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**RESEARCH ASPECTS OF YOUTH
FOLKLORE ENSEMBLE SINGING
IN UKRAINIAN STUDY OF ARTS**Valentyna Sinelnikova^{1a}, Ivan Sinelnikov^{2a}¹*PhD in Historical Sciences, Associate Professor,**ORCID:0000-0001-9488-270X,**e-mail: grucynj@i.ua,*²*Honoured Cultural Worker of Ukraine, Associate Professor,**ORCID:0000-0002-9556-6845,**e-mail: kralyca@ukr.net,*^a*Kyiv National University of Culture and Arts,**36, Yevhen Konovalets Str., Kyiv, Ukraine, 01133*

The purpose of the work is to summarize information on the emergence and development of youth folk music groups in Ukraine; to analyse the historiography of the issue; to determine the place and role of youth vocal-ensemble folk formations in contemporary Ukrainian musical culture as an element that links traditional rural and modern city cultures; to identify the difficulties of mastering the folklore material by the participants of secondary collectives; to determine the prospects for the study of these issues. The research methodology is based on the following theoretical methods as systematization that provides the cognition and understanding of the process of emergence and development of youth vocal-ensemble folklore performance in Ukraine as an integral part of its musical culture; abstraction to consider in a nuanced way the essential features of the mentioned kind of performing folk culture; analysis to establish links between different levels of the categories of the aforementioned performing style; synthesis to consider folklore and ensemble singing as a component of the hierarchical system of musical culture of Ukraine. The source method was also used to investigate the historical conditions of youth vocal and ensemble performance and its characteristic features. The scientific novelty of the work is to systematize the scientific experience of the study of youth folklore and ensemble performance in Ukraine, to cover the main theoretical and practical aspects of the problem of the development of vocal and ensemble folk formations in Ukraine. Conclusions. The scientific experience of the research of the problem of development of youth folk-ensemble singing has been summarized. The polemical character of the research issue has been determined. Different approaches to the development of traditional performance in youth folk formations have been systematized. The historical peculiarities of youth vocal and ensemble folklore development in contemporary Ukrainian musical culture have been revealed, which link traditional (authentic) rural culture with its inclusive folk ecosystem and modern city culture. The ways and perspectives of the development of modern youth folklore ensembles are determined.

Keywords: folklore; youth folklore ensemble; traditional culture; traditional performance

Introduction

Issues related to the promotion, production, and actualization of folk art traditions are becoming increasingly relevant in the complex of issues related to the study of contemporary cultural processes. These issues are of concern not only to folklorists but also to the general public, as evidenced by the emergence and spread in many higher education institutions, at cultural and educational centres, schools and even kindergartens, where folklore is collected, studied and promoted.

The scientific novelty of the article is to carry out the systematization of scientific studies of Ukrainian youth folklore and ensemble performance, to comprehend this type of folklore activity as a holistic phenomenon that is peculiar to the entire system of national song and music art, to identify the historical peculiarities of youth folklore development within contemporary Ukrainian musical space, to outline the main vectors of the development problem of youth folklore formations in Ukraine, as well as to determine the polemical character of the study of the decided issues.

L. Hapon (2010), A. Lashchenko (2007) and O. Bench (1990) consider the development issue of performing folklore in their studies, in particular, the issues of education and training of secondary singers, as a component of the Ukrainian folk-choir tradition. I. Pavlenko (2013) systematizes the variety of performance forms and styles of folklore tradition at the present stage of its life. In recent years, the issues of mastering the authentic manner of singing and traditional musical material in the contemporary urban

secondary youth folk group, mastering the local performing tradition and related to this problem the finding issue of a reference sound in the folk tradition are in the practice of the article's authors (Sinelnikova & Sinelnikov, 2019a; 2019b) who, in their theoretical and practical searches, turn to the works of famous ethnomusicologists of our time: S. Hrytsa (2017), A. Ivanytskyi (2013), V. Shchurov, O. Bench (1990; 2008), M. Mušinka (2006), A. Mekhnetcov (2014), G. Sysoeva, V. Osadchaya, R. Sliužinskas (2009; 2010; 2012), N. Zhulanova, E. Efremova and I. Telyukh (2018), M. Skazhenik (2018a; 2018b), A. Furdychka (2015a; 2015b), I. Dovhaliuk (2018) and others. However, despite the considerable achievements of contemporary folklorists, musicologists and practitioners, we believe that the ways of the development issues of secondary folklore and its role in the development of the musical culture of modern Ukraine (in connection with its narrow specialization) have not been adequately covered in national ethnology.

The purpose of the article

The purpose of the article is to summarize data on the emergence and development of youth folk music groups in Ukraine; to outline their place and role in contemporary Ukrainian musical culture; to stress the problem points of mastering the folklore material by the participants of secondary collectives; to identify the role of urban youth folk music groups as a chain linking traditional rural and modern city cultures.

Presentation of the main material

Due to the changes that have taken place in the public perception regarding the place, role and value of national folklore in the social environment, as of today a widespread direction of vocal folk art has been formed. They are youth folklore ensembles. An art expert I. Pavlenko (2013) aptly notes: "Contemporary folk-song performance has arisen within the folklore tradition and today represents a variety of performing forms and styles, widespread in song and performing practice at various levels of life from amateur to professional. Thus, the process of formation and existence of folk-song genres has a picture characterized by the presence of several main directions of performance: traditional band singing (authentic), vocal ensembles of modern life, folk choral singing" (pp. 722-723). I. Pavlenko (2013) considers them in the section "Vocal ensembles of modern life" and together with E. Efremov refers to the so-called "secondary folklore ensembles", which "reconstruct the performance of folk-song records..., that mainly consist of people who are far from everyday life of folklore sources, but strive to follow in their work the traditions of the primary folk environment" (pp. 723-724).

We find it necessary to make a historical retrospective and to note that the aiming for stage representation of authentic folklore material in Ukraine is primarily related to the artwork of the Okhmatov folk choir under the direction of Porfiry Demutsky (the Okhmatov village, now Cherkasy oblast) that was "the phenomenon of authenticity in concert practice", indeed P. Demutsky believed that the purpose of such singing unity, on the one hand, is "preservation for the offspring the collective nature of music-making, and on the other – formation of patriotic consciousness and a sense of belonging to the art of the people" (Lashchenko, 2007, p. 117).

However, at the turn of the 1920s – 1930s, folk music groups gradually changed their genre-orientation: the peasants were "offered" to learn a Soviet song; instead of a first singer, there was an instrumental (as a rule) accordion entrance, and an adherence score replaced a vocal improvisation. This process of genuine folk traditions amputation lasted until the end of the 1950s, when "in folk singing, identity gave way completely to the usual forms of performance", which "became embodied in the specific singing movement of folk choirs, which peak occurred in the 1970s" (Lashchenko, 2007, p. 118). O. Bench (1990) adds: "Traditional folklore performance was not considered by national ethnomusicology as an independent area of culture, with immanent aesthetic performance laws until the 1970s. Elemental analysis of folk song was far from the needs of practice". As a result, "a gap has occurred between the rich traditions of the people and a whole generation of people who are unable to apply them to life" (pp. 233-234).

Since the 1980s, in Ukraine, in particular, in Kyiv, the tendency of folk music to back to basics took a definite shape, and original folk groups emerged. The emergence of youth vocal and ensemble folk formations in the late 1970s – early 1980s in Ukraine, Russia and European countries affected significantly the nature of folklore mastery in the amateur art/performance - shifted towards the approximation and preservation of dignity and integrity in semi-stage/stage interpretation. The attraction to genuine – not cultivated – folklore, the direct development of local, regional traditions, the "use" in the original folk culture of those

social groups (often urban youth and the clerisy) who are not genetically related to traditional folk culture, has significantly increased.

On this basis, urban youth ensembles and non-stage/semi stage-oriented groups are emerging and increasing the number of their followers. Real-life communication, direct transfer of traditions from master (teacher) to student, lack of clear boundaries between the stage (performers) and the audience – all this became decisive and especially attractive when engaging young people to folklore increasingly. Numerous festivals of folklore and folk art in Ukraine and in Europe confirm this desire and give reason to speak about a certain tendency of the revival of folk culture by the youth, about the revival and development of a kind of “folklore education” in the aforementioned youth ensembles and amateur groups.

Until recently, the idea that folklore source came from the village has been dominant and the city cultivated its urban values and tastes. Today, the situation has changed dramatically: a new wave of attention to folklore is coming from the city, the first and main carriers of it are the urban residents. Youth folk bands are everywhere today, are commendable, although there is still some distrust and prejudice about them. However, often the secondary groups become advocates of authenticity, demonstrating a more insightful and subtle knowledge of folk art. In addition, these are no longer isolated cases, but a gross trend. Watching this “urban fashion”, the villager, and especially the youth, re-overestimates the cultural heritage of the people.

“The very fact that folk-ensemble singing has come to the foreground in recent decades testifies to its cultural-creative role”, – A. Lashchenko points out (2007, p. 119). The scientist is right: “... the mainspring behind the revival of folklore foundations of singing is the city clerisy, including the students of special higher educational institutions of music, and in general the students of Kyiv. It is they who, already on the basis of scientific knowledge,... rather “aggressively” correct the “pseudo-folk” choral style, which flourished until recently ... The progressive creative intelligentsia gradually “eradicates” the stereotype of equality for all, the commonality of folk-writing principles, the intrusive Christian principles consciousness, trying, at least in concert-performing practice, to be guided by the nation’s natural singing experience” (Lashchenko, 2007, p. 119).

It is worth noting that, despite the achievements and the considerable experience of the best youth folklore ensembles, working with folklore presents some difficulties for many of them. Such secondary groups face the difficult task of finding a repertoire, developing a musical dialect of a particular local/regional style. O. Bench (1990) outlines several typical problems faced by youth folk groups in the city. First, it is the artistic adoption of a folk song through recording and harmonization that leads to the loss of its most essential performing components and, most importantly, to its academization. Second, it is an attempt to consider folklore performance outside its natural landscape – a regional tradition: this trend leads to an abstract understanding of the essence of folklore. O. Bench (1990) emphasizes the impossibility in the creative activity of youth folk groups to “reduce different regional manners of singing to a “common national” manner”, since “the term itself is abstract and does not correspond to reality. This tendency resulted in large losses in traditional performance and a levelling of regional performance” (p. 234).

A. Lashchenko (2007), stressing the need for folklore specialists to have “special competence” due to the natural combination of their practical activity of science and performing practice, adds: “Unfortunately, a casual attitude to folk-ensemble singing still takes place, and we often hear pseudo-folklore programs that are “covered” by the spectacular effects of folk attributes” (p. 122). L. Hapon (2010) points to another sore subject: “Most folklorist musicians, through the conjuncture of trivial to “survive” in the art world, recourse to a variety of experiments, in particular, through pop performance” (p. 295) that discourages advanced traditions’ perception.

Naturally, the activities of secondary collectives are influenced by various factors: from the activities of authentic rural folk bands to performances by professional ensembles/choirs. The first ones saturate them with information, give song samples of the repertoire; the second ones attract as a standard of skill imitation. However, most secondary collectives often use folklore material that is arranged professionally, where local performing rural traditions are transformed for stage performance, but an approach to use folklore in concert activity only does not automatically lead to its widespread among broad population, urban and rural youth.

In our opinion, showing the folklore heritage on stage is only the first step of the folklore collective’s outreach activities. However, we cannot but agree with A. Lashchenko (2007), who states: “Under folklorists’ educating, they must be involved in the performance process. Since only a personal sense of the folk singing power (or the instrument playing) stimulates the growth of research interest in this field” (p. 122).

Therefore, the main task of the youth folklore collective should be to return the song into everyday life, to develop the culture of the population, especially the youth, children, and adolescents, who today are often better acquainted with contemporary foreign music than their folk songs. National song traditions can

be preserved if the younger generation knows these songs can sing them, use them in everyday life and on holidays, and such work should be rendered active in school and within the family. After all, “in the real ... rural environment, it is known ... with few exceptions, there are now no favourable conditions for the field survey, and hence for the acquisition of the folk-music tradition” (Hapon, 2010, p. 294).

The city youth folk groups should become the link between traditional rural culture and the modern culture of the city. For this purpose, it is necessary to create a system: rural folk groups or folk artists – carriers of traditional song culture – urban youth groups – school groups – the population of the city. To ensure the functioning of this system, it is necessary to practice regular meetings of urban youth groups with authentic groups/folk performers; to activate the folklore expedition activity of young citizens-folklorists, the result of which should be the record of folk songs; to study which situations of singing folk songs most harmoniously fit into the city context, provide the traditions’ bring back in new conditions for them. In this sense, there is a need to create both folklore ensembles’ song concert and game-oriented programs on the basis of folk traditions (holidays, open-air festivals, and vechornytsi (evening parties)), which would involve activities based on folk creativity in the free time of the population, youth, children of the city, who would be taught to sing folk songs in a relaxed atmosphere. In recent years, such kinds of leisure-time activities have been applied at the National Centre of Folk Culture “Ivan Honchar Museum”, where everyone can take part in vechornytsi, practice in traditional decorative and applied art at one of the museum’ studios, turn children to the folk songs singing and sacral folklore game playing in one of the children’s studios.

It is very important for the participants of youth folk groups to understand that they are more than performers of folk song, but also agitprops of national intellectual culture, heirs of traditions of folk artists, communicators between the past and future of the Ukrainian people, on whom it depends, whether a folk song will function in everyday life. Therefore, “today, urban singers have the same motivation to sing as rural singers do. It is to give a new lease of life to folk songs as an artistic heritage of the people” – for that to happen “the urban folk music bands should get it down to a fine art, performing a sound image and, if it is possible, the ethnic stereotype of the behaviour of the rural master – a keeper of the singing tradition” (Sinelnikova & Sinelnikov, 2019a, p. 98).

Conclusions

Now at a totally new level of consolidation, representation and promotion of the traditions of local and regional performance, maintaining the true style of folk song, the folk music groups have developed a clear understanding of the use of folklore at the stage (amateur performance). Such a project is focused on native, genuine background, specific national professionalism and at the same time on development with maximum preservation of the spirit of the original. It is already clear that true folklore is always modern, and it is youth folklore creativity that seeks to reconcile the various phenomena of modern culture: to unite traditional rural folklore with the spiritual request of the city’s intellectuals. Together a youth folklore movement and other youth culture phenomena are united in accordance with social “super-task” – to match the true folk and human art against the false, spiritlessness of pseudoscience, and creative proactive behaviour in an art environment and public life against the passive consumption.

The directions for further research are related to the global issues of preserving the inclusive folklore ecosystem of Ukraine and the key role of youth folklore formations in this art and research process. Today the youth folk groups are a connecting element between modern city culture and traditional rural culture. In the following research, the authors consider it necessary to emphasize the ways and perspectives of creative activity of contemporary Ukrainian youth folklore ensembles, as well as on the challenges and opportunities of absorption the folklore heritage of Ukraine by professional and amateur collectives of folk music direction.

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**АСПЕКТИ ДОСЛІДЖЕННЯ
МОЛОДІЖНОГО ФОЛЬКЛОРНО-
АНСАМБЛЕВОГО СПІВУ
В УКРАЇНСЬКОМУ
МИСТЕЦТВОЗНАВСТВІ**

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Мета роботи – узагальнити відомості щодо появи й розвитку молодіжних фольклорних колективів в Україні; проаналізувати історіографію проблеми; окреслити місце і роль молодіжних вокально-ансамблевих фольклористичних формацій у сучасній українській музичній культурі як елемента, що пов’язує традиційну сільську культуру і сучасну культуру міста; виокремити труднощі опанування фольклорного матеріалу учасниками вторинних колективів; визначити перспективи подальшого дослідження окресленої проблематики. Методологія дослідження базується на таких теоретичних методах: систематизації – для пізнання й осмислення процесу появи і розвитку молодіжного вокально-ансамблевого фольклористичного виконавства в Україні як складника її музичної культури; абстрагування – для диференційованого розгляду найістотніших рис окресленого різновиду виконавської народної культури; аналізу – для встановлення зв’язків між різними рівнями категорій вищеназваного виконавського стилю; синтезу – для розгляду фольклорно-ансамблевого співу як компонента ієрархічної системи музичної культури України. Також використано джерелознавчий метод для дослідження історичних умов появи молодіжного вокально-ансамблевого виконавства та його характерних ознак. Наукова новизна роботи полягає в систематизації наукового досвіду дослідження молодіжного фольклорно-ансамблевого виконавства та у висвітленні основних теоретично-практичних аспектів проблеми розвитку вокально-ансамблевих фольклористичних формацій в Україні. Висновки. Узагальнено науковий досвід дослідження проблеми розвитку молодіжного фольклорно-ансамблевого співу. Визначено дискусійний характер вивчення проблеми. Систематизовано різні підходи до опанування традиційного виконавства в молодіжних фольклористичних формаціях. Виявлено історичні особливості розвитку молодіжних вокально-ансамблевих фольклористичних колективів у сучасній українській музичній культурі, що пов’язують між собою традиційну (автентичну) сільську культуру з її інклюзивною фольклорною екосистемою і сучасну культуру міста. Окреслено шляхи та перспективи розвитку сучасних молодіжних фольклорних ансамблів.

Ключові слова: фольклор; молодіжний фольклорний ансамбль; традиційна культура; традиційне виконавство

**АСПЕКТЫ ИССЛЕДОВАНИЯ
МОЛОДЕЖНОГО ФОЛЬКЛОРНО-
АНСАМБЛЕВОГО ПЕНИЯ
В УКРАИНСКОМ
ИСКУССТВОВЕДЕНИИ**

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Цель работы – обобщить сведения о появлении и развитии молодежных фольклорных коллективов в Украине; проанализировать историографию проблемы; определить место и роль молодежных вокально-ансамблевых фольклорных формацій в современной украинской музыкальной культуре как элемента, связывающего между собой традиционную сельскую культуру и современную культуру города; выделить трудности освоения фольклорного материала участниками вторичных коллективов; определить перспективы дальнейшего исследования этой проблематики. Методология исследования базируется на следующих теоретических методах: систематизации – для познания и осмысления процесса появления и развития молодежного вокально-ансамблевого фольклористического исполнительства в Украине как составной части ее музыкальной культуры; абстрагирования – для дифференцированного рассмотрения существенных черт названной разновидности исполнительской народной культуры; анализа – для установления связей между различными уровнями категорий вышеназванного исполнительского стиля; синтеза – для рассмотрения фольклорно-ансамблевого пения как компонента иерархической системы музыкальной культуры Украины. Также использовано источниковедческий метод для исследования исторических условий появления молодежного вокально-ансамблевого исполнительства и его характерных признаков. Научная новизна работы заключается в систематизации научного опыта исследования молодежного фольклорно-ансамблевого исполнительства и в освещении основных теоретических и практических аспектов проблемы развития вокально-ансамблевых фольклорных формацій в Украине. Выводы. Обобщено научный опыт исследования проблемы развития молодежного фольклорно-ансамблевого пения. Определен дискуссионный характер изучения проблемы. Систематизированы различные подходы к освоению традиционного исполнительства

в молодежных фольклорных формациях. Выявлено исторические особенности развития молодежных вокально-ансамблевых фольклорных коллективов в современной украинской музыкальной культуре, что связывают между собой традиционную (аутентичную) сельскую культуру с ее инклюзивной фольклорной экосистемой и современную культуру города. Определены пути и перспективы развития современных молодежных фольклорных ансамблей.

Ключевые слова: фольклор; молодежный фольклорный ансамбль; традиционная культура; традиционное исполнение