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ORIGINAL

Genre and style models of contemporary Ukrainian vocal and choral music

Modelos de género y estilo de la música vocal y coral ucraniana contemporánea

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ABSTRACT

The relevance of the study of the chosen topic is conditioned by the fact that a wide panorama of compositions in the field of vocal and choral music appears, reflecting the modern process of reviving the national culture of Ukraine. The variety of their content, concepts, and structures contributes to the popularization of the spiritual and creative heritage of the Ukrainian people, which requires special research in modern conditions. The purpose of the study is to identify genre features and stylistic patterns that characterize the works of the vocal and choral branch of musical art. In the course of the study, methods of analysis, comparison, and synthesis were used. As a result, genre models of vocal and choral compositions of small (painting; prayer; monologue; song; arrangement) and large forms (cantata, choral concert suite, vocal and instrumental cycle, choral cycle) were discovered. The leading stylistic components of modern vocal and choral compositions were established, their content was emphasized (synthesis of elements of archaic play (action); folk songs; spiritual chant and modal, classical tonal, chromatic sound systems in small forms; a unique author's idea, processing of primary sources from folk song art and church services based on a wide range of different fret and technical systems in large forms). The study's conclusions confirm the utilization of folk, church, and academic traditions, both past and present, alongside structural, compositional, technical, intonational, and rhythmic elements from various musical genres and cultures in vocal and choral compositions of the first quarter of the 21st century.

Keywords: Ukrainian Musical Culture; Vocal and Choral Works; Intonation and Rhythmic Features; Academic Tradition; Musical Pedagogy; Concert Performance.

ABSTRACT

La relevancia del estudio del tema elegido está condicionada por el hecho de que aparece un amplio panorama de composiciones en el campo de la música vocal y coral ucraniana contemporánea, reflejando el proceso moderno de revitalización de la cultura nacional de Ucrania. La variedad de su contenido, conceptos y estructuras contribuye a la popularización del patrimonio espiritual y creativo del pueblo ucraniano, lo que requiere una investigación especial en condiciones modernas. El propósito del estudio es identificar las características de género y los patrones estilísticos que caracterizan las obras de la rama vocal y coral del arte musical. En el transcurso del estudio se utilizaron métodos de análisis, comparación y síntesis. Como resultado, se descubrieron modelos de género de composiciones vocales y corales de formas pequeñas (pintura; oración; monólogo; canción; arreglo) y grandes (cantata, suite coral, ciclo vocal e instrumental, ciclo coral). Se establecieron los componentes estilísticos principales de las composiciones vocales y corales

modernas, se destacó su contenido (síntesis de elementos de juego arcaico; canciones populares; canto espiritual y sistemas sonoros modales, tonales clásicos, cromáticos en formas pequeñas; una idea única del autor, procesamiento de fuentes primarias del arte de la canción popular y servicios eclesiásticos basados en una amplia gama de sistemas técnicos y de trastes en formas grandes). Las conclusiones del estudio testimonian la implementación de las posibilidades de las tradiciones folclóricas, eclesiásticas, académicas del pasado y presente y las características estructurales, compositivas, técnicas, entonacional y rítmicas de diversas tendencias musicales y culturas en composiciones vocales y corales del primer cuarto del siglo XXI.

Palabras clave: Cultura Musical Ucraniana; Obras Vocales y Corales; Características de Entonación y Ritmo; Tradición Académica; Pedagogía Musical; Interpretación en Conciertos.

INTRODUCTION

Researchers from different countries have devoted their studies to this problem. According to Bermes I⁽¹⁾, the mental features of the singing culture of Ukrainians “are reflected in diverse musical images, especially in the folk song - the “code” of national existence”. Dorofeyeva V⁽²⁾ notes that one of the universal methods of creating a composition (forming a meta-language) is the synthesis of achievements of those styles that were known earlier, and the means of composition of the present time.

In particular, the modern system of electronic resources for the dissemination of information, including music, is becoming relevant. Composers turn to polystyrene, pay considerable attention to the elements of traditional art of past centuries. Yarko M and col⁽³⁾ claim that the interaction, the relationship between the word and music gives a wide panorama of stylistic and genre trends of chamber and vocal creativity. Experts pay special attention to the fact that Ukrainian composers adhere to the stanza form in this field, because it helps to preserve the figurative content and structure of the poetic text. The authors of musical compositions try to make the poetic text melodic, crystallizing it in formats of such genres as “song”, “song-romance”, “romance”, “mono-dramatic solo monologue”. They see a number of semantic and psycho-situational shades in the literary text, also using the system of verse recitation.

According to Sige W⁽⁴⁾, such levels of musical art as style, genre, composition, figurative semantics, and performance concentrate national specifics. It is a capacitor and translator of a certain system of emotions directly related to the national mentality. Thus, Ukrainian vocal and choral music reflects this through a combination of lyrical and dramatic modes of perception of the world. The researcher, exploring the vocal works of contemporary composers (in particular, A. Ginastera), comes to the conclusion that the most pronounced ethnic identity is manifested in the context of the authorial and compositional (intonation, means of expression, stylistics), stylistic (historical national musical style), figurative and semantic (broader - cultural and mental), phonic and articulatory layers of creativity.⁽⁵⁾

The broad, universal term “national vocal tradition” is proposed by Tsurkanenko I and Sige W.^(5,6) According to researchers, the “vocal school” not only represents the national culture in general, but also local environments (meaning individual regions and, more specifically, classes of certain teachers). However, all of them have common deep roots that go back to traditional folk music. Ling Z⁽⁷⁾ sees the arrangement of folk songs (including for choir and solo singers) as an important genre, which contributes to the preservation of the specifics of national musical thinking (intonation, rhythmic patterns). Such a concept will become relevant in modern times, as musicians are increasingly interested in mastering the specific features of the folklore source.

Vyshnevetska A⁽⁸⁾ focuses on such styles of sacred music for choir as church, liturgical and concert music. The first, which is based on canonical texts, was widely embodied in the works of composers of Kharkiv (V. Fainer, L. Vyshnevetska and V. Borysenko). V. Fainer actively implements the resources of polyphony in the context of music, which is characterised by bright intonation expressiveness and a prayerful mood. A wide emotional palette, expression in the melody, and bright harmonious language are inherent in L. Vyshnevetska’s artistic style. The spirit of ancient church music (chant), the development of the material of compositions on one theme, which gradually changes in the harmonic and texture-timbre aspect, characterizes the music of V. Borysenko. This reflects the deep rootedness of the high ethical values of Christianity in the minds of Ukrainians. Turianskyi P⁽⁹⁾ came to the conclusion that composers, turning to the work of T. Shevchenko, discovered new forms and means of expression of a wide palette of images and emotions inherent in his poetry. National folklore, in particular folk song, becomes the leading aspect of their music based on the writer’s poems. Songs and romances based on the poetry of T. Shevchenko, created by modern authors, contribute to the effective disclosure of students’ vocal and technical potential. The idea of the significance of folklore is implemented in a number of vocal and choral compositions of the late 20th and early 21st centuries.

Aksenov A⁽¹⁰⁾ claims that the uniqueness of the Ukrainian ethnic group has ensured the development and brilliant achievements in the field of such genres of the world academic tradition as song (including anthem,

vesnianka, romance), Opera. The researcher points to the breadth and variety of themes of compositions, which has provided the Ukrainian school of composers with authority in the world. According to the authors of the study, this applies directly to choral music, which is distinguished by a bright unique musical language, colorful verticality; brilliant polyphonic technique; individual performing solutions; depth of content.

According to Shkilnyk B⁽¹⁾ a spiritual song has not only a centuries-old history of existence, significant transformation, but is also at the center of creative interests of contemporary composers. The process of arranging it becomes a kind of art laboratory for them, where discoveries in the fields of musical expressiveness, stylistics, and structure are implemented. A striking example is the works of M. Skoryk, H. Havrylets, V. Stepurko. This fact is confirmed by a wide panorama of compositions in the field of vocal and choral art, including those considered in the paper.

However, the problem of genre and style panorama of vocal and choral works belonging to contemporary composers of Ukraine, its features in terms of structure, sound and pitch system, and content direction requires special research. This prompted the authors to turn to investigate this topic.

The need to investigate the problem of the genre and style model of contemporary Ukrainian vocal and choral music is conditioned by the fact that composers of the late 20th and early 21st centuries actively turn to this field of musical art, creating unique opuses, through experiments with means of expression, sound systems, structure. A large volume of compositions in this field has become a continuation of the general trend towards the establishment of contemporary Ukrainian culture. The problem of the study is that it is necessary to reveal the panorama of genre and style solutions, resources of the compositional and technical arsenal used by the authors of choral music in modern conditions. The first quarter of the 21st century was accompanied by the appearance of a number of samples of vocal and choral creativity of various forms and scales, content direction, musical language, which encourages to systematise, analyse, compare, and trace the palette of vocal and choral art of today.

METHOD

In the course of the study, methods of analysis, comparison, and synthesis were used. Based on these methods, the genre and style features of choral works belonging to the authorship of modern Ukrainian composers were revealed. The importance in the context of world culture and the uniqueness of each of the opuses intended for vocal (solo, collective) singing, both accompanied by musical instruments and a cappella, were emphasized.

At the first stage of the study, a number of various vocal and choral compositions were systematized, in relation to such categories as genre; style; size (from miniature to cyclic form). This helped to establish varieties of musical sources and directions; structures and orientations for a certain range of means of expression that are important in the context of modern vocal and choral creativity. At the second stage, the figurative and thematic content of the selected works was analyzed, the features of their structure, fret system, and compositional technique were revealed. This contributed to the disclosure of stylistic features and forms of vocal and choral music of Ukrainian composers of the first quarter of the 21st century, types of fret system (modal, classical, and extended tonal), sound space (including sonority). At the third stage, the qualitative characteristics of the studied opuses were compared. Finally, the fourth stage became a platform for combining the results obtained into a single complex system that presents the phenomenon of the genre and style palette of modern vocal and choral creativity.

The research materials were works by composers of Ukraine in the first quarter of the 21st century. Among them are large-scale opuses: "The Noel Consort" by S. Lunyov, "Bathed Stars" by B.-Y. Yanivskyi, "Liturgy of St. John Chrysostom" by Ye. Stankovych, "Missa movere" by V. Stepurko, "Ivan Pidkova" by V. Kaminskyi, "Prayer songs to the Purest Virgin Mary" and "Five Wedding Songs from the Pokuttia" (Parts 1 and 5) by O. Kozarenko. Compositions of small forms were also used: "The Sun is Setting" by B. Frolyak, "Shchedryi Vechir" by B. Sehin, "Oh, the Falcon Flies" and "Yoy, Whose Field is That" by M. Lastovetskyi, "Sleep, Little Cossack" by V. Hrytsyshyn, "Tsarevchev's Lyre" (three arrangements of Balkan folk songs from the collection of Vlastimir Pavlovich (Tsarevets)) for the mixed choir a cappella by I. Aleksiychuk, "Angel Vopiyashe" by M. Shved, Cantata "Lullaby Etudes" for voice (soprano) and instrumental ensemble (flute, bandura, piano) by K. Filchenkova. The study was based on a video recording of the compositions listed above.

The study uses materials related to the issues of vocal and choral art of different countries; performing practice; processes of creating vocal and choral music, its genre varieties and stylistic contexts.

RESULTS

In the process of studying the music of Ukrainian composers for choirs created in the first quarter of the 21st century, genre and style models characteristic of them were identified. These include: arrangements of folk songs, miniatures of various nature and content directions, a spiritual concert; a folk concert; a song and choral cycle (suite). One of the key places is occupied by folklore themes. It provides a wide scope for the implementation of experiments on the technique of developing the intonation and rhythm, structure, and

means of forming a choral (also orchestral and choral) score. Modern composers also turn to a number of genre models in the field of sacred music. Among them, the kontakion, troparion, stichyra, prayers, and triptych (for example, in the works of L. Dychko, V. Stepurko, M. Shukh, V. Polyova, V. Zubyskyi, O. Kozarenko, and others) will be of particular importance.

Small choral compositions

The genre of miniature is reflected in the choral works of contemporary Ukrainian composers in a multifaceted way, becoming a platform for creative searches and unique author's solutions. A choral miniature can concentrate the features of a sketch, ritual action, story, and everyday scenes. Figure 1 provides an illustration of a panorama of genre varieties of the composition for the choir within a small form.

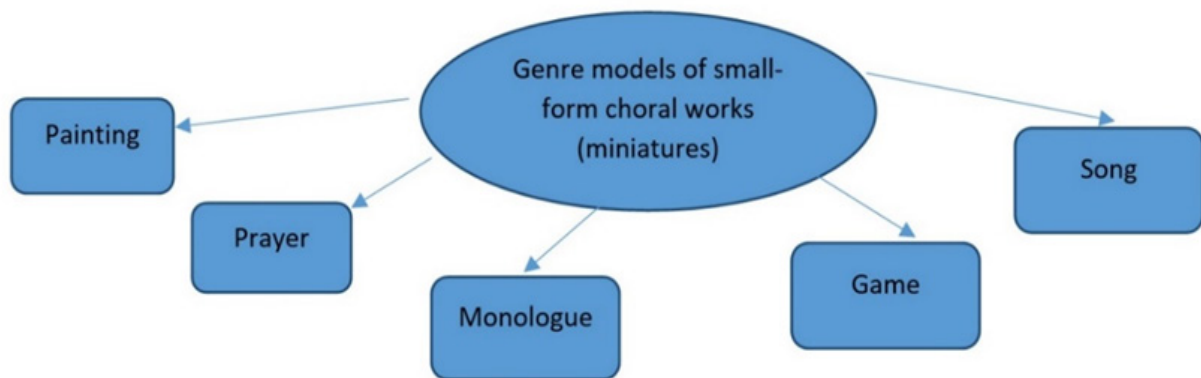


Figure 1. Types of miniature compositions for the choir

The features of a painting (landscape) and elements of folk play are inherent in the music of B. Frolyak ("The Sun is Setting", 2014). The atmosphere of prayer and a certain monologue confession is conveyed by the opus by M. Shved ("Angel Vopiyashe", 2008). B. Sehin combined the genre foundations of spiritual chant and theatrical actions of the Christmas holiday ("Shchedryi Vechir", 2005). The genre model of the song is clearly reflected in the choral music of small forms. Its nature is to develop and enrich the melody, ideas, and rhythmic pattern of folklore sources in the choral academic sphere, where folk songs receive a transformed and at the same time vivid life. Examples of the multilateral implementation of its potential are the compositions of M. Lastovetskyi ("Oh, the Falcon Flies", 2015 and "Yoy, Whose Field is That", 2015), V. Hrytsyshyn ("Sleep, Little Cossack", 2019). A special place is occupied by the genre model of the choral lullaby (V. Hrytsyshyn "Sleep, Little Cossack").

Choral fresco (landscape, sketch) by B. Frolyak "The Sun is Setting" for the mixed choir acapella on poems by Taras Shevchenko is a detailed one-part composition. Its material is designed in such a way that several climactic episodes synthesize forte dynamics and a large overall vertical range. The composer actively implements the means of classical tonal and modal systems.

The harvest song "Yoy, Whose Field is That" by M. Lastovetskyi for the mixed choir acapella reveals the flexible polyphonic writing technique that is characteristic of the composer. Each chant begins with a presentation of musical material that coincides with the beginning of a fugue (or fugato). This effect is facilitated by the element of inaccurate imitation, echoes between choral groups. As for the fret base, the features of the modal system are manifested here: in particular, this is evidenced by the plagiarism in the final cadential turns.

The harvest song "Oh, the Falcon Flies" by M. Lastovetskyi's acapella for mixed choir is based on such principles as gradual compaction of texture; the division of choral fabric into layers, one of which conducts the melody, and the others create an expressive background of accompaniment. The composer actively uses both means of polyphonic enrichment of the score, and chord and harmonic complexes that synthesize the features of the natural fret and extended tonal systems.

The Christmas song "Shchedryi Vechir" by B. Sehin for the mixed acapella choir demonstrates various facets of polyphonic skill. The author implements the possibilities of a sub-voice type of texture (chorus); horizontal synthesis of various texture and thematic layers, where it sounds: the melody of the song in the solo female voice, an independent descending line with long durations in another soloist, and consonance as a harmonic support in the choir (the last verse). Tendencies of neo-folklore find their manifestation due to the sound of a folk melody in the context of an extended tonal system (the end of the song demonstrates a parallel movement of chords, during which altered steps are used).

Choral miniature "Angel Vopiyashe" by M. Shved for mixed choir acapella is a prime example of the

implementation of the modal (natural fret) system in modern conditions. This is evidenced by both the ratio of chords and the steps on which they are built (major triad of the seventh lowered degree). This appeal to the vocal and choral traditions of the Renaissance.

Choral miniature for the male choir and bandurist ensemble “Sleep, Little Cossack” by V. Hrytsyshyn is a lullaby, the development of which reveals the features of drama, heroism, purposefulness, and determination. The composer reveals the potential of the classical tonal system in combination with the intonations of folk cossack singing, with its characteristic pointed rhythm.

Attention should be drawn to the fact that all of the above types of small-form choral composition are usually found not in their pure form, but in the form of a synthesis of a whole range of features inherent in different genre models.

Large-form choral compositions and vocal cycles

Choral literature of the first quarter of the 21st century is rich in a number of large-scale works, where the idea gets a dynamic development, where one concept combines different images, themes, characters, and moods. Among the genre models that have become the most popular in this field are spiritual cyclical compositions; a suite of church chants; a vocal and symphonic mass; and a concert suite.

The genre and style model of the vocal cycle was reflected in the music of Bohdan-Yuriy Yanivskyi (“Bathed Stars” based on poems of I. Kolodiy, 2004). The author sought to embody the characteristic features of folk songs and marching genres (“For Free Ukraine - Above All”; “March of Ukrainian Football”) and tango (“Intoxicating Music of the Heart”) on the basis of creative individuality. Chromatic sounds and melismatics, and the flexibility of the rhythmic pattern (dotted lines, syncopations, trioles) give expression to the musical language of individual parts of the cycle.

Choral triptych by I. Aleksyichuk “Tsarevchev’s Lyre” (2004) for the mixed choir acapella is a vivid example of the Ukrainian composer’s appeal to folklore sources of another culture. It features arrangements of Balkan folk songs from the collection of Vlastimir Pavlovich (Tsarevets). The first part (the author’s interpretation of the song “Aide, Listen, Listen, Kalesh, Bre, Anjo”) depicts a picture of contemplation against the background of a lyrical mood, which is then replaced by a livelier active beginning due to changes in strokes, tempo. I. Aleksyichuk emphasizes the timbre colorfulness (choir groups and soloists are compared), the expressiveness of the sound system that synthesizes classical major tonality and intonation, natural fret chords (including the VI degree), where for a short period of time (the beginning of the song) a melodic fragment appears on the material of the Phrygian tetrachord. Tetrachord and forshlags, which sometimes sound in the melody, reflect the flavor of the original Balkan melos.

A similar trend is observed in the second song (“Razbolese Tsar Suleiman”), which is dominated by a natural minor, which is replaced by a major at the end. In this part I. Aleksyichuk actively uses the principle of timbre echo. The bass solo part in the middle of the piece highlights its deep meaning. The third part of the choral triptych (in a minor key) differs from the previous ones. It combines two genres: song (“Haide, Kato, Haide, Zlato”) and dance (“horo”), which sound simultaneously. Thus, a poly-genre structure is established. With the help of means of musical expression (staccato; accents; exclamations; artistic whistling; acceleration of tempo) and elements of a theatrical performance (round dance of singers in a certain location), the author manages to create a dynamic picture of a folk festival.

A cyclic form close to the suite was used by Yevhen Stankovych in his “Liturgy of St. John Chrysostom (2004) for mixed choir. This is a large-scale multi-part composition, the sections of which pass one after the other without interruption: “The Cherubic Song”, “Grace of the World”, “We Praise Thee”, “Worthy is Thou”, “Our Father”, “Let Our Mouths Be Full”, “Blessed be the Lord”, “Glory to the Father and to the Son”. The author used various types of sound systems here (natural fret, modal, extended key, including chromatism), the game of timbre colours. The harmonic language of the “liturgy” is extremely specific: the composer actively uses harmony complicated by altered and chromatic degrees, chords of a non-tertian structure, which are a vertical projection of elements of the natural fret system, parallel movement of consonants. The composer originally combined vocal intonation, typical of the classical academic tradition, and recitation techniques (one of the final sections of the “Liturgy”).

“Missa Movere (in memory of K. Berdennikova)” (2013) for mixed choir and string orchestra of V. Stepurko is a kind of author’s interpretation of the mass genre. The composer individually reincarnated the model of the Baroque era, applied an extended key, sound complexes within the framework of atonality, intonation features of the Mixolydian system. The mass by V. Stepurko shows manifestations of polystilistics, which is characteristic of academic music of the 20th and 21st centuries, demonstrating a multi-style panorama of the sound thesaurus.

“The Noel Consort” (2014) by S. Lunyov is an example of a large-scale spiritual concert, which alternates well-known Christmas carols in Europe and in the United States of America. They are masterfully reinterpreted in a colourful choral composition with the help of various types of sub-vocal polyphony, alternating different

timbres. The intonation range of the composition expands due to the elements of ornamentation. Its musical language embodies a wide range of chords of the modal system, with a juxtaposition of unrelated keys. Due to the preservation of the rhythmic pattern of the original source by S. Lunyov, the contours of Christmas hymns can be recognized. The work is a concert suite, the parts of which are connected by a single thematic canvas and the concept of spiritual content.

The cantata “Lullaby Etudes” for voice (soprano) and instrumental ensemble (flute, bandura, piano) by Khrystyna Filchenkova resembles a triptych in which each movement has a programme title: Lullaby Etude; Etude of May; Etude of June. The first part is dominated by dissonant consonants, the sound fabric is devoid of a reference tone in both melodic and harmonic layers of texture. The soloist’s part contains a poetic outline of the opus. Tremolo in the flute part adds a special tone, as well as the alternation of bandura with piano, which plays a key function in instrumental accompaniment.

The second part is distinguished by a peculiar timbre-semantic sound of the bandura. The piano part, instead of arpeggios at a moderate tempo, characteristic of the previous part, contains “sharp” accented dissonant chords against the background of a more active tempo. In the final, each accompaniment instrument plays a key role, alternately exhibiting sound material. It is necessary to emphasize the intonation expressiveness of the soprano part throughout all parts: narrow intervals are replaced by wide ones, dissonances prevail, the use of which contributes to showing the feelings of the lyrical hero and pictures of the changing and, at the same time, colorful surrounding world. This cantata is an interesting example of the author’s sound recording.

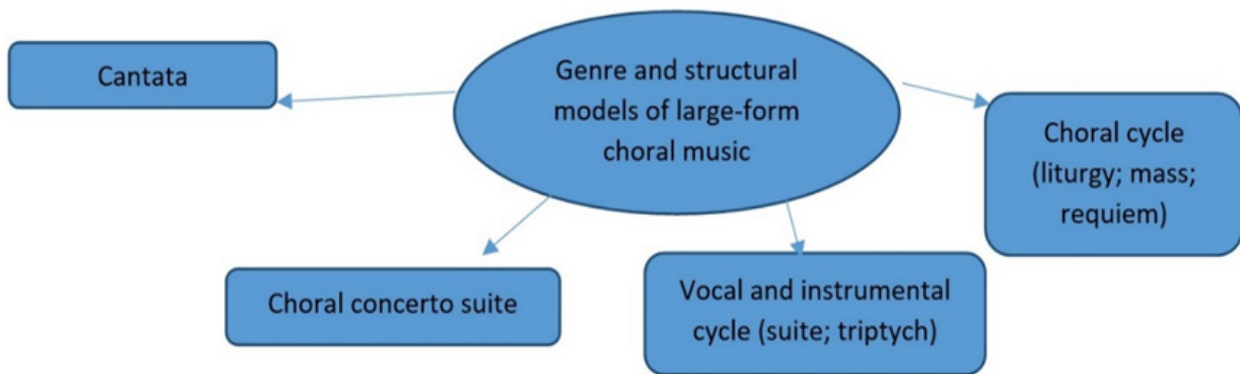


Figure 2. Varieties of genre and structural models of large-scale choral compositions

In general, the choral compositions by contemporary composers is most numerically represented in two key areas: miniature and multi-part composition. Their description is presented in table 1.

Table 1. Leading stylistic components of modern choral compositions and their content		
Structural sphere	Genre and style features	Structural sphere
Choral miniature	Adaptation of elements of archaic play; folk song; spiritual chant in the context of academic tradition, which synthesises modal, classical tonal, and chromatic sound systems; a small form that concentrates the principles of development inherent in folklore and church traditions, achievements of modern compositional writing techniques.	Choral miniature
Multi-part choral composition	Unique author’s idea, processing of the original source of folk song creativity, tunes of the liturgical service; large-scale opuses, the sections of which are united by the concept and dramatic development; the embodiment of innovative searches related to the synthesis of various fret and style systems, non-traditional compositional solutions.	Multi-part choral composition

In general, modern compositional creativity presents a wide panorama of genre and style models of vocal and choral music: choral miniature (painting; prayer; monologue; game (ritual or theatrical action); song and its varieties), large-scale opuses (vocal-symphonic cycles; spiritual cycles; cantatas; choral concert suite), in which signs of different styles are sublimated: Renaissance, Baroque, Romanticism, Impressionism, expressionism, neo-folklore (table 2).

Table 2. Genre and style palette of vocal and choral music of the first quarter of the 21st century

Varieties	Genre	Concept	Style
Painting (landscape); prayer; monologue; game (ritual or theatrical action); song and its varieties	Song; microvariance cycle; arrangement	Reimagining of calendar customs and rituals (carolling; songs); everyday spiritual aspect (prayer)	Neo-folklore; neo-baroque; modernised version of the song of the 20th - early 21st century
Vocal and spiritual cycles; cantatas; choral concerto suite	symphonic, Cantata; concerto; suite; cycle	Adaptation of church services (mass, liturgy; prayers); hymns; ritual tunes; appeal to nature, every day, patriotic motives	Neo-folklore; neo-baroque; neo-romanticism; post-modernism

The vocal and choral works of contemporary Ukrainian composers are distinguished by individual artistic concepts that combine classical means of expression, refined compositional form and unique author's pitch implementation, with a tendency to neo-folklore, often atonality, elements of the modal (natural and fret) sphere. The frequent appeal of composers to the texts of Holy Scripture indicates the need for spiritual purification by means of vocal and choral sound.

DISCUSSION

The genre and style palette of modern vocal and choral music is being actively studied in the field of musicological discourse. Thus, Jaunslaviete B⁽¹²⁾ states that the concept of "polystilistics", which concentrates a wide range of compositional writing techniques and reflects the specifics of academic professional music of the 20th and 21st centuries, is particularly relevant in the context of modern music (including vocal and choral music). Its manifestation can be clearly traced in the works of contemporary Ukrainian composers.^(13,14,15)

Ion C⁽¹⁶⁾ investigated the mechanisms of synthesis of various styles on the example of choral opuses with the participation of children's voices. For example, in the vocal and symphonic suite of S. Pauts "Canti prophani" their parts are built on diatonic frets and the instrumental layer of the score of the work implements a wide range of resources of the complex sound and pitch system of modern academic music.^(17,18) The use of a children's choir not only brings bright timbre colors to a large-scale composition, but also combines archaic and modernized writing styles, which is inherent in neo-folklore.

Sutherland A⁽¹⁷⁾ suggests that contemporary composers and various groups (vocal or instrumental) turn more often to music for children.⁽¹⁹⁾ He draws attention to the fact that the level of technique of children's choral performance has significantly increased and requires special attention from choirmasters and composers. The creation of the repertoire for children's choirs contributes to the development of the creative potential of the younger generation and enriches modern choral literature. Composers of Ukraine create vivid opuses, often based on folklore primary sources, in which the timbre of children's voices is revealed in a peculiar way.

Chatterjee S⁽²⁰⁾ focuses on the significant role of the popular song genre that modern choral music authors turn to. Promising in this context is the medley genre, which brings the canons of academic classical music to the popular industry. In particular, "The Noel Consort" by S. Lunyov belongs to the samples of a multi-part cycle based on Christmas songs from Europe and the United States of America, adapted by the resources of professional compositional creativity with original author's content. Benedict C⁽²¹⁾ emphasizes the wide range of possibilities of the digital technology system, which, according to the researchers, can provide a new sound quality of the choral score based on the recording of several tapes made by one performer. This technology, which is actively used in the film industry, can also be implemented in various genre areas.

Yurdu L and col⁽²²⁾ argue that humanity is characterized by certain universal laws of perception of musical language, which became the foundation for the emergence of genre diversity in the field of folk art and the transformation of its sources in the context of stylistic directions of the academic tradition, including vocal and choral.⁽²²⁾ Different versions of the song genre are found in folklore. Arrangements of folk songs also have one of the key functions in vocal and choral creativity of the 21st century. Opuses by contemporary Ukrainian composers also indicate the demand for liturgical songs. Lisiecki T⁽²³⁾ draws attention to the effectiveness of holding choral competitions and festivals among church choral groups, which contributes to the revival of sacred music in the present.

Thus, composers actively turn to vocal and choral genres within the framework of the church tradition. Obijiaku C⁽²⁴⁾ explores the synthesis of European academic musical culture and traditional music in the context of Nigerian choral creativity, revealing the uniqueness of an ethnic choral style called Igbo, which is a combination of a choral part recorded in the form of musical notation and orchestral accompaniment without musical notation.⁽²⁴⁾ This approach enriches the resources of compositional thought, while preserving the potential of national musical folklore.^(25,26,27) This issue remains relevant for the Ukrainian vocal and choral music of the 21st century, which is closely connected with the folklore heritage.

Ryzhinsky AS⁽²⁸⁾ considers choral creativity as one of the most dynamic in terms of updating the intonation and rhythmic fund, compositional technique, and arsenal of musical and expressive means in general. In

particular, avant-garde composers significantly updated the system of principles of vocal articulation, the possibilities of choral timbres by creating a phonemic composition. The described trends, as evidenced by the results of the study, were also manifested in the music of contemporary Ukrainian composers. K. Boushel⁽²⁹⁾ emphasizes the deep connection between professional choral music and the national specific tradition on the example of Irish musical culture. Yende SJ⁽³⁰⁾ who studied the choral work of South African composer Ndawamao George Mugovhana, emphasized the modal system in his opuses as a reflection of the original musical culture of African peoples.

According to the results of the study, modern composers of Ukraine also actively appeal to national folklore sources, their intonation, rhythmic, fret, and other features. In general, the problem of genre and style models in the field of choral art is still open, as new artistic artefacts continue to appear that require analysis by both performers and researchers.

CONCLUSIONS

In the course of the research, the following were established: genre models of small and large choral works; leading stylistic components of vocal and choral works of our time, their content was clarified; key aspects of vocal and choral music of the first quarter of the 21st century. Genre models of small vocal and choral works (miniatures), according to the results of the study, are represented by such samples as: painting; prayer; monologue; song; arrangement. Genre and structural models of large-form choral music present: cantata, choral concert suite, vocal and instrumental cycle, choral cycle (liturgy, mass).

According to the results of the study, the leading stylistic components of choral opuses include: features of small compositional structures, adaptation of elements of archaic play (action), folk song, spiritual chant in the context of academic tradition, synthesis of modal, classical tonal and chromatic sound systems, principles of development inherent in folklore, church, and other traditions with the achievement of modern compositional writing techniques.

The key aspects of vocal and choral music in the first quarter of the 21st century include genre, structure, concept, and style. According to the results of the study, vocal and choral works of small form are characterized by an appeal to ancient calendar customs (caroling, harvest songs), everyday themes (lullaby), sacred aspect (prayer as catharsis), patriotic motifs. These styles are synthesized within large-scale compositions, incorporating elements of neo-folklore, neo-baroque, avant-garde, and neo-romanticism. The artistic adaptation spans church services, hymns, ritual tunes, and depictions of nature and everyday life, reflecting neo-folklore, neo-baroque, and post-modernist influences.

The practical significance of the study is determined by the need for its materials in the fields of concert performance, music pedagogy, and musicology. Prospects for further study of the topic lie in the fact that creative practice is accompanied by the appearance of new original vocal and choral works, the unique content of which requires special disclosure. One of the areas of such research can be the study of the intonation fund and the disclosure of individual performing concepts of vocal and choral music of the 21st century.

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