

Волошенко Алиса. Авангардные проекции национального хорового псалма на примере творчества Ирины Алексейчук. В статье анализируются четыре хоровых псалма, созданных автором уже в XXI веке. За счет использования метода комплексного анализа, делаются обобщения касательно места данных произведений в современной украинской хоровой культуре, а также – касательно инновационных черт в трактовке жанра.

Ключевые слова: псалм, авангард, И. Алексейчук, форма, фактура, тональность.

Voloshenko Alisa. The avant-garde projections of the national choral psalom written by I. Alexiichuk. In this article the four chorus psalom which had been written by author already in XXI st, are exploring. Using the method of complex analysing we are doing some resume about the place of this compositions in the contemporary Ukrainian music and about the innovations features in genre's interpretation too.

The music style of modern Ukrainian composer Irina Aleksiiichuk has rather harmonious combination as traditional features and avant-garde texts. This harmony is revealed, especially in the balance sheet, the specificity of which is dictated by the dramatic situation. As a result, the works of Ivan Aleksiiichuk are extremely director's well thought out and effective use of timbre and articulation means of expression.

In addition, composer, so-called "artists care about." In the most complex and advanced field works, it helps the division is not something that would simplify the task of performing, but rather - to optimize. As a result, her works are regularly performed, using certain demand in performing and Audience.

Genre ecosystem national choral Psalm creative sense Aleksiiichuk Irene is a sufficiently large field experiments, which seek domestic artists rarely. They are not simply combined features of traditional and avant-garde techniques. They are, rather, is to try to find new means of musical textures, trying to find new emphasis, tone and style of performance. And at their expense, transfer the contents thoroughly spiritual texts. Accordingly, performing style choral psalms I. Aleksiiichuk is an extremely expressive aggravation. Actually the purpose of this research paper is to review and analyze diverse choral composer of psalms to identify their genre coordinates in the structure of choral psalm.

Generally among the works of choral multifaceted I. Aleksiiichuk, you can select choral diptych "The Psalms by David" and two psalms. They are written for mixed choir a capella, with the exception of Psalm "my voice to the Lord" (to which there are versions for mixed choir and female) and the second Psalm of diptych – where the choir bell attached (Campano). From this we can conclude that the composer does not set a goal of over everything. In any case,

it chooses the means of following their dramatic expediency. In these works, the principle driven to very high levels, making choral hymns I. Aleksiichuk certain phenomenon in a variety of genres.

Among the means shape can note two things. On the one hand, the composer does not philosophise and uses (alone or in combination) and three-couplet-variational structure. As for the structure of melody - here it mostly sylabotonichna. These solutions are quite natural and typical of the genre, from the time partesnogo and choral works.

On the other hand - some features avant-garde choral writing, and dictate the nature of harmonic and textural decisions. As a result, in some moments very resonant texture is formed with the use of atonal sound system and limited aleatory. This works by composers of choral compositions close to L. Berio, Ligeti D., K. Penderecki and V. Lutoslawsky.

Actually example of this is the original diptych psalm written in texts 13, 55, 61, 130 Psalms, under the title: "Out of the depths I cry to you, O Lord."

Interestingly, all other psalm will panegyric (or «thankness»). Therefore, in the best traditions of the genre, they will be more simple and diatonic in terms of form and harmony. However, the composer here uses a number of interesting detentions and pedals that will add to the texture clusters and non-tertion chords and generally make the sound more tart.

The author very clearly distinguishes itself for dramatic and grateful psalms choosing spectrum assets in accordance with the text. So dramatic Psalm "Out of the depths ..." differs sharply dissonant and atonal sound that emphasizes internal expression emotions hero. The novelty of this Psalm is all the more relief due to the fact that previous examples look more conservative, diatonic, even something embodied neoclassical tendencies. In particular, these were the works of H. Havrylets, Y. Ishchenko and other composers.

Among the techniques Performing author enjoys a diverse chorus pedal, expressed in various forms of detention prepared (followed by the formation of short clusters) to complete the base, original audio matrix for the further development of the material. Polyphonic means considered in the Psalms I. Aleksiichuk have a rather classic look choral canonical simulations and resonant poly-plast, in the tradition of the post-war avant-garde writing.

The author thinks in terms of modern avant-garde writing, manifested in an effort to apply a different range of means of resonant-cluster counterpoint to assets controlled aleatory. Moreover, for I. Aleksiichuk, it is not in direct experiments sense is important, above all, a dramatic match the semantics of words to music semantics.

Thus, choral psalms by I. Aleksiichuk sufficiently distinctive chapter in the development of modern choral psalm, which is characterized by the expansion of the possibilities of this kind of genre.