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**TRENDS IN GENRE MODIFICATION
IN CONTEMPORARY UKRAINIAN
PIANO MUSIC: FROM META-
TO ANTI-GENRE**

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The purpose of the study is to identify the determinants and specifics of trends in the modification of genre models in contemporary Ukrainian piano music and the associated transformations of the performer's status and artistic communication. The research methodology of the article consists of cultural, art studies and comparative approaches that made it possible to understand the ways of genre transformation in the paradigmatic dimensions of modern culture, as well as the principles of musicological, in particular genre analysis, which provided awareness of the specifics of the transformation of genre paradigms, which are essential tasks of modern musicology. The scientific novelty of the article is to identify ideological determinants, conceptual and compositional and structural specifics of the transformation of genre models in piano works of modern Ukrainian composers, in particular, based on the analysis of the works of A. Yakovchuk, S. Zazhytko, O. Huhel, V. Runchak, which have not received exhaustive coverage in scientific discourse. As a result, it is proved that the genre, as a phenomenon of musical art, in contemporary Ukrainian piano music appears in subjectivised interpretations, the diversity of which resonates with the paradigmatic attitudes rhizome of Postmodern culture and determines the change in the functions of the performer and the revision of the principles of artistic communication. Conclusions. Contemporary piano music of Ukrainian composers demonstrates the rhizome transformation of the genre, the manifestations as follows: "implicit" synthesis of genres in the declaration of genre certainty by the author; declarative synthesis of genres in the stylistic modulation of genre models, orientation to meta-genre as a reflection of the modern polylogue of cultures, detailing of the declared model of the genre by the bill and genres' additional signs; synthesis of musical, verbal and visual principles; experimental synthesis of signs of historical and cultural eras, types of art, genres, in particular, the trend of a theatrical adaptation of piano music; interpretation of genre as a meta-cultural phenomenon; "simulacrum" — a postmodern parody transformation into an "anti-genre".

Keywords: piano music; genre; interpretation; performing model; artistic communication

Introduction

The total revision of the worldview attitudes of postmodernity is manifested at the level of artistic reflection, particularly in the modification of the genre — a sign of cultural memory, a phenomenon marked by the unity of form and content, thematic, symbolic, structural, expressive coordinates. The pluralism of its individualised embodiments resonates with the rhizome paradigmatic dimensions of Postmodern culture. Moreover, it updates the question of determinants and trends in the transformation of genre models in piano music, performer functions and models of artistic communication, the study of which is an essential task of musicology.

Recent research and publications analyse demonstrates increased attention to the phenomenology and ontology issues of the genre in modern national music, in particular, piano music in the research of O. Berehova, M. Ilechko, I. Konovalova, N. Revenko, N. Riabukha, I. Savchuk, N. Chabanenko and others. Emphasising the importance of genre interference as a vector of development of modern native art music, scientists introduce the concept of "author's genre", define such directions of transformation of genre paradigms as individualisation and chamber music orientation (Stoianova, 2019, pp. 3-4), associate their modification with "a conceptual rethinking of their primary semantics due to the influences of avant-garde and postmodern discourses, strengthening the dramatic significance of sonorous thinking" (Ilechko, 2017, p. 65). However, attention is now drawn to the precedents of overlapping paradigms of genres, experimental "levelling" of their coordinates and conscious "anti-genre", including a new phenomenological and ontological mode of Ukrainian piano music.

The article's relevance is due to the dissonance between the significance of this vector in artistic practice and its periphery in scientific discourse. The scientific novelty of the article is to highlight the ideological de-

terminants, conceptual and compositional features of the transformation of genre models in the piano works of contemporary Ukrainian artists, including O. Yakovchuk, S. Zazhytko, O. Huhel, V. Runchak, which are not exhaustively covered in scientific discourse via a genre transformational perspective.

Purpose of the article

The purpose of the article is to identify the determinants and specifics of trends in genre models modifying in contemporary Ukrainian piano music and the associated transformations of the performer's status and artistic communication.

The research methodology consists of cultural, art studies and comparative approaches as the basis for understanding genre transformations in the context of the paradigm of modern culture and the principles of musicological and genre analysis, which made it possible to highlight the specifics of modification of genre paradigms.

Main research material

A radical revision of the basics of musical thinking, language and means of expression encourages us to raise the question of whether a modern artist can abandon the reliance on the instructions of a genre. This phenomenon captures “historically formed relatively stable types, classes, genera, and types of musical works” (Nazaikinsky, 2003, p. 94). In artistic practice, this question updates piano works by contemporary Ukrainian artists, demonstrating the variability of interpretation of genre paradigms.

One of the modes of their modification is mixing different classes with the genre purity declared by the author. Such “implicit” synthesis of genres are cyclic forms, preludes, fugues, suites, etude series, etc. (*24 Preludes* by Yu. Ishchenko, *12 Preludes and Fugues* by M. Skoryk, *12 Piano Preludes and Fugues* by O. Yakovchuk, *Suite on Russian Folk Tales* by S. Bedusenko, *Dances of Core Europe Suite* by L. Kolodub, *Etudes* by B. Stronko). The primary freedom of conceptual-figurative, structural parameters of such forms is the basis for their interpretation as a matrix capable of saturation with signs of various genres.

Mixed superimposition of genres as musical signs of historical and cultural eras and national cultures contains *12 Piano Preludes and Fugues* by A. Yakovchuk. The Baroque model of the polyphonic series is decisive at the level of the artistic whole of the work, the classicist genre model of the symphony — at the level of structure-composition (Chabanenko, 2019, p. 171), in which preludes and fugues are both independent components of the work and architectonic, conceptual and figurative analogues of parts of the symphony series. The nuances of genre thinking in the series are determined by the genre duality of its components (in preludes these are the features of a bourree and gigue, in fugues — the features of a toccata), and the national character of the intonemes, which creates a dialogue between academic and folk, European and Ukrainian cultures, embodies the trends of globalisation and glocalisation (Umanets, 2020, pp. 186-188).

Freedom handling models of genres in the series by A. Yakovchuk is a performer's status change agent — reproducing the cultural codes laid down in genres, he appears as a carrier of cultural memory in its integrity. At the level of perception, the cultural, genre pluralism of the work forms a situation of divergence of expectations due to the author's definition of the work and its actual polygenre essence. Perceptual split intensifies the cultural thesaurus of the listener, who appears as a participant in a continuous, integral historical and artistic process.

A significant trend in the contemporary genre search by Ukrainian artists is the declarative synthesis of genres. Its manifestations are the projection of established genre models on a style that is not inherent in them, particularly the Jazz genre (*Jazz Suites* by S. Bedusenko), and conscious polygenre synthesis as a reflection of the modern polylogue of cultures. Thus, in the *Toccata-Campana* chronotope by L. Shukailo, the European traditions of Baroque, Russian sacred bell-ringing and sound recording of Impressionism are combined. The vector of modification is also the author's detailing of the genre model with additional genre nuances and conceptual and emotional definitions (*Wreath of Sonatas* by S. Lunev, *Serene-Sonata* by V. Poleva, *Romantic Eleague for Home Music-Making Sonata No. 2* by I. Shcherbakov, *Glass-Eleague* by L. Yurina).

Pushing the boundaries of the genre is a sign of numerous precedents for synthesising musical, verbal and visual principles. This is *The Touch* by S. Zazhytko (which resonate with the painting of the East), *Being Alone* by A. Shchetynsky, *Solo Landscape and Colour Sounds* by K. Tsepkolenko, *Stages* by B. Stronko, *Cases* by L. Samodaeva (the echo of the artistic world by D. Harms), *Numbers* by V. Poleva, etc. In the horizons of postmodern artistic thinking, such a synthesis is a certain appeal to the picture of the world of Romanticism

and concretisation at the level of perception of the exclusively subjective picture of the creator's world. It is also characteristic of preserving genre markers in "inter-genre-specific" formations. Thus, in the *Castles of the Loire* series by L. Dychko, the title of which echoes the figurative horizons of Impressionism, the parts contain signs of chorale, minuet, genre markers in the *Alcazar ... Bells of Aragon* series are intonemes and rhythmemes of seguidilla and flamenco.

A characteristic trend of genre transformation is the formation of new vectors of interspecific synthesis. Thus, the theatrical adaptation of piano music is an attribute feature of the *Gerstacker* experimental performance by S. Zazhytko, which is based on the collaboration of characters — actor and piano and the synthesis of signs and allusions of different cultures — Baroque antinomicity and expressionist art world by F. Kafka, the 20th-century aleatory music, a parody atmosphere of postmodernism, in which the European cultural tradition is destabilised. The image of a person embodied by an actor loses the status of the pinnacle of humanism values and reflects the loss of the individual's logical foundations of the being in absurd plasticity (performing a step that does not correspond to the rhythmemes of the piano, chaotic throwing of paper, sudden stops with the shading of the ears). Piano, losing the status of a carrier of a high academic tradition of stage performance, axiologically modulates in the field of mass music, which is evidenced by jazz stylistics, and the sphere of non-academic experimental sonority manifested in the innovations of sound extraction.

Extreme levelling of boundaries, dichotomous interpretation of the genre from meta-variant to variant-denial is inherent in the work of O. Huhel. Thus, the interpretation of the genre as a meta-cultural phenomenon is represented by the *Address* series. As an excursion into the genre horizons of European Music, the work in the ideological parameters of postmodern culture represents the spiritual heritage of humanity. At the macro level, the series corresponds to the rondo, one of the oldest compositional and structural analogues of the dichotomy of stability and variability in music; the exceptional freedom of interpretation of the rondo structure creates an arch between the systems of musical thinking of Romanticism and modernity. At the meso-level, freedom of thinking and meta-genre identity is found in the genre arrangement of the components of the series. It is the genre that has the status of a refrain, a sonata as a cross-cutting conceptual basis of the European musical tradition, a sign of both cultural memory in general and the timeless significance of the works of J. Haydn, W. A. Mozart, and L. van Beethoven. Additional nuances of the genre ambiguity of the refrain are developed by the author's allusion — sonatas-memories, which resonates with the nostalgic reflection of postmodernism. In its colouring, genre models of episodes also appear — *Capriccio and Ballad*, which also correspond to the world of Romanticism.

The meta-genre nature of O. Huhel's work determines the diffusion-overlap of the system of musical thinking and performing codes of Classicism, designated by the primacy of the composer's fixed text and the status of the performer as its implementer, and Romanticism, which provide for the improvisational "intervention" of the performer — virtuoso co-author. Additional conceptual dimensions of meta-genre in *Address* are the synthesis of academic, professional, instrumental (*Sonata, Capriccio*) and folk, marked by a tendency to the vocal principle (*Ballad*), spheres of art music.

The genre rhizome of O. Huhel's *Address* is a reflection of the specifics of the 20th-century culture, which "gave rise not only to scientific meta-language but also to meta-literature, meta-genre (painting about painting) and is moving towards the creation of meta-culture — a comprehensive language metasystem of the second row" (Lotman, 2000, p. 166). The visibility of such a movement and the declarative comprehension of culture as a metasystem of the spiritual experience of humanity in the *Address* encourage understanding of the degree of meta-genre of the work as such, on which a dense, conceptually determined polylogue of genres is a factor of genre destabilisation, an impulse to their loss of meaning of the content — and structure-forming construct and transformation into a simulation of oneself. This determines the conscious destruction of the model of artistic communication in the academic environment and details the instant formation of an innovative perception algorithm by the recipient.

In O. Huhel's *Prelude without Fugue*, genre simulation is reflected in the game by genre statuses. The prelude appears both in its independent meaning, fixed in the context of Romanticism, and as part of a reduced baroque small polyphonic series. This emancipation of the truncated model of the genre resonates with two historical and cultural modes of allusion. One of them is the reception of the mirror, used in particular in the Northern Renaissance in *The Arnolfini Portrait* by J. van Eyck, and the other is the technique of double parody in *L.H.O.O.Q, Mona Lisa with a moustache* and *L.H.O.O.Q Shaved*, tested by M. Duchamp acquires the status of its simulation. So, in the works by O. Huhel, both the hyperbolization of the genre — the creation of a space marked by the maximum accumulation of features of different genres, and the semantic reduction of the genre intersect in a certain denial of the genre, turning it into a simulacrum.

Boundary simulation — a simulacrum of the genre in Ukrainian piano music of the late 20th – early 21st century is his “anti-option”. The anti-genre tendency is represented by the work by V. Runchak, which “is characterised by polylexic, intertextual and ability to integrate opposite semantic and linguistic components” (Konovalova, 2015, p. 54). In the light of the anti-genre tendency, *Hello, M.K., or three-Modern soNorant Norm for Piano* by V. Runchak appears as the destruction of conceptual and perceptual guidelines for academic music. At the macrolevel of the work’s concept, the manifestation of this is the replacement of memorial reverence (the work is dedicated to the 70th anniversary of M. Kagel) with a comic greeting and a word-play in the title, which encodes the synthesis of genre models of the Sonata and the 3-part form in harmony with the ideological foundations of postmodernism. Dissonance with the declarative accentuation of the “standard” of the work is formed by the actual musical gist. The author’s “application” for the 3-part composition, as a “reference” to the most ancient concepts and logic of musical thinking, is refuted by the real one-part, the virtual simulacrum of the 2nd part *Death of a Hedgehog* (string pinch) and virtualisation of the 3rd part (the 2nd part as an encore). At the conceptual level, the manifestation of anti-genre is the dissonance between the high status of the sonata form — the carrier of the paradigmatic attitudes of Classicism, and its content — “animalistic” content (which creates allusions to the parody of Part III of *Symphony No. 1* by G. Mahler).

The anti-academic aura of the work is determined by the parody allusion of the bill’s titles of the parts. Thus, K. Debussy’s *Afternoon Rest of the Faun* and the world of Impressionism are associated with the 1st part of *Afternoon Rest of a Mosquito*, with the world of Romanticism and *Death of Oze* by E. Grieg — the 2nd part of *Death of a Hedgehog*. However, these bills are discordant with the actual figurative palette (in part 2, it is an absolutisation of the simulacrum in music) and form a “rebus” — a model of artistic communication.

At the meso-level, the manifestation of the anti-genre trend is the discrepancy between the declared genre basis of the 2nd part — nocturne and “sound reality”. Ostinato intonems-repeated note of “buzzing” at rapid-fire pace and high dynamic tone, bravura bass” bursts”, a specific illogical movement determines the unpredictability of the “expansion” and “contraction” of the creative space and contradict academic tradition. However, the allusion and parody connection with nocturne, as one of the most significant genres of Romanticism, is the priority of sonority, the indirect reproduction of romantic intonems in the middle section and the attraction to virtuosity. In parts 2 and 3, the parody embodiment of the tragic theme of death and the image of the tragic hero directly reflects the Postmodern revision of the value foundations of humanity.

Hello, M.K.’s anti-genre specifics determine and review the performer’s status in the context of the academic, artistic tradition. N. Riabukha (2018, p. 387) notes that in the latest search for the sound image of the piano, the author “levels the distance between the performer-interpreter, attracting the recipient-listener to the artistic space of his work, and thus makes him an equal co-creator, allowing him to complete the entire process of creating the text himself.” As a co-creator, in *Hello, M.K.* the performer acquires the functions of “coordinator” of the artistic process — by rearranging the sheets with part numbers, he marks the compositional and structural boundaries of the work and directs the process of its perception. As an equal co-creator, the listener also appears, who finds himself in the context of the “rebus” — a model of artistic communication and within the academic space independently, personally forms a new reaction to the “non-academic”, parodic dissonance of the declared and actual, traditions and innovations.

Conclusions

Modern piano music of Ukrainian artists demonstrates a rhizome transformation of the genre, which leads to a rethinking of the status of the performer and models of artistic communication and manifests itself in such variants:

- “implicit” synthesis of genres in the declaration of genre certainty of the work (*12 Piano Preludes and Fugues* by A. Yakovchuk is a synthesis of features of the polyphonic series of Baroque and symphony of Classicism, prelude and bourree and gigue, fugue and toccata, academic, European and folk, Ukrainian cultures, which gives the performer the status of a carrier of cultural memory, and the recipient who is a participant in the cultural process);

- declarative synthesis of genres — stylistic modulation of genre models, polygenre as a reflection of the modern polylogue of cultures, detailing of the declared genre model with additional genre nuances and the bill;
- a synthesis of musical, verbal and visual principles that resonates with the instructions of Romanticism and Impressionism;

- experimental total synthesis of signs of historical and cultural eras, types of art, genres, particularly the trend of theatrical adaptation (S. Zazhytko in *Gerstacker* synthesises theatre and music, the antinomicity of

the baroque and the aesthetics of the absurd by F. Kafka, aleatory music, postmodern parody, features of mass music, the latest sonorous experiments, etc.);

– interpretation of genre as a meta-cultural phenomenon (in the *Address* series by O. Huhel meta-synthesis of spheres of music and genres recreates the integrity of the spiritual experience of humanity, determines the diffusion of classicistic and romantic executive codes, the destruction of the academic model of artistic communication and a particular simulation of the genre, in *Prelude without Fugue* reduction of the baroque small polyphonic series and playing with models of genres creates genre simulation);

– “Simulacrum” is a Postmodern parody “anti-variant” of the genre. Thus, V. Runchak in *Hello, M.K., or three-Modern soNorant Norm for Piano* in the light of the Postmodern revision of the values of humanity exposes the total destruction of the conceptual, compositional, expressive and symbolic foundations of genre paradigms, turns the performer into a co-author and “coordinator” the process, creates a parody “rebus-model” of academic artistic communication, in which the student independently forms a new model of perception.

The rhizome interpretation of genre paradigms reveals the rhizome number of potentially heuristic ways and algorithms for further research of modern trends in genre modification in Ukrainian piano music. One of the most relevant is the coverage of the genre foundations of piano works by Yu. Ishchenko, S. Bedusenko, L. Kolodub, V. Poleva, L. Shukailo, I. Shcherbakov, L. Yurina, etc. context of musical thinking and language at the beginning of the 21st century.

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ТЕНДЕНЦІ МОДИФІКАЦІ ЖАНРУ В СУЧАСНІЙ УКРАЇНСЬКІЙ ФОРТЕПІАННІЙ МУЗИЦІ: ВІД МЕТА- ДО АНТИЖАНРУ

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Мета дослідження — виявити детермінанти та специфіку тенденцій модифікації жанрових моделей у сучасній українській фортеп'яній музиці та пов'язані з ними трансформації статусу виконавця і художньої комунікації. Методологію статті становлять культурологічний, мистецтвознавчий і компаративний підходи, які уможливили осмислення шляхів трансформації жанру в парадигмальних вимірах культури сучасності, а також принципи музикологічного, зокрема жанрового аналізу, які забезпечили усвідомлення специфіки трансформації жанрових парадигм, що є важливими завданнями сучасної музикології. Наукова новизна статті полягає у виявленні світоглядних детермінант, концептуальної та композиційно-структурної специфіки трансформації жанрових моделей у фортеп'яних творах сучасних українських композиторів, зокрема на основі аналізу творчості О. Яковчука, С. Зажитька, О. Гугеля, В. Рунчака, які не набули вичерпного висвітлення в науковому дискурсі. Обґрунтовано, що жанр як феномен музичного мистецтва в сучасній українській фортеп'яній музиці постає в суб'єктивізованих трактуваннях, різноманіття яких резонує з різноманітністю парадигмальних настанов культури постмодернізму та зумовлює зміну функцій виконавця та ревізію принципів художньої комунікації. Висновки. Сучасна фортеп'янна музика українських композиторів демонструє ризомну трансформацію жанру, проявами якої є «імплицитний» синтез жанрів під час декларації автором жанрової визначеності; декларативний синтез жанрів у стильовій модуляції жанрових моделей, орієнтації на метажанровість як відбиття сучасного полілогу культур, конкретизації заявленої моделі жанру програмністю і додатковими знаками жанрів; синтез музичного, вербального та візуального начал; експериментальний синтез знаків історико-культурних епох, видів мистецтва, жанрів, зокрема тенденція театралізації фортеп'яної музики; інтерпретація жанру як метакультурного феномену; «симулякризація» — постмодерністське пародійне перетворення на «антижанр».

Ключові слова: фортеп'янна музика; жанр; інтерпретація; виконавська модель; художня комунікація

ТЕНДЕНЦИИ МОДИФИКАЦИИ ЖАНРА В СОВРЕМЕННОЙ УКРАИНСКОЙ ФОРТЕПИАННОЙ МУЗЫКЕ: ОТ МЕТА- ДО АНТИ-ЖАНРА

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Цель исследования — выявить детерминанты и специфику тенденций модификации жанровых моделей в современной фортепианной музыке и связанные с ними трансформации статуса исполнителя и художественной коммуникации. Методологию статьи составляют культурологический, искусствоведческий и компаративный подходы, обеспечившие возможность осмысления путей трансформации жанра в парадигмальных измерениях культуры современности, а также принципы музикологического, в частности жанрового анализа, которые способствовали осознанию специфики преобразования жанровых парадигм, что является важным заданием современной музикологии. Научная новизна статьи состоит в выявлении мировоззренческих детерминант, концептуальной и композиционно-структурной специфики трансформаций жанровых моделей в фортепианном творчестве современных украинских композиторов, в частности на основе анализа произведений О. Яковчука, С. Зажитько, А. Гугеля, В. Рунчака, которые не обрели исчерпывающего освещения в научном дискурсе. Обосновано, что жанр как феномен музыкального искусства в украинской фортепианной музыке рубежа XX–XXI ст. предстает в субъективизированных трактовках, разнообразие которых резонирует с ризомностью парадигмальных установок культуры постмодернизма и обуславливает преобразование функций исполнителя и ревизию принципов художественной коммуникации. Выводы. Современная фортепианная музыка украинских композиторов демонстрирует ризомную трансформацию жанра, проявлениями которой являются «имплицитный» синтез жанров при декларации автором жанровой определенности; декларативный синтез жанров при стилиевой модуляции жанровых моделей, ориентации на метажанровость как отражение современного полилога культур, конкретизации заявленной модели жанра программностью и дополнительными знаками жанров; синтез музыкального, вербального и визуального начал; экспериментальный тотальный синтез знаков историко-культурных эпох, видов искусства, жанров, в частности тенденции театрализации фортепианной музыки; интерпретации жанра как метакультурного феномена; «симулякризация» жанра — постмодернистское пародийное превращение в «анти-жанр».

Ключевые слова: фортепианная музыка; жанр; интерпретация; исполнительская модель; художественная коммуникация