

*Yu. Shydlovska,*  
*Student,*  
*O. Kravets,*  
*PhD (Education), Associate Professor,*  
*Zhytomyr Ivan Franko State University*

## **MODERN UKRAINIAN SONG AS A TREND OF TODAY: MISSION POSSIBLE**

**Relevance.** Ukraine is famous for its songs, their extraordinary polyphony, and the velvety voices of its singers. Perhaps because of this, it is called the Nightingale country. The Ukrainian people wrote their history through their songs, conveyed their moods, experiences, and feelings through their songs. Since ancient times, they have been flowing, spreading around the world, stirring up flaming feelings and inspired impulses, reflecting the path of the Ukrainian people, their history, traditions, and mentality. We have heard about this many times since we were little kids in kindergarten, then at school and university. And it is really hard to argue with this. But it is also a well-known fact that after gaining independence our music, unfortunately, went underground. It was replaced by low-quality Russian "pop" whose mission was to impose the cult of Russia on Ukrainians [2].

However, after more than 20 years, Ukrainian music has finally blossomed and resurrected. The events on the Maidan and the war in eastern Ukraine, which shook the Ukrainian nation, were important preconditions for this. Now, young performers and bands are actively creating hits in their native language, which give rise to a new era of modern Ukrainian music. Therefore, the relevance of the issue is undeniable.

**The purpose** - of the article is to examine the stages of formation of Ukrainian song from the time of independence to the present.

**Objectives:** to reveal the peculiarities of the musical revolution in Ukraine in the 90s of the twentieth century; to analyze the ways of reviving Ukrainian song in the early 2000s; to characterize the ways of popularizing Ukrainian song in current projects that deserve attention.

**The methodological basis** is formed by the general scientific principles of systematization and generalization of the issues of this problem and a holistic analysis of musical compositions in modern genres of popular music. The material for the study is based on recordings of Ukrainian pop performers from the 90s of the twentieth century to the beginning of the twenty-first century.

A comprehensive analysis of the texts and concepts of specific compositions allowed us to conduct a study on the problem of understanding the relevance of pop music today as one of the ways to revive the best traditions of Ukrainian song.

**Scientific novelty:** the stylistic features of Ukrainian pop music in modern socio-cultural conditions have been further developed.

We will briefly describe the stages of formation of Ukrainian popular music, its difficult times, and find out why the Russian product was able to flood our country en masse, as well as how the law on quotas affected the restoration of Ukrainian song.

Ukrainian pop music had started its existence two years before Ukraine gained its independence. From September 17 to September 24, 1989, the first festival of Ukrainian music "Chervona Ruta - 89" took place in Chernivtsi. It was a kind of musical and cultural breakthrough, as young performers showed a different, progressive and informal music, in contrast to the Cossack image of Ukrainian culture that existed during the Soviet era. On the stage of Chervona Ruta, performers who are still legendary today made their mark: the bands Braty Gadyukiny, VV, Komu Dzhem, singer Maria Burmaka, and many others.

According to Taras Kurchyk, singer, Honored Artist of Ukraine, co-organizer and general producer of the Ukrainian Song Project, and winner of the first Chervona Ruta Award: "... "Chervona Ruta" was a kind of impetus for the independence of our country and the foundation for the birth of modern Ukrainian music. For example, the band Okean Elzy, which was formed in Lviv in 1994, became a cult band. It was recognized as the best rock band and the best concert band in the post-Soviet countries and Eastern Europe."Okean Elzy, led by Svyatoslav Vakarchuk, still gathers full stadiums in many cities of Ukraine and tours all over the world" [7].

But even though there was a noticeable surge in Ukrainian-language music in the 1990s, the popularity of Ukrainian songs began to decline, which provoked massive Russian-language content. Along with Ukrainian songs, radio stations in the country were actively rotating a large percentage of Russian hits. According to the same Taras Kurchyk, Russian music was an airborne force that was specially launched in 1990-2000 to suppress the rapid revival of Ukrainian music [7]

Writer and journalist Ostap Drozdov believes that in 1990-2000, special conditions were created to displace Ukrainian music with Russian language content. As a result, our popular music went underground! for many years. "I lived in Russian-language content for 25 years of my conscious life in my country. No one asked me about it, they just created such conditions. Wherever I went or what I turned on, *раница 2 из 6* there was Russian-language content everywhere," Drozdov says [5].

Gradually, it came to the point where in 2015 Ukrainian songs accounted for less than 5% of the airtime on radio stations. The public movement "Space of Freedom" monitored the country's top 8 radio stations and found that 40.4% of the daytime airtime was then occupied by Russian music, another 50-50% was foreign-language songs, and only 4.8% was Ukrainian. That is why Ukraine began to remedy the critical situation, and language quotas became the main tool in this regard [6].

In 2016, the Verkhovna Rada adopted the Law on Language Quotas. It establishes a 35% quota for Ukrainian-language songs on the air of Ukrainian television and radio organizations [1].

With the introduction of quotas on Ukrainian television and radio, many opponents of this idea have appeared. They say that this is a way to impose restrictions. And against the backdrop of "Russian speakers" whose rights are allegedly always being "infringed" in Ukraine, the topic has become even more relevant. However, it should be emphasized here that language quotas are part of a large-scale state policy to strengthen Ukrainian identity and popularize Ukrainian culture.

At the moment, in the context of the war with Russia, this is especially necessary. Moreover, language quotas are not a unique idea in Ukraine, as such norms on radio

and television are already commonplace in France, Belgium, and the Baltic states, which are also actively opposing the "Russian world."

The introduction of quotas has demonstrated that Ukrainian music can be fashionable, modern, trendy, and top the world and music charts. For example, the song "Plakala" by the Ukrainian band KAZKA entered the top 10 hits of the global service Shazam. In general, over the years of the law's operation, the share of Ukrainian language broadcasting on television has reached 92%, and on radio - 60% [4].

It should be noted that the introduction of mandatory quotas by the state has made the music market more open and allowed new artists to finally earn a living from their work. Now young singers who sing in Russian are less interesting to music editors. Today, Ukrainian radio stations are looking for artists who not only create high-quality Ukrainian-language music, but also can compete on a global level with their songs.

However, respected experts argue that new artists need a decent platform to distribute their music content. In fact, in 2016, the Ukrainian Song Project TV project was created in Lviv for this purpose. Its organizers note that, in addition to promotion, it is a good platform for "promoting" new Ukrainian-language bands and singers. After all, "Ukrainian Song" provides an opportunity to perform on the huge 49-meter-long stage of the Lviv Arena with ultra-modern light and sound, bright special effects, and a thousand-strong audience alongside already well-known Ukrainian artists [8].

It is interesting to note that the Foxtrot electronics and home appliances chain has announced the launch of its own creative offline project, FOXMUSIC.UA. It aims to strengthen the positioning of contemporary Ukrainian song and discover the names of young, little-known authors and performers. The reason for the realization of this idea was the incredible number of new original songs that have been waiting for their release since peacetime or were created with the beginning of the hot phase of the war [3].

Drawing considerable attention not only to the visual but also to the musical design of the stores, the marketers decided to update the approach to the in-store radio playlist, which was formed exclusively from Ukrainian hits, in order to provide part of the airtime for the rotation of songs by young authors. They believe that FOXMUSIC.UA is a great platform for a new stage in the career of performers and the popularization of new Ukrainian songs among listeners. We cannot but agree with this progressive decision.

The project partner was the VR Studio, an arrangement and recording studio located in Irpin. Established in 2010, the studio withstood the Russian aggression in March last year and continues its creative activities today. As part of its cooperation with the Foxtrot network, the studio team is responsible for the selection of music content, project design, and communication with authors and performers.

FOXMUSIC.UA is a modern and stylish music project designed to support our youth in difficult times for the country, to introduce Ukrainians to new authors and performers who deserve recognition. All compositions are worthy Ukrainian content that will be played on a regular basis in all Foxtrot stores [3].

**Conclusions.** Thus, Ukrainian music has come a long way: it fought for the right to exist, experienced times of total censorship and bans, but still managed to preserve its unique sound and emerge with renewed vigor, sounding a kind of protest. That's why, despite all the obstacles, it continues to develop, delighting us with new modern

tracks and progressive artists. Instead, we have to choose and support the popularization of Ukrainian songs in every way possible, thereby affirming our national identity.

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