

MELODECLAMATION AS A SYNTHESIZED MUSICAL AND THEATRICAL GENRE: UKRAINIAN SPECIFICITY OF EXISTENCE

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Abstract: The study offers a historical and performance analysis of the melodeclamation genre in Ukrainian culture. Chronological, terminological, cultural and artistic aspects of the origin and essence of the genre in the European context, its influence on the formation of literature, music, and theater are determined. The specifics of the practical spread of the genre in Ukrainian culture in the folk-instrumental (Kobzar-lyre), stage music-theatrical (artistic word in synthesis with music), pop and popular spheres are analyzed. The most striking examples of the representation of the genre in the works of composers of Ukraine and the Ukrainian Diaspora of the 20th – early 21st centuries are singled out.

Keywords: melodeclamation; recitative; interaction of music, theater and literature; genre features of melodeclamation; forms of melodeclamation; works of Ukrainian composers; musical and theatrical culture of Ukraine and the Ukrainian Diaspora.

1 Introduction

The synthesis of words and music is represented by many genres – opera, operetta, melodrama, song-romance genres, as well as a specific genre – melodeclamation. Known since antiquity, this genre has repeatedly been in the field of view of philologists, musicologists, and theater experts. In general, the origin and etymology of the name of this genre among scientists is still ambiguously interpreted. Even more disagreements exist in its correct genre and form-creating identification, which necessitates the need to understand the specifics of the functioning of melodeclamation in its evolutionary development over the centuries.

In the Ukrainian culture, the genre of melodeclamation is represented quite widely in the performance planes – folk-instrumental, stage music-theatrical and popular, in the works of composers, arrangers, folk singers, etc., however, today its features are generally not sufficiently studied, and separate studies on forms and directions of development in Ukrainian culture are practically absent, which led to the choice of the topic.

The purpose of the article is to reveal the genre features of melodeclamation and the specifics of its creation and reproduction in the cultural-historical dynamics of the functioning of various types of Ukrainian art, in particular, theatrical and musical.

In accordance with the set goal, the following tasks are solved:

1. To reveal the genesis of the genre, the main and related terminological apparatus;
2. To trace the historical development of melodeclamation in literature, theater, and music;
3. To determine and compare the specifics of the forms of the functioning of melodeclamation in Ukrainian culture, in particular in folk-instrumental music-making (bowing and lyre-performance), stage music-theatrical performance (artistic word in synthesis with music), popular pop music culture;
4. To analyze the author's samples of melodeclamation in the art of Ukraine and the Ukrainian Diaspora.

2 Method

The methodology of this study is based on an integrated approach. The research methodology involves the use of a complex of methods: historiographical, source studies, comparative, textological, and music-theoretical. The specificity of the material required, in addition to traditional analytical methods, reliance on the main provisions of the theory of musical text.

3 Results and Discussion

Cultural and artistic aspects of the origin and essence of the melodeclamation genre

Melodeclamation has an ancient origin. Its origins lie both in folk and ritual culture and in the academic art sphere. The term *melodeclamation* is based on the roots of the words *melos* (Greek *μέλος* – song, melody) and *declamation* (Latin *declamatio* – exercise in eloquence). This is a synthesized term used in literary theory, theater studies, and musicology.

The term *declamation*, as the art of expressive reading (recitation) of literary (mainly poetic) works, is also used in music. Recitation refers to the relationship between language and music in vocal-choral and vocal-instrumental works, features of language accents, intonations, as well as speech culture and expressiveness of pronunciation (articulation) of the text. It should be noted that other terms are often used as synonyms for melodeclamation: recitative (Italian *recitativo*), recitation (Latin *recito*), musical speech, melorecitation (Polish *melorecytacja*), etc., but the most important in their content is synthesis of both melodic and text-speech components.

Melodeclamation is considered both a separate technique (method) of expressive reading (recitation) in the form of musical intonation without or accompanied by a musical instrument, and a separate genre form. In melodeclamation, the performer must clearly follow the rhythm of the melody, “following the word”, that is, the melodic organization of the text (intonation) in its rhythmic or metro-rhythmic grouping is the priority.

The history of oral folklore of many peoples testifies to the use of melodeclamation in many epic genres – historical stories, as well as in certain rites of calendar and family cycles – festive (celebratory) and mourning (funeral).

Borys Warneke (1874–1944) – theater historian, philologist – studied the origins of melodeclamation as a type of artistic reading of works accompanied by an instrument. In the work “History of declamation” [21] he considered the evolutionary development of this genre in ancient Greece and Rome, using the works of Seneca, Plutarch, Hellicus, Plato, Quintus, and others.

Declamatory lyrics were divided into elegies and iambics as genre varieties. Elegies are reflections on social and personal topics, while iambics are journalistic polemics and ironic criticism of the opponent. Declamatory poetry was born and developed in Asia Minor, from where it spread to other territories of Greece.

7th century BC was an important stage in the development of melodeclamation, the transition to expressive reading, proposed by the ancient Greek lyricist Archilochus, the creator of iambic verse. In terms of form, the works corresponded to everyday, unrhymed language, and iambic trimeters were used to write dialogues in dramas. Instead, other types of recitation are associated with musical accompaniment, one of which is an *elegy* – a sad melody performed on wind instruments, namely *αὐλός* – a sample of the modern clarinet, or accompanied by wind music.

Theoreticians of Greek poetry divided it into three types – *elegy*, *iambic*, *melos*, in contrast to the modern differentiation – *epic*, *lyric*, and *drama*. In the theory of poetry, a melodeclamation is a work that is adapted to a melody in its verse form, based on the motive of which it is performed, intended for singing, musical performance. The authors wrote both melodies and texts for their works.

In 6th–5th centuries BC, the flowering of Hellenic poetry, the so-called “melic poetry”, or “melika” (Greek *melos* – a song), which was performed to the accompaniment of a lyre, was observed. Folkloric forms (hymns, hymns, epitaphs, laments, etc.) and combinations of different verse dimensions are characteristic of it.

Hellenistic lyrics were divided into solo (Alcaeus, Anacreon, Sappho) and choral (Pindar, Bacchylides), glorified heroes, athletes, and gods. The Greeks learned the art of performing melic poetry from music teachers, and its varieties – from grammar teachers.

In 3rd BC, poets of Melos – lyricists (*λυρικοί*) – used the lyre as an instrument, their works were sung, not read. B. Warneke notes that Homer's poems were favorite for artistic reading, they were originally sung to the accompaniment of lyre and kithara, they had a verse form. Rhapsodists – creators and performers of epic songs – continued this tradition until the end of the 2nd BC, synthesizing singing with recitation [21].

In the period of the Roman Empire, according to Warneke, the attitude towards singing changed. The ancient Roman music theorist and philosopher Macrobius, the poet, philosopher and orator Seneca considered singing to be frivolous. Using the genres of Greek poetry, they mostly read them, not sang them, although the playing of the lyre, as background music, was preserved during the reading. According to the texts of the writer Pliny the Younger, Warneke suggests that his daughter sang poetry to the accompaniment of the lyre [21].

From the works of Wilhelm Christ (1831–1906) – a German philologist, Warneke uses a quote from the philosopher Plato, which refers to Homer's poems performed by the rhapsodist Ion, where the real singing took place in the pathetic places of Homer's poems, hence the conclusion that the main part of the text was recited. Classification of genres proposed by V. Christ, supported by B. Warneke, is given below:

- Kataloge (Greek *Κατάλογη* – narration), which means to pronounce separately and clearly, this is recitation without a musical instrument;
- Parakataloge (Greek *Παρακατάλογη* – singing poetry and reading poetic works to the accompaniment of an instrument), which is a recitation accompanied by a musical instrument or a melodeclimation [21].

Warneke considers these terms to be of no significant difference, he believes that they denote the same means of performance, and he finds confirmation of his opinions in the Russian and Ukrainian philologist, expert on the Greek language Fedor Korsh. In the context of one of the means of performing melodeclimation, one should also agree with its equating to recitative (a long speech, close to both recitation and singing), proposed by the Russian philologist, culturologist, antiquities researcher Faddii (Tadeusz) Zelinsky, although he labeled melodeclimation with the term *melodrama* [11].

The modern Ukrainian theater expert Olexandr Klekovkin notes that during the period of the Biblical Theater there was a type of actors who read and sang to the accompaniment. Thus, from the 6th century, mime performances became popular; in their repertoire, there were three genres: “tragodoi” (semi-reading and half-singing of excerpts from Greek tragedies), “kitharodoi” (singing accompanied by a kithara) and “comodoi” (separate scenes from ancient comedies) [9, p. 84].

Melodeclimation was actively used in religious rites. Spiritual songs were an integral part of the prayer of the first Christians, and the singing of psalms became part of the church tradition of Christians of all denominations. The musical side of prayer was noted by many ministers of the Christian church [13]. Clement of Alexandria, a highly educated father of the Church, believed that poetry and music are among the most perfect human creations, and their synthesis in singing is an opportunity to glorify God in the best possible way. Origen supported singing to God as an opportunity to profess faith. Bishop Eusebius claimed that psalms should not only be recited, but also sung melodiously. Thus, the gradual transition from recitative-declamatory modes of prayer to melodic and antiphonal ones is evidenced in the religious Christian tradition.

Saint Basil the Great became one of the most persistent defenders of singing as prayer. In his works, he repeatedly mentions that

through the influence of music, a person receives enlightenment of the soul and mind. Saint Ambrose (Milan bishop in the 4th century) contributed to the reform of church music. Thanks to him, a new school of singing was opened, named in his honor – Ambrosian singing, which was characterized by the beauty of intonation, the ability to ornamentalism of music (melismatics), singing syllables [13].

In Christianity, the foundation of the first liturgical musical drama was a melodic composition with a chorus, prayer or antiphon. In Byzantium, a system of eight voices developed, where each of the voices serves for alternating holidays when singing kontakion and troparion. Melodeclimation is also found in the Gregorian chant of the liturgical singing of the Roman Catholic Church. In general, the term “liturgical recitative” is also applied to the simpler formulas of Gregorian chant used in the Epistle, Gospel, preface, etc. [5].

According to the nature of singing in the liturgical text, syllabic chorales (1–2 tones per syllable of the text), neumatic (from 2 to 4–5 tones per syllable), and melismatic (an unlimited number of tones per syllable) are distinguished. The first group includes recitative chants, psalms, and most antiphons. From the 9th century, the first recordings of Gregorian chant music were published. Their rhythm is based on the irregular alternation of long and short durations, which were fixed in writing with the help of a neume notation. It should be noted that the name ‘neume notation’ comes from the late Latin *neuma*, which in turn is based on the ancient Greek *πνεῦμα* (*pneuma* – breath). Neumas were related to speech, consisted of various punctuation marks (dash, dots, etc.) and their combinations, which were placed above the text of the psalms to recall the melodic movement of the motif. From the 10th century, letter signs appeared in it specifying melodic, tempo and rhythmic designations. Neumas in the 12th century were replaced by linear quadratic notation. The appearance of a new way of recording reflected a number of changes that took place in Gregorian chant – diatonization of melos, reduction of rhythmicity to following equal durations (Latin *cantus planus* – even singing). The appearance of modern musical notation contributed to the recording of all types of chants – for their mastery (learning) and use [5].

In the history of academic music, the concept of melodeclimation is closely related to recitative. Recitative (Italian *recitativo*) is a long recitation that approaches both declamation and singing. The textual basis of the recitative can be both poetry and prose. The following types of recitative are distinguished: dry (Italian *secco*) and accompanying (Italian *accompagnato*); measured (Italian *a tempo*); singing or melodious (Italian *arioso*). Correct, meaningful declamation is of great importance in all types of recitative.

In the vocal music of the Baroque and Viennese classicism, secco and accompagnato recitatives were used; later, different types of recitative were often mixed. In operas and oratorios, recitative is usually accompanied by dry accompaniment and functions as a link between arias. At the same time, the dramatic action is reflected in the recitative, and the emotional reaction of the characters to it is reflected in the arias.

Dry recitative. The vocalist sings to the accompaniment of *basso continuo* (sustained bass), which is usually realized as a sequence of chords (without ornamentation and melodic figures), that serve the singer to indicate the tonality and to emphasize punctuation marks. Chords are performed mainly where there is a break in the recitative. There is only one sound for each syllable of the text. The form of such a recitative is uncertain and is completely dependent on the text. The singer performs it freely, the tempo is not specified.

Accompagnato recitative. Unlike the dry recitative, where the singer is accompanied only by the *basso continuo* part (on the organ, harpsichord, etc.), in the accompagnato recitative (Italian: *accompagnato*, literally “with accompaniment”) the instruments with written parts (up to the whole orchestra) are involved. This type of recitative was developed in the era of high baroque (passions of J.S. Bach) and in the music of the era of classicism (operas of Ch. Gluck, A. Salieri, etc.).

Measured recitative (a tempo), unlike other recitatives, which do not have a time (metric) division, can be in 4/4, 3/4, etc. dimensions. When singing a recitative with a not very rich melody, the accompaniment is performed entirely in the form of in the form of chords sustained or played by tremolo. There is no continuous motif, that is, a melodic pattern, in such a recitative. The form is uncertain, and the alternation of tonalities is arbitrary. Each syllable corresponds to one note.

Singing recitative (arioso singing) is the most developed form of recitative. One syllable of a word can sometimes correspond to two or more sounds. Like the measured one, this recitative is not limited by a modulatory plan. The form is often free. Arioso – as the historical heir of the singing or melodic recitative – became a type of aria, from which it differed in a smaller form and a more declamatory character.

As a separate technique, melodeclamation in the form of recitatives existed for centuries in opera. Opera, as a genre, appeared in the 16th century in Italy as a renaissance of ancient Greek tragedy in the form of *dramma per musica*. The development of opera was facilitated by the development of musical education, solo singing, and instrumental collective play. In the operas of many Western European composers, melodeclamation was an important component of dramatic development.

Starting from the middle of the 18th century in Europe, melodeclamation became an independent concert genre, which in the 19th century was presented in ballad texts by composers F. Schubert (“Farewell Beautiful Earth”, 1825), R. Schumann (2 ballads, 1852), F. Liszt (“Lenora”, 1858, “The Sad Monk”, 1860, “The Blind Singer”, 1875), R. Strauss (“Enoch Arden”, 1897), M. Shillings (“The Witch’s Song”, 1904), and others.

At the beginning of the 20th century, vocal declamation (German *Sprechstimme* – speaking voice) became widespread in avant-garde music; it was first used by Engelbert Humperdinck in the melodrama “Royal Children” (1897, transformed into an opera in 1910). *Sprechgesang* (German – conversational singing) is directly related to the operatic recitative manner of singing (articulation is fast and relaxed, like speech), ancient musical techniques of *parlando* (speaking) or recitative are used. This term is also used in the context of “musical dramas” or late romantic German operas (in particular, those of R. Wagner and others). *Sprechgesang* is often considered a German alternative to the recitative technique.

Sprechstimme is a type of rhythmic voice writing that combines the principles of melodrama with an extended peculiar technique. Although this compositional technique was first used by E. Humperdinck, it is more associated with the composers of the Second Viennese School. Arnold Schoenberg uses it in the work “Moonstruck Pierrot” (1912) – a melodrama for voice and ensemble based on a poem by Albert Giraud, as well as in the operas “The Happy Hand” (1924), “Moses and Aron” (unfinished, 1957), in the cantata “Survivor from Warsaw” (1947). The composer explained how to achieve *Sprechstimme*: by following the specified rhythms, however not holding the melodic intonation line, but interrupting it. In Schoenberg’s notation, *Sprechstimme* are usually marked with crosses, or the note head itself is replaced by a small cross. Schoenberg’s later notation (first used in his Ode to Napoleon, 1942) replaced the 5-line notation with a single line that has no key and, accordingly, no melodic level.

Sprechstimme is used by Alban Berg in the operas “Wozzeck” (1925) and “Lulu” (1937), Klaus Huber in “Aasceticism” (1966, for flute, *sprechstimme* and tape recorder), Benjamin Britten in the opera “Death in Venice” (1973), Wolfgang Rim in the opera “Jakob Lenz” (1979), Walter Zimmermann in the cycle “On the benefits of renunciation” (1984), and others.

The development of opera and its varieties, as well as theatrical forms, contributed to the differentiation of many genres of musical and theatrical art, their clear division into speech and musical factors.

Artistic declamation is a form of oratorical, literary art, here the text of a (literary) work is pronounced without singing. The term “spoken word” is used in English-speaking countries, its forms are the reading of poems, stories, literary readings, but musicians and poets often perform in this genre (the voice is accompanied by music, which contributes to the emotional perception of the content).

Spoken word is a poetic performance art that has been actively developing since the 20th century and until now. Its oral nature of presentation focuses on the aesthetics of words, such as intonation and voice preference. Spoken word today is also denoted by the term “catchall”, which includes any type of poetry that is read aloud, including poetry readings, poetry slams, jazz and hip-hop poetry, comedy and prose monologues. Although spoken word can encompass any kind of poetry read aloud, it differs from written poetry in the way it sounds, which determines its genre form of representation. Unlike written poetry, read poetry is more concerned with phonetics, or the aesthetics of sound, and, accordingly, with the intonation and melodization of words. The development of conversational genres since the 20th century becomes more active thanks to the development of media - radio, and later television, the Internet.

Melody plays an important role in conveying the text to the listener. It was noted by the literary critic Boris Eichenbaum (1886–1959) as a field of poetics that studies its intonation aspect, materialized in a special poetic syntax. Melody is a discipline between the phonetics and the semantics of poetic speech, as noted by Eichenbaum in the study “The Melody of Russian Lyrical Verse” (1922) [4]. This idea is a continuation of the teaching of the German philologist Eduard Sievers (1850–1932) about the need for “auditory philology” (a poetic text acts as a spoken text). Eichenbaum emphasizes the study of the melody of the poem, specific to each of the samples, in its difference from the usual speech intonation. He distinguishes three types of verse according to its melody: it is declamatory, incomplete, and conversational. These studies are consistent with the modern definition of melody (Greek *melodos* – consonant) not only as a set of melodic means of expression characteristic of a musical direction, a composing school, the work of a certain artist, a musical work, but also as a sound curve of phrasal intonation, a compositional feature of a speech or sound text [2].

Russian directors V. Meyerhold and K. Stanislavsky showed considerable interest in melodeclamation and its varieties, because at the beginning of the 20th century many texts were read to the music. Stanislavsky was critical of this genre, looking for simplicity and truthfulness of sonority. In the work “My life in art”, he notes that actors “resort to all sorts of voice graces which create that disgusting convention, quasi-singing language and declamation from which you want to run away” [20, p. 514]. In one of the chapters “An actor must be able to speak”, Stanislavsky notes: “Since then, my artistic attention has been directed towards sound and speech, which I began to listen to both in life and on stage. More than ever, I hated the actors’ sonorous voices, their crude imitation of simplicity; dry percussive speech, solemn monotony, mechanical reflection of chorea, anapest and other, creeping upward chromatic movements, vocal jumps to thirds and fifths with a downward slide for a second at the end of a phrase and a line” [20, p. 511–512].

The outstanding director associated melodeclamation with talentlessness, banality, and this led to the decline of the genre. “Language, poetry is the same music, the same singing. The voice should sing both in conversation and in poetry, sound like a violin, and not knock words like peas on a board” [20, p. 513].

Researching the Russian melodeclamation of the Silver Age, A. Olshevskaya proves that this genre was one of the expressive musical and poetic genres of the beginning of the 20th century, the uniqueness of which was the combination of music and recited words [15, p. 6]. Along with poetic creativity, melodeclamation can be found in the works of Russian composers E. Fomin, G. Lishin, and A. Arensky.

Melodeclamation was not only a performance form on the stage, in a combination of artistic words and music, but gradually became a separate author's genre of the composer's work, was actively used as a means of emotional expression. Today, melodeclamation receives new forms of its use, both in chamber work and in the genres of cantata-oratorio and opera. It is also actively used by composers in samples of sacred works on canonical texts and prayers (for example, Arvo Pärt and Josef Swider).

The specifics of melodeclamation genre prevalence in Ukrainian culture

The melodeclamation has its own features according to genre characteristics, which, at the same time, have both national expressiveness and formed traditions. The very synthesis of the recited word and its intonation vocalization is inseparable from epic folklore and church (liturgical and paraliturgical) genres, which are widely represented in Ukrainian culture.

The professional foundations of the art of the artistic word in Ukraine, in particular melodeclamation, according to the researches of the theater historian Hryhoriy Luzhnytsky, were laid during the heyday of the state life of Old Princely Ukraine in the 10th–12th centuries, namely in the princely theater. This theater “was based on a knight's song, based on two elements: recitative (reading) and glorification”, the theme of which was the defense of the native land, glorification of the prince, knightly honor. Although Luzhnytsky claims that this artistic tradition was borrowed from Byzantium, with which Kievan Rus had close political ties (4th–5th centuries), but performers such as *kitharodoi* could not “recite at banquets held at princely courts” [17, p. 108]. The works were performed on the dignified meetings in the princely court, because they first of all carried respect for the prince and the state.

The first information about performers - singer-reciters (declamators) – is given by the texts of the ancient chronicle “The Tale of Igor's Campaign”. Luzhnytsky also defines the categories of actor-performers, among which to the first one he includes author-poets and in this context also mentions the actor-poet Mitusa, mentioned in the annals of the Galicia-Volyn principality in 1241. In addition, the author points to another category of actor-singers at princely courts, namely paid professional ones [12, p. 103–104]. The later flourishing of the Cossack epic is undeniably connected with the “The Tale of Igor's Campaign”. Composer and folklorist Filaret Kolessa notes: “Just as Zaporozhian Cossacks were the inheritors of the knightly glory of princely retinue, <...> so also Ukrainian folk dumas, this Cossack epic, are a continuation of knightly retinue poetry” [10, p. 7].

The syncretic primary basis of musical activity, which is characteristic of the early history of music, as it is known, did not differentiate compositional and performing practice, but united them in the process of creating music. Many researchers noted in their writings that it was precisely from improvisational forms of music making that musical art – both folk and professional – began. The instrumentality (its arrangement, form, timbre), the interaction of national and ethnic traditions, the style of the era, the social status of the performers, and personal indicators of his musical and declamation abilities had a significant influence on the forms of creativity. Epic genres, improvisational in nature, required the performers to have a sufficiently high command of the instrument and the word, in order to influence the listener [3].

I. Zemtsovsky wrote that “the music of the oral tradition exists in conditions of constant variability, <...> it primarily involves a multiplicity of options and versions, readiness for transformations and reinterpretations” [22, p. 10–11]. Mykola Lysenko was one of the first to express these thoughts regarding kobzar music – he noted kobzar Ostap Veresai's specific “kobzar style” of performance, the features of which were “disruption of the smooth course of the rhythm, an abundance of decorations (melisms) and characteristic accompaniment to the song” [14, p. 26]. In order to cause a deep, strong expression, longing in the listeners, the kobzar during the performance “added to the voice sorrow (sorrow)”, a cry, a lament.

The roots of improvisation stood out precisely in the epic repertoire – dumas, which were characterized by melodeclamation in uneven-syllabic stanzas, reinforced by instrumental overdubs. D. Revutsky noted: “the song gives little space for the singer's individuality”, it “strongly preserves its text thanks to the constant form of the motif” [17, p. 93]. Instead, duma “does not have a permanent motive, it has only elements, from which the singer freely creates a picture of his performance” [17, p. 93].

Compositionally, the duma consists of the performance of several periods, which are based on “free, luxurious recitation”. So, the main elements of improvisation in duma are: “lament” (“zaplachka”), “recitative” (speaking – “govirka”), “crying”. Lament (singing phrase with the syllable “hey-hey”) contributes to the formation of an epic (narrative) mood of the performer and listeners, recitative – intonation repetition of the main motive or motives, “crying” – an expression of feelings, highly intoned sounds, generously decorated with melismatics that evoke feelings of sadness, longing. “Singing a duma, kobzars always depend on their mood, and that mood tells them different combinations of singing elements, so that each performance of the duma is an improvisation for that moment. The kobzar sings the same duma differently each time, only the basic melodic pattern of performance remains the same” [17, p. 94]. D. Revutsky also noted the stylistic unity of the general motif of dumas, despite the presence of a certain selection of singing elements in each kobzar, combined individually – in their own way.

F. Kolessa wrote that “singing dumas requires not only careful preparation, long and difficult study of texts, melodies, the very method of recitation (the style of kobzar improvisation) and bandura playing, but also extraordinary musical talent and the gift of improvisation...” [10, p. 58]. Dumas melody, full of complex intonations and melismas, required long-term (3–6 years) mastery during the training of a young kobzar from the master of the Kobzar brotherhood. Basic chants were studied as a melodic mode that could be subjected to variation and improvisation. Together with the variation of the melody, there was also a rethinking of the instrumental accompaniment, which always played an auxiliary role to the singing, adjusted to the performer's voice.

During studies in the Kobzar brotherhood, the student studied texts and melodies, mastered the instrument, accompanied his master as a guide, and mastered the complete repertoire mainly in the third year. The preserved information of the Vustynsky (Ustian) books – oral collections of the Kobzar brotherhoods – attests to the fact that first beggars, prayers, psalms were studied, later – Cossack songs, Chumaks, burlats, humorous satirical works, instrumental dances, and later, a higher professional level was mastered – epic repertoire – dumas and slavish cries. The student studied both “from the master” and “from the brothers”, since the exchange of repertoire “between brothers” was a common phenomenon. Although the teaching methodology was different, it continued the existing oral tradition. Namely the study of the main genres of the Kobzar repertoire was presented by the students after graduation at a special ceremony-examination of professional skills, which was called “vyzvilka” and “odklinshchyna”. Further updating of the repertoire took place as a result of contacts with other brotherhoods, the creation of new songs and thoughts. Along with dumas thought-heroics, kobzars also performed works of religious-moralistic commemoration, philosophical-ethical generalizations (psalms, commemorations).

Kobzar workshops functioned mainly in the county towns and villages on the territory of the three provinces – Poltava, Kharkiv, and Chernihiv. Namely these territories become the epicenters of performing traditions, characteristic for a certain region, traditions that became the basis for schools of playing. These Kobzar schools were different among themselves with the repertoire, where the advantage was given to specific genres; the difference was also in performance manners, which are reflected in a certain complex of vocal intonations (melorecitations) and types of instrumental accompaniment, as well as ways of “holding the instrument” and playing it.

Kobzars sang where there was a listening audience - near churches, at bazaars, fairs, and evening parties. They were also invited to homes for weddings, christenings, and funerals. This necessitated the formation of a fairly wide repertoire, its performance depending on the conditions of perception and psychological readiness of the audience for listening.

As the researcher S. Hrytsa notes, "while the song is about stanzas united by a constant rhythm, which contribute to the memorization of a relatively small-scale text, in the "astrophic" thought one needs to rely only on the mnemonic model, both in the plot and in of all constructive elements - to remember the semantic frame of the plot, and, considering that this is a piece for listening, to feel the architecture of the verbal-musical whole of thoughts, which, depending on the needs of the audience, should be increased or shortened" [6, p. 42]. This was especially facilitated by the kobzar method, which became an aid for studying complex, large-scale texts. The student learned the text and melody of the epic from the master by the method of copying. Plot stops or climaxes, as well as the presence of "typical melodic formulas - paradigms" became the main points in memorizing dumas.

Melos of dumas (according to the researches of F. Kolessa, S. Hrytsa) was divided into three types: recitatives of a psalmodic nature, reminiscent of speech, spoken recitation; melodious recitatives, enriched with ornamentation in the refrain and cadence endings; melodious recitatives, close to a strophic song [3].

The transmission of the epic tradition involved a combination of verbal and musical transmission, both orally and through printed sources. These ways of transmission can be considered as certain historical and temporal stages of the functioning of the thought tradition of the border of the 19th and 20th centuries, and the development of melodeclamation in folklore genres. The duma tradition was artificially interrupted by the Soviet regime, and was preserved in the works of individual kobzar-bandurists of Ukraine (G. Tkachenko, M. Budnyk, V. Kushpet, etc.) and the Ukrainian Diaspora of the 20th century (H. Kytasty, Z. Shtokalko, V. Mishalow, Yu. Kytasty). It is actively evolving even today, providing for the mastery of texts and recitatives orally - by ear, as well as from recordings and from sheet music. This formed the basis of a new historical stage - the reconstruction of the Ukrainian epic, represented today by the work of M. Tovkailo, T. Kompanichenko, K. Cheremsky, and others.

Among folklore genres, melodeclamation is also used in chants-chronicles - historical and social-life stories of the Hutsul region, as well as in ritual funeral lamentations.

Melodeclamation remained important for the development of Ukrainian theater. Among the first known examples in performance is the panegyric declamation "Prosphonym", written on behalf of the younger and older students of the Lviv Fraternal School in honor of the Metropolitan of Kyiv and Galicia Mykhailo Rogoza, who came from Kyiv to Lviv on church affairs in early 1591. O. Klekovkin notes about the common types of recitations of that historical period - "laments" ("lamentations" or "trens"), i.e., "funeral eulogies", and recited poems [9, p. 220].

From the end of the 16th century, the discipline of rhetoric was taught in schools and church brotherhoods. It was one of the most important in the Kyiv-Mohyla Academy. Declamation is connected with rhetoric, and the art of it was also taught to students for participation in dramas and various events of a solemn nature [11].

Melodeclamation also became an object of interest for Ukrainian composers. The genre of arioso, in which the features of the melodious recitative were embodied, was also actively used by Ukrainian composers. Among them, there is Mykola Lysenko (1842-1909), the founder of the Ukrainian National School of Composers. His Taras arioso "What in the world is more sacred than our brotherhood" in the opera "Taras Bulba" is an example of synthesis of national folklore features of musical language and traditions of Western European music.

One of the first to turn to melodeclamation as a separate genre was the composer, bandurist, writer, historian and ethnographer Hnat Khotkevych (1878-1938). He is the founder of academic bandura art in Ukraine, author of the first bandura playing textbook (Lviv, 1909), designer of new improved instruments, Kharkiv method of playing, new performance techniques and ensemble forms. At the beginning of the 20th century H. Khotkevych emerged as a new type of performer who organically synthesized the principles of folk and academic music making. Khotkevych managed to combine in his work the practice of author's composition, performance (interpretation and improvisation), scientific understanding (research) of the actual bandura instrument and its methods, and the practice of a design engineer.

As a composer, Khotkevych created a number of works for bandura, string quartet, singing accompanied by piano, etc. A feature of his work is the actualization of the genre of melodeclamation, which in origin is close to epic-musical works, in particular dumas, with their poetic-musical recitation under instrumental accompaniment. Khotkevych wrote: "this is a special genre, and, probably, melodeclamations do not come out as well with any other instrument as with the bandura. A grand piano with its tempered intervals is less suitable for the natural human voice" [8, p. 166]. Bandura was interpreted by him as an improvisational instrument for accompanying the voice, however not only singing, but also recitation - artistic reading. The composer's works include the melodeclamations "I'm Alone Again", "Came Down Early", "July" based on a poem by M. Filyanskyi, "At that Kateryna" based on the text of Taras Shevchenko. Khotkevych wrote about this genre: "When the words have already run out, music arranges what is not said in words" [8, p. 167], noting the need for a sense of structure and drama, as a reflection of the development of the performer's artistic abilities.

It should be noted that the author performed melodeclamations personally in concerts, and also offered them for learning by his students at the Kharkiv Music and Drama Institute. Namely his students and followers (in particular, Hryhoriy Bazhul and Leonid Haydamaka) preserved the use of this genre after emigrating from Ukraine, already among the Ukrainian Diaspora, and also composed similar works themselves.

Leonid Haydamaka (1898-1991) was a multi-instrumentalist musician, conductor, composer, and arranger. He graduated from the Kharkiv Conservatory (cello), studied bandura with Khotkevych. Namely for him, melodeclamations and instrumental numbers were created, since Haydamaka did not have bright vocal data. Later, he became the first performer of H. Khotkevych's melodeclamations in the USA.

For the first time, the publication of H. Khotkevych's melodeclamations for voice with bandura was presented on the pages of the New York School of Kobzarsky Art magazine "Bandura" in the 1980s of the 20th century. And already complete edition of samples of melodeclamations was included in the collection of works of, edited by bandura player-performer and researcher Victor Mishalow (Australia-Canada) [8].

Victor Mishalow (b. 1960) is a bandurist, culturologist and musicologist, composer. He also repeatedly represented H. Khotkevych's melodeclamations at concerts abroad and in Ukraine. V. Mishalow notes that "the genre of melodeclamation" is rarely found in today's performance practice. It is worth reviving and continuing this purely kobzar genre - artistic reading accompanied by bandura, instead of blindly accepting the performing practice of other instruments <...>. This especially applies to those bandurists who do not have voice talent, or who have not yet polished these talent" [8, p. 288].

In the creative output of Vasyl Bezkorovainyi (1880-1966), melodeclamation is represented by 14 pieces that the composer wrote throughout his creative life in interwar Galicia, postwar Austria, and during his emigration to the United States. Only one work "Mynayut dni" was printed, while all the others remained in manuscripts (photocopies of which are kept in the Ternopil

regional museum of local history (personal fund of V. Bezkorovainyi F.8343) and in the composer's family - in the possession of Bohdan Bezkorovainyi [7, p. 63].

The following thematic lines of V. Bezkorovainyi's melodeclamations are clearly outlined: spiritual works (prayers to the Most Holy Mother of God and hymns of the Ukrainian church), patriotic works (an emigrant's address to distant Ukraine, glorification of the glorious historical past and the role of women in historical processes), philosophical reflections on life, brotherhood. As a basis for the melodeclamations, the composer chooses the texts of prominent Ukrainian poets T. Shevchenko ("Days Pass", "The Big Cellar", "Poplar"), Lesya Ukrainka ("Forgotten Words"), M. Shashkevych ("To Twin Brother"), Yu. Fedkovych ("Most Pure Virgin"), B. Lepky ("In the Church of St. Yur"), P. Tychna ("Duma", "Grieving Mother") and Ulyana Kravchenko ("Kruty", "Under the Cover of the Most Pure") [7, p. 546].

The genre of melodeclamation was quite widespread in the artistic and amateur milieu of the Ukrainian diaspora. The musical accompaniment deepened and strengthened the lyric-dramatism or tragedy of the poetic works, caused in the viewer even more affection, or empathy, either with the hero or the event mentioned in the work. The Ukrainian composer Stepan Spekh (1922–2009) from Germany turned to the genre of melodeclamation, choosing this form for a cycle based on the texts of Lesya Ukrainka "Seven Strings" (1976). The poetic material of the cycle is beneficial for readers, as it gives a wide palette of moods, and the musical accompaniment of S. Spekh only strengthens them.

The first poem from the cycle "To you" is accompanied by a major accompaniment, solemn in nature, at a slow tempo in the key of C major. The composer uses arpeggiated chords in the key of D major to the poem "Reve-gude negodonka" that illustrate the elements. The key of E major, the transparent texture of the piano arrangement was used for the poem "The Clear Moon" ("Mislyat Yasnenkiy"). The poem "Fantasie" is accompanied by an almost homophonic-harmonic presentation at a fast pace, in the key of F major. For the poem "The Nightingale's Song", the composer uses a transparent texture with grace notes and trills in the key of G major, which aims to brighten the poetic text. The sixth verse of "Gentle Spring Nights" in A major is also illustrated by a light, transparent texture in a slow tempo in the first movement, which becomes more complicated in the second movement, illustrating a dreamy mood, hopes and fantasies. The final poem "Seven Strings" is written in B major. First, emphasizing the seven strings, the composer plays the seven notes of the major scale at a slow tempo, concluding with an arpeggiated chord that illustrates the playing of the harp. Later, conveying hope to freedom, the accompanying party moves to a marching tempo, the texture becomes denser. In general, the rhythm of the accompaniment is as close as possible to the rhythm of the poem, which make up a single whole.

Melodeclamation is quite widely represented in the modern cultural space of Ukraine. Thus, the large-scale melodeclamation "Cherry blossom on Mount Athos..." based on the poem "Ivan Vyshensky" by I. Franko for the reader, male choir, orchestra and electronic recording, was staged in Kyiv in 2006. Its authors are composer Ivan Taranenko and Sofia Maidanska (screenwriter, writer, stage director). Oleg Stefan – an actor of the Lviv Theater named after Les Kurbas – was a performer, a reader of texts. The actor not only reflected the feelings, thoughts, image-plot context, but was also associated with the image of the main character – I. Vyshensky – by the timbre of his voice [11].

Such well-known figures as People's Artists of Ukraine Halyna Menkush (bandura) and Neonila Kryukova (actress-reader) worked in tandem in the genre of melodeclamation in Ukrainian culture. With the literary and musical composition "Marusya Churai" based on the novel in poems by Lina Kostenko, the performers toured not only Ukraine, but also abroad, performing for Ukrainians in the diaspora – in Austria, the USA, and Canada.

In the modern academic music of Ukraine, the revival of the genre of melodeclamation can also be observed in the work of the

pianist and composer Roman Kolyada (b. 1976). His emotionally moody concerts offer the listener an introduction to both poetry and the author's melodic piano accompaniment-improvisations. He also performs in tandem with famous actors-readers Yevgen Nyschuk, Olesya Mamchych, Oleg Korotash, Yulia Berezhko-Kamins'ka, Vitaly Ivashchenko, and others.

Modern Ukrainian rock art also contributes to the renewal of the melodeclamation genre. I. Palkina emphasizes that rock musicians use the work of professional poets for reading and collaborate with them, which contributes to the quality of art. The following poetic and rock tandems formed in Ukraine: Yu. Andrukhovych and the Polish band "Karbido", Serhii Zhadan and the band "Dogs in Space", Yuriy Izdryk and the project "Drumtiatr", Artem Polezhaka and the band "Barabas" [16, p. 146]. Palkina emphasizes: "Reading poems to music in modern conditions of comprehensive attraction to the synthesis of various genres, styles, and types of art has great potential and a wide perspective of development" [16, p. 148].

The combination of music and words, which takes place in the form of recitative, is characteristic of the modern genre - rap. In rap (English *rap* means a blow, knock, and also *to rap* means to talk, speak), usually the text is read to the beat, a clear rhythm. The one who performs rap is called a rapper. Rap is one of the main elements of hip-hop.

Today, rap is actively used as a part of pop music and song genres. For example, in 2022, the song "Stefania" – the winner of the international Eurovision contest by the group "KALUSH Orchestra" from Ukraine – contained both folk elements of a lullaby and text-melodized elements of rap.

4 Conclusion

Melodeclamation is not only a performance form in the combination of artistic words and music, which has a long history of origin and development. Today it is also a separate author's genre of composer's creativity. Its main criteria were formed at the turn of the 19th and 20th centuries and are still evolving. The Western European dimensions of the spread of melodeclamation cover mainly the academic spheres of musical and theatrical art, are presented in opera, cantata-oratorio genre, operetta, musical. The work of composers R. Wagner, A. Schoenberg, and A. Berg testifies to the active use of samples of melodeclamation of various types.

On the other hand, in Ukrainian culture, the genre of melodeclamation is inseparable from folklore epic and lyric-epic samples, such as duma, ballad, chronicle-song, as well as ceremonial ones - lullabies, wedding claps, funeral wails, schedrivkas, etc. Also, composers of Ukraine and the Ukrainian diaspora created numerous original works, striving for an original synthesis of words and music. Among the authors, Hnat Khotkevych, Ivan Taranenko, Roman Kolyada, Yuriy Andrukhovych, and others should be singled out.

In recent decades, melodeclamation has become widespread in modern culture, in particular in rock music - as the reading of poems to music, it is used in the vocal and choral works of composers.

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