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FOLK MUSIC ART IN THE CONTEXT OF WORLD CLASSICS**Melnychuk S.F.***Professor, People's Artist of Ukraine,**Honored Art Worker of Ukraine ,**<https://orcid.org/0000-0002-9638-7136>**Professor Of The Department Of Folk Instruments**Institute of Arts of Rivne State Humanitarian University (Ukraine)***Melnychuk M. S.***Ph.D., Candidate of Philosophical Sciences,**<https://orcid.org/0000-0002-4299-968X>**Associate Professor**National University of Water and Environmental Engineering,**Rivne, Ukraine*

Abstract: *The article examines the elements of folk music in classical musical compositions and their perception from the perspective of a new metamodern society. In our scientific research, we explain that the original classical music originates from one rather short era. Other great composers of Western music lived in other periods: Bach and Handel were composers of the Baroque era, for example; Brahms and Wagner, romantic; and Ravel and Debussy, the Impressionist. But most people don't know which music is from which period. So all the music of the great Western composers of the past (as well as modern art music, which is part of the same tradition) is united together and called classical. In our scientific research, we emphasize that classical and folk music have been synthesized over time by composers from a large number of countries, resulting in unique and inimitable works that have entered the treasury of world musical culture.*

Key words: *melody, classical music, folk musical art, folk traditions, musical compositions.*

Introduction.

At first glance, traditional and classical music are certainly very different; they live in different worlds, have different social functions, different learning methods. Traditional music undoubtedly has simple structures in the form of melodies, their forms and modes. However, the simplicity of this basic material gives the performer considerable freedom to "personalize" the performance through embellishments and variations—essentially a form of improvisation. An experienced player can twist the melody, making it his own in his own individual style. The ornament is rarely noted and is added at the discretion of the performer[1]. Another common misconception about folk music is its supposed rhythmic simplicity. At first glance, traditional tunes are divided into time signatures with regular beats, reflecting their function as dance music. However, one only has to look at the rhythmic push and pull of both the ornamentation of dance tunes and the highly non-metrical style of the singing tradition to understand how complex the underlying rhythms are. Failure to understand these subtleties had a huge impact. In the 19th century, scholars and composers, seeing the loss of musical traditions, made various efforts to preserve folk music. Collectors such as Bunting, Petrie, Child and Sharp worked to preserve a wealth of traditional song, music and dance. While these collections were undoubtedly valuable for preserving traditional material, they simultaneously destroyed and homogenized much of the culture due to the large amount of editing and manipulation of the material that took



place. These collectors subconsciously limited the material they collected to their musical knowledge and experience [3].

Main text Another consequence of these collections was the gradual acceptance of equal temperament in traditional music. Arranging tunes for piano or other keyboard instrument has been one of the most destructive actions taken to "preserve" traditional music. Combined with the introduction of various "new" instruments into the traditional environment, such as the banjo and accordion, as well as the "modern" invention of equal temperament, traditional music was gradually relegated to this new temperament, erasing the nuances of intonation that were unique to such music. The terms "folk music" and "pop music" also have different meanings. The folk music of a culture is music that is passed down from generation to generation, often without writing it down. It includes many different types of music: lullabies and children's singing games, tunes that everyone loves to sing along or dance to, songs for celebrations, ceremonies and holidays. Folk music can gradually change as you progress. Usually no one remembers who originally wrote it, or who changed it, and there may be more than one version of a particular folk song. Since ancient times, folk music has been the music of the common people, not of the ruling class or professional musicians. In every culture, children memorized the music that everyone liked the most and the music that was important to their traditions. As the rise of recording pushed traditional music aside, some musicians made it a point to record traditional folk songs so they wouldn't be lost altogether. Some also wrote new songs in the "folk" style that enjoyed some popularity, especially in the 1960s. Although these modern tunes do not fit the traditional definition, they are still called folk music. Composers in the Western classical tradition often incorporated traditional folk elements into their works. "Folk influence" in classical music usually takes one of three forms. Sometimes composers wrote works that sought to recreate a traditional, folk, or nationalist atmosphere without citing actual traditional melodies. In other cases, recognizable folk melodies are incorporated into larger works. And also composers simply made arrangements of folk melodies for classical instruments or ensembles, without particularly developing them. The first of them - the creation of a folk atmosphere or national style - can be heard in Tchaikovsky's music. Tchaikovsky did this in many of his works, but it was most evident in the second of his four orchestral suites. The scherzo in this suite recreates the atmosphere of the Ukrainian hopak, and at its climax the orchestra even uses four accordions. The use of folk influences in music was an important aspect that marked a growing emphasis on the national component in music throughout Europe in the late 19th and early 20th centuries. Composers were no longer content to write in a broader "international" style, as had been the case before 1800. Even in the early 19th century, composers such as Chopin wrote music that was unabashedly nationalistic and expressed this in terms of popular culture. These are the writings of mazurkas: piano works based on traditional Polish dance. But it was at the end of the 19th century that composers, especially in Central and Eastern Europe, unabashedly used the music of their national traditions in other "serious" works.

A. Dvorjak wrote works based on folk styles without actually quoting folk melodies, but in other works his melodies are clearly borrowed from folk songs. For example, in the first of his five Bagatelles op 47, Dvořák quotes a Czech folk song



whose title translates as “Bagpipes Played in Popud.” Even the scoring of the Bagatelles has a folk element: two violins and a cello are connected by a harmonium (they can also be performed on the piano if there is no harmonium). The harmonium (a kind of reed organ that requires the performer to pump the bellows with pedals) plays an interesting and often underappreciated role in the music of some of the biggest names in music, but there is certainly a homegrown feel to its sound, especially when it comes to folk songs.[2]. Tchaikovsky also quoted real folk melodies in his great works, such as the Ukrainian song “Or I Was Not a Viburnum in the Meadow,” which is used in the finale of his fourth symphony. This melody is first heard just 15 seconds into the movement and becomes the basis of the composer's amazingly inventive work. Many composers have also written music for dance movements reflecting national traditions, such as Grieg's Norwegian Dances or Dvorak's Slavic Dances. Hungarian composers also wrote music reflecting their national characteristics. One of the most important figures not only in Hungarian music but also in international music education is Zoltan Kodály, who lived from 1882 to 1967. Kodály was influenced by Hungarian folk music in his compositions; he spent much of his life researching and recording traditional Hungarian music and using its principles as the basis of a system of music education that not only revolutionized music teaching in Hungary, but is also taught throughout the world, including Australia.

Seeing the importance of singing in the rural music he studied, Kodály believed in its power, but not only as an educational tool. At the very end of his life, he wrote: “Our age of mechanization leads along a road that ends with man himself as a machine; only the spirit of singing can save us from this fate.” This is reflected in the fact that, although today Kodály is perhaps best remembered for his orchestral works, such as the suite from his opera *Gary Janos* or *Galanta's Dances*, the majority of his works are choral. He championed Benjamin Britten as one of the few 20th-century composers to devote so much of his work to choral music, and so much of Kodály's choral music is based on Hungarian folk music or poetry. *Mátra Pictures* of 1931 uses songs from the Mátra region of Hungary and its five parts are arranged to provide a continuous narrative [4]. Kodály's orchestral works also show ample evidence of his passion for the folk music of his country. *Galanta's dances*, based on hybrid gypsy music rather than authentic Hungarian music, are widely known. Less frequently performed are the *Maroszek Dances*, which date back to 1929. They are based on what Kodály considered authentic Hungarian folk music. Kodály's compatriot, Béla Bartók, is certainly one of the most important names in 20th-century European music, and like Kodály, he spent a huge part of his career researching and deciphering traditional Hungarian music. Bartók greatly respected Kodály as a composer, and Bartók's music also shows strong influences from folk music from different regions. Bartók's Romanian folk dances were originally written for solo piano in 1915 and arranged for orchestra by the composer in 1917. They are based on real tunes recorded by Bartok. He keeps the melodies exactly as he found them, but adds elegant and captivating accompaniments to create absolutely magical miniatures. In the early 20th century, there was a popular movement among British and Irish composers to similarly incorporate traditional tunes or aspects of traditional musical culture into "serious" works. Ralph Vaughan Williams explored English folk song in much the same way as Kodály and Bartók explored its Hungarian



equivalent. Vaughan Williams's *Fantasia on English Folk Songs* of 1910 is sadly lost, but the *Suite of English Folk Songs for Military Band*, dating from 1923, is a standard of the orchestra's repertoire and which - in a departure from usual practice - was arranged for orchestra by Gordon Jacob. In this work, Vaughan Williams unabashedly touches on two areas traditionally looked down upon by scholars: folk songs and military bands. The result is music that is not only superbly made - a hallmark of everything he wrote - but also actually fun [1].

Benjamin Britten also returned to folk songs again and again throughout his composing career, especially in his superb and original arrangements of British, Irish, French and American folk songs for voice and piano. In terms of sheer brilliance and inventiveness, they stand alongside Beethoven's arrangements of British folk songs. Beginning in the 1940s, Britten published several volumes of folk song arrangements in which the melodies are mostly traditional (but occasionally adapted) accompanied by truly arresting piano lines that emphasize the song's intent with uncanny psychological insight. As an example, one can cite his works such as "You didn't come from Newcastle?" and "Oh Vali, Vali." Britten's last orchestral work, completed in 1974, was his *Suite of English Folk Tunes: "The Time Was..."*. The five movements of this suite for small orchestra demonstrate Britten's ability to incorporate elements of folk music into a dark, brooding orchestral texture. The first two parts of the suite demonstrate this well and could not be more contrasting in mood. The first movement, *Cakes and Ale*, is a boisterous jig with a dark side barely hidden from view, while the second movement, *The Bitter Withy*, is a calm and icy soundscape featuring harp [2].

Conclusions. The combination of classical and folk music is, of course, not new; many composers sought to tap into the "spirit" of folk music: Bartok, Szymanowski, Górecki and Lutosławski, to name a few. In the British Isles, composers such as Parry, Vaughan Williams, Mackenzie and Stanford often used folk motifs. Grainger's arrangements of folk songs greatly influenced Britten, opening up classical and folk music to a more symbiotic relationship that would continue in the work of composers such as Weir, Finnissey and Macmillan. Thus, classical and folk music were synthesized over time by representatives of the musical culture of various nations, resulting in works that were unique in nature and included in the treasury of world musical culture.

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