

Загородний. Т. Вокальные циклы украинских композиторов 1960–70-х годов в научных трудах музыковедов: попытка анализа. В статье сделана попытка анализа исследовательских работ об украинских композиторов, которые писали вокальные циклы в период 1960–70-х годов; рассмотрены принципы исследования музыковедов с точки зрения стиля, жанра и исполнения вокальных камерных произведений, опираясь на опыт ведущих исполнителей.

Ключевые слова: вокальный цикл, камерный жанр, черты стиля, интерпретация.

Zahorodniy. T. Vocal cycles of the Ukrainian composers of the 1960–70's in musicologists' papers: an attempt to analyze. Summarized contribution of the researchers about the vocal cycle of the Ukrainian composers and the highlighted development among them, focusing on the specific of their implementation is represented in the article. For more than 50 years researchers raised the viewing questions of vocal music in the works of composers; conducted the special research of the genre; focused on specific problems of performing the vocal cycles. That is how the three groups of researchers appeared. L. Gorelik, A. Litvinov, N. Hrebenuik, N. Govorukhina, N. Harandyuk, M. Samotos, A. Gorodetska took the most active part, devoting their master's and doctoral theses to this question.

Some expression means in the vocal cycles of Yu. Meytus and L. Dychko were studied in the first group. Thus, O. Gorodetska studied creative heritage of composers, who, as she had noted, were pending mature style. Referring to Yu. Meytus' and L. Dychko's style, the author noted that the composers of the 60's reassessed and expended the boundaries of their creative methods towards finding new ideological and stylistic landmarks. Bright and distinctive flavor is observed in the Yu. Meytus' vocal cycle «To the Bard» on the texts from the collection of poems by A. Malyshko «The Prophetic Voice». A characteristic feature of Yu Meytus vocal cycle "Bard" is a skillful combination of the eight parts: a) a common musical theme; b) concise musical expression; c) a clear dramatic structure, especially expressive in the second and third numbers ("Reached the Shore," "Meeting with Yaryna") d) the principle of unity of intonation due to the crystallization of a new melodic material from the previous tone.

The researcher also distinguishes folklore as a source of composition activity of 60 years and its manifestation as an example of L. Dychko's vocal cycle "Pastels" on lyrics by P. Tychyna from the book "Solar clarinets" (1917). That is folklore is not seen itself as a folk song, but the principle of its development. The reassessment of it can be seen in the vocal cycle «Pastels.»

The vocal cycles of the Ukrainian composers are characterised solely from the position of the characteristics of the genre, particularly in the works of A.

Litvinova and L. Gorelik where certain aspects and typological features chamber vocal cycles are noted and it is singled out that chamber song cycle through its typological characteristics and specific objectives of performance is leading in the genre specificity of vocal chamber between individual vocal compositions and great stage vocal compositions. This gives reason to stay that the Ukrainian music similar works can be considered as the result of the evolution of the genre – the highest type of drama. Having absorbed the most significant achievements of modern musical culture, a song cycle of this type is often included in the complex processes, characteristic for the symphony, opera and cantata and oratorio music.

Larissa Gorelik's thesis in "Vocal cycle in the genre specificity of chamber singing" highlights aspects and typological features of the chamber vocal cycles in Ukrainian music of the second half of the twentieth century, which provides:

- a) the two main types of vocal intonation are melodic and declamatory;
- b) growth and enrichment of the instrumental part of a vocal cycle.

So summarizing her work the author confirms that the fact of existence of vocal chamber sphere performs a particular role in vocal performance in salon and concert branches of musical art.

The third group's approach is topical in this article, they studied the specific problems of implementation of vocal cycles where interesting is the fact that the implementation of vocal cycles was the subject mostly of Lviv scientists and artists, particularly in the methodological works of O. Bandriwska, M. Baiko, as well as in special studies of N. Harandyuk and doctoral thesis of N. Hrebeniuk. Thus N. Hrebeniuk basing on the analysis of ideological-philosophical, psychological-pedagogical aspects, considers vocal and performing activities in two ways:

- in a broad sense as a socio-cultural phenomenon, namely as a kind of artistic and creative activities;
- as a personal phenomenon, which has its own characteristics, specific features and patterns of development.

So N. Hrebeniuk emphasizes that the two sides are interrelated and have deep interference that comes from the very specificity of vocal and performing art, at the same time distinguishing that vocal performance study requires profound approach to it from the position of Music and Performing art in general.

Hence the degree of the theme inquiry is identified for the purpose of further studying, namely concerning the problems of the specific performance of vocal cycles of the Ukrainian composers of 1960–70's, such as Yu. Meytus, L. Kolodub, L. Dychko, I. Karabyts.

Key words: vocal cycle, chamber genre, style features, interpretation.