

GENRE TRADITION AS AN ARTISTIC CATEGORY (ON THE EXAMPLE OF UKRAINIAN ORGAN MUSIC OF THE LATE XX – EARLY XXI CENTURY)

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SUMMARY. Some peculiarities of genre tradition as an artistic category are considered (based on the example of a modern Ukrainian pipe organ music). It was found out that the transformation of the genres are natural process, that directed to preservate the constant traits, that are considered as genre tradition. It has been proved that in Ukrainian organ music European genre traditions are such a set of genre characteristics, that sprout in new organ pieces and reflect the total “organ experience” of European composers. Genre traditions of organ music have external and internal aspects, that come out on structural and functional-dynamic levels. Due to this, genre can be presented as dialectic sum of unchangeable and changeable features. It was revealed that considering the genre tradition as a constant category it can be characterized in three pair of attributes – cult and secular, retrospective and perspective, national and international. The infusion of the primary genre in new minds is accompanied by a waste of power and real contextual links, which are saved in the memory of the genre and are manifested by composers in form of allusions. The embodiment of ancient organ music genre traditions in the new conditions is accompanied by the loss of its real contextual connections and intensification of association links. Considering genre tradition as a dynamic phenomena of European organ art we identificate three types of genre traditions’ interaction – interference, interpolation and inclusion. These ways ensure the productive prolongation of genres in the conditions of modern organ music creativity. The prospects of research of genre tradition as artistic category open ways to the comprehension of the modern music’s principles.

Keywords: genre, tradition, genre tradition, genre adaptation, organ music, Ukrainian music, modern academical music

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The genre fund of Ukrainian organ works was filled with unusual intensity in a short period of time (about half a century) and attracted almost all genre fields, while the development of other organ cultures continued for centuries. The “accelerated” accepting of the experience of Western European composers became the character of asymmetry; the integrator was the genre tradition that sprouts in the different socio-cultural conditions.

In the case of organ music it is necessary to specify a layer of **European genre traditions of organ culture**, as primary ones, appearance of which is connected with a specific church context. These traditions became a such an example for Ukrainian composers. European genre heritage of organ music represent a mixture of diverse national traditions, expressed in the specific system of genre coordinates. Ukrainian composers “read” the brightest genre codes of European organ music and prefer in their creativity to the genre traditions of ancient Spanish, baroque German and French romantic organ school, which can be considered original peaks of development of European organ music.

The process of embodying ancient genre traditions in most of the works of Ukrainian composers meant the unification of the instrument with the original traditions of the Western Christian Church. It establishes a metaphorical connection to the temple attributes and gives each piece a sublime spiritual and moral significance. Considering the practice of concert performance and the peculiarities of religious life in Ukraine, organ works distinguish by a bold author’s initiatives: the influence of archetypal spiritual genres is not always perceived directly, and most often guessed in the mix of stylistically heterogeneous features, accumulated in the history of genres outside the cathedral space. This inflection of the genre canon takes place in the direction of neo-religious aesthetics, in the intensive genre retrospective driven by the polytheistic paradigm of the 20th and early 21st centuries.

We should note that the incident with Ukrainian organ music is not isolated. Such a examples appear rather tendentious. The comparable characteristic of organ cultures in several countries where organ music is not a part of the church space (for example, organ culture in China) makes it clear that organ creativity in these regions follows a single scenario: borrowing-developing-reconstituting. Whenever there is some sort of “refreshing” of the gender system, but there are always certain patterns, connected with “genre traditions”.

Musicologists have always been interested in genre categories. However, there are still many problems, especially in the context of modern composition. That confirms our study's relevance.

The purpose of the study was to identify category of genre tradition as a main component of genre, helping to preserve and transmit the information encoded in it.

To achieve this goal, it is necessary to solve the following **tasks**:

- to compare genre definition in Eastern and Western musical theories;
- to identify the concept of "tradition" in music practice;
- to define the concept of "genre tradition" as a consistent category;
- to systematize the varieties of genre interaction, in terms of preserving the genre tradition;
- to concretise the kinds of genre traditions of European organ music adapted by Ukrainian composers in their organ composition;
- to identify ways of genre adaptation, that use Ukrainian composers in their organ compositions.

The article uses the following **research approaches**:

- systematic and comprehensive approach – to explore the features of genre tradition;
- comparative – to analyse different musicological perspectives on the genre tradition category;
- analytical – to specify the European genre traditions adopted by Ukrainian composers in their organ works.

Results and Discussions

Genre is one of the most discussed issues in musicology, always of interest to scientists. This fact is not accidental, because the category of the genre has attachment with the plane of meaning and demonstrates the connection between existing musical works and the sphere social functioning. However, since the 20th century, the approach of composers to the genre as a definitive constant of creativity has changed. The genre frameworks of the music pieces begin "to blur", as well as the genre features can be read between the lines. This situation encourages reflection on those changes that we fix in the genre and lead to interesting conclusions. That is, what exactly connects these various works with the same genre name? Some suggestions and reflections on this matter we represent in our article. We propose to use the category of "genre tradition," which can be recognized in all pieces with the same genre name at the level of the genre core.

Franco Fabbri notes, that musical genre is a "set of musical events ... governed by a definite set of socially accepted rules"³. He remarks that the term 'genre' became in musicology under-theorized. Lewis Rowell⁴ suggests that genre issue is not problematic. He classifies music into a set of clear types; genres are replaced by the idea of music as a "unified,

³ Fabbri, Franco, *op. cit.*, p. 52.

⁴ Rowell, Lewis. *ThinkingaboutMusic*. Amherst. 1983. 288 p.

amorphous, transcendental process, manifested by a vast number of individual works, each containing its own rules”⁵. Developments in the 20th century, as Allan F. Moor notes, challenged the concept of genre, “resulting in the predominance of a work as an individual entity, rather than in relation to a putative genre”⁶. A very similar thoughts belong to Nicholas Cook⁷, who suggests that for the modern music tradition, genre became a theoretical concept rather than a musical reality.

Nevertheless, the historical changes in the genre sphere in European music are fundamental issue. The conceptualization of a genre system follows a different path from that of the hierarchization of styles. Fabbri notes that the “genre is not empty, but at least consists of the possible musical events that can be made according to the rules of that programme.”⁸ It seems that **each genre has its own space**.

Fabbri says, that a new genre is born in a structured musical system. Quite a few rules already exist in the genre system. In this case, the new type is just a violation of the existing type rules. “The nature of these transgressions can be extremely varied according to the rules in question and, consequently according to their intentionality: they go from the application of new techniques, made possible by technological development, to the proclamation of an aesthetic programme (that is the transgression containing its codification) passing through numerous intermediary points.”⁹ According to Fabbri, almost always following the success of a single musical event, innovations that were used become such a rule. Consequently first transgressions to unbreakable rules are made and “the result then put in a sort of black box – how it works noone knows – and if this box indicates ‘success’ then the transgressions are codified”¹⁰.

As for genre traditions Fabbri suggests that sometimes some rules of genre begin to be considered outdated although they are still respected. These rules we propose to name as **genre traditions**. “Sometimes these expectations coincide with rules already codified, at others with the desire for new codifications ... the more a genre is founded on a group of complex rules, the more ‘rich’ codes it will contain and the longer its rules will last”¹¹.

Speaking about **tradition** in Western music it should be noted that a tradition is understanding as “a belief or behavior passed down within a group or society with symbolic meaning or special significance with origins in the

⁵ Rowell, Lewis. *op. cit.*, p. 114.

⁶ Moor, Allan F. *op. cit.*, p. 437.

⁷ Cook, Nicholas. *Music, Imagination and Culture*. Oxford. 1990.

⁸ Fabbri, Franco. *op. cit.*, p. 53.

⁹ Idem., *op. cit.*, p. 61.

¹⁰ Ibid, *op. cit.*, p. 61.

¹¹ Ibid, *op. cit.*, pp. 61-62.

past"¹². Tradition is usually contrasted with the modernity and is differentiated from customs, conventions, laws, norms, routines, rules etc.

According to Anthony Giddens¹³ and Yves Congar¹⁴ the English word 'tradition' comes from the Latin 'traditio' or French 'tradere', that is mean "to transmit", "to hand over", "to give for safekeeping". So, the route of the meaning is 'to keep save' something during the transmission.

The genre traditions that we examine illustrate some analytical and contextual trajectories. Analytical trajectories examine genres' formal features for classification, description etc. Contextual trajectories show how genres reflect, shape and enable participants to engage in particular cultural events. It helps to understand how genres mediate social and musical rules and allows to use the cross-cultural analysis. It also demonstrates how genres can be used as forms of resistance and change.

Tradition in East music theory is considered as an universal cultural category that has had significance throughout human history. Vitaliy Averyanov proposed to consider the tradition as "mechanism of transmission and enhancement of mixing of elements, values, models of culture and questionable practice"¹⁵ According to the researcher, in a number of related terms "tradition takes a certain place, representing a derivative of many interferences of simpler and elementary concepts, which include such terms as "recession," "cattle", "cattle" ... collective memory", "social memory," "cultural memory"¹⁶.

In the retrospective of the past musical epochs, the periods of movement to the conquest of individual freedom by composers, the departure from tradition – and the tendency to its preservation, careful transfer to the new cultural and aesthetic space are being developed. However, the essence of the tradition transfer process is not repeated, but rather expressed in the update. This fact was very well expressed by Stravinsky: "Tradition is a genetic concept; it is not just "passed on" from parents to children, but is in the process of life: It is born, grows, reaches maturity, passes away, and sometimes reborn. These stages of growth and decline are in contradiction with the stages that correspond to a different understanding: The true tradition lives in contradiction"¹⁷.

In the dialectic of the development of traditions there are two tendencies – as before the germinating, "breakthroughs in the future" (Georgiy Ordzhonikidze) and vice versa – to "folding, extinguishing certain impulses and even disappearance of certain peculiarities"¹⁸. At the same time, the

¹² Green, Thomas A. *op. cit.*, p. 800.

¹³ Giddens, Anthony. *Runaway world: how globalization is reshaping our lives*. Profile Books. 2002.

¹⁴ Congar, Yves - Dulles, Avery Cardinal. *The meaning of tradition*, Ignatius Press, 2004.

¹⁵ Averyanov, Vitaliy. *op. cit.*, p. 45.

¹⁶ *Ibid.*, *op. cit.*, p. 44.

¹⁷ Stravinsky, Igor. *op. cit.*, p. 142.

¹⁸ Ordzhonikidze, Georgy. *op. cit.*, p. 149.

tradition "finds the strength to go to meet the venation of time, to adjust to them" [they're itself]. The development of the tradition should be considered as a "process of permanent individualization,"¹⁹ as well as a re-examination of the established elements. At the same time, the dialectical interaction of tradition and innovation as categories of content and form is determined by two types of contradictions: between the old content and the new form (Ivan Lyashenko²⁰,) and in a more narrow sense – between genre recruitment and means of its implementation.

Almost all the 20th century in music art passed under the slogan of return to traditions (due to the general historical logic of development) and marked by a wide range of cultural interactions both horizontally (when cultures communicate in a single chronicle) and vertically (when the culture that survived is actualized in modern art). One of the signs of a change in the modern understanding of the phenomenon of culture. Vladimir Bibler calls the fact of being drawn into a single time and spiritual space of typologically different cultures, which "strangely and painfully get together with one another, almost 'like Bohr's²¹ atoms' complement, that is exclude and suggest one"²².

Consequently, "the time shot of the past – present – future" is removed²³], thus, forming a certain continuity of the present, when all cultures appear to be simultaneously, to be able to listen and answer one another. With the removal of the idea of succession-convergence, the culture of the past becomes possible, only when it comes from time to time and when it is included in the purely "modern combination of cultural minds"²⁴, granting the right to "directing" a new time.

Hence, the concept of "tradition" on the verge of millennia finds new relevance, but it is interpreted by musicologists not as an open-term commitment, but as a moving category, which is in the process of continuous renewal. The dynamic concept of tradition comes to the fore and is confirmed in works of Zofya Lissa²⁵, Yevgeniy Nazaykinskiy²⁶, Alexandr Sokolov²⁷, Arnold Sokhor²⁸

¹⁹ Idem., *op. cit.*, p. 149.

²⁰ Lyashenko, Ivan. *About traditions in modern Ukrainian music*, in: Musical contemporary, Issue. 1, Soviet composer, Moscow, 1973, pp. 82–102.

²¹ Niels Bohr – scientist who developed the Bohr model of the atom.

²² Bibler, Vladimir. *op. cit.*, p. 158.

²³ Idem, *op. cit.*, p. 168.

²⁴ Ibid., *op. cit.*, p. 168.

²⁵ Lissa, Zofia. *Traditions and innovation in music*, in: Musical cultures of peoples: traditions and modernity: materials of the VII International music congress, Soviet Composer, Moscow, 1973, pp. 42–51.

²⁶ Sokolov, Olexandr. *Morphological system of music and its artistic genres*, Nizhny Novgorod, 1994.

²⁷ Sokhor, Arnold. *National and contemporary in Soviet music*, in: Musical contemporary, Soviet Composer, Moscow, 1973, pp. 13–32.

²⁸ Tarakanov, Mikhail. *Traditions and innovations in modern Soviet music (experience of setting the problem)*, in: Problems of traditions and innovations in modern music, Music, Moscow, 1982, pp. 30–51.

and others. They follow the **cultural approach** to genre, expanding literature genre theory of Mikhail Bakhtin²⁹, who focused on two axes of genre relations – horizontal (describes the dialogic nature of genres) and vertical (describes the communication inside the genre). According to Anis S. Bawarshi and Mary Jo Reiff “Cultural Studies genre approaches seek to examine the dynamic relationship between genres, literary texts, and socio-culture — In particular, the way genres organize, generate, normalize, and help reproduce literary as well as non-literary social actions in dynamic, ongoing, culturally defined and defining ways”³⁰.

Developing the opinion Alla Korobova about the genre as "genetic model of musical activity"³¹, under European organic traditions we understand a set of genre features, which sprout in modern works, reflecting the essence of the accumulated more than five hundred years of organic experience of European composers.

Tradition, as a category of music research, is similar to the general concept of tradition (the theory of which is developed in the works of Averyanov) can be perceived on several levels – functional dynamics (tradition as a process), structural efficiency (tradition as an order) and tradition as a complete system of musical cultural existence (or parts thereof)³². The first level is orientated on the analysis of the dynamic part (formation – stabilization – destabilization), the second level we can see a constant result (system of the music features), the third one has generalized characteristic and presents a "tradition as a system"³³.

Within the framework of the discourse on tradition there is a question about the genre tradition, already fully covered in the works by Nazaykinskiy³⁴. The researchers emphasized the ability of genres to continuously update, deepening the understanding of the relationship between stable and mobile genres. "If you carefully understand the elements of the genre... it becomes clear that on the one hand, all of them are without exception... they are the material of fixation and are remembered, on the other – they all ... contribute to memory, take part in the processes of reflection and storage, that is, they themselves act as blocks and screws of the mechanism of memory"³⁵.

Relying on the position of musicologists who work on the theory of music genres, it is possible to consider phenomena of European traditions of organ music as genre traditions. The latter are similar to native concepts,

²⁹ Bakhtin, Mikhail. *Aesthetics of verbal creativity*, Art, Moscow, 1979.

³⁰ Bawarshi, Anis S. - Reiff, Mary Jo, *op. cit.*, p. 23.

³¹ Korobova, Alla. *Modern theory of musical genres and its methodological aspects*, in: *Musicology*, No. 4, 2008, pp. 2–7.

³² Averyanov, Vitaliy. *op. cit.*, p. 49.

³³ *Idem.*, *op. cit.*, p. 67.

³⁴ Nazaikinsky, Yevgeniy. *Style and genre in music*, Vados, Moscow, 2003.

³⁵ Nazaikinsky, Yevgeniy. *op. cit.*, p. 104.

with external and internal aspects, which can be represented at the level of structural efficiency and functional dynamics.

From this, it can be asserted that, from the perspective of historical typology, genre is the embodiment of the stable and changeable dialectics in the process of art history.

Consideration of traditional categories at the level of functional dynamics leads to questions about the mechanisms of their formation, production, and renewal/transfer – interactions of different kinds (from cross-cultural to cross-genre).

The phenomenon of intercultural contacts has been the focus of scientists. Ideas of Sergey Artanovsky³⁶, Bakhtin³⁷, Bibler³⁸, Martin Buber³⁹, Nikolay Danilevskiy⁴⁰, Yuriy Lotman⁴¹, Arnold Toynbee⁴² [150], Boris Uspensky⁴³ in the form of gradual adaptation with the mechanism of "influence-borrowing" or conflict with further adaptation to each other. The process of interaction of cultures can not be reduced to simple external influence, to transfer of certain elements of culture to other soil, but provides for a certain combination, involvement in the process of two-way communication at a distance (the idea of Bibler). This interaction ensures the accumulation and transformation of cultural experiences between different cultures. According to Bibler, "Culture is able to live and develop (as a culture) only on the borders of cultures, in the same time, in a dialog with other integral, closed "on itself" – on the way out of its borders – cultures. In such final (or initial) account, the acting persons become separate cultures, actualized in response to the question of another culture, such that live only asking by that other culture"⁴⁴. Intercultural communication helps to understand the cultural property to perceive elements of another culture from outside, as well as to transact their values in other cultural spheres, thus contributing to the constant expansion of their own sense potential.

Culture is a chain of communication and interaction of different structures, oriented by the transmission of information in a certain symbolic coordinate

³⁶ Artanovsky, Sergey. *At the crossroads of ideas and civilizations: historical forms of communication between peoples: world cultural contacts, a multinational state*. SPbGAK, St. Petersburg, 1994.

³⁷ Bakhtin, Mikhail. *Aesthetics of verbal creativity*, Art, Moscow, 1979.

³⁸ Bibler, Vladimir. *op. cit.*, p. 158.

³⁹ Buber, Martin. *Dialogue. Two types of faith*, AST, Moscow, 1999, pp. 122–161.

⁴⁰ Danilevskiy, Nikolay. *Russia and Europe*, Institute of Russian Civilization, Blessing, Moscow, 2011.

⁴¹ Lotman, Yuriy. *Dynamic model of a semiotic system*, in: *Articles on the semiotics of culture*, Vol. 1., Alexandra, Tallinn, 1992.

⁴² Toynbee, Arnold. *Comprehension of history*, Rolf, Moscow, 2001.

⁴³ Uspenskiy, Boris. *Semiotics of art*, Languages of Russian culture, Moscow, 1995.

⁴⁴ Bibler, Vladimir. *op. cit.*, p. 161.

system. In music art, the role of such a structure is claimed by the genre, which is born anew each time in a particular work, in which the esthetic norms, socio-cultural peculiarities of existence, figurative spheres and even material, purely physical conditions of the communicative situation are actualized.

Many scientists have studied the communicative processes in the musical arts. Summarizing the researchers' observations in the inter- and intra-genre interaction parts, let us distinguish the most important parts of the study of genre-traditional interaction within the framework of Ukrainian organ music.

1. Genre tradition is positioned as a moving category of symbol systems that are constantly accumulating or transforming.

2. The phenomenon of interaction of genre traditions is connected with the global trend of intercultural literature and is one of the manifestations of Bibler's "dialog of cultures".

3. The design of genre traditions in modern works is possible under the condition that the content of the genre is preserved.

4. The genre tradition comes in the form of a complex of stable and mobile components. Dynamic concept of the genre involves updating many of its components; the higher the degree of novelty, the more difficult the process of identifying an invariant as a certain easily recognizable constant.

5. One of the peculiarities of the function of the genre tradition is connected with the ability of the genre to self-simulate in any genre-communicative environment. According to Yuriy Kholopov, "the genre captures music as a necessary life process, and the constant performance of the same life function is fixed in the form of a certain artistic form"⁴⁵.

6. The genre designation is a signal for the listener, due to the presence of "stable ideas about the appearance of the genre", "preferences for perception" or "genre associations". The genre is the source of the formation and canonization of the musical semantics, which in the process of gaining historical experience turns into a genre tradition.

7. The loss of real contextual links of the genre is compensated by a number of associations and genre-based alusias that appear in the new work.

8. When the genre is removed from the usual conditions of life, the decisive role begins to play its own musical manifestations or genre style.

9. Spiritual genres can be transferred to the music of concert with preservation of integrity and genre designation or be adapted, "included" in new text in the form of separate genre intonation.

10. The way of working with genre models of sacred music depends on what the author has chosen for the genre prototype (historically specific

⁴⁵ Kholopov, Yuriy. *op. cit.*, p. 69.

model of genre, "genre-historical cut" or "image of genre") and how consistently the system of genre features (modeling, generalization or painting of separate intonations) is embodied in the creation.

Thus, genres attribute potential for modeling (self-modeling), the formation of the formal-content integrity of modern works, despite the different degree of their genre "regulation". Moreover, the dynamic concept of the theory of genre and genre tradition highlights concepts such as "genre" or "genre modality/module", which allow to focus not on the old features of genres, but on their substantive components, causing the tendency of "semantics" of genre meaning, "a certain state of "prescretion". Korobova) is a special quality of artistic expression formed on the basis of a particular genre, but "autonomous in the process of historical development and able to function in your works as a genre, and as a "over-genre" phenomenon".

Speaking about the genre tradition as a constant, a kind of "freeze-frame" within the scenatium of the European organ art, let us distinguish several pairs of attribute characteristics, which reflect it in a generalized form:

- 1) cult and secular;
- 2) retrospective and perspective;
- 3) national and international.

In the first pair, attention is focused on the spheres of organic music development – inside and outside religious culture, which gives rise to specific genre varieties. In this case, tradition is understood in terms of genre (genre tradition is the sum of all its components). Nazaykinskiy in the study "Style and genre in music"⁴⁶ equates the phenomena of genre and tradition, linking them to the category of memory. "Genre is a multifold, aggregate genetic (even a genetic) structure, a kind of matrix, on which one or another artistic whole is created"⁴⁷. The most stable part of music culture, the researcher calls genre style, taking into account "the great consolidation of genre semantics in the individual and social memory of culture and its carriers"⁴⁸.

According to the proposed concept, within the framework of the generalized genre style/module, all genre features are updated, but further the genre is distanced from the usual living conditions, the greater the role of its musical manifestations (the genre style itself). The implementation of a primary genre in new conditions is accompanied by the loss of its real contextual ties, which are kept in the memory of the genre and come alive in the form of associations. The genre designation becomes a signal for the

⁴⁶ Korobova, Alla. *The fate of the phenomenon and the concept of "genre" in the musical culture of modern times*, in: Problems of musical science: Russian scientific specialized journal, No. 1 (12), Ufa, 2013, pp. 233–237.

⁴⁷ Korobova, Alla. *op. cit.*, pp. 94–95

⁴⁸ Nazaykinskiy, Yevgeniy. *op. cit.*, p. 148.

listener, "actualizes accumulated associations and determines the direction of perception"⁴⁹.

Based on the positions of Nazaykinskiy, in the declared pair, we will distinguish several levels: Nominal (genre as a name), semantic, structural (form), immanent-music (system of intonation). Let us consider each of them separately.

Nominative level. The European organic culture formed a system of canonical and non-canonical genres of discord. Amongst the canonical genres, the names of which are found in Ukrainian organic music – choral, organ mesa, antiphon, Canon. In non-classicals - small and large polyphonic cycles, preludes, faux, tokat, pasakalya, fantasies, organ sonatas and symphonies, organ poems, organ concerts. The name of the genre, representing a category nominal, is directly linked to the following levels of the music text.

At the **semantic level**, the close connection of organ music with the religious cult is revealed, which we can see in the use of a wide range of spiritual texts. In this area there is a symbolic interpretation of the organ timbre as a certain pole of spirituality.

A large number of works of Western European composers are spiritual/canonical descents (mass, liturgy etc.) with a certain genre status, presence of a program or author's explanation. In the XX century there are more and more works of quasi-spiritual / "apocryphal" status with generalized-sacral content, which do not have a direct reference to the Bible word or genre of church music. Engagement on the spiritual level of music is determined by a thin system of symbols and allusions. In the sphere of non-ritual genres, the tendency toward preservation of spiritual subtext is also observed.

At the **texture level** we note the usage of stereo background capabilities of the instrument for reproduction of the sound effect in the conditions of temple space, as well as symbolization of the organic timbre as such, the emphasis on the especial status of the organ as a liturgical instrument, the bearing of spiritual traditions. In a number of works of Western European composers, the organ increasingly appears in the distance from the ritual service, interpreted "not-symbolically."

At the **compositional level** (musical plot level) in the retrospective direction, there is a tendency to fuse genre and form. A considerable number of works relate to the notion of a whole, embodying cutting-edge ideas of strophic and binary forms (bar, old two-part forms that often have unconventional cadences). In those works that have nothing in general with religious themes, the composer clearly follows a reliance on symmetrical three-part form. Organ symphonies and sonatas are characterized by tendencies and simplifications

⁴⁹ Idem., *op. cit.*, p. 149.

due to the construction of the compositional framework as simpler primitive formulas. Finally, in organ poems and opuses, ideas of which are connected with the newest compositional techniques, it is usually traced the tendency of expand theing of the architectonics of the piece up to non-stop or open forms, aleatoric or sonor compositions. In many of the edges of the form principles are mixed, relying on each other, making it difficult to distinguish a structural core of composition.

Intrinsic music (grammatical level) require special attention. In organ music stylistic factors are connected with traditional form and sense only if the genres are quite ancient (cult or post-cult genre). At this stage, a new set of attribute characteristics related to the tradition is updated: "Retrospective – perspective." Naturally, we can underline a set of stable genre elements.

Let's name the most prevalent characteristics of the genre in retrospective direction:

- factual – monorhythmical chords, using of organums, octave duplication, imitation, psalmody, antiphon (the principle of echo);
- melodic-harmonious – intonation obscurity of the melodic line, usage of rhetorical figures (lamentous intonations, figures of ascent, decline), ancient church moods, "floating tonality", sequencing etc.;
- rhythmic - irregularity, frequent cadences etc.

Along with the trends of the retrospective plan in the organ works of Western European composers there is an influence of more late stylistic modules (perspective traditions, understood as such, "look ahead") formed in the face of concert music:

- factual - usage of techniques of composition of XX century: Sonoristics (spots, streams), elements of minimal art, symphonisation of sounding;
- melodic-harmonious – chromatization of tonality, usage of symmetric moods, augmentation, extract of chords into horizontal line and vice versa folding of horizontal in chord complexes;
- rhythmic – usage of rhythmic progressions, etc.

Lets look at national and international features of genre tradition. National is seemed to be a combination of specific elements characteristic of a particular nation and those "which are common to a whole group of Nations or even to all mankind"⁵⁰. National features of music are conditioned both by the formation of the composer's creative statue – the representative of the nation, and by historical conditions of its formation and development.

Considering the tradition of European organic music, it is often not realized the multiplicity of the phenomenon of "European", under which, as usual, scientists understand an abstract model, etalon without of national

⁵⁰ Sohor, Arnold. *op. cit.*, p. 15.

peculiarities. However, it is the identity of a particular cultural model that often directs contemporary composers who "read" the code of a particular genre. At the same time, the main condition for the transformation of the national into an international one is "high value and progressive nature of this national"⁵¹.

In this pair of signs raised the issue of author's genre features (or "genre style", formed as a continuation of the author's style). It is about the degree of manifestation of genre features in the European organ music, in every concrete work, in connection with the concept of author's style and epoch style. Each organ epoch hung the name of the composer, whose creativity, representing this epoch, became the "icon of style". In temporal distance, the boundaries between general and author's style are erased; as a result, the listener begins to perceive the style of interruptentno through the composer's style. Such notable personalities in organ music became, for example, Svelink, Bach, Pahelbel, Frescobaldi (Baroque), Vidor, Frank, Reger (Romanticism), Messiane and Dupre (20th century).

Thus, the European traditions of organ music on the structural-efficient level keep the basic function of modeling of the formal-content integrity of the work, which is often manifested through genre names and the strictness of the main tendencies of development of European organ schools.

Telling about functional-dynamic level of genre tradition we highlight three actual methods of genre interaction – extrapolation, interference and inclusion. Each of the defined methods has its own typical varieties, represents a certain principle of implementation of genre traditions (modeling, abstraction, dispersion) and is connected with a certain number of genre features. The defined methods emphasize the movement of the primary set of attributes of the genre.

Genre extrapolation is a method of transferring the genre to new conditions of life with preservation of a set of genre parameters typical for the most archaic samples. One way or another, in the modern art there is a certain set of archpriest signs that is transliterated in a certain unity, although often hidden under thick inshestilye formations. Extrapolation is embodied in the following different types: A) reproduction, similarity of genre model in the sum of all its components; b) archaization, introduction in music language of the most bright genre elements of music of a certain time-level, easily identified; c) "work according to the model", construction of structural and functional model of genre with the following embodiment in creation. The *genre interference* is an indirect movement into the contemporary background of genre attributes, which takes place against the background of abstraction from the original integrity and provides for the disappearance of a certain average genre

⁵¹ Idem., *op. cit.*, p. 16.

value. In Ukrainian organic music, the interference is manifested as genre stylization and genre generalization. At stylization there is the embodiment of the genre style in the whole combination of the visual means, which are characteristic of him, in the scale of artistic integrity. *Genre inclusion* – insertion of certain genre intonations in the structure of the creation without violation of dominant genre structure.

Conclusions

Thus, the consideration of the genre from the cultural point of view allows to recognize it as a **dynamic category**. The transformation of the genre, as a natural consequence of this theory, is associated with the preservation of constant traits, which are a genre tradition. It is symptomatic that at the beginning of the 21st century the tradition acquires a new urgency, is being understood more widely and goes beyond the opposition «traditional-modernist».

Considering the concept of genre traditions on the example of Ukrainian organ music, we conclude that the European genre traditions of organ music should be understood as a set of genre traditions, which sprout in modern organ pieces and reflect the essence of accumulated over more than five centuries of organ experience of European composers.

Genre traditions of organ music, being a generic concept, have external and internal aspects and are presented on structural and functional-dynamic levels. Thus, the genre is the embodiment of a dialectic of unchanging and changeable, which are interwoven as a part of the artistic and historical process.

A study of genre tradition as a constant in European organ art (vertical), we have identified three pairs of attributes – cult–secular; retrospective–prospective; national–international.

The consideration of the genre tradition as a dynamic category of European organ art (horizontal) leads to the identification of types of interaction of genre traditions, ensuring their productive prolongation. These are extrapolation, interference, and inclusion.

Thereby Ukrainian organ music that is influenced by the century-old history of Western European pipe organ culture, has an equally obvious connection with the development of modern pipe organ art of neighboring countries. At the same time, the specifics and significant transformation of European organ genres in Ukrainian music are outlined by another "genre-communicative situation", which led to a paradoxical accumulation of separate genre attributes of the whole range of music culture. Awareness of similar processes occurring with genres such in Ukrainian music (as one of the possible options) could bring genre theory closer to real music practice, that is a perspective for future researches.

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