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**FOLK MUSIC TRADITION
IN CONTEMPORARY
PERFORMING PRACTICES**Ivan Sinelnikov^{1a},Valentyna Sinelnikova^{2a}¹*Honoured Worker of Culture of Ukraine,
Associate Professor;**ORCID: 0000-0002-9556-6845,**e-mail: kralytsya@ukr.net,*²*PhD in History, Associate Professor;**ORCID: 0000-0002-9556-6845,**e-mail: valentinasinelnikova@ukr.net,*^a*Kyiv National University of Culture and Arts,
36 Ye. Konovaltsia St., Kyiv, 01133, Ukraine,*

The purpose of the article is to analyse the transformations of traditional folklore under the influence of various sociocultural factors; to describe tendencies in the emergence and development of varying forms of performing transformation of folklore tradition, to identify varieties of the embodiment of authentic folklore on the stage — from close to authentic sounding and behavioural stereotypes of the performance of scientific and ethnographic ensembles to folklore theatre and stylisations, as well as the use of folk music tradition in the works of modern musical bands of various genres and styles. The research methodology: the method of analogy was used to analyse the possibilities of applying the folklore and ethnographic heritage of the Ukrainian people on the variety stage. The analytical method is used to formulate the fundamental principles of creating folklore creative projects in current sociocultural conditions. The scientific novelty: the tendencies of stage transformation of the folklore tradition and varieties of its implementation in performing practice on the Ukrainian variety stage are identified and thoroughly comprehended. Conclusions. Despite the socio-economic difficulties of recent decades, there is an increase in the population's interest in the preservation and spreading of folk song culture in Ukraine, which is manifested in its adaptation to modern sociocultural requirements, in the preservation of the spiritual and cultural continuity of generations. In contemporary society, the folk song tradition is able to perform the most important social function of full or partial socialisation of the individual, integration with the national consciousness. Folk songs do not need artificial, forced "renewal" or preservation. Its development and transformations in the performing work of a modern amateur, semi-professional (secondary), and professional performing bands/soloists have always been and are still natural since folk songs carry living, constant values, the preservation of which is of paramount importance for the existence of the Ukrainian people. Historically developed forms of folklore in modern society largely determine the integrity, originality, and continuity of the national cultural tradition, leading to the development of a system of measures and technologies for the preservation, development, spreading and popularisation of folk songs.

Keywords: musical folklore; folk song; performing arts; transformation; traditional culture; folklore ensemble

Introduction

Turning to the consideration of the issue of popularisation of the musical and folklore heritage and folk music tradition of the Ukrainian people in modern sociocultural conditions, it should be noted that changes in the economy, culture, technological achievements, the development of communication tools and systems affect the content, language and ways of folklore existence inevitably, which results in the transformation of folk song culture. Such stable features characterise authentic folklore as syncretism, ritualism, inseparability from everyday human life, orality, the collectivity of consciousness and performance. Today, many of these features are losing or have lost their stability entirely, and there is a growing "skill-oriented" folk song performance. The performance process itself is increasingly disconnected from specific rituals, calendar holidays, labour events. The oral transmission of the song tradition to the next generations has almost disappeared because written recordings of folklore texts and audio and video recordings of them are prevailing around the world. Ancient folk musical instruments are disappearing from performing practice, and modern instruments are making to imitate ancient sounds and require performers to have quite a long professional training. In general,

the content and functions of folk music and songs transformed gradually from a functional and syncretic plane to a current extremely diverse state of performing existence and genre development: variety, jazz, rock, pop music, ethno-chaos, the art of bards, a mix of Ukrainian folk music with the musical heritage of other countries and nations, etc.

Analysis of recent researches and publications. Today the issue of performing transformations of folklore heritage in the works of soloists-performers, scientific and ethnographic, professional, amateur groups, as well as composer work and art of modern rock, pop, jazz, fusion, ethno-chaos and other formations is considered by representatives of various world research and art history centres. In particular, traditional folklore, vocal, and the song is considered by musicologists from Kazakhstan as the basis for the creation of new forms of contemporary music (Mukhitdenova, 2016). Folklorists from Tatarstan describe the ways of use of the study and manifestation of ethnic musical traditions in the composer work of young composers who experiment boldly, combining different styles (electronics, rock, folk, country), using ethnic instruments of the Tatars in their works (quray, dombra, kylkobyz) in combination with a classical symphony orchestra, which contributes to the innovative embodiment of Tatar musical folklore in various genres of symphonic, performing, chamber and instrumental, piano, vocal and choral music (Nurgayanova & Kovrikova, 2018). The genre of arrangement of a folk song as a result of composer arrangement of a primary folk source and as a synthesis of composition and performing interpretations is studied by Chinese musicologists (Zhang, 2019). Traditional and secondary forms of performing an embodiment of musical folklore and the role of the youth folklore movement in the popularisation of national folklore heritage in the post-Soviet space have always been in the centre of attention of famous Russian researchers and practitioners: I. Zemtsovsky (1983), V. Shchurov, A. Kabanov (1980), etc. This topic is also interesting for contemporary Ukrainian folklorists and musicians — scientists and practitioners (Sinelnikova & Sinelnikov, 2019, 2021; Rehesha & Skoptsova, 2021).

Estonian researchers consider the issue of the embodiment of traditional heritage through the auditory experience of the people and the issue of the definition of “correct /right singing”, for which they explore singing practices in a separate local community (choir) and on the stage of a folk music festival. The auditory experience of singing for Estonian folklorists-colleagues is “a rough idea of how the abstract concept of cultural heritage is perceived and embodied”. A rather controversial issue of the definition of “correct singing” is discussed through fundamental contrasting, including tradition, copying (imitation) and innovation, as well as through the discourse of traditional culture as a canonised heritage, which does not exclude the subjectivity of contemporary stage-performing situations (Kuutma, & Kästik, 2014).

Ethnochoreologists consider folklore on stage and its political prospects in the national context from Croatia, whose attention is focused on local, regional or ethnic identity in dance expression (Zebec, 2018). The changeability and simultaneous historical continuity of changes in the musical folklore performance process are in the centre of the professional attention of Lithuanian ethnomusicologists (Sliuzinskas, 2019); who raise a topical issue: are these changes evidence of the development and evolution or just the variability of folk performance?

Despite a diverse range of folklore studies on the multi-genre interpretation of works of musical folklore on stage and in composer creativity, the tendencies of stage transformation of the folklore tradition have not been sufficiently determined, thoroughly comprehended and practically elaborated (embodied in performing practice) in Ukrainian musicology.

The purpose of the article

The purpose of the article is to analyse the transformations of traditional folklore under the influence of various sociocultural factors; to describe tendencies of emergence and development of various forms of performing transformation of folklore tradition, to highlight varieties of the embodiment of authentic folklore on the stage — from close to authentic sounding and behavioural stereotypes of the performance of scientific and ethnographic groups to folklore theatre and stylisations, as well as the use of folk music tradition in the work of modern musical bands of various genres and styles.

Main research material

The song tradition lives in modern society, is developed and is studied as part of folk culture. Today we are witnessing the expansion of the living space of traditional music on stage and new forms of its existence. At the present stage of development of performing practice, performers are turning to folk songs more often, interpret-

ing them on stage in a stylised form; therefore, the interpretation of song folklore — authentic, secondary, “professional” — occupies a special place in contemporary performing musical culture. It is how the translation of the content of ancient song folklore into the modern language of musical art takes place, making the archaic content of a folk song accessible and understandable to the contemporary viewer and listener. Thus, folk traditions are preserved, which are a vivid manifestation of the national style.

To determine the directions of popularisation of folk songs in our time (including by means of stage interpretation), it is necessary to outline the sociocultural mechanisms that determine the vectors of development of this phenomenon. Such mechanisms are cultural transformations (spontaneous or stimulated) and innovations, as well as cultural borrowings. The peculiarities of the functioning of traditional folk art in the modern period in their relationship with progress in the field of information technologies allow us to talk about the identification of such type of transformation as information and technological one, the role of which is in the development of folk art culture and its impact on the preservation and transmission of traditional culture has not received sufficient scientific development yet. However, the importance of modern technologies for the preservation and processing of folklore is obvious (Sinelnikova & Sinelnikov, 2020).

Regarding positive transformations (including the use of stage space) that help preserve intangible cultural heritage, attention should be paid to the alternative negative tendency when innovations in traditional folk music are carried out to obtain the maximum and rapid economic result. Such innovations, first of all, are connected with attempts to “modernise” a folk song, to give it the features of an entertaining variety action. This approach has become quite common recently. It is clear that the transformation of the folk song tradition is a renewal and change, the adaptation of genres and forms to modern sociocultural conditions to preserve the main ethnic values for their future existence; it is also clear that the so-called “yesterday’s” folklore requires certain transformations: there is no tradition without changes, it can easily pass into and be used in the kitsch and show entertainment industry without this. And here, it is necessary to emphasise the extraordinary role of combining the efforts of researchers — folklorists, leaders of folklore groups, and folk masters — carriers and keepers of traditional culture, who, in a sense, are engaged in rethinking and incorporating traditions in modern life (Kargin, 2008, p. 160).

Within the framework of this study, the existence of folk songs on the stage variety is considered by us as a contemporary form of the cultural transformation of the song tradition, which has its long-standing historical preconditions and dynamics of development. With a certain degree of conventionality, skomorokhs and all the court musicians of princely times can be considered as the forerunners of the stage embodiment of the folk song. In the 19th and early 20th centuries, folk songs began to be performed on stage by actor-singers and the first professional folk choirs: for example, the Kubanskiy Military Choir (founded in 1811), the Ohmativsky Village Choir under the direction of P. Demutsky (founded in the 1890s) the choirs of M. Pyatnitsky (1911) and P. Yarkov (1919), the Kyiv Bandurist Choir (1918) worked in this field, the soloists N. Plevitskaya, L. Ruslanova and others “folklorised”, became part of the folk consciousness and musical life of songs of the 1940s, in particular the UIA songs. In the mid-1950s and 1960s – 1970s, a new generation of folk song performers appeared on the variety scene: L. Zykina, O. Voronets, A. Strelchenko, N. Matvienko, R. Kyrychenko and others. During these years, the Soviet variety is captured by a new folklore wave associated with the emergence and active development of the so-called Youth Folklore Movement since the early 1980s, whose participants offer their vision of the stage embodiment of traditional culture. Thus, at the present stage of sociocultural changes, Ukrainian folklore, with its extraordinary regional diversity, has become not a household necessity but an art that is brought to the stage. This was a prerequisite for the emergence of performing ensembles and soloists, both authentic and interpreters of folklore.

The performance of song folklore can be classified according to the interpretation of folklore on stage. There are primary (authentic) ensembles (usually non-professional, performing folk songs in the form in which they existed in the natural environment, preserving all regional performance features) and secondary ensembles (professional or amateur; this also includes soloists-performers) performing stylised folk songs on stage. Both secondary and professional ensembles, feeling the need for directorial development of a folk song, pay a lot of attention to its theatricalisation, creating bright musical and dramatic pictures using various expressive means. Consequently, the issue of interpretation of folklore on the modern stage has become more and more urgent over the years: archaic traditions along with rural life are gradually reduced and eventually lost, contemporaries are trying to preserve, “reanimate” them and make the best examples of song culture of the past sound in new stage conditions. The interest in contemporary stage reinterpretations of folk songs is primarily due to the special energy of folklore.

Today, there are several forms of assimilation of folklore, including new stage conditions for it, among which: performances of carriers of the live folklore tradition (folk singers, musicians, dancers, singing ensem-

bles and dance groups — authentic, that is, real ethnographic performers and ensembles), — a “type of ethnographic concert” according to the classification of I. Zemtsovsky (1983). The next form of stage assimilation of folk music tradition is the so-called restoration of genres of traditional folklore, including those that are already lost in the natural environment and are not performed in mass artistic creativity; this kind of activity is performed by the so-called experimental or secondary (secondary, imitative, reproductive) folklore ensembles. The third type of performing an embodiment of traditional musical culture is the performance of works of folklore arranged by ensemble leaders or professional composers/choreographers/directors (the so-called stylised folklore ensembles, according to Zemtsovsky — “a type of song and dance ensembles, other art groups performing the so-called “arranged” folklore”).

The history of new forms of performing the existence of folk songs in the post-Soviet space can be conditionally divided into several periods. The first one (1970 – the late 1980s) is connected with the folklorist, musician and composer D. Pokrovsky and his Experimental Folk Music Ensemble, founded by the Folklore Commission of the Union of Soviet Union Composers of the Russian Federation in 1973. In their work, the ensemble and its leader combined the traditions of folk music culture with modern expressive means and methods of material presentation. The success of D. Pokrovsky’s Ensemble contributed to the emergence of a significant number of similar ensembles, including the folklore ensemble Drevo of the Kyiv Conservatory (1979), Bozhichi (leaders I. Fetisov and S. Karpenko), Volodar (leader M. Skazhenyk), Dzherelo (leaders R. Tsapun and I. Sinelnikov), Muravsky shlyakh (leader H. Lukianets), Hilka (leaders O. and N. Tereshchenko), Kralitsa (leader I. Sinelnikov) and others. The activities of these ensembles with the participation of their leaders and folklorists influenced significantly the formation of a new stage appearance of folk songs, which began to be established on stage in the 1970s and 1990s.

A completely different but also innovative approach to the ensemble interpretation of folk songs was demonstrated by some variety vocal and instrumental ensembles and formations (Kobza, Pesnyary, Ariel, V. Nazarov Ensemble, Trio Marenych, etc.) during this period, which work combined folk melos and variety singing manner, harmony, textures and instruments of Western European and American rock bands. At this time, a whole pleiad of original performers appeared on the stage, who in their performing activities demonstrated various approaches to the musical embodiment of folk songs: Zh. Bichevskaya, M. Kapuro, V. Zhdankin (folk song accompanied by guitar/kobza) and more traditional performers such as T. Petrova, L. Ryumina, in Ukraine — R. Kirichenko, N. Matvienko, who performed folk songs accompanied by an orchestra or an ensemble of folk instruments, etc. were popular performers in the 1980s. The overall picture at that time was complemented by the activities of numerous professional and amateur folk choirs/ensembles, which artistic activities continued to cultivate the traditional performance of folk songs accompanied by an orchestra or an ensemble of folk instruments.

A new stage in the life of folk song in stage conditions came in the mid-1980s with the beginning of Perestroika, when folk performers and ensembles began to appear on the stage, using stylisation and elements of a variety show in their work, as well as electronic musical instruments (synthesisers, electronic drums, electric guitars, etc.) that were popular at that time. In this context, the works of the variety ensemble Golden Ring (1988), the international folk band Baba Yaga (1989), the electronic band Ivan Kupala (1998) should be considered. This direction has become extremely popular among professional and amateur bands and performers, as well as among the audience, and, in fact, allowed adapting folk songs to new aesthetic benchmarks. Among modern representatives of this direction, one can name the world-famous Ukrainian bands DakhaBrakha, Go_A, the actively developing Kyiv formations The Doox, FolkyFanky, Zgarda, GG_GulayGorod, performers such as Khayat, Alina Pash and others. Simultaneously with this direction, the folklore formations that tend to perform “academisation” of folklore material are developing: these are the bands Chorea Kozacky, Maisternia ChHS, etc.

In recent decades, the public interest in folklore has generated a powerful industry of numerous shows, concerts, festivals, celebrations, in which performers-soloists, folk bands and ensembles take part. Most of their activities are confined to folklore imitation (to a greater or lesser extent), which can be defined as the so-called “pseudo-folk” style. The demand for folklore works also stimulated the creation of stylised works based on folklore material or artistic principles and techniques of folklore. Therefore, today, the Ukrainian public is much less familiar with the original folklore than its stylisation. Thus, the development of folk song art has reached a new level of content, artistic and performing existence due to its “re-reading” in various genres and forms of mass music culture (pop, rock, jazz, etc.) on the one hand and to a reinterpretation of original, authentic folklore in the context of a new type of thinking and world view of different generations on the other hand.

The stage dictates its own rules, its time frame and depends significantly on the requirements and whims of the audience. At the same time, a performer of folk songs is faced with the task of preserving the integrity of the main content, plot and genre features of an authentic work brought to the stage because, on the one

hand, it is impossible to ignore the laws of the stage, on the other hand, there is a danger of distortion of the folklore source. For example, R. Sliužinskas notes: “All types of musical performance on stage have their specific standards. We must create a folklore program at a precise time and consistently. We have to show only what is interesting to the whole audience. Therefore, performers of traditional folklore should become artists. According to the stage programme, they have to turn their faces properly, speak, sing and play loud enough, and smile and cry. What other terrible things can we ask them to do? Is this the right view on the evolution of folklore?” (Sliužinskas, 2019).

There is no doubt that a folk song is characterised by drama, but once it is on the stage, it loses its original functions, becoming an object of performing arts. Obviously, every “artificial” reproduction of the folk original on the stage changes the original source, its character, and artistic content inevitably. However, the artistic phenomena of folklorism and neo-folklorism contribute to the preservation of the national basis of art, making folk music accessible to a broad audience. In the authentic environment, folklore performs, first of all, traditional and normative functions. When it is brought to the field of stage embodiment, decorative and aesthetic aspects, demonstration forms are intensified, and, as a result, when it is performed on stage by untrained performers, there is a threat of loss of identity and original semantics. In the stage embodiment, ritual actions become more theatrical; authentic song samples are adapted to the variety criteria of brightness and clarity, etc.

Such transformation is becoming necessary and inevitable in modern conditions. At the same time, the folk song tradition has a huge potential for self-preservation: historically developed song folklore forms are “tied” to the national calendar, a certain everyday and life context, which is rooted in the imaginations of folklore bearers and professional folk performers. This gives grounds for the use of local folk culture in the life of modern Ukrainians, as, for example, in the case with wedding rites, when young people realise not only the value of folk tradition (along with rural life) but also their involvement in it. The most important aspect of spreading and popularisation of the folk song tradition in modern sociocultural conditions is the creation and development of special social “infrastructures” that ensure its viability. Previously, such structures were simply unnecessary in the authentic folklore environment, as folk songs were incorporated into the everyday life of the tradition bearers. It contained not only the symbols of human life activity in this place and at present, but also the emotional and psychological connection of members of society. The mechanism for the folk song functioning did not depend on organisational structures or state (administrative) financial support. Today we are witnessing the revival of some folk holidays and traditions, which is manifested in holding various events and activities such as Christmas and New Year celebrations (koliada, shchedruvannya, Vertep, Melanka, Koza), Ivana Kupala, etc. However, as a result of the loss of connection with the authentic environment by the majority of the population, a lot of random, unnatural, artificial things appear in such artificially organised folklore and ethnographic celebrations, distorting their functional basis and deep meaning. Figurative and symbolic elements of traditional culture are used as an entourage without understanding their true belonging, folklore attributes distort the original meaning of traditional semantics and deprive the performance of expediency and imagery (for example, burning a figure of Winter on Maslenitsa, which was not generally typical of this calendar period in Ukraine). Here the involvement of competent specialists, organisers, teachers, folklorists who will support and preserve the laws of general (collective) participation, prevent the division of participants in folk ritual celebrations into “spectators” and “performers”, etc. is absolutely necessary. Of course, administrative support and financial and material resources are needed.

In the context of the above-mentioned issues, such phenomenon of modern folklore studies as folklore theatre, which is quite popular in Europe today is worth considering. Ideally, the troupes of such theatres should consist of folklorists who regularly undertake expeditions, whose materials can become the basis of folklore performances. Folklore material in the productions of such theatres is presented in combination with folk costume, dialect, household items and other components of traditional folk culture. The dramatic action is plot-driven, logically structured and combines various forms of verbal, choreographic and musical folklore, with each actor leading a different line of behaviour on stage. The audience is a participator in the stage action. For example, when the most famous scene of presenting gifts to newlyweds at a wedding is played, a popular trick is to treat the audience to a meal in the hall. Folk theatre is a unique opportunity to convey folk culture in all its diversity to the audience. At the same time, the theatre also gives a lot to its participants-actors: it is an attempt to return to the origins of folklife, to comprehend it and demonstrate it in real and accessible forms. Acting skills, talents for folk singing and dance are realised here, and historical memory is actualised. The productions of folklore theatres make the audience reflect on who they are and where they come from, analyse how far modern consciousness has moved away from the mythologised worldview of our ancestors.

Actors of folk theatres are people immersed in the rhythm of traditional music, songs, costumes, rituals, and life. They try to recreate the natural environment of the existence of an authentic work on stage, to make this music happen and sound for the audience here and now, despite the distance separating the person of the 21st century and the tradition of centuries-old antiquity. This reproduction is due to the ethnic past, cultural memory and outstanding beauty of folk culture. In their productions, folklore theatres try to show the meanings that, as a result of the joint laborious work of actors, become relevant for the audience of the 21st century, thus creating a special space of “secondary folklore” and forming a high culture of assimilation and mastering of folk traditions. Having raised an extremely interesting topic of folklore theatre, we consider that it deserves a separate study, because the forms and methods of mastering and bringing the folklore tradition to the stage are different in them, which requires a profound comparative analysis of the artistic direction, for example, the Dakh theatre and the Kyiv Academic Theatre of Ukrainian Folklore Berehinya.

Conclusions

The content of spreading and popularisation of the folk song tradition is in its adaptation to modern sociocultural requirements, in preserving the spiritual and cultural continuity of generations. In contemporary society, the folk song tradition can perform the most important social function of full or partial socialisation of the individual, integration with the national consciousness. It also concerns urban residents because the values of traditional folk culture affect their worldview and value attitudes, a sense of belonging to an authentic cultural tradition.

Folk songs do not need artificial, forced “renewal” or preservation. Its development and transformations (including performing ones) have always been. They are still natural since folk songs carry living, unchanging values, the preservation of which is of paramount importance for the existence of the Ukrainian people. These values need to be supported in every possible way and developed, understanding the time at which the folk song genre exists. Understanding this leads undoubtedly to the preservation of folk song culture, its development in modern sociocultural conditions, and ultimately to the strengthening of its viability. Historically developed forms of folklore in modern society determine the integrity, originality and continuity of the national cultural tradition largely, which leads to the relevance of the development of a system of measures and technologies for the preservation, development, spreading and popularisation of folk songs, traditional culture, which today should become a priority direction of state cultural policy in Ukraine.

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НАРОДНО-МУЗИЧНА ТРАДИЦІЯ В СУЧАСНИХ СЦЕНІЧНИХ ПРАКТИКАХ

Сінельніков Іван Григорович^{1а},
Сінельнікова Валентина Володимирівна^{2а}
¹Заслужений працівник культури України, доцент,
²Кандидат історичних наук, доцент,
^аКиївський національний університет
культури і мистецтв,
Київ, Україна

Мета статті: проаналізувати трансформації традиційного фольклору під впливом різноманітних соціокультурних чинників; описати тенденції появи й розвитку варіативних форм сценічної трансформації фольклорної традиції; виокремити різновиди втілення автентичного фольклору на сцені — від наближеного до автентичного звучання та поведінкових стереотипів виконання науково-етнографічних колективів до фольклорного театру та стилізацій, а також використання народно-музичної традиції в творчості сучасних музичних гуртів різних жанрів і стилів. Методологія дослідження: у процесі аналізу можливостей застосування фольклорно-етнографічної спадщини українського народу на естрадній сцені використано метод аналогії. Аналітичний метод застосовано для формулювання фундаментальних засад створення фольклористичних творчих проєктів у сучасних соціокультурних умовах. Наукова новизна: визначено та ґрунтовно осмислено тенденції сценічної трансформації фольклорної традиції та різновиди її втілення в сценічну практику на українській естраді. Висновки. Не зважаючи на соціально-економічні труднощі останніх десятиріч, в Україні спостерігається підвищення зацікавленості населення до збереження й поширення народної пісенної культури, що проявляється в її адаптації до сучасних соціокультурних вимог, у підтримці духовної й культурної спадкоємності поколінь. У сучасному суспільстві народна пісенна традиція спроможна виконувати найважливішу соціальну функцію повної чи часткової соціалізації особистості, інтеграції з національною свідомістю. Народна пісня не потребує штучного, насильницького «оновлення» чи консервації. Її розвиток і трансформації в сценічній творчості сучасних аматорських, напівпрофесійних (вторинних) та професійних виконавських колективів / солістів завжди мали й мають природний характер, оскільки народна пісня містить у собі живі, незмінні цінності, збереження

яких має надважливе значення для існування українського народу. Історично створені форми фольклору в сучасному суспільстві в значній мірі визначають цілісність, своєрідність і неперервність національної культурної традиції, що обумовлює актуальність розробки системи заходів і технологій збереження, розвитку, поширення й популяризації народної пісні.

Ключові слова: музичний фольклор; народна пісня; сценічне мистецтво; трансформація; традиційна культура; фольклорний ансамбль

НАРОДНО-МУЗЫКАЛЬНАЯ ТРАДИЦИЯ В СОВРЕМЕННЫХ СЦЕНИЧЕСКИХ ПРАКТИКАХ

Синельников Иван Григорьевич^{1а},
Синельникова Валентина Владимировна^{2а}
¹Заслуженный работник культуры Украины, доцент,
²Кандидат исторических наук, доцент,
^аКиевский национальный университет
культуры и искусств,
Киев, Украина

Цель статьи: проанализировать трансформацию традиционного фольклора под влиянием разнообразных социокультурных факторов; описать тенденции появления и развития различных форм сценической трансформации фольклорной традиции, выделить разновидности воплощения аутентичного фольклора на сцене — от приближенного к аутентичному звучанию и поведенческих стереотипов исполнения научно-этнографических коллективов до фольклорного театра и стилизаций, а также использования народно-музыкальной традиции в творчестве современных музыкальных групп разных жанров и стилей. Методология исследования: в процессе анализа возможностей применения фольклорно-этнографического наследия украинского народа на эстрадной сцене использован метод аналогии. Аналитический метод применен для формулирования фундаментальных основ создания фольклористических творческих проектов в современных социокультурных условиях. Научная новизна: определены и основательно осмыслены тенденции сценической трансформации фольклорной традиции и разновидности ее воплощения в сценическую практику на украинской эстраде. Выводы. Несмотря на социально-экономические трудности последних десятилетий, в Украине наблюдается повышение заинтересованности населения в сохранении и распространении народной песенной культуры, что проявляется в ее адаптации к современным социокультурным требованиям, в сохранении духовной и культурной преемственности поколений. В современном обществе народная песенная традиция способна выполнять важнейшую социальную функцию полной или частичной социализации личности, интеграции с национальным сознанием. Народная песня не нуждается в искусственном, насильственном «обновлении» или консервации. Ее развитие и трансформации в сценическом творчестве современных любительских, полупрофессиональных (вторичных) и профессиональных исполнительских коллективов/солистов всегда носили и носят природный характер, поскольку народная песня содержит в себе живые, неизменные ценности, сохранение которых имеет важное значение для существования украинского народа. Исторически сложившиеся формы фольклора в современном обществе в значительной степени определяют целостность, своеобразие и непрерывность национальной культурной традиции, что обуславливает актуальность разработки системы мер и технологий сохранения, развития, распространения и популяризации народной песни.

Ключевые слова: музыкальный фольклор; народная песня; сценическое искусство; трансформация; традиционная культура; фольклорный ансамбль

