

**EVOLUTION OF MUSICAL FOLKLORE IN THE TERRITORY OF UKRAINE
IN THE IV MILLENNIUM BC – MID. I MILLENNIUM AD.**

The purpose of the article is to study the process of musical folklore evolution in the territory of Ukraine in the IV millennium BC – mid. I millennium AD. **Methodology of research.** The theoretical basis of our research is an understanding of the evolution of musical folklore as a continuous process, which is accompanied by the transformation of such characteristic features as, in particular, the gender composition and the number of performers, the dynamics and the nature of the melody. During the research, the following methods were used: the historiographical analysis (was used to distinguish the stages of the evolution of musical folklore), historical and comparative methods (for determining the characteristic features of musical folklore of each period). The **scientific novelty** of our research is the synthesis and systematization of historical data on the evolution of musical folklore in the territory of modern Ukraine with the definition of the main features peculiar to separate periods within the IV mill. BC – the first half of I century AD. **Conclusions.** During the IV millennium BC – the half of I century AD, the evolution of musical folklore took place in the direction of a gradual separation from the immediate ritual. The transformation of genre dominants has led to a change in the gender composition of performers: from the fundamental role of women in the ritual folklore of the Eneolithic to the domination of male performing in the following historical epochs. With the appearance in the territory of Ukraine of the Scythian-Sarmatian tribes the genre spectrum expanded: there were hymns and vivats accompanied by instrumental accompaniment. The gradual departure from the cultural ritual contributed to the growth of the number of performers, in particular in the musical folklore of the Germanic tribes. The epic folklore, in which a song was not identified with the ritual, became also important.

Keywords: evolution, musical folklore, music, art, singing, cultural development.

Пиж`янова Наталія, кандидат мистецтвознавства, старший викладач кафедри музикознавства та вокально-хорових дисциплін Уманського державного педагогічного університету ім. Павла Тичини

Еволюція музичного фольклору на території України: IV тис. до н. е. – середина I тис. н. е.

Метою статті є дослідження процесу еволюції музичного фольклору на території України у IV тис. до н. е. – сер. I тис. н. е. **Методологія дослідження.** Методологічною основою дослідження є розуміння еволюції музичного фольклору як безперервного процесу, який супроводжується трансформацією характерних ознак, зокрема гендерного складу та кількості виконавців, динаміки й характеру мелодії. У процесі дослідження застосовувалися: історіографічний аналіз (у виокремленні етапів еволюції музичного фольклору), історико-порівняльний (у визначенні характерних ознак музичного фольклору кожного періоду). **Науковою новизною** дослідження є узагальнення та систематизація історичних відомостей щодо еволюції музичного фольклору на території сучасної України із визначенням основних ознак, притаманних виокремленим періодам у межах IV тис. до н. е. – сер. I тис. н. е. **Висновки.** Протягом IV тис. до н. е. – сер. I тис. н. е. еволюція музичного фольклору відбувалася у напрямі поступового відокремлення від безпосереднього ритуалу. Трансформація жанрових доміант зумовила зміну гендерного складу виконавців: від основоположної ролі жінок у обрядовому фольклорі енеоліту до домінування чоловічого виконавства у наступних історичних епохах. Із появою на території України скіфо-сарматських племен розширювався жанровий спектр: з'являлися гімни та вівати, що супроводжувалися інструментальним супроводом. Поступовий відхід від культового обряду сприяв зростанню кількості виконавців, зокрема в музичному фольклорі германських племен. Важливого значення набув епічний фольклор, у якому пісня не ототожнювалася із ритуалом.

Ключові слова: еволюція, музичний фольклор, музика, мистецтво, спів, культурний розвиток.

Пыжьянова Наталья, кандидат искусствоведения, старший преподаватель кафедры музыковедения и вокально-хоровых дисциплин Уманского государственного педагогического университета им. Павла Тичины

Еволюция музыкального фольклора на территории Украины в IV тыс. до н. э. – сер. I тыс. н. э.

Целью статьи является исследование процесса эволюции музыкального фольклора на территории Украины в IV тыс. до н. э. – сер. I тыс. н. э. **Методология исследования.** Методологической основой исследования является понимание эволюции музыкального фольклора как непрерывного процесса, который сопровождается трансформацией характерных признаков, в частности, гендерного состава, количества исполнителей, динамики и характера мелодии. В процессе исследования применялись методы: историографический анализ (в выделении этапов эволюции музыкального фольклора), историко-сравнительный (в определении характерных признаков музыкального фольклора каждого периода). **Научной новизной** исследования является обобщение и систематизация исторических сведений о эволюции музыкального фольклора на территории современной Украины с определением основных признаков, присущих выделенным периодам в пределах IV тыс. до н. э. – сер. I тыс. н. э. **Выводы.** На протяжении IV тыс. до н. э. – сер. I тыс. н. э. эволюция музыкального фольклора двигалась в направлении постепенного отделения от непосредственного ритуала. Трансформация жанровых доминант обусловила смену гендерного состава исполнителей: от основополагающей роли женщин в обрядовом фольклоре энеолита к доминированию мужского исполнительства в последующих исторических эпохах. С появлением на территории

Украины скифо-сарматских племен расширялся жанровый спектр: появлялись гимны и виваты, сопровождавшиеся инструментальным сопровождением. Постепенный отход от культового обряда способствовал росту количества исполнителей, в том числе в музыкальном фольклоре германских племен. Важное значение приобрел эпический фольклор, в котором песня не отождествлялась с ритуалом.

Ключевые слова: эволюция, музыкальный фольклор, музыка, искусство, пение, культурное развитие.

Relevance of research topic. The determinant of the civilization development is art. The musical folklore, as its important component, was used in magical and religious rituals, accompanied by family ritualism, heroism of the ancestors and gods. The formation of the genre system of musical folklore took place in the pre-Christian period. That is why studying the conditions that contributed to the emergence and evolution of musical folklore in the territory of Ukraine in the pre-Christian period allows us to follow the process of development the musical culture of Ukraine more closely.

Analysis of recent research and publications. Some issues of the origin and development of art in the territory of modern Ukraine are considered in the scientific works of domestic and foreign scientists. For example, the results of the research by M. Videiko [2] of Trypillya monuments are multidisciplinary. They cover the issue of the birth of material and spiritual culture. The gender aspects of the folk heritage of the Scythians are sufficiently studied by the collective of authors [3]. The use of musical instruments by the Scythians and Sarmatians is studied in the scientific work of O. Oliynyk [12]. The scientifically valuable information about the musical folklore of the Germanic tribes is given in the literary sources of Roman and Byzantine historians, for example, in [6-7]. At the same time, the problem of the evolution of music, in particular song folklore, in the territory of modern Ukraine needs a comprehensive study.

The purpose of the article is to study the process of evolution of musical folklore in the territory of Ukraine in the IV millennium BC – mid. I millennium AD.

Presentation of the main research material. The settlement of people in the territory of modern Ukraine was distributed during the Paleolithic period and left a large number of material and spiritual culture artifacts. In the Paleolithic the formation of the first religious beliefs and the related rituals, mythological stories and folklore traditions had already taken place.

The periodization carried out by us on temporal and ethno-cultural grounds, allowed to distinguish three periods of the evolution of musical folklore in the chronological boundaries of IV millennium BC – mid. I millennium AD: Trypillian, Scythian-Sarmatian, Gothic.

Let's look at more periods and define the dominant signs of musical folklore of each of them.

The research [5] made it possible to put forward the hypothesis about the formation of a ritual folklore system by Trypillian, who lived in the territory of Ukraine in the IV-III millennium BC.

The valuable information that allows you to supplement the existing knowledge about the features of the Trypillian folklore is contained in studies of artifacts of material culture, in particular, architectural constructions: "The buildings in Trypillian settlements were located in concentric circles, the number of which reached up to twelve. The ringed streets crossed the radials that converged to the square in the center of the settlement (apparently, tribal charges took place)" [14]. The analysis of the shape and material of the Trypillian religious structures makes it possible to determine their basic acoustic characteristics. This, in turn, will allow to form an idea of the dynamics of a musical composition and the number of its performers.

Thus, [15, 14] give the information on Trypillian religious buildings of rectangular shape with the area of 70 sq. m, built of clay and wood. Such buildings were used to carry out rituals, as evidenced by tableware for water, a smoker, animal bones and a place for a hearth. On the one hand, the size of the building allowed putting a large number of people inside, on the other hand, the clay throne, indicating that the ritual process could be managed by one person. In this context, the research is interesting [9], which states that the ritual ceremonies of the Trypillian were directed by women. The dynamics of performed ritual works could not be too loud because singing was carried out in the room, and, unlike the open space, did not require too loud and forced sound. We believe that the melody of the songs was smooth. Our view is based on the fact that the overwhelming majority of the materialized elements of the spiritual culture of the Trypillian is characterized by smoothness and continuity of ornamentation. We think that the additional confirmation in the sculptures of the Trypillian and artifacts testify that they did not inherit the dynamism in the image of people. Thus, Trypillian "women" are often portrayed in a sedentary position, and ritual images of the "witch" [15, 45] with water are static without a hint that rituals were carried out in a non-calm condition.

Taking into account the foregoing, one can form a hypothesis that in the age of the Eneolith the singing was calm, without loud dynamics and sharp tense voices; the melody was smooth, with signs of "infinity" (melodic motion in a circle) and had not a large range. The domination of colloid elements in the artifacts of the material and spiritual culture of the Trypillian allows us to formulate assumptions about the initiation of the placing of performers of ritual songs in the form of a circle (round dance).

The first confirmation of the appearance of nomadic tribes in the territory of Ukraine appears in the Trypillian age.

During the III millennium, the territory was redistributed between the Trypillian tribes in favor of migrants from the east, and the remnants of the East-Trypillian communities were pushed to the Dnipro region [10].

The militant nature of the Cimmericians of the early Bronze Age, the remoteness of the civilization centers was due to the lack of reliable evidence of their spiritual culture, in particular, the song performance.

In general, the musical culture of the Scythians is sufficiently fully covered in scientific works, for instance, in [3; 4; 8]. At the same time, it should be noted that scientific ideas about their musical preferences are more fully disclosed through the example of musical instruments [4; 12], which is due to a large number of artifacts. Instead, the song art of the Scythians is covered only fragmentarily.

In the historical sources, in particular, the information recorded by Herodotus contains information on the percussion and noise instruments used in ritual activities. Herodotus [4] claimed that the Scythian king Anacharsis participated in the rite in honor of the celebration of the Mother of the Gods playing timbrel. The other evidence of the accompaniment of the instrumental sound of ritualistic songs is fixed on the wall painting in the vault of Naples of Scythians (II-III centuries BC), which was noted by O. Oliynyk [12]. The important role in ritual activity was played by belt instruments, in which case, in their absence accompaniment to the song could be performed on the bow tie [8; 12].

Among the musical traditions of the Scythians there was the widespread one -the implementation of hymns to their kings and gods, described by Herodotus [4]. In spite of close trade, military, political relations with many states of the ancient world, the Scythians sought to preserve cultural identity. Thus, Herodotus notes that the reason for the removal from power and, subsequently, the murder, during the reign of King Skil was his Hellenization, including participation in choral singing in honor of the god Dionysus (dithyramb) [4, 235]. The description does not provide the accurate information; however, we assume that the choral singing was accompanied by a play on a musical instrument, as was done when singing the dithyrambs in the Greek tradition.

There is not a lot of evidence about the singing of the Scythians. In particular, it is known that the final stage of the burial ceremony in the Scythians described in [4] was ritual intoxication, during which the participants were in a state of ecstasy singing songs that, according to shamans, accompanied the souls of the dead in the underground kingdom.

Thus, in everyday life of the Scythians, music occupied an important place – it accompanied them during hostilities, organization of celebrations, ceremonies, funeral rituals, accompanied by mass singing.

The Sarmatians, who settled in the Northern Black Sea and the Middle Dnieper during the late Scythian period, took over many elements of the Scythian culture.

The generalization of the results of the archaeological exploration of Sarmatian memorials allows us to formulate a number of logical conclusions regarding the themes of folk motifs and stylistics of the performance of songs. Given the nomadic way of life and the lack of capital construction, singing was performed by Sarmatians in the open space. That is why, the sound should be loud, the warlike nature of the Sarmatians contributed to the predominance of military subjects.

The particular interest in the context of our study is the musical folklore of the Germanic tribes, in particular, Goths.

According to their contemporaries and researchers, among the Goths before the adoption of Christianity mass singing songs, which mentioned the exploits of the gods, ancestors was a widespread practice [6].

The researchers argue [13] that the formation of the heroic song poetry of the Germans, in particular Goths, was held in the IV century. The information about geographical objects, real historical events allows us to establish approximate chronological boundaries and, with a high degree of certainty, to localize the territory, where events unfold – in the Northern Black Sea coast. A lot of interesting folk material is contained in the songs of that time, which reproduce the pre-Christian stage of the development of the performance: *Hlöðskviða* (Lay of *Hlöd*, also known in English as *The Battle of the Goths and the Huns*), *Völundarkviða* (The Lay of *Völund*), *Hamðismál* (The Ballad of *Hamdir*) and others.

In song folklore, the historical memory of the non-written people was preserved. In peacetime, according to Jordan [6], the songs were performed under the accompaniment of the cypher.

Before the military conflict, the Goths sang a special kind of song – a bardite. From the standpoint of performance, its feature was the gradual increase in volume – from the weakest, which later passed, to the cry: "By custom, the barbarous crowd howled wildly and ominously" [1], but also, in the tension of the timbre that was caused by a gradual increase in dynamics.

Taking into account the fact that in the III – the beginning of the IV century AD among the Goths the kindling was still tight and the number of heroic songs was significant. This is indicated by Ammianus [1]: "Varvara sang unclear shouts about the merits of their ancestors". The "unclear shouts" refer to the singing of individual genera ready songs about their ancestors [11]. After that, a general bardite was performed.

The appearance of the epic folklore of the Germans in the 4th century AD is a very important point for understanding the evolution of musical folklore. Undoubtedly, the generic songs, slander were an integral part of military life. At the same time, it should be noted that the generic songs are long in duration, so the study of the above-mentioned songs took time, that is, Goths, performed generic songs in everyday life. This aspect is important for understanding that at that time the song is partially separated from the process of the direct implementation of the ritual.

Starting from the middle of the IV century, Christianity spread among the Gothic tribes. The Christianization of the Goths required the organization of church life, an integral part of which was the liturgy in Gothic language, which was to conform to the Arian canonical traditions.

Table 1

Periodization of song folklore in Ukraine in the pre-Christian era

Period	Characteristic musical features
Trypillian	A perfect system of ceremonial folklore is formed. The appearance of religion is evidenced by a large number of artifacts. There are religious buildings used for rituals that are accompanied by music. Performers of rituals are exclusively women. To perform rituals accompanied by singing, groups of up to 10 people are formed. The dynamics of musical compositions is moderate, melodies are calm, timbral coloring is an intermediate place between linguistic intonations and approaching folk singing in high tessiture.
Scythian-Sarmatian	A large number of artifacts indicate the existence of mass singing. In the executive plan, the main role is given to men. A significant part of musical culture is occupied by hymns of praise of kings and gods – vivaty, which are characterized by not large volumes, lofty, loud dynamics and instrumental accompaniment. Music is an integral part of the military life of the Scythians. Singing is carried out by a simple matter that influences its dynamics.
Goths	Before the adoption of Christianity: Music accompanies life and religious beliefs. Generic and epic songs appeared. The performers are men singing when collecting in generations, contemporaries described the groups from 50 people to 20 thousand. The sound supply is different, from pp to the forced shouting, passing ff. After the adoption of Christianity: Churches are built, the execution of which must be in line with the Arian canons of worship.

The source: by the author

Conclusions. So, summing up, it should be noted that during the research period the evolution of musical folklore took place in the direction of gradual separation from the immediate ritual.

Beginning from the Eneolith, the formation of ceremonial folklore can be traced, the performers are mostly women. Subsequently, with the advent of the Scythians and Sarmatians, music accompanied military life. Hymns and vows, in which the kings and gods are famous, prevailed in male singing performances. The appearance of the Gothic tribes brings the most massive singing, epic folklore (in which song is separated from ritual) and generic songs.

Література

1. Ammianus Marcellinus. Römische Geschichte. Bd 1–. Berlin, 1968–971.
2. Videiko M. The ‘disappearance’ of Trypillia culture/ M. Videiko// Documenta Praehistorica. – 2011. – XXXVIII. – P. 373-381.
3. Balgabayeva Gaukhar Z. The Role of Women in Military Organization of Nomads/ Gaukhar Z. Balgabayeva, Sergey V. Samarkina, Elizaveta V.Yarochkina, Aigul B. Taskuzhinaa, Aigul B. Amantaeva, Svetlana V. Nazarova // International journal of environmental & science education – 2016. – Vol. 11, №12. – P. 5273-5281.
4. Геродот Історії в дев'яти книгах/ Переклад А. Білецького. – Київ: Наукова думка, 1993 – 577 с.
5. Іваницький А. Українська музична фольклористика (методологія і методика): [Навчальний посібник]/ А. Іваницький. – К.: Заповіт, 1997. – 392 с.
6. Иордан О происхождении и деяниях гетов / Вступ. статья, пер., коммент. Е. Ч. Скржинской. – СПб.: Алетейя, 1997. – 512 с.
7. Кесарийский П. Война с готами. О постройках / Пер. С.П. Кондратьев – М.: Арктос. 1996. – 167 с.
8. Латышев В. Известия древних писателей, греческих и латинских, о Скифии и Кавказе/ В. Латышев // Вестник древней истории. – 1947. – №3. – С.279.
9. Мовша Т. Святылище трипольской культуры/ Т. Мовша// Советская археология. – 1971. – № 1. – С. 202.
10. Мовша Т. Актуальные проблемы истории поздне трипольского населения Днестровско-Днепровского междуречья/ Т. Мовша// Раннеземледельческие поселения-гиганты трипольской культуры на Украине: Тез. докл. I полевого семинара. – Тальянки, 1990. – С. 169–174.
11. Нефёдкин А. Тактика готов IV века на примере битвы при Салиции (377 г.)/ А. Нефёдкин// Воин. – 2002. – № 9. – С. 8-11.
12. Олійник О. Скіфо-сарматські музичні інструменти (за матеріалами археологічних розкопок на території України // О. Олійник // Матеріали і дослідження з археології Прикарпаття і Волині. – 2006. – № 10. – С. 283-290.
13. Старшая Эдда. Древнеисландские песни о богах и героях/ Пер. А. Корсуна. Ред., вступ. статья и коммент. М. И. Стеблин-Каменского. [Репринтное воспроизведение издания 1963 г.]. – СПб.: Наука, 2006. – С. 260.
14. Сьдак І. Трипільські витоки містобудівних традицій у давніх слов'ян [Електронний ресурс] /І. Сьдак, О. Сьдак. – Режим доступу: <http://www.haidamaka.org.ua/0040.html> .
15. Рыбаков Б. Язычество древних славян/ Б. Рыбаков. – М.: Наука, 1981. – 608с.

References

1. Marcellinus, Ammianus. Römische Geschichte. Bd 1—4. Berlin, 1968—1971.
2. Videiko, M. (2011). The 'disappearance' of Trypillia culture. Documenta Praehistorica, XXXVIII, 373-381 [in English].
3. Balgabayeva, Gaukhar Z., Samarkin, Sergey V., Yarochkina, Elizaveta V., Taskuzhina, Aigul B., Amantaeva, Aigul B., & Nazarova, Svetlana V. (2016). The Role of Women in Military Organization of Nomads. International journal of environmental & science education, Vol. 11, № 12, 5273-5281 [in English].
4. Herodotus (1993). The history in nine books: (A. Biletskiy, Trans.). Kyiv: Naukova dumka [in Ukrainian].
5. Ivanitskiy A. (1997). Ukrainian musical folklore (methodology and methodology) [Tutorial]. Kyiv: Zapovit [in Ukrainian].
6. Jordanes (1997). The Origin and Deeds of the Goths (Ye. Ch. Skrzhinskaya, Trans.). St. Petersburg: Aleteyya [in Russian].
7. Caesarensis, P. (1996). The Gothic War. Buildings (S. Kondratev, Trans.). Moscow: Arktos [in Russian].
8. Latyshev, V. (1947). The news of ancient writers, Greek and Latin, about Scythia and the Caucasus Sanctuary of Trypillian culture. Vestnik drevney istorii, Vol. 3, 279 [in Russian].
9. Movsha, T. (1971). Sanctuary of Trypillian culture. Sovetskaya arkheologiya, 1, 202 [in Russian].
10. Movsha, T. (1990). The news of ancient writers, Greek and Latin, about Scythia and the Caucasus Sanctuary of Trypillian culture. Proceedings from workshop "Actual problems of the history of the late Trypillian population of the Dniester-Dnipro interfluve". (pp. 169–174). Talianki: Institut arkheologii [in Russian].
11. Nefedkin, A. (2002). Tactics of Goths of the IV century on the example of the Battle of Salicy (377). Voin, 9, 8-11 [in Russian].
12. Oliyk, O. (2006). Scythian-Sarmatian musical instruments (based on archaeological excavations in Ukraine). Materialy i doslidzhennja z arkheologhiji Prykarpattja i Volyni, 10, 283-290 [in Ukrainian].
13. The Poetic Edda. Ancient Iceland songs about gods and heroes. (2006). M. Steblin-Kamenskiy (Ed.) (A. Korsun, Trans.). St. Petersburg: Nauka, [in Russian].
14. Siedak, I. Trypillian sources of urban tradition in the ancient Slavs. Retrieved from: <http://www.haidamaka.org.ua/0040.html> [in Ukrainian].
15. Rybakov, B. (1981). Paganism of the ancient Slavs. Moscow: Nauka [in Russian].

Стаття надійшла до редакції 06.02.2018 р.

УДК 792.8

Підлипська Аліна Миколаївна,
кандидат мистецтвознавства,
доцент кафедри народної та класичної
хореографії Київського національного
університету культури і мистецтв
alinaknukim@ukr.net

РЕПЕРТУАР БАЛЕТНИХ ТЕАТРІВ УКРАЇНИ ТА СВІТУ: ПОРІВНЯЛЬНИЙ АНАЛІЗ

Мета дослідження – виявити спільне та відмінне у формуванні репертуару балетних театрів України та світу. **Методологія** дослідження полягає у застосуванні аналізу та синтезу, порівняльного методу, що дозволило провести науково об'єктивне дослідження. **Наукова новизна** роботи полягає у виявленні основних принципів побудови репертуару балетних театрів України та світу, спільних та відмінних рис; введенні до наукового обігу інформації щодо репертуару балетних театрів України та світу. **Висновки**. Проблемою сучасного західного театру у відтворенні крупних академічних балетних форм є невідповідність естетико-стильовим особливостям, що призводить до втрати образної змістовності. Можна побачити присутність вистав «класичної спадщини» у репертуарі провідних балетних театрів світу, однак у кожного вона своя: в Україні – багатоактні академічні вистави М. Петіпа, Л. Іванова, балети національної тематики; в Американському балетному театрі – твори Дж. Баланчина, у Королівському балеті Англії – балети Ф. Аштона та К. Макміллана. Констатується відсутність національно обарвлених творів у балетних театрах світу. Зауважено значну долю балетів засобами сучасної хореографії, а також присутність творів запрошених хореографів у репертуарі західних театрів. Але вже зроблено певні зрушення на шляху осучаснення вітчизняного балетного репертуару, чому великою мірою сприяє творчість Радю Поклітару з «Київ модерн-балетом». Західний балетний театр дотримується політики «театру для всіх», вітчизняний зорієнтований на обмежене коло «балетної» аудиторії. Еволюція балетного мистецтва являє собою не абсолютну заміну старих форм новими, паралельно продовжують існувати вистави різних художньо-стильових напрямів хореографії.

Ключові слова: репертуар балетних театрів, балет, балетний театр, репертуар, хореографія, танець.

Підлипська Аліна Николаевна, кандидат искусствоведения, доцент кафедры классической хореографии Киевского национального университета культуры и искусства

Репертуарная политика балетных театров Украины и мира: сравнительный анализ

Цель исследования – выявить общее и различное в формировании репертуара балетных театров Украины и мира. **Методология исследования** заключается в применении анализа и синтеза, сравнительного ме-