Ukrainian classical composers indicate the significance they place on the genre of chamber music. Ukrainian song culture is one of the most valuable spiritual achievements of the Ukrainian people (Lee and Chung, 2025). The genre of solo singing was represented by: Kosenko, Maiboroda, Meitus (namely, a series of romances based on the words of Malyshko, Sosiura, Ukrainka, Burns and many others) (Akbari et al., 2018).

Mass song is a type of musical and poetic creativity that combines several melodic and intonation sources: folk and urban romance traditions, revolutionary and historical songs, marches, and hymns. This genre has a flexible and mobile effect on the events of public life, thoughts, experiences and dreams of people (its representatives are the composers Kozytsky, Verikovsky, Koliada, Boguslavsky, Veriovka, Verkhovynets and others) (Tarasenko, 2020).

Heroic and dramatic motifs were paramount in the songwriting of the revolutionary and post-revolutionary times, the military and the years after the end of the war. The songs written at this time depicted the life of that time in a figurative form, idealised and poetised the events of those years, served as a means of masking terrible events (Holodomor and repression), and also called for a heroic act, the fight against the fascist conquerors. It was the time of the appearance of oath songs, farewell songs, humorous ditties, partisan and rebel songs, and dumas in the style of the Ukrainian folk epic.

In the 1960s-80s, the lyrical stream was strengthened, the figurative and thematic, and genre circle expanded. Memoir songs, solemn hymns, lyrical songs-romances about love, nature, the beauty of life, waltz songs, and heroic-patriotic ballads were created. The popular song is actively distributed by the mass media, numerous songwriters are published, numerous song festivals and competitions are held (Merezhko et al., 2020).

The aim of this study is to identify and analyse the performance characteristics of chamber vocal works by Ukrainian composers, specifically examining contemporary interpretive approaches, their connection to national musical traditions, and the impact of modern musical techniques on performance mastery.

To achieve this aim, the study sets the following objectives:

1. Investigate the historical roots and development of chamber vocal music in Ukraine.

2. Identify key stylistic and technical features of Ukrainian composers' chamber vocal works.
3. Analyse contemporary interpretive approaches in performing Ukrainian chamber vocal music.
4. Examine the influence of folk elements on national musical identity in this genre.
5. Provide recommendations for interpreting chamber vocal music by Ukrainian composers.

MATERIALS AND METHODS

The methodology of this study adopts a systematic approach. The systematic approach involves a consistent transition from the general to the particular, when the consideration is based on a specific goal to achieve which this system is created. The following methods were applied to achieve the research objective: analysis of scientific sources, logical and comparative analysis, descriptive and structural methods, scientific objectivity, and systematisation.

At the stage of analysis of scientific literature on the chosen topic, such fundamental concepts as “chamber vocal works”, “genres of chamber music” and “genre features of works” were characterised, the essence and specifics of the above terms and definitions were revealed. The main genre features of chamber vocal works of Ukrainian composers, which are mandatory for creating a performing interpretation, were revealed. In accordance with the tasks of this stage of research, the method of logical analysis was used, the purpose of this method is to reproduce the evolution of a complex object or system using theoretical analysis.

A logical method aimed at analysing the specific, usually higher scientific state of the research object, which determines the reflection of the research object as a system, that is, in all its complexity, the variety of structural and functional connections and dependencies.

Comparative analysis in this study is aimed at identifying and searching for, determining the properties of the object of research and its characteristics based on the collected statistical data or empirical studies on the genre features of chamber vocal works of Ukrainian composers. The collected information is used to establish logical patterns of features of chamber vocal works that affect the study of an object or phenomenon as a whole.

The descriptive method, as one of the qualitative methods, is used to evaluate specific characteristics or phenomena. The purpose of this method is to obtain accurate data that can be used, for example, for average and statistical calculations, reflecting the main points of the study. As a rule, this type of research opens the way to a deeper and more comprehensive investigation of a particular phenomenon, providing data on its form and function in the field under study.

At the last stage, the theoretical provisions of the entire investigation on the topic “performing features of chamber vocal works of Ukrainian composers” were clarified, and their results were summed up. Processing, theoretical generalisation, and systematisation of the conducted research, registration of research materials in a single paper were performed. Evidence and reasonableness of the conclusions of the study of the topic “performing features of chamber vocal works of Ukrainian composers”, the use of this approach in modern enterprises is provided by the methodological and theoretical rationality of all initial positions and the integrity of certain research methods, equivalent relevance and purpose of the research; a combination of consistent analysis, scientific objectivity, and systematisation.

RESULTS

One of the main places of modern musical culture is occupied by chamber vocal music – an art form that has a significant impact on other musical genres: instrumental ensembles, choral concert genres, symphony, opera, etc. Chamber vocal music is among the oldest and most enduring forms of vocal art and musical culture in general. Chamber music was originally created for a home performance, where the audience was separated from the performer, which determined its dialogical and secular character in the conditions of coexistence of the church and theater. In the Renaissance, the joint authorship of singers and composers was mainly explained by their association in one person, it determined the dramatisation, so the condition for understanding the composer’s work by the translator and singer, and the presence of such a phenomenon as “indissoluble spiritual unity of participants in creative action”. According to the researchers, chamber singing has always been characterised by enhanced dialogue. This music involves interaction between the composer, performer, and listener (Valero-Mas et al., 2017).

It is worth noting that chamber music is a branch of special creative tasks, difficult and responsible for the complexity of the genre and the aesthetic nature of this area, which forces us to look for new ways and means of understanding the specific. The content of the chamber vocal work corresponds to the nature of the genre. Scientists especially note the return of composers to folklore traditions after the heyday of romanticism and the creation of new forms and genres in the 20th century. Chamber vocal works of contemporary Russian composers qualitatively enrich the original and genuine musical repertoire. The variety of genres of chamber vocal music is expressed

in the sound works of various ensembles. In chamber vocal music, Ukrainian composers adeptly blend national traditions with innovation, research, and experimentation.

The art studios of Ukrainian composers fully reflect the postmodern artistic concepts of modern world musical culture. Chamber singing has always been the conductor of compositional ideas, the cradle of emotional experiences and feelings of the artistic spring (Onyshchenko et al., 2021). According to the researchers, the musical interpretation of a poetic text becomes a new semantic version, reflecting the composer's perspective, synthesizing meaning and creating a new sound space, often influenced by neo-romanticism.

The musical transformation of aesthetic and philosophical ideas of Ukrainian composers of the 20th century, understanding their ideas through the prism of innovation led to the emergence of new techniques for writing a piece of music, experimenting with musical form, harmony, and other musical expressions. The process of interpretation is formed in terms of the specific integrity and potential musical thinking of all musicians, from composers to artists and listeners. Researchers consider the implementation of the creator's idea in the text, its implementation in language matter as a complex process with many possibilities. The musical text defines only one of the possibilities of the composer's idea. According to researchers who have studied the phenomenon of compositional creativity, they interpret the composer's goal as a series of possibilities. Hence the feeling of inability to express the idea in its entirety, completely and in detail, repeatedly confirmed by the composers themselves.

The desire for maximum continuity of speech and music, emotional and psychological reliability of verbal and musical synthesis, which leads the composer to active cooperation with the author of the text. When the composer is not satisfied with the artistic result of the "fusion" of a word and music, they actively "interfere" with the poetic text, modifying, and sometimes completely transforming the verbal component of the proposed synthesis. This unity of language and timbre in the chamber vocal music of modern composers gives grounds to interpret it as a revival of artistic synthesis inherent in art (Smoliak et al., 2021). A similar trend occurs in the plane of spatial coordinates. In particular, by studying the categories of time and space in modern music, it is possible to gradually come to the idea of their continuity, merging, and forming a universal concept of space-time. Composers try to integrate hidden and implicit semantic components of a verbal image into the musical intonation, into the articulatory structure of instrumental accompaniment, and into the timbre of harmony.

Many researchers focus on the innovations within the modern system of compositional thinking. Investigating the transformation of modern musical thought, there is a tendency to change, notes the fleeting nature of modern civilisation, a paradigm shift in the interpretation and perception of a musical work, the gradual birth of a new way of thinking about modern art, as a phenomenon of modern chamber art, the researcher manages to identify the predominance of the spectacular in the composer's vision of real music, which enhances the visualisation of the musical process. The composer's innovations are the introduction of theatrical elements, in particular: the rejection of a clear distinction between the stage and the audience; the use of unusual props and equipping musicians with previously unusual roles that are not typical for traditional chamber music; changing the concert wardrobe and appearance of artists in the process of dressing during a concert. The clear course of innovation, according to the researchers, was to expand the boundaries of the interpretive gesture by giving the interpretive gesture a significant function, the ability to reproduce new musical contexts. Modern translators have mastered the art of expressing their complex thoughts and feelings through gestures and facial expressions. In recent decades, new genres have emerged: role-playing games, shows, events, and musical battles. Most of them come from the European cultural tradition of the second half of the 20th century.

According to researchers, happening and performance are synthetic musical genres of situational activity, art forms of action, collective artistic actions based on the interaction of two or more participants. Researchers indicate that new forms of aesthetic expression blend elements of playfulness and theatricality. However, these forms of new thinking of the artist are interpreted in different ways, emphasising the presence of a certain difference: the nature of improvisations, which sometimes seem unplanned, spontaneously organised, outstripping the activity of the public. The innovation of thinking, based on the ideas of the development of an artistic style, based on a new form of programming and associated with the disclosure of the absurdity of human existence, reflects some transformational processes of modern musical thought and shows the existence of a current in the music of the 21st century, as (Yu, 2020): the birth of musical art, the emergence and dynamic development of new genres of music: events, performances, actions, politics, etc.; postmodern and neoconformist manifestations, manifested in the expansion of the artistic worldview and pluralism of thought, in the interweaving of different periods and styles, in the game manifestations of modern artistic thought, in experiments on the invention of new musical expressions; the birth and further development of the so-called musical absurdity, born under the

influence of the theater of the absurd; a new understanding of programming, which is sometimes called anti-programming, because their names are often not related to the musical content of the work; focus on the satirical and parody ideology of the opera, play with subtitles, abandon stereotypes of musical thinking and criticise the usual musical cliches; the activity of the structure of the sleeping space and the fixed activity of participants in the process of musical communication, which gives more weight to the role of the musician, performer and singer.

Therefore, based on the views of researchers, it can be concluded that in modern chamber music, the idea of the composer and performer is to form new phonetic ideas about the latter, interpretation. The dominance of the modern sound space, the musical culture and the role of the listener, who is increasingly becoming an active participant in the concert, and reflects new artistic principles of musical thinking, are completely changing. The researcher proposed chamber and song works by Ukrainian composers by genre and style, they are conventionally divided into two groups. The first group is dedicated to iconic examples of local music; the other is an example of the development of creativity in composition, marked by strong research in this area, techniques of musical expression (especially by updating the melodic structure, mastering new techniques and new semantic forms of oral texts to expand the sound space and enrich the musical content).

Creative techniques of modern chamber musicians are characterised by a stylistically brilliant individualistic search for originality in the development of forms of musical expressiveness. The state of modern composition in Ukraine, which existed since the second half of the 20th century, shows that at the junction of key areas of stylistic development, a new system of techniques of performing expressiveness is emerging: the further development of the national singing tradition. It builds a variety of stylistic foundations, borrows money, and combines them with other art forms to update the composer's form. Chamber songs are usually linked in loops according to the main idea and theme (Davydova et al., 2018).

Researchers note that the great artistic success of chamber vocal music of the 20th century is a kind of chamber voice ringing with the main condition for the full implementation of emotionally significant material, consolidated by poetic voice images of life moments. Ukrainian music is divided into genres, the chamber song group of Ukrainian composers is analysed as an artistic and aesthetic phenomenon, and at the same time, the music of a chamber song is studied. The distinctive features of chamber rows include the poetry of the canvas, that is, the works of the opus cycle are written in verse.

The researchers also note that Ukrainian composers often use instrumental ensembles, chamber orchestras, and folk instruments to enrich the instrumental component. According to the researchers, these are cycles of chamber songs of Ukrainian composers of the second half of the 20th – beginning of the 21st century are characterised by a rethinking of the nature of the voice as a specific “orchestral instrument”, and this understanding of the voice primarily affects the definition of the role of the singing voice, which is not only an expression of semantics and emotions. The pages of the vowel cycle chamber are an element of the whole. There are also significant differences between opera and chamber music. Therefore, in opera parts, the emphasis is on active voices, masterfully dynamic playing of the voice and orchestra, which characterises the opera genre as such. A chamber part is based on the presence of limited dynamics and interaction of the ensemble with a chamber orchestra or piano (Subramani et al., 2018).

The integrity of the chamber vocal cycle and its interpretation are studied by the content, form, musical and artistic text, mood, and imaginative thinking. The embodiment of the vision of inner unity is a cyclical work and considers it the main characteristic of the genre, the composer for the first time shows mastery of the technique of creating this unity. The study of the composer’s interpretations notes that as a result of these creative searches, a new stage arises in the compositional and dramatic continuity of the chamber song cycle, which can be viewed from two sides. This power is not conditional not only in the author’s vision of the detailed performance of the poetic canvas chosen by the composer, but also in the systematic performance of the composer’s style with the introduction of such techniques as the general logic of thematic development, leitmotif, and metrorhythm. Material connections between parts, repeated repetition, etc. According to the researchers, the chamber is a constant stylistic image.

Vocal performance from the second half of the 20th to the early 21st century involves a detailed exploration and adaptation of various folk traditions, including Ukrainian, Lemko, Polish, Jewish, Italian, Spanish, and Portuguese. Depending on the ethnic culture, the folk song manifests itself in a reinterpretation of folk genres (kolomyika, hopak, kozak, and tarantella) by bringing instrumental lyrics and melody, intonation and rhythm. Among the stylistic milestones of modern composers working in the field of vocal music, researchers trace the features of neoclassicism, which is confirmed by the appeal to ancient genres and forms (originals and their stylisations) of linearity in writing. Chamber vocal music of the second half of the 20th –beginning of the 21st century. It is characterised by extraordinary dynamics of development. Research processes include an increase

in composers' interest in musical genres, which led to the birth of a large number of pop concerts, competitions, radio and television projects (Hartmann, 2019).

DISCUSSION

Composers and creators of modern Ukrainian chamber vocal music, real innovators, and creative experimenters have the following creative features: personal management of the genre of a musical work (genre diversity, synthesis of various genres, for example, song and romance; introduction of the idea of devotion in vocal works); individual approach to form (change of generally accepted cyclicity in chamber vocal works; rethinking the functionality of cyclic episodes – simultaneous combination of the climax of one episode with the beginning of another; use of monothematism in cycles, where a single theme is developed throughout the entire piece, ensuring unity and coherence); action as a manifestation of an epic and dramatic plot appears as a sign of lyricism and intimacy, the main signs of the development of the cycle in the song genre; a variety of shades of construction of a musical work; originality of the musical language; support in the field of popular music; the correct use of techniques of modern Ukrainian drama; individual sound processing of chamber vocal works (the use of monotembras and mixed works by an orchestra or ensemble).

Dialogue in chamber vocal music manifests itself through the interaction of the entire creative process (Miranda Azzi et al., 2024). Genres, styles, etc., that is, through their synthesis. In chamber vocal art, the synthesis is different, inspiring composers and performers. Search for new experimental forms of genres and styles. Synthesis, as a method, provides great opportunities for composers' creativity, enabling them to develop unique and individual concepts of musical pieces, particularly their artistic vision. There are ideas, images, drama, musical intonation, artistic and figurative structure. Researchers claim that the work of modern Ukrainian authors can be conditionally attributed to a certain genre or style (Sabljär et al., 2020).

In addition, chamber vocal works are considered as a natural phenomenon that stimulates the creative revival of old styles and their reincarnation in the future practice of Ukrainian composers. The transformation of existing musical genres and the emergence of new ones in the 20th century are largely connected with the interaction of musical art with the most popular art genres in our time, a certain historical period that played and still play a leading role in the life of a modern person. Music can be combined with other art forms to create new synthetic forms of creativity (Afonina and Karpov, 2023). It was these new creations that became widespread in the second half

of the 20th century through installations, happenings and performances. It is worth noting that the change in the position and existence of synthesised types of musical creativity also plays a key role. The preservation of genre features, such as the production of a play and the genre content of a musical work, enhances the specifics of a musical work in the context of linguistic and formal changes. The analysis shows that in the process of studying chamber musical works, distinctive features dominate, which are the very environment and content of a musical work, a change in which will lead to a deformation of the generic basis of a musical work (Hong et al., 2017).

A key feature of modern Ukrainian chamber vocal music is its emphasis on the synthesis of genre styles. Researchers are convinced that in chamber vocal music of the second half of the 20th – beginning of the 21st century, there were no clearly defined radical experiments on the introduction of new instruments, and the attention of composers was shifted to the sphere of sound synthesis (namely electronic music), innovations in a combination of genres and styles, because the key areas of the modern musical process were becoming the main topic of creative research.

Ukrainian chamber vocal music of the second half of the 20th – beginning of the 21st century is characterised by the multi-vector influence of components of traditional, classical and modern musical thinking of the composer, which combines expressive techniques of music into one system, where the composer's idea is implemented, enriching the creative search of the composer, and contributes to the composer's creativity in the sense of enriching and understanding musical types and styles, effective development of singing and the possibility of performing on the big stage (Krool et al., 2018; Volkov, 2023).

In recent decades, there has been an opinion that the definition of a musical as an artistic and creative action also depends on the composer's work and at the same time is characterised by its autonomy, which ultimately gives a new artistic result. Thus, the author's idea becomes a reality in the conditions of equal interaction of genre and form, which occurs at the stage of merging composer's thinking and interpreting parts of a musical work, how the composer expresses own thoughts, can indicate the artistic abilities.

Forming a singer's voice is quite a complex and time-consuming process (Puebla-Álvarez and Angel-Alvarado, 2024). This process covers many stages related to the formation of the voice, the study of intonation and accuracy of the system, and compliance with all the components that form the basis of the singer's professional skills. When studying the means to improve the skill level of a singer, it is necessary to use a variety of techniques. The purpose of training a singer is to

accurately reproduce the musical material and reproduce it deftly. Therefore, it is worth paying attention to the performing features of chamber vocal works, which form the basis of the vocal repertoire of singers.

Among the methods used in this study, the following can be distinguished (Brandabur et al., 2015):

- 1) stylistic – represents the Ukrainian song poem as a phenomenon that reflects its characteristic features;
- 2) genre – desire to show the richness of chamber vocal music as part of the genre system of the European and Ukrainian tradition;
- 3) acting skills of performers – attention is paid to the details of performing genres of chamber music and ways to solve problems of performing musical works.

The folk origin is manifested in the chamber vocal music of Ukrainian composers. Thus, in the focus series for folk songs, intonation changes are noted in the introduction of the piano section, which introduces the right mood, elements of sound insulation, imitation of playing folk instruments – torban, psaltery, kobza, bandura, lyre, etc.

Composers, being aware of national identity, often use means of expression that are the engines of national myth. This is manifested in musical and poetic creativity through calmness, contemplation, admiring nature, experiencing own state through images of nature (the principle of “landscape in emotions”). Vivid examples of such musical works are “Oy, sumna, sumna”, “Vechorom v hati”, “Pisnya pisen”; Ukrainian folk songs: “Oy, hodyla divchyna berezhkom” by Barvinsky, “Romans pro chudovoho Tirsisa”, “Ismena sertsem viryt” by Bortnyansky, “Smutnoi provesny”, “Chogo meni tyazhko”, “Misiatsiu kniazui”, “Hustinochka”, duet “Plyve choven” by Lysenko, “Babyne lito”, “U hayu, hayu”, “Pisne moya”, “Oy, letila zozulenka”, “Oy, pid hayem zelenenkym”, “A hto ide”, “Chy ya v luzi ne kalyna bula” by Sichinsky and many others (Vakarenko, 2020).

The influence of the European song tradition undoubtedly influenced the development of the modern Ukrainian school of singing. From the moment of their first acquaintance with the works of Western European culture, Ukrainian musicians (and their audience) discovered the wonderful world of chamber vocal music without the possibility of developing vocal art as such, concert life or suggestions for the improvement of contemporary academic singers. Development of the specifics of European chamber singing took place in two ways (Petsche et al., 2017): 1) through interpretative and pedagogical understanding of European singing traditions, as an introduction to the European song repertoire; 2) creation of national samples of the chamber singing genre.

Modern Ukrainian researchers who consider the integration of the European singing tradition into the Ukrainian singing school mainly through the prism of singers and teachers of the post-Soviet space, suggest that the study of cultural relations proves that it was singers and teachers of the post-Soviet space who led to the gradual introduction of professional academic singing traditions in Ukraine. In addition to the importance of studying Ukrainian folk music for training singers in higher education institutions, researchers interpret this as the need to revive folk music. Chamber vocal art has been a priority for many technical skills, as many of their samples offer the young singer a more accessible repertoire than complex Arias of operas or oratorios. During their undergraduate studies, students sing songs rather than oratorios or operatic repertoire, and drama programs contain only or the vast majority of novels. An ensemble of singers and pianists turns an author's song created by a professional composer or a love story into an effective genre for solving various educational tasks (Karimi et al., 2018).

The study next examines the main performance characteristics of chamber vocal works by contemporary Ukrainian composers. The key criterion for a good performance of a singer is the sound quality, its flexibility, which is achieved due to the calm and relaxed position of the performer (Derkach et al., 2023). This helps to reveal the content of the work, which is very important for an artistic song. Secondly, intonation (melody, rhythm, tempo, timbre, etc.) is characteristic of each national culture. Musical intonations together with the phonetics of the Ukrainian language carry a national and cultural code that reflects the mentality, ideas, and traditions. Researchers rightly believe that national intonation is the key to understanding the nature of the nation's vocal art. The genetic connection with folklore is manifested in the use of a continuous form of verse in the development of musical and poetic texts, it is possible to adopt rhetorical intonations and melodic turns, supported by folklore and song sources. The inclusion of folklore elements in composers' works places a certain creative responsibility on those who interpret them (Brait et al., 2023). The singer must perform works according to the laws of the genre established in the song and popular material. In addition, the pianist should not only skillfully play its part, but also try to reproduce, for example, the sound of folk instruments, which many artists manage (Vakarenko, 2020). Thirdly, melodic healing, due to the Ukrainian vocal and poetic tradition, the dominance of recitative style. Despite the simplicity of the vocal part, it seems that the singer should have excellent articulation (for example, intonation in Chinese depends on the meaning of the word), the ability to quickly switch from one register to another,

The methods used by modern Ukrainian composers in the practice of chamber vocal creativity include techniques based on the principle of competent interaction of poetic texts and their melody, taking into account the peculiarities of Ukrainian and European languages. Hybrids of vocal and performing traditions (a combination of bel canto and national manners) are common in Ukrainian chamber vocal music. The genre and style complex inherent in vocal music is the basis for creating performing opportunities and acquiring various incarnations through the use of vocals and tonal expressiveness inherent in the chosen performing tradition. Among the approaches to mastering a purely Chinese style of singing, researchers distinguish the attitude to breathing as a source of vital energy.

In the Ukrainian singing tradition, the voice is perceived as a way of expressing this vital energy, so the peculiarity of the breathing technique of Ukrainian singers is that it relies not on the diaphragm, but on the muscles of the lower press and the flight of the voice. Other components of singing – word, sound, gesture, diction, movement, and sound dynamics – are also of great importance. Practical experience and study of the features of chamber vocal music by contemporary Ukrainian composers allowed formulating the main aspects of the development of chamber vocal creativity. It is recommended to use such methods as (Kolomyets, 2018): mastering musical and theoretical knowledge, independent creative work, exercises (breathing, diction, and articulation), creative (staging and performing), phonetic (working with the artistic text of a musical work). In summary, modern chamber vocal music of Ukraine is at the stage of research aimed at analysing the methodological aspects of chamber vocal performance and studying the development of the national vocal repertoire of Ukraine.

CONCLUSION

In summary, “performing features of chamber vocal works of Ukrainian composers”, the following conclusions can be made. Analysis of the studied literature shows that chamber art occupies an important place in culture and is distinguished by its stylistic diversity and popularisation of individual styles of creativity of composers. Each individual style of Ukrainian composers who worked in the field of modern chamber vocal music developed in the process of overcoming the established style canons and at the same time was preserved. The art of modern chamber music involves the interaction of musical and artistic thinking of the composer and performer. Among the innovations of the composers appeared: the introduction of theatrical elements, the elimination of

the conditional border between the stage and the hall, the use of various unusual props for chamber performances; a tendency to visualise in its various manifestations; the emergence in recent decades of new genre options in Ukrainian music: role-playing games, shows, musical events.

The synthesis of genre style is characterised by the process of combining, and sometimes even replacing, genre and style parameters of one genre or style with another; reinventing singing as a special orchestral instrument. There is an in-depth study and borrowing of folklore: Ukrainian, Lemko, Polish, Jewish, Italian, Spanish, Portuguese. Stylistic milestones of modern composers in the field of vocal music are neoclassical features (allusions to ancient genres and forms), concentration on the linearity of writing. One of the founders of modern Ukrainian musical art is a composer, a style of the Ukrainian national school of composition – the desire to combine musical ethnic elements with the European foundations of professional compositional writing.

It is also worth noting that the analysis of instrumental compositions and genre variations of Ukrainian chamber vocal works reflects the priorities of using a variety of unique tones, harmonious, mixed interactions of Ukrainian chamber vocal music. Chamber vocal music is usually full of sincerity of feelings, deep emotionality, and is distinguished by plasticity of melody, thematic richness, a variety of musical means of expression, deep lyrical content, sometimes dramatic, psychological, and philosophical. The analysis of chamber vocal Ukrainian cycles allowed the study to identify the following genre and style innovations in the work of Ukrainian composers: the use of hutsul folklore, filling the musical plot with song melodies and attracting a large instrumental arsenal. musical expression of post-romanticism, use of songs. The dramatic role of instrumental introduction in conveying the overall emotional colouring of the work is growing. The appeal to folklore gives a national character, a special emotionality, which allows perceiving the scale of national culture with a special sense.

The practical significance of this research lies in its potential application in the fields of education and culture. The findings provide a basis for the development of curricula in musicology and vocal performance, underscoring the significance of preserving and innovating Ukrainian chamber music traditions. They offer valuable insights for performers striving to interpret Ukrainian chamber vocal works in an authentic manner, while also promoting the integration of national folklore with contemporary musical practices. Furthermore, this study underscores the role of chamber music in fostering a more profound appreciation of Ukraine's cultural heritage at both national and global levels, thus ensuring its continued relevance and vitality in modern artistic discourse.

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EXTENDED ABSTRACT

Bu çalışmanın odak noktası Ukrayna'nın oda vokal müziğine ve türe yaptığı istisnai katkısıdır. Son birkaç on yılda Ukrayna'da meydana gelen kültürel ve sosyal değişiklikler, araştırmanın odak noktasıdır. Çalışmanın amacı, Ukrayna oda vokal müziğinin özelliklerini kavramaktır. Ayrıca, bu tür müzik eserlerinin ustalaşması ve uygulanmasında yer alan temel özellikleri belirlemeyi amaçlamaktadır.

Oda müziği geleneksel olarak küçük bir müzisyen grubu tarafından icra edilir ve hem icracılar hem de izleyiciler için samimi bir atmosfer yaratır. Senfonik eserlerin aksine oda müziği, her icracı için bireysel yaratıcılığı ve bağımsızlığı vurgular.

Mozart, Beethoven ve Schubert gibi Avrupalı besteciler oda müziğinin önemini savundular. Ukrayna'da Kosenko, Maiboroda ve Meitus gibi besteciler Ukrayna halk geleneklerini dahil ederek türü zenginleştirdiler. Ukrayna oda vokal müziği, ülkenin zengin müzik mirasında önemli bir rol oynuyor.

Çalışma, Ukrayna oda vokal eserlerinin icrasının teorik ve pratik yönlerini incelemek için sistematik bir yaklaşım kullanmaktadır. Araştırmacılar, bilimsel kaynakları analiz etmek ve temel tür özelliklerini belirlemek için mantıksal, karşılaştırmalı ve tanımlayıcı yöntemler kullanırlar. Metodoloji, oda vokal müziğiyle ilgili genel kavramlardan, Ukraynalı bestecilerin bu türü nasıl şekillendirdiğine dair daha özel bir anlayışa geçmeyi amaçlıyor.

Araştırma ayrıca bu oda vokal eserlerinin vokalistler ve icracılar için önemini vurguluyor. Müzisyenlerin Ukrayna oda müziğini icra etmenin pratik zorluklarını ve sanatsal gereksinimlerini anlamalarına yardımcı olur ve sonuç olarak icracıların yorumlama becerilerinin geliştirilmesine katkıda bulunur.

Ukrayna oda müziği, şiir ve müziği harmanlayarak zengin bir duygusal manzara yaratan etkileşimli yapısıyla öne çıkar. Romantizmin zirvesinden sonra türün folklor geleneklerine geri dönmesi önemli bir bulgudur. Ukraynalı besteciler, ulusal folkloru modern deneysel tekniklerle ustaca bir araya getirerek müziğe postmodern bir hava kattılar.

Çalışma ayrıca oda müziği ile 20. yüzyılın felsefi fikirleri arasındaki bağlantıyı da vurguluyor. Ukraynalı besteciler, estetik fikirleri müzikal ifadeye dönüştürerek yeni kompozisyon teknikleri keşfettiler. İcracılar hem sözlerle hem de notayla derin bir duygusal ve entelektüel etkileşim gerektiren, metin ve müzik arasındaki karmaşık ilişkiyi yorumlama zorluğuyla karşı karşıyadır.

Modern Ukraynalı besteciler, sahne ile seyirci arasındaki geleneksel engelleri yıkarak eserlerine tiyatro öğeleri kattılar. Bu, farklı sanatsal ifade biçimlerinin yeni ve benzersiz deneyimler yaratmak için harmanlandığı modern sanattaki daha geniş bir eğilimi yansıtıyor.

Çalışmada, elektronik müzik, ses sentezi ve yeni vokal tekniklerini içeren Ukrayna oda müziğinin evrimi vurgulanıyor. Bu yenilikler, bestecilerin insan sesine yalnızca bir metin aracı olarak değil, aynı zamanda müziğin genel dokusunda önemli bir rol oynayan bir orkestra enstrümanı olarak bakma biçiminde bir değişim olduğunu göstermektedir.

Son yıllarda Ukraynalı besteciler yeni enstrümanlarla radikal deneylerden uzaklaşarak bunun yerine geleneksel ve modern müzik tarzlarını harmanlamaya odaklandılar. Bu tür ve stillerin birleşimi, Ukrayna oda vokal repertuvar zenginleştirerek onu daha erişilebilir ve duygusal olarak etkili hale getirdi.

Araştırma, Ukrayna oda müziği eserlerinin özgün bir yorumunu sunmada performans tekniklerinin önemini vurguluyor. Önemli bulgulardan biri, tonlama, tını ve ses kalitesinin Ukrayna vokal müziğinin ulusal karakterinin merkezinde yer aldığıdır. Çalışma, oda vokali eserlerinin melodik ve ritmik yapılarını derinden etkileyen Ukrayna halk müziğinin nüanslarını anlamının önemini vurguluyor.

Sanatçıların Ukrayna ulusal tonlamasına ve bunun kültürel kimliği nasıl yansıttığına dair ayrıntılı bir anlayış geliştirmeleri gerekiyor. Ukrayna oda vokal müziğinde retorik tonlamalar ve melodik dönüşler gibi folklorik unsurlar yer almaktadır. Bu, şarkıcıların yalnızca ses açısından yetenekli olmalarını değil, aynı zamanda icra ettikleri eserlerin kültürel bağlamına da uyum sağlamalarını gerektirir. Piyanistler de Ukrayna halk müziğinde sıklıkla kullanılan kobza ve bandura gibi geleneksel halk enstrümanlarının sesini taklit ederek önemli bir rol oynuyorlar.

Ayrıca çalışma, Ukrayna vokal müziğinde yaygın olan resitatif stile işaret ediyor. Konuşma benzeri şarkı söylemeyi içeren bu stil, net telaffuzu ve metinle duygusal bağlantıyı vurgular. İcracıların farklı ses kayıtları arasında akıcı bir şekilde geçiş yapmaları ve hem metnin gerçek anlamını hem de daha derin duygusal katmanlarını aktaran bir performans sergilemeleri bekleniyor.

Çalışmada tekrarlanan bir tema, Ukrayna oda vokal müziği ile ülkenin halk gelenekleri arasındaki derin bağlantıdır. Besteciler Ukrayna folklorundan büyük ölçüde yararlanarak eserlerine halk melodileri ve geleneksel enstrümanlar kattılar. Folklorla olan bu bağ, Ukrayna oda müziğinin Ukrayna halkının coğrafyasını, duygularını ve kültürünü yansıtarak ulusal kimliğin güçlü bir ifadesi olarak hizmet etmesine yardımcı oluyor.

Çalışmada, Lysenko ve Barvinsky gibi bestecilerin halk unsurlarını bestelerini zenginleştirmek için nasıl kullandıkları, sıklıkla Ukrayna kültürel mirasıyla yankılanan eserler yaratmak için halk şarkıları ve melodileri kullandıkları tartışılıyor. Bu besteler yalnızca ulusal gelenekleri korumakla kalmıyor, aynı zamanda eski ve yeni formları harmanlayarak müzikal yeniliğin sınırlarını da zorluyor.

Çalışma, Ukrayna oda vokal müziğinin, üslup çeşitliliği ve folklorun zengin entegrasyonu nedeniyle hem ulusal hem de küresel müzik kültüründe önemli bir yere sahip olduğu sonucuna varmıştır. Besteciler, geleneksel halk unsurlarını modern deneysel tekniklerle başarılı bir şekilde harmanlayarak, hem Ukrayna kültüründe köklü bir yere sahip hem de geleceğe bakan bir tür yarattılar.