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**FOLK-ROCK AS A COMPONENT OF MODERN UKRAINIAN
MUSICAL SPACE
(ON THE EXAMPLE OF "GENEROUS" BY MYKOLA LEONTOVYCH)**

Topic. In the development of a culture of the XX-early XXI centuries. Rock music occupies a special place. It is not a culture that mechanically borrows certain attributes from independent musical cultures but is only related to them. Its origins belong to the song and dance magical rituals of the deep past, as well as to the musical art of the classical tradition, in particular, folklore [5].

Like any fairly integrated branch of modern musical culture, rock music requires a certain style of performance and perception. For this, it should be perceived not as negative compared to other areas of musical culture and not as absolutely positive, as the fans evaluate it. Its continuity from the rites of antiquity to the present indicates the deep-rooted psychological needs of man in ecstatic release. Rock music as a cultural and historical phenomenon can be called a form of modern existence and manifestation of the most ancient qualities and properties of the human psyche [4].

The relevance of the article is enhanced by the insufficient study of the specified phenomenon. It is indisputably proven that there is a direct connection between changes in society and the emergence and development of new musical currents and cultures based on them. Currently, folk rock is defined as a complex, dynamic, multidimensional phenomenon of a social nature, rooted in mass culture, dependent on it and influencing it. However, currently, there is no clear understanding of the specified term, so the relevance of the topic is undeniable.

The goal is to find out the peculiarities of the functioning of folk-rock in the modern art space of Ukraine and to emphasize certain factors that testify to its revival, as well as to outline the cultural direction of the synthesis of rock music and the best examples of Ukrainian folk songs using the example of the world-famous carol "Schedryk" Mykola Leontovich.

We formulated the task: to give a general description of the synthesized types of art as components of modern musical culture; to reveal folklore motifs in Ukrainian currents of today's musical space; highlight the national component of the "Ukrainian folk-rock" direction; consider "Shchedryk" by Mykol and Leontovych in the context of modern interpretations of rock music.

The research methodology consists in the application of the analysis method, which is used to identify folklore manifestations in the musical culture of Ukraine. The involvement of an interdisciplinary approach allows you to expand your understanding of the directions of folklore research. The comparative method provides an opportunity to reveal the specifics of the transformation of the role of folklore in the works of academic composers.

The scientific novelty consists in highlighting those factors that make it possible to assert the revival of folklore in the modern space of Ukraine. This is a broad study of folklore in academic and non-academic musical culture, an attempt to synthesize folk songs with modern composition techniques, as well as an appeal to individual elements of folk music - vocal manner, instrumentation, modal and rhythmic basis.

In Ukraine and throughout the world, "Shchedryk" by the composer Mykola Leontovych is one of the integral symbols of Christmas. This carol is one of the most famous songs, we owe the international popularity of the folk composition to the talented arrangement of our composer. However, "Shchedryk" could have remained a local work, if not for the world tours of the Ukrainian Republican Chapel of Oleksandr Koshyts. In 1922, Shchedryk went overseas and performed in Ukrainian at New York's Carnegie Hall. The audience was delighted! Wherever the Ukrainian choir performed, an unforgettable trace of this fabulous Christmas composition remained.

Fifteen years later, an employee of the American radio station NBC, an American of Ukrainian origin, Peter Wilhousky, writes the English version of the text of the song - Carol of the Bells (see Fig. 1).

Figure 1

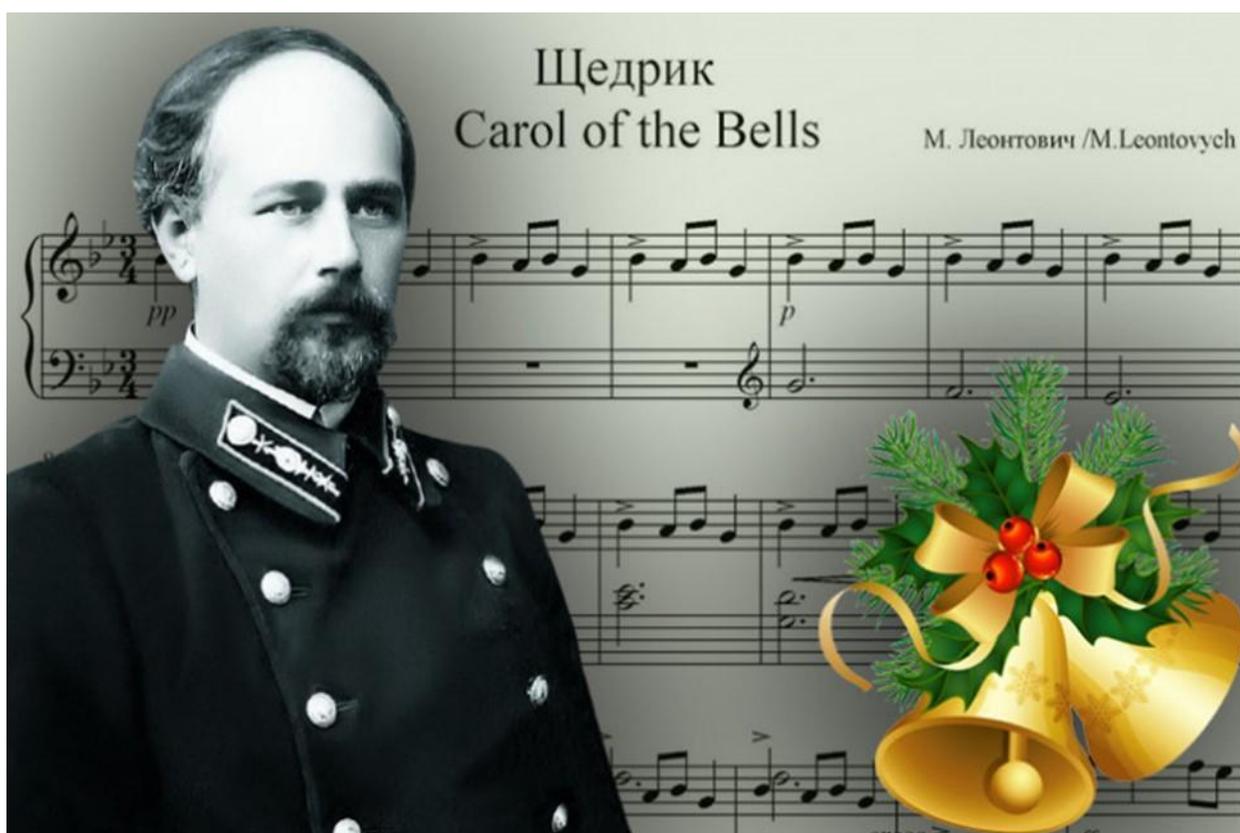


The melody "Schedryka" has traveled all over the world, but not everyone knows that the roots of this melody are Ukrainian. It is worth noting that "Shchedryk" Leontovych polished for many years: the first version was written in 1901-1902, the second

- in 1906-1908, the third - in 1914, the fourth - in 1916, the fifth - in 1919.

(see Fig. 2).

Figure 2



As Tina Peresunko, a researcher of the popularity of "Schedryka" in the USA, notes: "... it is unlikely that a mass listener would guess or even think about who is the author of this popular song in the USA. This is certainly not to be expected, because even when we hear some well-known melodies in the public space, we do not always know and think about their authors" [3].

However, in 1936, when the work Carol of the Bells was first published in the Carl Fischer music publishing house, it was clearly stated: the author of the text is Peter Vilhovskiy; the author of the music is Mykola Leontovych. In the same filing, the composition Carol of the Bells was registered in the American catalog of copyrights in 1937, so in the following decades, all American choirs and performers of the famous composition had to refer to the author of the music, Mykola Leontovych.

For more than 100 years, the melody "Schedryka" has been heard all over the world. Our Ukrainian Christmas carol became record popular. It is used in animated and feature films of various genres, sung by both unknown musicians and star performers. Representatives of radically different musical trends change "Shchedryk" to their own taste, and every time we have an original, unforgettable version.

2022 was declared the year of Mykola Leontovych in Ukraine, because then the world community celebrated the 145th anniversary of the birth of the author of the world-famous carol. Mass cultural and artistic projects, contests, commemorative events, etc. were held (mainly online).

Musicians did not and still do not stand aside from this significant event in cultural life: the performers of "Shchedryk" to a greater or lesser extent use the inherent features of this carol in their work, including in the instrumentation and manner of performance, preserving its colorfulness. It:

- NK (Nastya Kamenskikh), who presented a new cover version of "Shchedryk" to Ukrainians. The light jazz and new sound of the composition performed by the pop singer creates a festive mood [6].
- BB (Vopli Vidopliassova). Oleg Skrypka's voice acts magically and you no longer notice how you sing along with him [7].
- Rock-H. The musicians of the Rock-H group recorded their rock version of "Schedryka". The composition was performed accompanied by an orchestra [8].
- ZAPAL, a Ukrainian cover band, presented the world-famous composition "Shchedryk". The melody is distinguished by its original sound due to cymbals [9].
- Mormon Tabernacle Choir. "The Generous" was truly magnificently performed by the Mormon Tabernacle Choir from Salt Lake City, Utah, winners of the Grammy and Emmy Awards [10].
- Pentatonix. The cover version of "Shchedryk" was released in 2012 by the American group Pentatonix, three-time winners of the Grammy award [11].

However, it is in combination with rock music that this composition is characterized by a more expressive character and energy, as well as the use of electronic instruments characteristic of the year. Such is the cover version of the Greek rock band Orion's Reign, which is distinguished by originality and interesting compositions and is very liked by fans of Heavy Metal [12].

Thus, folk rock is an alternative element of modern musical culture, it should be used, in particular, as a tool of social construction; a method of influencing mass consciousness, and an interesting innovative approach, as well as during the second (master's) level of higher education students undergoing educational concert-pedagogical practice). This will provide an opportunity to apply certain creative approaches in practice in the educational process.

Conclusions. The modern musical culture of Ukraine develops in close connection with folklore. This is a level of interaction that is not related to the desire to borrow certain elements, but rather to discover new meanings in what is connected with national roots and acts as a source of ethnic identity. Manifestations of folklore can be found in the academic music of Ukraine, for which this practice has become a kind of unchanging tradition. There are also numerous examples of the synthesis of folk music elements with modern techniques in non-academic music, and these combinations can not only fit into already known styles, such as ethno-rock, and folk-rock but also folktronica, which is one of the promising trends. All this makes it possible to talk about the revival of folklore in the musical space of Ukrainians and its potential for the development of future art.

The material covered in the article does not cover all aspects of the outlined issues. In our opinion, the issue of the manifestation of the regional content of the folk song in modern synthesized forms of musical art, using the example of the combination with youth currents and subcultures, requires further consideration.

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