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Postmodern Accents in the Works of Ukrainian Composers of the Late XX Century

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Abstract: The article is devoted to the problem of postmodernism in the works of Ukrainian composers of the late XX century. It shows out the specifics of musical postmodernism in Ukrainian composers' creativity. In the process of the research there was highlighted a state of art history on this problem; the specifics of postmodernism emergence and its aesthetics formation in the national art were studied; the main creative methods in composers' works were generalized; the typical features of new musical vocabulary were systematized. In the article the following methods were used: source studies, historical, analytical, methods of analysis, synthesis, comparison, abstraction, theoretical generalization.
The article is one of the first attempts in the world context which highlights the postmodern paradigms of Ukrainian music. This scientific paper determines the characteristic features of Ukrainian musical vocabulary. In it there was proved that musical art of the late XX century has undergone significant changes under the influence of deep processes in social, moral, spiritual spheres. Domestic music has entered a qualitatively new round, synthesizing all the experience of previous epochs, national and European musical traditions, combining them with a specifically Ukrainian mentality. All these affected the formation of national musical postmodernism, which was characterized primarily by polystylistics, stylistic allusions in both classical and folklore discourses, fragmentation and spontaneity in the creation of musical forms, conceptual authorial ideas.

Keywords: *postmodernism, musical art, creative method, composers' works, musical vocabulary.*

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Introduction

Musical art in Ukraine in the last third of the XX century has undergone significant changes caused by profound processes in the social, cultural, moral and spiritual spheres. The understanding and awareness of progressive circles of humanity that the "benefits of civilization" and the achievement of new technologies that have flooded the world not only yield positive results, but also significantly contribute to the devaluation of moral and ethical values, often lead to spiritual devastation. This has led to innovative processes in art and particularly in music.

The specificity of national art since the second half of the century has been its strict isolation from world trends. It was caused by the political regime of Ukraine, which was part of the former Soviet Union. Any manifestations of avant-garde in art were brutally rejected by official censorship, which significantly slowed down evolutionary processes in music. Still there was a so-called underground culture that, despite all the bans, was able to build a springboard for further creativity of next generations. This is how the preconditions of Ukrainian postmodernism were formed, which was characterized by the consolidation of technical achievements of European modernism, its own centuries-old national traditions, as well as original authorial concepts of philosophical and artistic reflection of the modern world.

The purpose of the article is: to explore the specifics of musical postmodernism in Ukrainian music of the late XX century. In accordance with the goal, following tasks were set: to highlight the state of art history on the problem; to study specifics of postmodernism emergence and formation, its aesthetics in the field of national art; to generalize the main creative methods in Ukrainian composers' works; to systematize the typical features of new musical vocabulary.

Methodology

In the study we used the following **research methods:** source studies (elaboration of existing scientific works on related issues); historical (genesis of leading Ukrainian composers' chamber-instrumental works of a mentioned period); analytical (identification stylistic features of author's samples); methods of analysis, synthesis, comparison, abstraction (assessment of artists' individual approach to the implementation of postmodernism principles, identifying links and differences in composers' works); theoretical generalization (summarizing).

Literature review

Contemporary music art in scientific art works is defined by the term "postmodernism". A large number of studies have been devoted to the aesthetics of postmodernism and its manifestations in various arts, which testifies the urgency of this issue. However, with all the number of scientific works which examine contemporary art in general and in its individual branches, the problem of postmodernism aesthetics in the Ukrainian musical art remains insufficiently covered.

Postmodernism as a philosophical trend in Western Europe has received its scientific status, theoretical and practical justification in many works of prominent XX century thinkers. Among the vast intellectual baggage of postmodern progressive thought, we focused on such works that have become a springboard for Ukrainian culture and in particular found their rethinking in musical work of famous domestic composers. This is primarily the epistolary legacy of J.-F. Lyotard and his book 'The State of Postmodernism' (1998). The works of Farhan (2019), Harper-Scott (2014), Hutchinson (2018), Kirkpatrick (2014), Kramer (1996), Mankovskaya (2000), Modebadze (2016), Morawski (1996), Treitler (1995), Wierzbicki (2011), Williams & Sewpaul (2004), Woodward (2016) and others were also in tune with ideas of Ukrainian postmodernists.

In native culturology the issues on postmodernism as a cultural phenomenon and its expression in art are dealt with by Bodnarchuk (2009), Chernova-Stroj (2004), Dniprovska (2003), Humeniuk (2002; 2004), Iljina (2005), Turchak (2013) and others. In these researches the analysis of postmodernism phenomenon in the field of artistic and scientific creativity is carried out, various interpretations and understandings of this concept in the territory of Ukrainian philosophical and cultural heritage are given.

Manifestations of postmodernism in Ukrainian music are the subject of a numerous musicologist's articles in which this issue have been partially studied. Among them: Astalosh (2014), Beregova (2000; 2018), Dubrovnyj (2006), Gerasymova-Persydska (2015), Kyianovska (2000; 2013), Kozarenko (2000), A. Ovsyannikova-Trel (2021), Severinova (2002), Syuta (2007) and others. The research of these scientists reveals the problem of philosophical ideas and concepts realization in the period under study. In them on the example of specific creative styles, through the prism of a certain artists creativity there were highlighted their aesthetic principles and some postmodern worldview ideas.

Results and discussion

1. Postmodernism in the world and Ukrainian scientific discourse.

The Ukrainian cultural and artistic space of the end of XX – the beginning of XXI centuries is developing under the sign of a complex and ambiguous phenomenon, which has already entered scientific circulation and is marked by a common term "postmodernism". Formally it means a new round of cultural evolution, which replaced modernism. However, if modernism is focused on the maximum renewal of expressive possibilities of art, then postmodernism is aimed at a kind of artistic dialogue with cultural layer of past centuries, transforming and rethinking it in ironic way, through stylistic game or eclectic combination of forms etc.

Since the art of any country evolves primarily within a certain locus and is directly related to the historical aspects of the nation's development, the connection with the traditions of past eras will be unique for each of them. However, the active integration aspects of modern art space increasingly testify the need to highlight cultural processes not only in the local national light, but also in global continuum. The article is designed to reveal the meaning of Ukrainian musical postmodernism taking into account both pan-European and actually original, nationally distinctive trends that reflect the philosophical worldview of its society. The work is an attempt to expand the holistic concept of postmodernism and its manifestations in the professional musical heritage by introducing into the world musicological circulation new information about the acquisition of Ukrainian culture of the late XX century. The theoretical results are useful and promising for the further study of chamber-instrumental music aesthetic paradigm of the specified period both in the fields of Ukrainian and world musicology. The proposed ideas and theses significantly update the intellectual and methodological base of practicing musicians, they are absolutely necessary for teachers and students of professional art educational institutions, as well as for performers in the process of in-depth study, conscious understanding and stylistically correct artistic interpretation of pieces of the specified genre.

This definition was first used by English artists in the late 1880s to differentiate their own paintings: impressionist (modern) and postmodern (later works marked by a departure from impressionism). Eventually, this concept became to mean artistic patterns and trends that had been emerged as a result of cultural progress, as a kind of reaction to excessive rationalism of modernism. In a broad sense postmodernism has become a general trend in art and philosophy of the second half and, especially, the late XX century. It is based on the rejection of conventional forms, the search for new aesthetic principles, the perception of the world as chaos, the formation of a new humanistic paradigm of human existence.

In modern philosophical reflection postmodernism is interpreted as a term that denotes the type of philosophizing characteristic of nowadays culture. Its representatives focus exclusively on human, his inner feelings, the experience of his own existence, its meaning, awareness of his place in the Universe (Sartre, 2017; Heidegger, 1996). Often philosophers of the XX century come to idea that modern man feels his own existence as absurd, because in the rapid evolution of civilizational processes, unfortunately, largely it was lost a spiritual core which led to shaking faith in absolute laws; so, principles and ideals becomes relative, loses measure and - as a result - becomes absurd (Camus, 1970). A more optimistic direction in modern philosophy has become a philosophical anthropology, which considers any person comprehensively, through the prism of its various manifestations and characteristics and in collective unity of many sciences (Scheler, 1961). As a key idea of postmodern philosophy of creativity can be considered the statement about the so-called imperfection of human biological nature for surviving in the world, the inability to immortality, which is compensate by culture, creative self-realization, through which we discover the whole world (Gehlen, 1988). Going further for finding themselves in the world, thinkers reflect on the issues of personal identification of a human who stays in a constant creative developing (Mounier,1989; Berdyaev, 1935).

A significant role in the formation of aesthetic principles of postmodern artists creativity (including Ukrainians) belongs to the fundamental work" The state of Postmodern" by French philosopher J.-F. Lyotard (1998). He substantiates the main views of modern society on interaction of past and future. He states that modernism is future-oriented, cultivates progress and a key role of omnipotence of human mind. In the age of postmodernism, the perception of time changes dramatically: the future is formally perceived as a certain period of time. It does not carry any meaningful content in consciousness of a postmodern person. Modern civilization, according to the philosopher, is based on socio-cultural and artistic memory of the past, on its remains and ruins. The fundamental worldview of postmodern culture is the feeling that everything that is better has already been created by artists of previous eras. To some extent it can be stated that culture and art of postmodernism are in the only plane of chronos - in the present, is an extreme point where the whole civilization was moving, is the result of centuries long cultural history, having no future and "re-singing" all the acquired intellectual and artistic baggage. However, some modern artists need to add something as a kind of "postscript". Thus, in particular, the phenomenon of postludium ("afterword") arises in Ukrainian music.

Radical views of French philosopher J. Baudrillard (2016) also reflected in the music of Ukrainian postmodernists. Irony, sarcasm, even harsh satire and absurdity have become for many authors of modern composition an important perspective of perception of the world around and its reflection in art. This approach is caused by another fundamental position of modern philosophy, which states that human has lost touch with reality. According to J. Baudrillard it is replaced by hyperreality - a fiction, imposed, distorted and often untrue (a striking example is the world of advertising, imposition of uniform living standards, or information disorientation due to the mass flow of false media). Such hyperreality destroys human personality, true values (spiritual, intellectual, spiritual), replacing them with cultural surrogates, fictional ideals, bizarre standards. The art of postmodernism (as well as the art of any age) reflects processes that are fundamental in this era. Ridiculing a utopian cult of the present, often dirty and low sides of human nature, meaninglessness of being (if there is no past and future, then existence is absurd), contemporary artist laughs at everything - even at life itself.

Ukrainian postmodernism as a cultural phenomenon arises on the basis of the Western modern culture, which is traditionally called modernism. However, characterizing the phenomenon of postmodern culture, domestic scholars sometimes give completely opposite interpretations which indicate the ambiguity and diversity of understanding of this term. In the Western European cultural and artistic space postmodernism emerges as a kind of reaction to excessive rationalism of modernism, which determined a certain "elitism" of art, its access only for "dedicated". Proponents of postmodernism sought to break free from traditional values, customary norms, rules, social hierarchies and so on. But, as already noted, postmodernism is not a revolutionary phenomenon, but rather an evolutionary one. It does not reject the creative arsenal of modernism, but on the contrary, takes it into arms, completely changing the aesthetics, moving "deep", emphasizing not "external" but "internal". As L. Kyianovska aptly characterizes this process, "...postmodernism evolved in its aesthetic essence into anti-modernism" (2000, p. 347). Reflecting on the difference between Western European, American and domestic art of this period, Dubrovnyj notes that for the first one "… the characteristic phenomena are deconstructivism, fragmentation of the past, levelling of history and the predominance of irony over tragedy" (2006, p. 14). An important differential aspect of Ukrainian (and some other East Slavic) music culture is that by appealing to the basic models of Western / American postmodernism, addressing the "fragments" of the past, it does

not destroy them, but rather reconstructs and rebuilds them. Ukrainian art "resurrects" the typical features of the national school and language, interprets traditions in a unique way, although it presents them rather as associations, individual fragments of historical culture "woven" into modern conceptions of artists.

The manifestations of the postmodern worldview and its reflection in various types of Ukrainian art of nowadays are also interesting and extraordinary. They are more sceptical and ironic about history than music. In particular: the image of chaos is central in domestic cinema modern Ukrainian theatre is outrageous and sometimes even shocking; painting is characterized by a synthesis of signs of the past (through frank citation) and openness to new forms of expression the theme of deep ties with national history realized by modern means of expression is traced in architectural structures of contemporary native artists As for literary postmodernism, there are contradictions in domestic scientific thought. Some literary critics believe that the works of modern Ukrainian writers do not have artistic means, themes and moods inherent in postmodernism; others see its features in the absence of a clear plot line, causal relationships, psychological preconditions for the behavior of main characters in the predominance of ironic tone, even "black humor".

2. Postmodernism in Ukrainian music.

O. Kozarenko, a well-known researcher, composer and performer, was the first in Ukrainian musicology to speak about the specifics of national musical postmodernism. Studying its manifestations in Ukrainian cultural life, he writes: "The term itself unexpectedly successfully covers such different realities of Ukrainian society as "Khrushchev's thaw" of the 60's, "Brezhnev's stagnation" of the 70's and intellectual dissent, Gorbachev's "reconstruction" of the 80's and artistic underground, eclecticism ideology of the 90's" (Kozarenko, 2000, p. 9). This short historical period was a turning point in national art, because by the end of XX century culture developed in two directions. On one hand, those works of art that corresponded to rigid models of Soviet ideology and were able to go through torture of official censorship were cultivated. On other hand, there was an underground culture. In fact, new trends were born. Its representatives mastered modernist models, techniques, expressive possibilities and in a short time transformed them into a purely Ukrainian postmodernism, taking up these achievements, but not passing the modern period fully (as happened in Europe). In Ukrainian postmodern music history, a special place belongs to the so-called composers of sixties, first of all: V. Silvestrov (2010), M.

Skoryk, E. Stankovych and others. This is a group of leading artists who first established themselves in the 1960s, were boldly experimenting with modern techniques and therefore often banned or condemned by official authorities. Soon they have become pioneers of the Ukrainian avant-garde and outline ways to develop postmodernism.

The specificity of Ukrainian musical art is the fact that "modern" period was not as long as in Europe. However, interpretation of the term "postmodernism" in its direct meaning – the one that appeared after modernism – can be considered appropriate, because in creative arsenal of many of its representatives there are a lot of modern technical "tools". At the same time, Ukrainian postmodernism emerges as an echo of European one. After all, despite a certain isolation of Soviet artistic space of this period, we can still talk about certain contacts on both sides of the "Iron Curtain" and awareness of Soviet musicians with events of world musical life.

The aesthetics of Ukrainian musical postmodernism differs significantly from the aesthetics of previous decades, although it remains homocentric. But if artists of modernism glorified the limitless possibilities of human mind, so postmodernists focus on the problem of spiritual world of human. Such a significant turn in public consciousness was not accidental. It was caused by frustration with ideas of progress omnipotence, consequences of the rapid development of man-made civilization, which led to numerous crises in post-industrial society. Awareness by progressive circles of society the onset of global catastrophes has created a need to rethink many phenomena, reassess worldviews and spiritual values, which led to the emergence of the concept of so-called "new humanism". According to it a personality is proclaimed as unique, yet it is an integral part of the universe.

Creativity of many representatives of Ukrainian art of the last decades of XX century often looks and sounds pessimistically. Important in this sense are such definitions as "completion", "end", etc., which emphasize the impossibility of development and thus are in tune with postmodern aesthetics, according to which the future does not exist. Postmodernism in music (as well as in culture in general) is a post-historical phenomenon, post-culture, artistic postscript after all that has been said / created throughout the history of human civilization. Therefore, the art of postmodernism acquires eschatological meaning.

An important and perhaps even the most significant component of Ukrainian postmodern aesthetics has become cultural pluralism, which is based on the organic combination and harmonious coexistence of different

eras, styles, typical features of certain national cultures. A characteristic feature of national musical creativity of the late XX century is that most artists of modern national Olympus consciously or at genetic level demonstrate involvement to centuries-old national traditions, in different ways based on fundamental principles of the national musical language. They are traced in the intonation, rhythmic features of the works, genre prototypes and ideological content of the compositions and especially on the mental level. G. Skovoroda "philosophy of the heart" is a priority for the Ukrainian consciousness and it dominates over all aesthetic paradigms. According to it the essence of human lies in the richness of his inner world, and the measure of his beauty is his heart, from which grows the spirit, thinking, aspirations, freedom. The thinker emphasized that the essence of a person is hidden in the depths of his heart experiences, higher spiritual aspirations and emotional beginnings, which give him an individual image, a unique "I", which is opposed to masses.

3. The specifics of postmodern musical language in the works of Ukrainian composers of the late XX century

Having researched and analyzed a significant layer of works by contemporary Ukrainian composers, tested many of them in our own experience, we can state the followings. The most important works of late XX century leading representatives (first of all V. Silvestrov (2010), M. Skoryk, E. Stankovych−the leaders of Ukrainian postmodernism in music), are musical and philosophical concepts of authors' worldview, they are aimed at searching for personality in world chaos, at spirituality, inner world, Christian religiosity in the broadest sense.

The huge role in Ukrainian music of the period belongs to the method of polystylistics, which allowed totally synthesizing modern principles, techniques with established artistic tools, distant in time. It is firmly established in many Ukrainian composers' creativity. The use of polystylistic techniques (collage, citations, allusions, stylizations, adaptations, etc.) allowed the creators of modern music not only to operate with artistic traditions of previous eras, to master and develop them, but also to combine traditional with modern. The introduction of "foreign" music elements or its typical features led composers to appeal to symbols that are attached to a particular composer, his style or piece. Thus, there is a new type of perception of music by listener, which requires thorough musical erudition, the presence of a certain artistic basis. The content of modern composition is revealed through the recognition of original source and its conceptual interaction with a new author's text. Thus arises the intertextuality and the

principle of double coding of musical text, which is based on imposition of their own material on an existing (but paraphrased, rethought) art sample.

Stylistic game has become a characteristic feature of leading Ukrainian composers of the late XX - early XXI century−Myroslav Skoryk (1990) and Valentin Silvestrov. But the manifestations of this method in the work of these artists are radically different. Since the works of the 80's M. Skoryk has boldly used this method, striking variety and unusual implementation. He absorbed everything close to him and created a bright individual style. In his younger years he began to experiment with the latest means of expression, subtly and skillfully combined twelve-tone diatonic with a variety of folk musical systems and modes, admired neo-folklore, neoclassical and neo-baroque ideas. Then he showed himself quite individually through a stylistic game, not shying away from elements of pop music and jazz. An important component of M. Skoryk works is a close connection with folklore. It has become traditional for Ukrainian academic music for centuries. This technique affected the specifics of intonation sphere, type of melody, peculiarities of rhythmic, tonality, timbre, genre originality and texture of compositions and so on. Indicative for the author is not an open, but rather a veiled game of styles. He often uses certain analogies to specific epochs, or ironically, grotesquely compares them through the prism of his own style and modern worldview, thus implementing his philosophical understanding of the basic categories of life. The artist has used these elements so that they cannot be immediately recognized. Often this technique adds a humorous connotation to the music. The principles of stylistic allusions embodied in M. Skoryk's works are also interesting and diverse. This technique helps to draw more generalized parallels with different styles, certain composers or even with specific works. In many of his creations we often find a comparison of different approaches to stylistic game within one composition, which achieves a figurative contrast, creates the original dramaturgy of works. Often stylistic outplaying can be manifested in the works of this author even at the level of one theme. For example, the use of instrumental recitative plays an important role in the composer's pieces. These recitatives originate from popular lamentations and, at the same time, intertwine with traditions of Baroque arias lamento. A striking example of diversity of instrumental recitative is the extreme parts of the instrumental trio "Recitatives and Rondo".

The appeal to ideals of the past in M. Skoryk creativity is revealed through the leading role of folklore, which led to a bright national color of his heritage. The artist in fact has been continued traditions of his

predecessors, rethinking them on a new level. First of all, he turns to the more remote layers of folklore. Secondly, focuses on those expressive possibilities that were still little discovered and most in line with a spirit of his time. This applies to various sonorous properties of folklore, generated by its tonal features, hidden possibilities of interaction of classical major-minor system with folk musical language, and so on.

In context of aesthetic paradigm of the studied period, traditional appeal of Ukrainian composers to folklore sources acquires a new interpretation. Retranslating the cultural and artistic layers, remote in time, including archaic folk, a desire to establish the basic aesthetic values, to draw a parallel from antiquity to the present - all this became the basic principles of organizing an artistic integrity in modern Ukrainian music. For many of its representatives, such a discourse of the past and present occurs precisely through the prism of reliance on folk traditions in their own work, dissolution and complete identification of its elements with individual musical language of the composer. Thus, in particular, this happens in the artistic heritage of Skoryk (1990), Stankovych (1971), Kos-Anatolskyy (2019), Telychko (1991) and others.

Quite different presentation of style game we see in creativity of one of the brightest Ukrainian postmodernists - Silvestrov (2010). Interpreting this method, the artist demonstrates a completely individual approach. For him a speaking in different styles becomes the very essence of utterance, an organic part of his own musical language. Silvestrov allusions are devoid of ironic tone. The author demonstrates complete "seriousness" in relation to the memory of the past, he treats the achievements of musical culture with incredible respect, presents it in a nostalgic tone, showing a longing for high ideals of previous eras. In V. Silvestrov's music we also find a method of self-citation. It introduces into music certain fragments of one's own previously written compositions. In this way the author achieves an internal connection between works, drawing a single line of meaning throughout the creativity. Self-citation in this context is associated with the embodiment of a philosophical subtext - the idea of evolution, which leads to a gradual purification, the achievement of freedom and harmony.

A characteristic feature of V. Silvestrov's style is fragmentarity. The tendency to fragmentary thinking is caused by the composer's desire to fill with content every smallest structural element of musical thought. In addition, the composer often separates these individual elements (phrases) in time. This comes through the filling of the musical material with numerous pauses, fermatas, caesuras. In this author's music there is a significant increase in the role of pause as an equal element of musical language. Pauses

become as important means of expression as sound, rhythm, harmony, etc.; they are "sounding" and have the same semantic meaning as melody. Silence in V. Silvestrov's music acquires a new meaning. The author gives it a deep meaning, encourages performer and listener to become a co-author of composition, completing in his own mind an imaginary melody during the real sounding of pause. This is not a break in the music, but its sound in another dimension, in the subconscious of the recipient.

Realizing the idea of a nostalgic vision of the past, V. Silvestrov revives piety to melody as the main means of expression in music: there is a restoration of a melodic type of thinking, emancipation of consonance. The dominance of melody has marked not only on a theme of his works, but was manifested in a whole texture. Through melodic thinking the composer's close connection with national culture is most fully manifested. Although the artist never resorts to direct quotations from folk sources, an intonational nature of his themes shows a deep connection with typical Ukrainian song structures. The predominance of melody in music of this composer indicates also a direct connection with traditions of previous eras. The hobbies that manifested themselves during the years of his artistic development played a huge role and, above all, the works of W. A. Mozart, F. Schubert, F. Chopin, P. Tchaikovsky, S. Rachmaninoff and R. Wagner. Stylistic allusions, which are inherent in most of his works (especially the mature period), are not associated with imitation of musical vocabulary of certain composer, but with its identification, penetration into music system of a particular style, a sense of direct communication with composer and his music. Indicative in this regard are piano miniatures-dedications of an incredible beauty: "Dedication to R. Schumann", "Dedication to Franz Liszt", "Moment of Mozart", "Moment of Chopin" etc.

Philosophical understanding of art led to emergence in the mature period of V. Silvestrov creativity (from the 90's) concepts of "meta-music", "meta-style", the essence of which is the moving away from complex musical language, the superiority of expressional simplicity, clarity, structure etc. "Meta-music" means the revival and renewal of existing music. In practice, "meta-music" is characterized by an appeal to the simplest forms of expression, to the basics of music. In the composer's works such original genres as metafugue, metawaltz appeared, which bear only conditional, indirect features of genre sources.

One of the characteristic stylistic features of this author's music is the postludity associated with the aesthetics of his work. This is how independent miniature pieces called "Postlude" have appeared, as well as whole detailed compositions based on the idea of postludity. In particular,

the symphonic poem for piano and orchestra "Postlude" (1984), the cycle "Three Postludes" for soprano, violin, cello and piano (1981-1982), Sonata for violin and piano "Post scriptum" (1990).

An important feature of Ukrainian musical postmodernism is non-systematics and spontaneity in the process of music composing. Although authors often refer to classical principles, genres and forms, which often coexist organically with modern means of expression, but not so often we can find in the work of postmodernists strict adherence to generally accepted canons. The use of such principles is often symbolic. Classical genres and forms serve as a kind of impulse to creativity and are subject to numerous sudden deformations and changes. The general form of composition is constructed in such a way that it seems as if it is not thought out in advance, but is formed directly in the process of composing. The form of postmodern musical works is completely subordinated to a content of music, the philosophical idea which underlies it. Thus, a postmodern work is directly proportional to modern composition, because the content dictates the form and not vice versa.

Thus, in particular, a special role in the work of the already mentioned V. Silvestrov belongs to sonata genre, which could be defined as a genre of "meta-sonata" - "super-sonata". Sonata in this context is manifested primarily at the level of drama, which often embodies the contrast of images: terrestrial and aboveground (cosmic), conscious and super conscious (Divine), personal and generalized and so on. Therefore, the sonatas of this composer are always whole philosophical concepts of reflection of the world, its laws and the biggest problems of life. For postmodern artists the sonata form is foremost a philosophy, an idea, not just a musical means.

Another representative of Ukrainian music of the late XX - early XIX century, Stankovych (1971), interprets the same form in a similar way. He deviates significantly from the traditions and norms of this genre. "Sonata" is manifested primarily at the level of contrasting juxtaposition of two dominant images. The musical language of his works is very colorful, with clear signs of dodecaphony as well as techniques of controlled aleatoric and sonorism. They are often written in one-part form, which indicates the artist's desire for conciseness and concentration of expression.

Finally, the game element is important in Ukrainian artists work in the context of interaction of composition process and musical performance of postmodern era. "Theatricality" in musical performance is associated with modern trends in theatre development - increased attention to entertainment, the synthesis of audio-visual factors. In the music of the

second half of XX century it is called "instrumental theatre" (happening). As one of the common phenomena in postmodernism, instrumental theatre is characterized not only by a fundamental expansion of a scale, the attraction of non-musical noises that accompany a certain action on stage, but also the introduction of some visual effects, including: gestures, various plastic movements, facial expressions, visual images, the use of rare instruments, numerous verbal comments of performers - all these give the opportunity not just to shock the audience, but to involve the audience even more in the perception of musical work. That is, the artistry and even eccentricity (as a typical manifestation of postmodernism) of a performer-instrumentalist, which is emphasized by external effects and theatricality enriches his performing arsenal with new opportunities. Such compositions are present in the works of V. Silvestrov, S. Zazhytko, V. Runchak, I. Nebesnyj, O. Shchetynskyj and others.

Conclusions

Ukrainian postmodernism covers a period from about the 60s of the XX century and to nowadays, characterizes the general state of society, culture, art and sometimes combines completely opposite concepts and trends that organically coexist in a single space and form a kaleidoscopic picture of modern world. It synthesizes all the centuries-old experience of the nation, reorienting its social and cultural baggage in accordance with a certain system of values of modern human. Musical art of the last third of XX century has undergone significant changes caused by profound processes in social, cultural, moral, spiritual spheres. This, of course, led to innovative phenomena in art. Ukrainian professional music has entered a qualitatively new round of development. Combining all the centuries-old experience of previous epochs it develops under the influence of national and European musical traditions, synthesizing them with a specifically Ukrainian mentality, formed under the sign of certain social and historical factors. All this affected the formation of the specifics of Ukrainian musical postmodernism, which has been characterized primarily by polystylistics with a focus on game, stylistic allusions, which include both classical and folklore discourses, fragmentation and spontaneity in creating musical forms, philosophical conceptual authorial ideas.

This study introduces a new theoretical vision of the problem of postmodernism in Ukrainian music which develops in the context of world art trends. On the example of the late XX century leading Ukrainian composers creativity it has been proven that the philosophical understanding of art by Ukrainian musicians, their worldview, aimed at the search for a

personality and his place in the universe, an appeal to spirituality, to Christian religiosity in a broad sense, to cultural layers distant in time, a nostalgic vision of the past and a longing for its aesthetic ideals - all this became the fundamental paradigm of the national variety of postmodernism.

The practical advance of the article is the possibility of using its main progressive provisions in lecture courses on the history of modern world, European and Ukrainian music, on art philosophy as well as in performing musical disciplines.

The presented scientific research does not cover all the issues related to this problem. Ukrainian postmodernism continues to evolve, giving rise to new forms of manifestation. In addition, problems related to the specifics of musical vocabulary in the work of Ukrainian musicians of the early XXI century need further study. An important part of scientific knowledge will be the ultra-new development of Ukrainian independent state, caused by Russian aggression. These difficult and dramatic experiences for the Ukrainians are already causing new realities, public sentiments and beliefs, forms of expression, which in turn will inevitably be reflected in artistic work of post-war, post postmodern future.

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