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SACRAL ART IN THE CONTEXT OF THE DEVELOPMENT OF UKRAINIAN VOCAL SCHOOLS

Summary. In this article, we are talking about the formation in the culture of Ukraine of different sings of vocal schools which belong, on the one hand, to the different faith directions, and on the other hand – to orthodox tradition which dominates in Ukraine. Definitions of the concepts “sacral scope”, “sacral art”, “vocal schools”, formation of vocal schools within a sacralization and desacralization are given.

Keywords: sacrality, art, music, vocal school, singing, Ukraine

Introduction. The sacral orientation of Ukrainian vocal schools is a very broad land of playing music which is connected with the formation in Ukrainian culture of different modal factors of vocal culture which belong on the one hand to the different faith directions, and on the other hand to orthodox tradition which dominates in Ukraine. The term “sacral orientation” demonstrates that we won’t discuss or describe the history of formation of vocal schools, for example, choruses, their mono melodic or polyphonic singing, and we will speak about cultural and historical polyphony, as about the concrete mentality or a sign of multidimensional space of vocal culture of Ukraine.

The analysis of researches and statement of a task. According to the researches of D. Bolgarsky [Bolgarsky 2002], I. Gardner [Gardner 2004], O. Kozachenko [Kozachenko 2002], I. Liashenko [Liashenko 1996], M. Trubin [Trubin 2004], M. Foucault [Foucault 1994] and others. Sacral art is a thin imperceptible side between individual and socially significant, mystical, irrational and real. It always displayed the cultural, moral, esthetic wealth of society and its time, having given to those values of the special status of sanctity.

In Ukraine, there is a numerous variety of different ethnos which have its traditions, its religious sacral toposes, and also have the vocal music schools. Of course, it is difficult to describe them at the level of concrete institutions which arose in cultural and historical space in due time. Our task is to define the main dominants of sacral orientation, that is the sacred, executed from height image which was defined as the absolute as that forces to reach a certain ideal and to show how vocal schools within a sacralization of schools were formed and vice versa to describe the development of vocal modalities within desacralization of vocal schools.

The aim of the article is to define the principle of the formation and the development of sacral and vocal schools of Ukraine. These processes go nearby, and they are difficult. Therefore the song folklore tradition is included into the context of sacral vocal schools, and vice versa the sacral vocal schools influence modern musical space where the folklore tradition dominates. It is important to notice that equivalence of a sacralization and desacralization in a certain measure becomes symmetric in the context of a new mythology in the modern musical culture. The myth in a broad meaning (understanding) as the myth

deep, ethno cultural and the modern myth, reflexive which brings itself the majestic space of the synthetic creator's self-improvement, becomes the main factor of culture's creation.

Research results. The received results concerning features of an institutionalization of sacral art in the context of development of Ukrainian vocal schools give the chance to define a typology of signs which influenced the formation of vocal school. It is defined that the sacral orientation of vocal interpretations of performing material, rapid development of choruses, beginning from chamber to representative academic schools, is a perceptible sign of our time. Sacral space is that measurement which belongs to tradition, an image of a religious, musical context which is important for understanding of the modern myth value. The myth without a sacral topos becomes just a game in words or a game in a variety of possible discussions. It is worth noticing that sacral signs of vocal schools have the liturgy coloring.

Many researchers address studying of a liturgy. The liturgy is understood not only as a component of church action, but also as a certain reality of an ontological unification of the person with the absolute [Gardner 2004]. The person who trusts, the religious person – homocredis – enters the relations with the absolute. There is the fact that he addresses a certain absolute personality in his own life. Especially in the European culture it turns into searches of the absolute truth or truth which is lost. As for the new morphological tendencies of music of L. Dichko, Yu. Alzhnev can be noticed that it is the sacral art too. However sacrality in a certain measure belongs to Pagan tradition, but also here it is possible to feel the melodies of the Byzantine monodies, polyphony of a concert. It means that symbioses happens within both revival of the pagan world, and new Christian interpretations of choral culture. It is especially traced in Lesia Dichko's music. It is a new sacralization in difference from desacralization which leads to antitheses, to difficult hints and to difficult introversions. Therefore there is such irregular musical shape and difficult polyphonic choral vocalisms.

The liturgy as a way of life of homocredis, is a peculiar valuable installation, immersion in the idea of cathedral reunion of the cultural person with sacral space as identity in space of historically established, approved by church and national forms of cultural creativity. There is urgent a concept "synergies" or "energy" again, which is known for a long time, starting with Maxim Spovidnyk, Georgy Palama, and later the figures of a silver age father P. Florensky, V. Losky and others. In particular, the latest works of S. Horuzhy demonstrate that the understanding of synergy as a church space with exchange of the natures (divine and human) when the person for grace receives from God what God has under the nature, demonstrates that music and especially its vocal modalities are that instrument, anthropological measurement of playing music which characterizes its synergy as concrete vocal modality, that is a vocal exchange of natures (if to use Grigory Skovoroda's term) [Horuzhy 2005]. It is important that in such a wide understanding of a liturgy, as playing music as a way of ascension of the creator to God is integral from a revelation, existence of God. The existence of God, in God, near God, and sometimes without God those are all modalities which arise in space of the vocal sacrally directed topos. The vocal as the divine tool in a sacral topos of playing music confirms anthropological border or borders of communication with God.

Sergiy Horuzhy notices about it: "Modern anthropological experience fixes variety of manifestations of the person and puts on the first place as the most

important and characteristic, certain sort of these manifestations which are called "boundary manifestations" or "phenomena of Border", "transgression phenomena" and so on. Bases and criteria by which these manifestations are allocated, are definitely not formulated as a rule they are indistinct, semi-intuitive and nevertheless they have a certain sequence and obligation as it is simple to notice, "border" or "belonging to Border", manifestations of the person are always understood as an exit for a framework of usual, normal imperial existence of the person before such manifestations in which these or those significant predicates of this existence disappear or change" [Horuzhy 2005]. It is important to notice that the voice of the person models other world, it models the divine absolute and in this modeling there is a synergetic communication. It is possible to tell in a different way that behind an intuition or the main discourse of God there is a full silence. That is music, especially a vocal, it is possible to interpret as a certain silent reality, but this reality is full of a sound.

In the sounding which is filled with intonations, the silence sounds, the silence of other world can sound. Many authors who study spiritual sources of culture, especially Christian culture, namely anthropological measurements of this culture write about it [Bolgarsky 2002]. It is necessary to notice that the Christian anthropology has its elementary definitions in music, especially vocal modality, it has its modes of existence. So from a monodical form of singing becomes party, and then already polyphonical, and all this polyphony is measured by silence again as border of anthropological prestanding of the person to God. According to S. Horuzhy it is necessary to notice one more reality which is important for philosophical understanding or is directly connected with ontological status. In ontological approach to a person's phenomenon "the person is considered as a concrete sort or the horizon of life.

The classical modern example is a philosophy of Heidegger where the person is understood as "life presence", "Dasein"; the classical old example is a Christian thought for which people as "microcosm" is "creature", the life created from Nothing. In that case Another of the Person is other image or the horizon of life, Other life ("Sein" is according to Heidegger, God is the same as the Blessed Trinity in Christianity). The border of the person is defined as power Third, which is intermediate for the whole dyad, it is a set of such manifestations inside the person in which there is his transformation into other life, an ontological transaction that means updating of changes, transformation of ontological characteristic of the person and first of all fundamental predicates of the termination and mortality" [Kozarenko 2002].

It is enough to understand that the anthropology of a side is the other life which happens in the tool that is body of the person, which is means of vocal of a sound, it reaches that ecstatic expressiveness which is the highest horizon in communication with God and at the same time esthetic and art expressiveness of music. If O. Kozachenko defines a triad: the person, God and an intermediate state synergy, so the analogs are defined in the musical theory: the first level is the sound material which is perceived and formed in a sound, the second level is the laws of the organization of musical material (the theory, harmony, polyphony, acoustics, the analysis of a form and so on), the third level is the spiritual condition of the person which is generated by concrete regularities of sound matter. It is possible to notice that such simplification does a situation banal, but it leads us to bases of the musical theory, gives the chance to pass from binarity God and the person to ternary systems which have the analogs in space of vocal modalities.

It is known that till the XVII century the church was the main center of distribution of music education, a basis of professionalism which gave the chance to make within church forms of playing music a possibility of self-improvement of spirit and creation of the high horizon of culture which is defined as anthropological side in communication with God. Since the adoption of Christianity in Ancient Russia there are centers of a monkhood, the original culture begins to form. This culture begins to develop in monasteries, church schools and also in the special centers, especially in a court singing Chapel of St. Petersburg, school of singing and instrumental music of the city Glukhov. Basic training in church choral singing was provided here. Except them there is a large number of other schools, it is necessary to notice that monastic type gave the chance of complete spiritual take-off and the appeal to silence which is a side of any vocal modality in the context of sacral reality of communication with God.

Together with a Christian church service rather secular sphere is marked out, an elevated style of a choral concert which had sacral signs but the identity of the author was allocated. It is an important fact that a church concert took the autonomous place in a system of a liturgy ceremony of Orthodox Church that gave the chance to choose both a work subject and a way of its artistic realization. A concert was created in traditional liturgical and secular texts (prosy and poetic), old and new. It is possible to consider that traditional sacral liturgical language of Orthodox Church is Church Slavonic texts which have more secular orientation in the book secular editions of a church concert. The spiritual verses which are based on the New and Old Testament, characterize one more material of submission of the Scripture. Its translation into national language had analogy to the translation of the Bible in Protestantism.

It is possible to claim that many-voiced singing which appears late enough in sacral art promotes creation of a concert configuration of vocal culture which testifies the importance of the subject and this subject was sacrally certain. So at the time of Pyotr it was written "To Russians nowadays" it is a panegyric on a victory near Poltava, "Triumph the Russian land" was written to the triumph of the end of Northern war. Secular and sacral sides of liturgy rivalry of the person to the absolute are crossed, have similar motives, ways of motivation and together bear the thing that is defined as sacral topos of musical culture. It is considered that the principle of a descant, a melodious variation, arises in tradition of the Old Testament.

However the descant couldn't display rather fully in a church service of the Old Testament yet that is published in the New Testament then. In the subsequent church service of Jews there is a prototype of New Testament singing without maintenance where the vocalism is cleared to human voice, all accompanying instruments disappear. And it isn't surprising when Catholicism "has returned" the organ to the liturgy, it has practically changed nothing, all has returned to the antiquated period. It is considered that the diatonic system which had an Ancient Greek origin was a basis of spiritual singing. As for a chromatic and enharmonic system, the first of them enters a context of only later development of polyphonic singing.

The Ancient Greek enharmonic system, hasn't found the embodiment in music of the Christian people at all. It is considered that Saint Clement Alexandria in the second century has defined a diatonic scale as a uniform sort of a system that adequately uses in a Christian church service. Diatonic scale is a binarity, this is a rivalry of the person with God which demands the average term. The average term is a difficult measurement which can be defined within

Christian tradition as synergy. Within the musicology and the musical theory these are intermediate tones which get signs of transitional tones, polyphony and so on. It means there are certain analogies, certain regularities where a system of sound matter, vocal modalities and the attitude towards God, communication with God have their parallel equivalent ranks or harmonious regularities in the ratio. All harmony and all device of musical space of sacral vocal realities keeps actually on it. It is considered that singing of Psalms by Jesus Christ with apostles during the Last Supper is the proof that times of instrumental music of the Old Testament have ended. This act becomes the beginning of a new vocal choral singing style, but it is monodical only. "The savior has started singing that we sang thus also" as the great teacher of Church Ioann Zlatoust spoke. It is possible to claim that the history of vocal singing resembles from temple singing of chants of Jews in synagogue and frets of Greeks' system and later the Byzantine tools of record, so-called "hooks" become a basis of fixing of the well-known descant which is considered the protomusical sacral writing of choral singing.

Clement of Alexandria opposes categorically an instrumentization of choral execution in church singing. He writes: "We use only one tool, it is the word of world (prayer), with its help we thank the Lord, but not by means of the ancient psalter or a pipe either a timbale or a flute, these are the tools which belong, of course, to military people and also to those who have forgotten God's fear and dance on their merrymakings when they excite their sluggish souls with such music" [Martynov 1994]. In some time the vocal as a way of communication with God becomes structural and more certain, as an analog of ascetic experience of fathers of Church which is connected with synergy, that corresponds to method of heart singing, it testifies about warm-heartedness of Christian singing.

If singing and vocal of sacral Christian singing comes from the Greek and Jewish monody, then it is possible to claim that it synthesizes their potential. Greeks more relaxed in their singing, and Jews are more tight and connected by family bonds, they belong to more closed spheres of playing music. It has occurred so that Christian culture has given the chance to expand the review of the Greek monody and to make broader synthesis. It is possible to consider that Hebrew melodies of Psalms which at first were dominating in early Christian Churches, they had huge influence of the Greek music but then their own canons and iconography of singing are created. M. Trubin notices: "Among many musical systems of Greeks the most used were the tetrachordum, the pentachordum and the octachordum. The tetrachordum always remained a basis and primary system. The main tetrachordum was a sample for construction and creation of the musical systems which have come from it. The sum of 4 sounds of tetrachordum was equal no more than 2 and ½ tones. Tetrachordum were divided by the structure on diatonic, chromatic and enharmonic. If the tetrachordum consisted of two whole tones and one halftone, then it was called diatonic. Semi-one-and-a-half interval 1 and ½ tones and 2 half tones (½ and ½ t.) together made a chromatic tetrachordum. The sum of two-tone interval (2 t.) and two fourth (1/4 and ¼ t.) of the interval gave the tetrachordum which was called enharmonic".

It is possible to notice how simple and clear harmony gave the chance to structure the theological singing on the basis of a deep tradition which was came from the Greek music. The ancient Christian Church by an example of primary singing of Psalms of Jesus Christ and his apostles has established the norm of execution of song singing during the church service only as vocal without the

musical instruments. It has become a norm and one of the important signs of spiritual Christian orthodox singing. L. Korny noticed that in ancient Christian Churches the singing was monodious and melodious. It is important that the chant was divided on unison and antiphonal. "So antiphonal singing had such sections: ipofonny, epifonny and antiphonal or antiphon" [Korny 1993].

Ipfonny singing is a singing at which the second chorus finishes the song of the first chorus with the last words of a verse. Epifonny singing differs from hypophonic in the fact that the second chorus finished a song of the first (not the last words of a verse, but separate semantic phrases, for example, amen, halleluya, glorifications and others). At last at antiphonal execution of a chant the second chorus imitates what was to sing in the first chorus".

Doubling of choruses to model doubling of the relation of God and person. A variation where there were two choruses, and singers usually were divided into two chorus and clergy, right and left (has begun at the emperor Yustiana in Sofy Constantinople). This binarity or opposition of one chorus to another and their variable collision in monodious repetition of a melody created one general melody which brought closer to the Absolute. O. Tsalay – Yakimenko who has devoted the research to Kiev school of music in particular to Kiev singing and a complex of a musical reconstruction of this singing, notices that the Kiev singing covered two certain genres: traditional monothematic monody, sacral singing of Byzantine-Slavic tradition, and new party polyphony of a Latin origin. "Our strengthened attention to a church monody it is determined only by that special role which she played in rough musical cultural processes of the period of inclusion of Ukraine of the XVII century in new configurations of interregional cultural ties" as notices O. Tsalay – Yakimenko.

However, the Ukrainian musical culture of an era of baroque is usually perceived as completely directed to reception of Latin innovations while the monody is illegally understood as the thing which has completely finished its development. Actually, the heritage of a Byzantine-Slavic root in Ukraine of the XVII century does not die away, it is not closed and on the contrary, it gets powerful incentives (loans of the modern Greek, new Bulgarian repertoire, its intensive interaction with local tradition before the reproduction of new hybrid layers of a monody) and it comes to the new, higher layer of its development. Moreover, the traditional monodious heritage in the XVII century played also a role of a peculiar counterbalance to cultural "approach" of Latin and by that it became a real way of balancing of an ancient - "own" and new - "stranger" in the conditions of loan of new models of the western culture" [Liashenko 1996].

It is important that irmolay's singing and its heritage in the XVII century had polyphony signs, of the part configurations, but they haven't been developed yet, that is all these configurations of polyphonic, difficult definition of development of vocalisms in the context of spiritual singing have a certain algorithm of the transformations – it is a dichotomy (doubling) which occurs in structural elements of definition of vocalisms, since doubling of choruses before doubling structural singing definitions. The introduction of the third element which helps to vary and transform the opposition of a dichotomy of the person and the Absolute, it leads to their rapprochement. O. Tsalay-Yakimenko notices about a LVL factor in formation of a monody, that the monody is a syncretical phenomenon where in inseparable unity verbal, rhythmical, melodious and intonational signs act. "The metrics in the irmolay's tunes are defined by division into musical and synthetic feet. The rhythmic aspect in tunes is presented by system of rhythmical and functional modes. The sound high-rise LVL is only

musical compound in this syncretical unity of the word, the movement, the melody and the intonation" [Metallov 1995].

This structure is very important as the attempt to see in the irmolay's tunes widely used tetrachordum microflets that it is a basis of broad LVL formation of vocalisms, it is an important advisory element which is based on so-called Kiev scale. So, it is possible to draw parallels: the semi-verse and binarity, double measurement demonstrate double judgment (equevocation) of vocal culture. The understanding of the word, a sound, the person and God in two measurements which unite and exchange on synergy that gives the chance of take-off to spiritual singing. These ascertainings are not so simple, but by different authors they characterize configurations of take-off and emergence of those fundamental synthetism or syncretism which unite a verbal and musical code inside. O. Tsalay - Yakimenko notes that in Ukraine the examples of the post-Byzantine colophony, fine singing, have remained. Exactly there is that flash of the Byzantine spirit which has been already destroyed in Byzantium.

By researches of D. Bolgarsky, R. Dudik, O. Kozarenko, I. Liashenko, M. Foucault, L. Parkhomenko, A. Lashchenko it is possible to determine several stages of formation of vocal schools of the spiritual sacral direction. Protochoruses begin to exist with early times where the concept "chorus" is actually syncretical and approaches from pagan times when singing united with music. Later choral art of XVI - XVII centuries creates the national cultural forms which bear the deep developed system of monodious, many-voiced signs of so-called lower case style that it is connected with reforms of the musical letter when so-called "hooks" leave and the Latin system of record of works appears. A. Schweitzer's work demonstrates that the solemn image of a concert is created where the chorus divides parties and vocal voices which get the developed modalities of vocalisms, which are connected by close ties with a melody and a variation the monody signs of singing. A variety of a performing form is formed [Schweitzer 1992].

It is possible to claim that party concert evolves from church to secular and in a certain measure adapts the genre and typological sings of the ending, a song, homophonic and harmonious invoice, couplet forms, three-part voiced structure, national song genres inside. There is a difficult symbiosis where sings of a spiritual concert, a choral song, song romance and even choral arrangements unite. All this was characteristic even at the end of the XVII century. At XVIII - XIX centuries there was more classical and authentic spiritual definition of sacral singing, except choral art which reaches the unusual rise in M. Beresovsky, D. Bortniansky, A. Vedel, S. Degtiariov's works and others. The genre typological system of a choral concert is formed and a variety of subject and musical figurative degree of structure is also formed [Tsalay-Yakimenko 2004]. There are different types of an instrumentalization and at the same time return to song folklore tradition that confirms polyphony and also that difficult type of dramatic art which unites with a cyclic form and the principles of contrast.

Conclusions. We tried to define sacral vocal schools in the context of this syncretism, in the context of synthetic searches of postmodern type. It is also a characteristic sign of the modern vocal culture of Ukraine which is transformed and is in a condition of formation.

It is possible to call the type of vocal schools or vocal school of Ukraine composite, synthetic, eclectic, it is possible to call it drama or theatrical. All these aspects are not so important, but they are modern signs which are brought the

local modalities to different connections of a form and the invoice of the synthetic pictures of representation which happens in the context of sacral art. It is important that syncretism, synthesis create peculiar vocalisms as new mythological, new philosophical and at the same time new saloon images.

So, it is possible to claim that they, on the one hand, treat song folklore heritage, and on the other hand new sacral topos which becomes not authentic, this is paganism, as the philosophical principle according to Yu. Alzhnev. This return to ancient depths and it is to some extent a Christian kitsch which exists off-screen as affection, sentimentally before a meeting of pre-Christian beliefs. The desire to find new sacrality, to design it, is a reason of a God saving traditions. L. Dichko, Yu. Alzhnev, Ye. Stancovich carry out their unique sacral mythology, but it is formed on eclectic, total and radical positions of folklore song reality which turns on a peculiar emblem of the presentation of the ancient Pagan myth.

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