

THE VIOLIN MINIATURE ON THE BORDER OF THE 20TH-21ST CENTURIES: ON THE PROBLEM OF CYCLIZATION

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SUMMARY. The miniature is a conceptual genre of musical culture that performs its cultural-forming and socio-cultural functions within a small form. At the turn of the centuries, the tendency to combine miniatures into cycles is spreading, and therefore the problem of studying the principles of cyclization and stylistic features of violin miniature cycles becomes relevant. The aim of the research is to consider the principles of cyclization of violin miniatures at the turn of the 20th-21st centuries on the example of creative work by Ukrainian composers. The cyclic compositions by Yuriy Ishchenko, Yevhen Stankovych, Valentyn Sylvestrov, Lyudmyla Shukailo, and Oleksandr Stanko have been analyzed. As the result of the research, the miniatures cycles classification, stipulated by their content, has been proposed: 1) the cycles with signs of program nature, which does not limit the composer's imagination to a specific direction of images; 2) the genre sketches with specification of images in the title; 3) the composer's musical diary – the author's own thoughts and impressions; 4) the cycles of compositions generalized as a "school of playing" – with artistic and methodological functions.

Keywords: genre, violin miniature, principle of cyclization, program nature, Ukrainian instrumental music, cycle.

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Introduction

The miniature is a conceptual genre of musical culture, which also performs, like other genres (such as, for example, symphony, opera, cantata), its cultural and socio-cultural functions within a small form. The musical miniature is a historically established genre in musical culture, a self-sufficient form of creative activity of contemporary artists, in which through miniaturism as a principle of artistic thinking the concept of Man in the whole picture of the world is reflected. Miniaturism is a systemic principle of modelling in artistic practice, which concentrates on the psychology of the subject through the reflection of his/her inner world. At the turn of the centuries, the tendency to combine miniatures into cycles is spreading, and therefore the problem of studying the principles of cyclization and stylistic features of the violin miniature cycles becomes relevant.

The miniature, particularly the violin one, is a kind of a laboratory of composer's creativity and reveals the sensitive and operative reaction of artists to changes in aesthetic and stylistic vectors of a particular time and the search and testing of the appropriate expressiveness. Artistic and aesthetic dimensions, poetic imagery, enchanted by its emotionality and extremely romantic reproduction of reality, as well as interesting findings in the field of form and means of expression provide the best compositions of this genre with self-sufficiency and artistic value.

The miniature, like other genres of musical art, reflects the modern type of compositional thinking. Thus, the characteristics of the genre coincide with the artistic trends of the era – a synthesis of different arts, styles, elements of various genres, compositional techniques and more. That is, the miniature has absorbed all modern trends, which has contributed to the improvement of its own typical features.

Method

The research methodology is based on the genre, comparative, system-analytical and structural-functional methods and the method of historical-typological analysis. In modern musicology, the study of the genre is based on an interdisciplinary approach based on the synthesis of musicology, culturology, musical aesthetics, and the theory of artistic creativity.

Results and Discussion

The genre of miniature composing and performing creativity is inherent in almost all types of music. According to the method of performance and composition of performers, the miniature is divided into instrumental, vocal, choral, orchestral ones. Each of them has its own genre specifics, related to the performance features, the conditions of music-making, which depend on the purpose of life. Thus, the genre of the miniature has a multifunctional orientation of musical existence. In terms of style, the genre of the miniature is very diverse and multifaceted. This emphasizes the specific feature of the genre – its universal nature, flexibility, compliance with the change of stylistic paradigm of culture and human awareness.

The works by Boris Asafiev and Viktor Bobrovsky are devoted to the problem of revealing the form of the miniature as a carrier of artistic meaning. Scientists emphasize the content of the miniature as a characteristic means of world cognition and reflection of the picture of the world. Boris Asafiev, in particular, emphasizes the dependence of the genre on the size and properties of the space which is filled with sounds and determines both the acoustic component and the means of sound production, the ratio of sounds and, accordingly, the image sphere. As the example, the scientist cites the samples of intimate lyrics by F. Schubert and “Songs without Words” by F. Mendelssohn³.

The works by Leonid Zaks, Vyacheslav Medushevsky, Irina Snitkova, and Victoria Sukhantseva reveal the interspecific specificity of the miniature as a systemic phenomenon in art which lays in the synthetic nature of genre content and is concretized in various moods and feelings, types of musical expression and so on.

The fundamental studies of the genre of the musical miniature are the works by Konstantin Zenkin – the monograph “Piano Miniature and Ways of Musical Romanticism” and Evgenij Nazaikinsky – “Poetics of Musical Miniature”. Leonid Kadtsyn addressed this topic in the manual “Musical Art and Creativity of the Listener”, Aleksandr Nikolayev – in the monograph “Tchaikovsky’s Piano Legacy” and Lev Raaben – in the study “Violin and Cello Compositions by P. Tchaikovsky”. According to Lev Raaben, in essence, the miniature is a lyrical genre, extremely “convenient” for capturing a variety of emotions. The scientist notes the flexibility of the genre of the miniature and the conditionality of its boundaries owing to the special diversity of the content of varieties and forms of musical compositions that occur in it⁴.

³ Asafiev, Boris. *Musical form as a process*. Book 1 and 2. Edition 2, Leningrad, Muzyka, 1971.

⁴ Raaben, Lev. *Violin and cello compositions by P. I. Tchaikovsky*. Moscow, Gos. muz. izdatel'stvo, 1958.

The researcher of piano creative work by P. Tchaikovsky Aleksandr Nikolayev emphasizes that most lyrical miniatures of any genre are characterized by the composer's desire to convey intimate moods and mental states, inspired by time, fleeting impressions, and simplicity of musical images⁵.

Konstantin Zenkin defines the principle of the miniature as "a way of creativity based on a simultaneous contemplation of the lyrical image"⁶. The scientist emphasizes that the miniature has no direction of time from the past to the future. Instead, there is a time of lyrical experience, which stays psychological in the present. According to Evgenij Nazaikinsky, the miniature is a microcosm. Reflecting reality, it must inevitably embody something complete in the fragmentary, the known and the natural – in the light and the refined. The leading characteristic feature of the miniature, as noted by Evgenij Nazaikinsky, is the instantaneity of worldview, the concentration of feelings and emotions.

Historical and stylistic interpretation of the genre of the miniature in the context of the development of Ukrainian music is presented in the studies by Nataliya Ryabukha and Olena Gargay.

Olena Gargay's dissertation research "Individual author models of violin miniature in the creative work of composers of Western Ukraine (the end of the 19th – 70s of the 20th century)" is devoted to the dynamics of enrichment of the national musical style on the example of individual author interpretations of the violin miniature. The scientist systematically researches the violin miniature in the creativity of representatives of the Lviv composing school of the 20th century. Olena Gargay studies the poetics of instrumental miniature and clarifies the key concepts: "miniature", "program miniature", "genre-conditioned miniature". This dissertation highlights the main factors that influenced the development and flourishing of the studied genre – genre diffusion, cyclization, and transcription. The conclusions reveal the figurative and semantic potential of the violin miniature as a genre that can reproduce the individual world of the artist⁷.

The violin miniature as a holistic genre system of musical creativity is presented in Alla Melnyk's dissertation. The author provides criteria for the genre of the violin miniature and analyses the main trends in the development of this genre in the Ukrainian musical culture of the second half of the 20th –

⁵ Nikolaev, Alexandr. *Tchaikovsky's piano legacy*. Moscow; Leningrad, Gos. muz. Izdatel'stvo, 1949.

⁶ Zenkin, Konstantin. *Piano miniature and ways of musical romanticism*. Moscow, Znanie, 1997.

⁷ Gargaj, Olena. *Individual author models of violin miniature in the creative work of composers of Western Ukraine (the end of the 19th – 70s of the 20th century)*. Unpublished candidate dissertation thesis, National Music Academy named after M. V. Lysenko. Lviv, Ukraine, 2013.

early 21st centuries. In the dissertation research she has proposed the first classification of the genre of the violin miniature by the following features – the purpose, conditions of performance and the composition of the performers, the genre basis, the character of program nature, and the form and dramaturgic bases. She has compiled the intra-genre typology based on instrumental genres (waltz, humoresque, burlesque, improvisation, intermezzo, etude, caprice, poem, prelude, rondeau, and dance) and song-vocal genres, which is an indicator of the development of the arioso-song way of the statement (aria, arioso, vocals, elegy, lullaby, nocturne, song, and romance)⁸.

Today the violin miniature is one of the most popular genres of academic music. Cycles of violin miniatures occupy a special place in the creative legacy of modern Ukrainian composers, as evidenced by the presence of compositions of various ideas and scales – from minicycles to macrocycles.

As it is known, in the era of the formation of romantic miniatures two types of the cycle of program miniatures – a “free” (suite) one and a “strict” one – formed. The free cycle involves combining several plays with a common theme or common name, but each composition here is distinguished by wholeness and completeness, which allows it to be removed from the cycle, for example, “Seasons” by P. Tchaikovsky, or “Fantastic Plays” by R. Schumann. The strict cycle does not provide for the possibility of a separate performance of one of its components and is a holistic composition, outside of which a separate performance of movements can change their content. These two types of miniature cycles have survived to the present day. In our opinion, the problem of compositional integrity of program cycles and the principles of combining individual miniatures into cycles are considered insufficiently researched.

Yuriy Ishchenko's cycle “Watercolours” (1970) consists of nine miniatures. The composition is built on the principle of contrast, which is the basis for the organization of the cyclic form. In this composition one can find genre, thematic, dynamic and figurative types of contrast that binds the form. The miniatures of the cycle resemble picturesque sketches, reflecting the capricious artistic fantasies of the artist, who seeks to comprehend the flow of time.

The first miniature – *Andantino con eleganza* – represents a thematic complex that develops throughout the cycle. First, the tone “a” is singled out; it is a supporting one for the composition as a whole. In the first play it sounds twice as an organ point, in the second – it is found in the piano part, in the third – it begins the two-part exposition of the theme in the violin part, in the

⁸ Melnyk, Alla. *Tendencies of genre and style dynamics of the Ukrainian violin miniature of the second half of the 20th – the beginning of the 21st centuries*. Unpublished candidate dissertation thesis, Kharkiv National University of Arts named after I. P. Kotlyarevsky, Kharkiv, 2016.

fourth – there is a shift of tone “a” halftone down, i.e. major-minority can be traced. The support on “a” is also felt in the fifth and the sixth plays, and in the last one the tone “a” is played by the major-minor combination of A-dur – a-moll. The main motive of the seventh play is a-moll. In the next two miniatures, the theme formed in the previous movement of the cycle, is rethought in genre, but again sounds based on a-moll. Thus, such a pitch organization, based on various tonal modifications which are leaning on the tone “a” (A-dur, a-moll, As-dur), is a compositional element that binds the cycle.

The first miniature is a graceful “transparent” image, created in high register, in the dynamics of *p – mp*, against the background of the organ point in the piano part. The genre basis of the miniature, written in a simple two-part form, is a waltz with an emphasis on a strong beat in the part of the piano or the violin.

The second miniature has a scherzo character, as indicated by the tempo mark *Allegro scherzoso*. The strokes, their change (*pizzicato*, *arco*), articulatory techniques, metric variability, where the main beat is equal to the eighth, the ascending direction of movement create an image that “flutters”. The main motive of the scherzo, which contains three stages of the variant development, sounds and develops in the piano part, and the fourth – in the violin part. In the latter case, there is a counterpoint ratio of the violin and piano parts, that is, the composer uses the technique of vertical-movable counterpoint. The culmination of the play, which is contained in the third phase of the form development, is represented by complicated sound complexes: three- and four-sound clusters (in the piano part) and three-tone intonations of the ostinato repetition of the ascending motive (in the violin part).

The third miniature – *Adagio misterioso* – sounds elegant, ephemeral, and mysterious owing to the sustained dynamics of *pp*, muted timbre under the mute, polyphonic interweaving of voices in the violin part. The complementarity of melodic lines is also observed in the ensemble thematic dialogue in the parts of both instruments. In a simple three-part form of a miniature, the middle section develops the main theme by changing the texture, namely – there is an expansion of the overall timbre range, against which the nucleus of the theme of the seventh miniature of the cycle is being conceived.

The second miniature of the cycle is related to the scherzo-dance character of the fourth play – *Viva giocoso e molto semplice*, which is characterized by unidirectional movement of the eighth durations. The middle of its simple three-part form sounds in the antithesis of the first. In the reprise, which sounds more transparent owing to the sparse texture of the piano, the motives from the first part are recognizable. At the end of the play, the original motive is exactly repeated, which gives the composition a compositional completeness.

The fifth miniature – *Moderato con moto alla balata* – is close to the story, to the ballad genre. The connection with speech intonation is indicated by a variable meter and rhythmic variability. As if setting the listener to the meaningful story of the soloist, there is a long piano introduction with characteristic stops on sustained sounds and caesuras, which can be positioned as the first movement of the three-part form. The further development of the theme takes place in the second movement of the violin part. The most dynamic is the third movement, where the development of the material is entrusted to both instruments. The end of the play is reminiscent of the sound of the third miniature of the cycle with identical intonation inversions (es – as; f – dis) in the flageolet exposition, which are emphasizing the thematic connections between the plays.

The sixth miniature – *Presto* – belongs to the “motor” genres and resembles a toccata. The composer uses stretto passage of the motives in the violin and piano parts. The author proposed an interesting timbre-texture solution: the initial entry of voices began from the upper “g” of the low octave of the piano through the “g” of the high octave to the violin part – “g” of the low octave. In the reprise we see the opposite sequence, based on a stretto statement. The stretto polyphonic approach is used throughout the miniature. The three-phase development, which closes the motives in continuous versions, is emphasized by the chromatic movement in the solo violin part and the pauses in the piano part.

The seventh, the eighth and the ninth miniatures sound attacca. They can be considered as a cycle within a cycle. The seventh play – *Andante* – contains a contrast in the middle of the exposition at the level of the violin’s theme presentation, which is duplicated in an octave with accompaniment enriched with chord complexes. The opposition is also contained at the level of two constructions – a monodic song theme, conditionally defined by the author of the dissertation research as “kolomyika”, and a dance theme based on scherzo nature. The form of this miniature is verse-variation, with a song introduction and a dance chorus. The elements that separate the first verse from the second verse and the small coda are the grand pauses. The author uses textural variation – in the violin part the stroke changes (from *legato* to *tremolo ricochet*), thus giving the violin an accompanying function, uses *col legno*, *pizzicato*, blows on the sounding board, imitating percussion and plucked instruments in the spirit of folk tradition. The seventh and the eighth miniatures of the cycle have a thematic affinity.

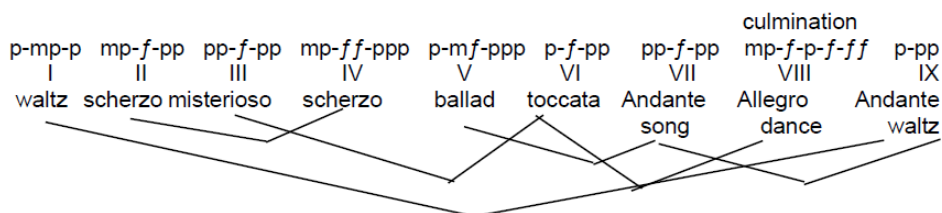
The eighth – *Allegro* – can be seen as a transformation of the seventh, and it is created in the character of a fast dance based on three beats, accentuated syncopated rhythm, tremolo, which evokes associations with the genre of capriccio – a virtuoso whimsical play. The miniature ends in a high

emotional tone, in the dynamics of *ff*, in octave ascending movement with the major third A-dur, which is the culmination top of the whole cycle.

In the context of the dramaturgic plan of the cycle, the ninth miniature is a variant of the first play, which is emphasized by the nature of the melodic development and the reliance on the waltz genre. In the context of the “small” cycle (the seventh – ninth miniatures), the final play is associated with the genre of a mourning song, embodied in the monodic sounding of the solo violin, its muted timbre with the author’s indication *con dolore*. The play is a philosophical summary of the whole opus.

The scheme below demonstrates the symmetrical organization of the cyclic composition, in which the first and the last plays have thematic affinity, lyrical character, and waltz nature; the second, the fourth, the sixth and the eighth miniatures have the reliance on motor nature and a scherzo beginning; the third, the fifth, and the seventh are combined by a vocal-song ground based on declamation nature.

Figure 1



**Compositional and dramaturgic patterns of the cycle “Watercolours”
by Yuriy Ishchenko**

Having analyzed the dynamic plan of the cycle, we can identify the following logic: all the miniatures start with the nuance *p* and end in various dynamic gradations. The culminating eighth miniature stands separately with its dynamic profile and the final *ff*. The last play of the cycle, which sounds at *p – pp* and plays the role of the postlude, and the third, written in the character of *misterioso*, where the sustained dynamics of *pp* creates the effect of ephemeral sound space, are also distinguished.

The unity of the pitch organization of all the miniatures has a point of attraction to the tone “a”, which allows us to consider the cycle as free variations of the theme presented in the first miniature. The author of the dissertation research sees a genre transformation in the affinity of the composition with a cycle of free variations based on a single thematic complex.

Yevhen Stankovych's triptych "In Verkhovyna" (1972) is an example of a "free" cycle. Each play has its own name: "Lullaby", "Wedding", and "Improvisation". The famous concert performers perform them both in a cycle and separately. The program miniatures, which make up the links of a single chain, are bright compositions, rich in national coloring. Based on the intonations of Ukrainian folk songs and instrumental motives, the plays represent the neo-folk tradition in the development of the violin literature. The cycle is built on the principle of genre and tempo contrast: "Lullaby" (*Andante con moto*), "Wedding" (*Allegro assai*), and "Improvisation" (*Senza tempo*). The tempo is not specified in the last miniature, but the author's remark on the metronome (the quarter is 48) indicates a slow movement of music.

The first play, "Lullaby", belongs to a lyrical-psychological type of expression. The genre basis of the lullaby is embodied by various texture means and specific articulation in the piano part. The special internal accentuation of motives is caused by metro-rhythmic variation, reflected in the various interval-motive formations formed in the triplet, quadruplet, quintol, and sextole. Combining the interval consonances in the accompaniment with one bind creates the effect of "rocking", contributes to the detailing and melodization of the texture development.

The piano texture varies throughout the play. The six structural phases of the composition, which are marked by the composer himself with numbers, have different types of presentation. The first phase of the thematic development is characterized by smoothness, legato stroke and a clear accentuation of unaccented beats of the bar. In the second phase, the violin part represents a variant of the theme, and the piano part provides melodic complexes – this time equal in number, which adds a calmer algorithm of melodic-rhythmic breathing inherent in the lullaby. But already in the third phase there are signs of tension and excitement (fluctuations of small durations and dynamic contrasts in the piano part, wide interval moves in the violin part). The fourth phase contrasts with the previous one by expressive sounding of the violin in the middle register, the role of the piano part is minimized to the level of sustained *fis* tone. This ostinato solution of the piano sounding resembles the playing of triple music with its inherent presentation of the melody of the solo instrument against the background of the ostinato-long sounding of the accompanying voices. The fifth phase of the development is most in line with the lullaby genre, which is reflected in the measured triplet texture with the author's mark *Molto cantabile*. The piano part is full of cluster complexes and polyrhythm, in which the initial triplet "rocking" remains the priority, which gives the music a certain charm.

The song beginning, laid down in the violin part, tunes to a quiet, calm imagery, however, the lyrical and psychological tension of the music is provided by reduced and increased intervals, chromatisms, low-second chanting of

tones, grace notes. Subtle psychologism is revealed in the continuous change of texture and dynamics, the use of intense intervals. The motive construction, divided by caesuras, creates a declamatory type of melody. Metro-rhythmic freedom is manifested in metrical variability, rhythmic variability of the musical material development and embodies the connection with Ukrainian musical archaism.

The complex musical language with subtle detailing of each intonation is inherent in a certain type of imagery, which is identified in this research as philosophical based on declamation, which is primarily found in the violin part, which not only sings but also “speaks” the language of sounds. Thus, the genre of the lullaby, enriched by the intonation tension of modern musical language, reveals the stylistic dynamics of the violin miniature at the present stage.

The second play of the triptych – “Wedding” – a folk scene, full of humor and irony, has a through thematic development and unfolds as a kaleidoscope of events. The inflammatory rhythm, emphasized by capricious syncopations, accents, glissando, as well as the fast tempo indicate the improvisational-instrumental beginning of the miniature and create a bright dance character. Each of the contrasting sections of the form is characterized by a certain type of movement. The first section is set out in the violin part with double notes in the form of wide dissonant intervals by a syncopated rhythm with irregular accentuation, which creates a certain festive coloring. The theme itself sounds in the piano part in the high register and is distinguished by rhythmic and textural diversity. In the second section, the instruments change roles and this relationship is maintained until the end of the play, although, in general, the parts are equal and have a dialogical connection. The culmination section is based on the background of the main thematic complex of the play (based on intervals of the reduced octave and second moves). The semantics of the lyrical melody that appears after it reminds the theme of “Lullaby” with grace notes, triplets and fourth intonation. The enlightened coloring in the final section of the play is created by flageolets in the violin part in the volume of a major six-four chord.

If “Lullaby” is a lyrical and psychological miniature, “Wedding” is a genre sketch, then the third play – “Improvisations” – is characterized by drama, emphasized by the rhetorical nature of the material presentation (repetitions of the same tones, their articulatory emphasis with accents, with marcato stroke and also with dynamics *f*). The triplet nature and variable meter, characteristic of the cycle as a whole, acquire a dramatic coloring in this miniature. The title of the play marks the freedom of musical development; however, the type of imagery and the nature of the dramaturgy indicate the deep meaning of the

miniature. In Yevhen Stankovych's "Improvisation" various shades of complex, deep compositional worldview are represented.

All the plays contain a micro-thematic organization of the development, which convincingly reveals the individual artistic image of each of them. The versatility of the content of "Lullaby" is marked by lyrical and philosophical orientation and intimacy of expression. In the proposed classification it is a miniature with a genre basis of the song type. According to the type of imagery, this play combines two types – the philosophical one, based on declamation and speech intonation, and the lyrical and psychological one. The second miniature – "Wedding" – is based on motor nature and certain types of movement, which change in different sections of the form. The third play – "Improvisation" – is an example of a miniature marked by a philosophical worldview.

Neo-folklore features of the triptych are clearly manifested in the national coloring, reflected in the intonation folklore basis – increased and decreased intervals, border chromaticization of melodies, fourth-fifth consonances, melismas and complex rhythmic structures that have sound-depicting nature (in particular, the imitation of bird's voices), and the modern means of expression, enriched in a creative way, – clusters, altered consonances, complex rhythms.

The element that binds the triptych is the interval complex, embedded in the intonations of the theme of "Lullaby", which are based on the pure fourth, reduced fifth and small second in various variants-solutions (small second intonation in the form of clusters in the piano part in "Improvisation" and "Wedding"; fourth-fifth intonations – the beginning of "Improvisation").

A special kind of cyclicity is observed in the creative work of Valentyn Sylvestrov, namely – a macrocycle that combines individual cycles in one great composition. That is, it is possible to state the emergence of "super-genre" – "genre hybrid", according to the musicologist Marina Lobanova⁹. Valentyn Sylvestrov's macrocycle "Melodies of Moments" (2004) consists of seven separate cycles of miniatures for the violin and piano, which, as a kind of a diary, retain the impressions of communication with the prominent musicians of the era:

- "Five Plays". Dedication to G. Kremer (Elegy, Serenade, Intermezzo, Barcarole, Nocturne);
- "Three Plays". Dedication to A. Bazhenov (Serenade, Barcarole, Pastoral);
- "Three Plays". Dedication to H. Mustonen (Lullaby, Barcarole, Lullaby);

⁹ Lobanova, Marina. *Musical style and genre: history and modernity*. Moscow, Sovetskij kompozitor, 1990.

- "Melodies of Moments". Dedication to O. Rexroth (Lullaby, Barcarole, Minuet);
- "Two Elegies". Dedication to E. Edelchuk;
- "25.10.1893. In memory of P. I. Tchaikovsky" (Prelude to the "Birth of Melody", Lullaby, Serenade);
- "Songs without Words". Dedication to B. Pivnenko (Elegy, Barcarole, Musical Moment).

According to the author's idea, the large cycle of seven components must be performed continuously. Therefore, let us attribute this composition, rather, to a strict cycle.

The performing "reading" of the form of the composition is somewhat different from the author's and musicological concepts. In performing practice, the components of a macrocycle and even some play from the cycles often sound separate from each other; for example, "Musical Moment" from the cycle "Songs without Words" is often performed on the concert stage as a self-sufficient composition. According to the well-known interpreter of Valentyn Sylvestrov's music Bohdana Pivnenko, the author's interpretation of the composition provides for 72 minutes of music sounding, which is more than a section of the concert. Thus, it is not easy for listeners to perceive the macrocycle as a whole attentively, which is the reason for providing only some parts-cycles and individual plays from them at concerts.

As the example, let us consider only one violin miniature from the macrocycle "Melodies of Moments" – a demonstration to understand the author's interpretation of the genre and to identify the composing style of Valentyn Sylvestrov. "Musical Moment" is the third play from the cycle "Songs without Words", dedicated to Bohdana Pivnenko. The composition is based on numerous exact repetition of the main theme, which is reminiscent of the baroque era gavotte, and its elements. The genre nature is emphasized by the accentuation of dual beats, the peculiarities of the articulation of paired binds. The precise sequencing of motives prevails in the development, thus creating static procedurality and uneventfulness of musical time. The peculiarity of phrasing is the isolation of each intonation, which "breathes" independently, acquiring semantic significance. The nature of sound production in the violin part, according to the author's marks (alternation *pizzicato* – *arco* – *pizzicato*), creates a compositional three-part. Extremely clearly the stylistic principles of Valentyn Sylvestrov's composing writing were manifested in the most subtle gradations of the organization of the piano texture. Its peculiarities lie in the specific quality of sound, which the author defines as *leggero*, and in the means of pedalling (the emphasis is placed on each change of interval connections in the part of the left hand). The clarity and severity of the

composition determine the neoclassical direction of the play. The search for a “new simplicity” is stipulated by the minimization of artistic means of expression in the field of melody, harmony, texture and articulation.

The conceptual novelty of the violin miniature genre in the creative work of Valentyn Sylvestrov is manifested in the originality of stylistic, compositional and textural solutions. Minimalism is observed in the use of means of artistic expression, saturation of plays with musical micro-events. The sketch nature of the composer’s idea in this case must be adequately reproduced in the performing decisions. The interpreter’s attention should be focused on the flexible intoning of the smallest details of the author’s text. A separate task is to search for timbre diversity stipulated by the individual performing scenario. The form of many violin miniatures of the macrocycle “Melodies of Moments” is open, which creates an allusion to infinity and is characterized by dots and harmonious incompleteness. The compositions are distinguished by the thoroughness of the author’s remarks, which corresponds to the aesthetics of the miniature genre with its inherent extreme detailing of the text. The author considers them as essential, important, such that not only play an emotional and expressive role in music, but also organize the compositional form of the composition.

Liudmyla Shukailo’s cycle of miniatures “10 Plays for the Violin and Piano”, formed on the principle of a “school of playing”, according to the degree of technical complication of the miniatures. The names of the plays characterize the stylistic traditions of different epochs: baroque – passacaglia; romanticism – elegy, scherzino, waltz, intermezzo, and burlesque. Some plays have specific program names: “Ballet Scene”, “Variations”, and “Spring Duet”. The first play “Passacaglia” is simple for the performer, as it covers a narrow sound range, does not contain rhythmic “inconveniences”, provides a moderate tempo, rarely goes beyond the strings “a” and “e” and “comfortable” positions – the first and the third. The main means of performance is the stroke *détaché* with its use in different parts of the bow.

The second miniature of the cycle is “Ballet Scene”. The ascending direction of the motives, the frequent use of wide intervals along with accents, and various strokes add to the play’s theatricality and expressive dance orientation. The capriciousness of the rhythm, frequent changes of dynamics and articulation in combination with numerous alterations require considerable concentration of attention from the young performer. The task of pure intoning will come to the fore. In addition to intonation, there is a problem of combining triplet nature with register switching in the tempo of *Alegretto* (respectively – a clear change of the strings in the right hand). *Détaché*, *legato*, *staccato* and their combinations are used from the stroke arsenal.

The next play is variations on the theme of the Ukrainian folk song "Oh, Willow, Willow". The first variation resembles waltz, the second stylizes the Ukrainian dance "Little Cossack" (characteristic rhythmic formula: two quarters, two eighths and a quarter); the third variation is associated with the genre of toccata. This play can be recommended to beginners as an introduction to the variation form. Similar to "Passacaglia", "Variations" do not contain special technical difficulties. It is possible to perform the composition without going beyond the first position. In the register way the most used strings are "d" and "a". *Détashé* and *legato* are used from the stroke technique.

The romance-song composition of the "Spring Duet" melody will encourage the student to hone the ability to "sing" on the instrument, by working on the reproduction of a smooth sound, filled with beautiful timbre, which involves, in particular, the use of various vibrations and smooth movements of the bow.

The next "Allegro" puts before the young performer a specific technical task, namely – the mastery of a stroke of *détashé* in the rapid motion, which requires clear coordination. In the middle movement of the composition, against the background of a melodic theme in the piano part, the soloist demonstrates a new, jumping stroke – *sautillé*.

The lyrical and psychological "Elegy" fully corresponds to the genre of a sad song. Its intensive development requires the performer to work diligently on the cantilena, which is able to fill the music with a special heartfelt content. The main tasks in the work on "Elegy" will be the high-quality sound production, the mastery of a "wide" bow, its appropriate distribution and smooth changes. In addition, the performance of the composition involves the student's ability to reproduce subtle shades of dynamic gradations, mastery of qualitative changes in the positions in the left hand and, of course, impeccable intonation.

The next play, "Scherzino", is in contrast to the previous one. Scherzo mood is embodied in the alternation of ascending and descending melodic movements, staccato stroke, and sudden stops. Impeccable adherence to metro-rhythmic structures and accurate reproduction of articulatory means of expression – these are the main tasks facing the student in the work on the play.

The cycle is continued by "Waltz", marked by the improvisational nature of the development and virtuosity. In order to adequately interpret this play, a young violinist must already have certain performing skills – technical training, artistry and the ability to convincingly embody the oppositional emotions.

The next "Intermezzo" is of a song and declamation composition and has a pronounced lyrical and dramatic orientation. The development of the melodic line is divided between the violin and piano parts, which are characterized by equal functionality. The parity forces the soloist to listen to

the accompaniment, which contributes to the formation of skills of playing in an ensemble. The ensemble music develops the ability to listen to oneself and the partner. When performers are simultaneously immersed in the world of the same emotions – a special spiritual contact arises between them, and that contributes to the adequate reproduction of music.

The last miniature – “Burlesque” – acts as a bright finale. Saturated with dynamic contrasts, textural switches and a variety of violin stroke techniques, the play has a bright virtuoso orientation. The solo cadence with rapid passages and double notes, as well as the brilliant coda become an exam for mastery. Thus, a full-fledged interpretation of the miniature can be embodied only under the conditions of technical mastery of all the previous material.

Liudmyla Shukailo’s penetrating lyrics of the cycle of violin miniatures “10 Plays for the Violin and Piano”, the sophistication and ease of his musical images, as well as the construction by the degree of complexity contribute to the development of professionalism of the instrumentalist and full formation of various performing features.

Oleksandr Stanko’s cycle “8 Etudes for the Solo Violin” demonstrates the use of the genre of etude as an instructive material in the educational process. The author uses a certain technical means throughout the composition and one rhythmic formula, which lasts a long time.

Etude No. 1 G-dur develops the technical capabilities of the right hand and aims to improve the smooth singing connection of two and three strings by ligating eight notes on one bow. In etudes No. 2 and No. 8, the composer set the performer the task of developing the technique of double notes in different combinations. Etude No. 3 e-moll is aimed at improving changes in the adjacent positions, as well as complex intoning of intervals. The fourth etude is aimed at improving the movements of the right hand in the triplet movement. Etude No. 5 C-dur is aimed at developing the change in the position of the left hand. From the middle of the etude the task is complicated by the appearance of a new rhythmic formula and deviations into other keys. Etude No. 6 g-moll – *Andante* – in its features is close to the capriccio, which is manifested in a stark contrast between the extreme movements and the middle section (*Allegro*): along with the change of tempo, the legato stroke gives way to *sautillé*. Etude No. 7 a-moll approaches the polyphonic composition. Its first section (*Andante*) is laid out in double notes, the middle section (*con moto*) is written in a homophonic-harmonic style: the tremolo in the lower voice accompanies the expressive melody in the upper. The cycle ends with a virtuoso etude D-dur (*Allegro giocoso*), aimed at developing the technique of double notes in combination with a combined stroke (*legato* and *staccato*). Thus, each etude of the cycle is aimed at improving certain technical skills.

The program nature is present in all the cycles; it is an important component of the principle of cyclization of the presented compositions. But this program nature has different facets. Thus, in Yuriy Ishchenko's "Watercolours" these are moods-images, in Yevhen Stankovych's cycle these are folklore sketches, in Valentyn Sylvestrov's macrocycle these are creative portraits, in Liudmyla Shukailo's cycle these are plays with genre features of different stylistic traditions.

Yuriy Ishchenko's violin cycle "Watercolours", built on the principle of contrast, presents itself as moods-images embodied in a certain genre nature of each miniature. The compositional elements that bind the cycle are:

- the clear thematic affinity of the first and last miniatures, which create an arch at the level of the cycle;
- the hidden thematic affinity of all plays of the cycle, which is based on a variant repetition of the intonation-thematic complex represented in the first miniature;
- the general tonal organization of the cycle, based on the major-minor ligaments of the sound organization from the tone "a";
- the organization of the plays on the principle of contrast-comparison.

The unity of the pitch organization of all the miniatures, which is characterized by the tendency to the tone "a", is one of the principles of combining individual plays into a cycle.

The thematic complex represented in the first miniature, which is developed throughout the cycle, serves as a theme that allows one to compare this cycle of miniatures with the genre of free variations.

Yevhen Stankovych's triptych "In Verkhovyna" is an example of a "free" cycle. The author fills it with a deep meaning, imbued with the spirit of music of the 20th century, with its achievements in the field of musical language: laconicism, subtle nuance, a variety of timbre sound, complex metro-rhythm, the intensity of dissonant intervals.

The macrocycle "Melodies of Moments" by Valentyn Sylvestrov highlights the features of the lyrical worldview of the postmodern era, which are manifested in meditation and postlude of musical thinking. The melody of the miniatures is fragmentary, contains hidden transformations, voids that reflect the aesthetics of the composer's artistic thinking, with meditation and metaphor nature typical for his creativity.

Liudmyla Shukailo's cycle "10 Plays for the Violin and Piano" is aimed at step-by-step formation of not only technical skills, but also at mastering the specifics of adequate reproduction of the figurative and semantic content of a musical composition. It can be performed as an indivisible composition or use the plays of varying degrees of complexity separately for methodological purposes. In these plays, designed for brilliant, bright performance, the

musician is given a chance to demonstrate his/her own technical capabilities, which should be aimed not only at solving complex virtuoso tasks, but also at revealing the artistic content of the composition.

Oleksandr Stanko's cycle "8 Etudes for the Solo Violin" imitates the etude in its "pure" form (i.e., an etude-exercise) and is built on the principle of contrast – the tempo, texture, and technical one. The most characteristic of the etude is the texture and tempo uniformity, clear formation. Some etudes are written in a simple three-part form with contrasting middle parts. The composer continues the Western European tradition, combining in one collection etudes-exercises and artistic etudes, as was done by, for example, the recognized masters of the Romantic era – G. Venyavsky, A. Vyetan. Etudes can be used by performers both as a technical exercise and as a concert play – the artistic-meaningful and vivid one.

As a result of the research, the classification of cycles of miniatures is proposed, stipulated by their content: 1) the cycles with signs of program nature, which does not limit the composer's imagination to a specific direction of images; 2) the genre sketches with specification of images in the title; 3) the composer's musical diary – the author's own thoughts and impressions; 4) the cycles of compositions generalized as a "school of playing" – with artistic and methodological functions. We see prospects for further research in the identification of new genre varieties of the modern violin miniature and its systematization.

Conclusions

The artistic concept of the musical miniature is aimed at revealing the spiritual world of the artist, because it is a special genre that embodies the complex processes of artistic thinking on a micro scale. The miniature as a kind of concentration of the genre method is a unique phenomenon, and therefore relevant for various approaches to its study, namely theoretical and historical research.

During the period under study, among the violin compositions of Ukrainian authors, there is a preservation of the romantic tradition of cyclization of miniatures. The modern miniature, sharpening the fundamental unspoken nature of the romantic art form, seeks to find replenishment in the cyclization. The basis for the creation of cycles is the desire to reflect the completeness of the artistic idea, which goes beyond the miniature and demonstrates a more detailed author's concept. The cycles of violin miniatures unite functionally identical parts: each of the play reveals one of the facets of the artistic idea, while illuminating and complementing certain aspects of it.

The modern violin miniature is a self-sufficient genre of “new music” and is able to expand the cultural and performing space, to interest performers and to aesthetically satisfy listeners. The conciseness of the form contributes to the process of improving the performance qualities by forcing the interpreter to find new textured lines in order to clarify the image characteristics, to enrich the stroke and dynamic palette, and to diversify the timbre nuances.

Creativity of Ukrainian composers in the genre of the violin miniature is an integral part of the national musical culture of the second half of the 20th – early 21st centuries, whose stylistic features are based on the synthesis of Ukrainian, Eastern and Western European traditions, which determined a new artistic quality of the compositions analyzed in the present dissertation research. The study of the genre has a certain scientific interest, as it helps to identify various trends in the formation and evolution of the Ukrainian violin composing and performing school. Further development of the genre of miniature is seen against the background of constant improvement of violin performance and joint creative efforts of authors-composers and performers-interpreters.

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