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DU YULING

THEORETICAL SUBSTANTIATION
MASTER'S CREATIVE PROJECT

**on the subject: «The peculiarity of the national style of performing folk songs
(the Ukrainian «Rain is Falling» and the Chinese «Red Sunset»»).**

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Theoretical justification of a creative art project
contains the results of own research.

Use of ideas, results and texts of other authors
have a link to the relevant source

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INTRODUCTION

The Ukrainian folk song «The Rain is Falling» and the Chinese folk song «Red Sunset» are vivid examples that demonstrate the wealth of national musical traditions. The analysis of the selected works is important for understanding the nature of each culture through music.

In the context of globalization, the topic of the study acquires a particularly relevant significance, because it prompts the need to understand and preserve national musical traditions.

Connection with scientific programs, topics, plans. The work was carried out at the Department of Choral Conducting and Academic Singing of the Kharkiv State Academy of Culture in accordance with the main scientific topic of the department.

The purpose of the study is a comparative analysis of the national styles of performing the Ukrainian folk song «The Rain is Falling» and the Chinese folk song «The Red Sunset», which allows us to identify their musical-stylistic and expressive features.

The object of the study is folk songs as a manifestation of national musical identity.

The subject of the study is the musical-expressive means and stylistic features of performing the Ukrainian folk song «The Rain is Falling» and the Chinese folk song «The Red Sunset».

The material for the study is personal performance, audio and video recordings of other interpretative versions of the songs «Rain is Falling» and «Red Sunset» (folk and professional); musical notations, literary translations of song texts. theoretical works on ethnomusicology and musical stylistics.

The methodological basis of the study is:

- a comparative method that allows you to identify similarities and differences between musical traditions;

- a systematic approach that takes into account the musical, textual and performance aspects of songs;
- a historical and cultural method that allows you to consider the folk song in connection with its historical and socio-cultural context.

The theoretical basis of the study is scientific works in the field of Ukrainian ethnomusicology, musical semiotics and stylistics by the authors L. Efremova [6], G. Skrypnyk [16], G. Stelmashchuk [18], L. Kiyanovska [19], L. Yatsunsky [22], as well as the research of Chinese folk music by scholars Zhang Chun [31], Li Yun [25] and others.

G. Stelmashchuk [18] explores traditional Ukrainian clothing as an element of national identity, reflecting the musical and cultural traditions of Ukraine; the development of its musical culture, including national traditions and their transformations, is considered by L. Kiyanovska [19]. L. Yatsunsky [22] analyzes the intonation and stylistic features of Ukrainian folk music; Zhang Chun [31] reveals the specifics of Chinese musical culture and its folk traditions.

Research approval. The materials of the work were agreed with the department and published at the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv State Academy of Culture «Culturology and Social Communications: Innovative Development Strategies» (November 21-22, 2024). Practical significance. The results of the work can be used in musical-pedagogical and performing practice (in particular, in the training courses «History and Theory of Vocal Performance», «Fundamentals of Vocal Techniques», «Practical Course in Vocal and Stage Art» and in the special profile discipline of academic vocal performance «Academic Singing»), in lecture and educational work, and also serve as material for further research on this topic. topic.

Publications. Based on the materials of the research, theses on the topic «Cultural Diversity of «Vocal Schools» of China» were published in the collection of materials of the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv State Academy of Culture «Cultural Studies and

Social Communications: Innovative Development Strategies» (November 21–22, 2024, pp. 244 – 246).

Structure of the work. The research work consists of an introduction, two chapters, five subsections, conclusions, and a list of sources used (33 items). The total volume of the research work is 29 pages, of which 26 pages are the main text.

SECTION I

SONG GENRE AS A FORM OF MUSICAL ART IN UKRAINE AND CHINA

1.1. Song as a genre in Ukraine and China: history of formation. Song is one of the oldest and most universal genres of musical art. It reflects the mentality, historical experience and cultural traditions of the people. In the process of evolution,

the song genre in Ukraine and China developed under the influence of various social, political and cultural factors, which formed its unique national features.

Ukrainian folk song has its roots in pre-Christian rites, when music served as an accompaniment to rituals associated with natural cycles. Carols, *shedrivka*, *vesnyanka* and Kupala songs are among the oldest genre forms that have survived to our time. They are distinguished by the sacred nature of texts and melodies [1, p. 45].

With the establishment of Christianity, the song genre acquired new features, in particular due to the influence of church singing. This contributed to the development of the melodic structure and melodic diversity that became characteristic of Ukrainian folk songs [2, p. 25].

In the 16th–18th centuries, Cossack songs appeared, which became an expression of heroism, patriotism, and the struggle for freedom. This period was characterized by the flourishing of *dums* - epic songs performed by *kobzars* to the accompaniment of the *bandura*. *Dums* became an important element of Ukrainian national identity [3, p. 58].

During the 19th–20th centuries, the song genre was enriched with lyrical and everyday songs that tell about love, separation, and family life. As G. Skrypnyk notes, the text and melodic structure of these songs is marked by deep emotionality and intimacy [16, p. 132].

Chinese song also has deep roots in ancient musical traditions that were formed during the Shang (1600–1046 BC) and Zhou (1046–256 BC) dynasties. At that time, music was closely connected with religious rites and state ceremonies. Songs were performed to the accompaniment of instruments such as the *guzheng* and *pipa* [25, p. 70].

During the Tang (618–907) and Song (960–1279) dynasties, the song genre developed in interaction with classical Chinese poetry. According to Zhang Chun, the combination of text and melody is a characteristic feature of Chinese folk songs that have survived to our time [30, p. 74].

Chinese folk songs, such as work songs and ritual songs, were closely associated with Taoism and Confucianism, which emphasized the harmony between man and nature. The lyrics often included symbolism related to natural phenomena and cycles [25, p. 18].

Table 1

<i>Aspect</i>	<i>Ukraine</i>	<i>China</i>
Origins of the genre	Ritual songs of the pre-Christian period	Ancient religious and state ceremonies
Epic songs	Dumas, Cossack songs	Legends and historical ballads
Relationship with philosophy	None	Taoism, Confucianism
Interaction with poetry	Folk texts with a narrative character	Combination of music and classical poetry

Song is a universal genre of musical art that exists in every culture. In Ukraine and China, the song genre has deep historical roots that reflect the cultural and social evolution of these peoples. In the process of formation, the song became not only a means of aesthetic expression, but also an important tool for transmitting identity, values, and historical experience.

Ukrainian folk song originates from the pre-Christian period, when songs were performed as part of rituals associated with natural cycles. The oldest examples of songs are carols, *schedrivkas*, *vesnyankas*, and *Kupala* songs. They combined magical texts, rhythm, and melody, which enhanced their sacred function [1, p. 46].

With the establishment of Christianity, the song genre began to be influenced by church music. This contributed to the development of the mode system and enriched the melodic palette. As L. notes. Efremov, the Christian tradition helped to organize melodic structures, giving them a clearer rhythmic organization [3, p. 59].

In the 16th–18th centuries, the song genre acquires an epic character. Cossack songs and dumas appear - unique epic works that tell about the heroic exploits of the Cossacks, their struggle for freedom and the defense of their native land. These songs were performed by kobzars to the accompaniment of the bandura or lyre [2, p. 24]. G. Skrypnyk notes that dumas have become an important tool for the formation of Ukrainian national identity [16, p. 131].

In the 19th century, the song genre becomes an integral part of everyday life. Lyrical songs appear that focus on personal experiences, such as love, sadness, separation. These songs are characterized by a combination of deep emotional texts with refined melody [25, p. 17]. L. Kiyanovska emphasizes that it was during this period that the integration of text and melody characteristic of Ukrainian songs was formed, which has survived to this day [25, p. 75].

China's song culture has deep roots in history. Already during the Shang (1600–1046 BC) and Zhou (1046–256 BC) dynasties, music was an important part of state rituals and religious ceremonies. Songs were performed to the accompaniment of traditional instruments, such as the guzheng and pipa, and had a strictly regulated character [30, p. 73].

Ancient Chinese song developed in close connection with religious and philosophical concepts, especially with Taoism, which emphasized the harmony between man and nature [25, p. 19].

During the Tang and Song dynasties the song genre reached a new level of development. There was an interaction between music and classical Chinese poetry. As Li Yun notes, poetic texts became an integral part of folk songs, which gave them deep symbolism and sophistication [25, p. 132].

Chinese folk songs were often performed during agricultural work or family holidays. They combined the simplicity of the melody with the symbolism of the text. The Taoist concept of the «harmony of the natural cycle» and Confucian ideas about family hierarchy were reflected in many song texts [28, p. 20].

The history of the formation of the song genre in Ukraine and China demonstrates how music can adapt to the cultural context and social conditions. Ukrainian songs focus on emotionality, national heroism, and everyday lyricism. Chinese song, on the other hand, tends towards harmony with nature, philosophical understanding of life and symbolism. Both traditions are unique illustrations of musical art, which preserves the spiritual and cultural values of peoples.

Folk song is one of the most universal and at the same time specific forms of musical art, reflecting the cultural identity of each people. Ukrainian and Chinese folk songs were formed in different socio-cultural and natural-geographical conditions, which led to significant differences in their style, rhythmic organization and content. At the same time, both traditions have common features that confirm the universality of human musical experience. Ukrainian songs are based on natural modes, mainly major and minor, with elements of modal coloring. Melodies often have a lyrical character, with expressive cantilena intonations. For example, the song «The Rain is Falling» demonstrates a smooth, descending melodic movement, which creates a calm and melancholic mood [31, p. 45].

Ukrainian melody has the peculiarity of being closely correlated with the text. Intonational expressiveness emphasizes semantic accents, which allows songs to be both musical and poetic expression [22, p. 58].

Chinese folk music is built on a pentatonic scale, which creates a special «ringing» and clarity of sound. The absence of semitones between the steps gives the melody a calm and harmonious character. The song «Red Sunset» is an example of this style, demonstrating meditateness and natural harmony [33, p. 74].

Chinese melody develops without sharp contrasts, resembling the flow of water or the movement of the wind. This reflects the philosophical ideas of Taoism, which emphasize the natural order [31, p. 18].

The rhythm of Ukrainian songs is mostly clear and structured, which corresponds to the textual emphasis. This is especially characteristic of lyrical and

ritual songs. For example, in wedding songs, the rhythm is subordinated to the ritual function, emphasizing the cyclicity and repetition of actions [21, p. 132].

L. Yatsunsky notes that in Ukrainian songs, rhythmic pattern is an important means of organizing the melody, while leaving room for improvisation [22, p. 256].

The rhythm of Chinese songs is often asymmetrical and variable. It is not subject to strict rules, but develops in accordance with the content of the text. This gives the songs a natural lightness and spontaneity, especially in the performance of work songs [23, p. 20].

Li Yun emphasizes that the rhythmic freedom of Chinese music is connected with its symbolism and reflects natural cycles, for example, the change of seasons or the movement of the sun [25, p. 74].

The lyrics of Ukrainian songs often have a narrative character, which allows you to convey stories from life. This can be an expression of feelings (love, sadness, joy) or stories about social events, as in Cossack songs or thoughts. For example, in the song «Oh, on the mountain, and the reapers reap,» history is combined with lyrical images of nature [16, p. 20].

Certain genres, such as carols or wedding songs, have a sacred and ceremonial character, emphasizing the connection with folk traditions [14, p. 18].

Chinese songs are usually filled with symbolism that reflects philosophical ideas of harmony and natural order. For example, the red color in the song «Red Sunset» symbolizes beauty, joy, and the completion of the cycle. The lyrics often feature images of flowers, mountains, and rivers that embody spiritual values [29, p. 74].

Ukrainian songs are performed with a soft, sincere timbre of voice, which emphasizes the emotionality of the text. The cantilena technique is used, which adds smoothness and expressiveness to the melody. In addition, the accompaniment on the bandura or sopilka complements the performing tradition [33, p. 58].

Chinese songs are performed with a sonorous, clear timbre of the voice. Glissando is often used, which creates the effect of a smooth transition between

notes. The accompaniment of traditional instruments, such as the guzheng or erhu, adds richness to the sound [25, p. 72].

1.2. Folk song of China and Ukraine: comparative analysis. Folk song is one of the oldest and most important elements of national culture. It acts as a unique way of transmitting historical experience, aesthetic ideals and worldview of a certain people. Chinese and Ukrainian folk songs have a centuries-old tradition that reflects the peculiarities of the cultural development of these nations.

Chinese folk song is a mirror of the cultural, philosophical and historical specificity of China. The melodic basis of Chinese folk songs is built on the pentatonic scale, which gives them clarity and sonority. The absence of semitones creates a calm and harmonious character of the melodies [31, p. 74].

The lyrics of Chinese songs are often full of symbolism and metaphors related to nature (mountains, rivers, flowers), love for the homeland, family values. Rhythm varies depending on the content of the song, often imitating natural processes, which corresponds to the philosophy of Taoism [25, p. 15].

By type, Chinese folk songs are divided into:

- work songs used to coordinate work, have a clear rhythm and simple text;
- love songs that express deep feelings through metaphors of nature;
- ritual songs performed during holidays and religious ceremonies.

Chinese folk songs are interpreted in a sonorous voice, using the glissando technique, often accompanied by traditional instruments: guzheng, pipa, erhu, which add timbre color [6, p. 74].

Ukrainian folk song, unlike Chinese, is an expression of lyricism, deep emotionality, and poetic mastery. Ukrainian folk songs are built on minor and major scales, which creates a wide range of emotional impact [18, p. 45]. They often tell stories from life, telling about love, separation, struggle or family values [22, p. 58], where the rhythm is subordinate to the text, creating harmony between melody and poetic form [18, p. 256].

By type, Ukrainian folk songs are divided into:

- cossack songs, which celebrate the heroic traditions of the Ukrainian people;
- lyrical songs that reflect intimate feelings, such as love, sadness or joy;
- ritual songs: wedding, carols, schedrivka, associated with calendar or family rites.

Usually, Ukrainian folk songs are performed with a soft, melodious sound of a very penetrating character. Which emphasizes the smoothness of the melody to the traditional accompaniment of the bandura, lyre or sopilka [16, p. 32].

Table 2

<i>Aspect</i>	<i>Chinese folk song</i>	<i>Ukrainian folk song</i>
Mode	Pentatonic basis	Natural modes (minor, major)
Melodic	Smooth, meditative	Express, emotional
Rhythmic	Free, asymmetrical	Clear, subordinate to the text
Thematic	Harmony of nature, symbolism	Lyrism, plot
Instruments	Guzheng, pipa, erhu	Bandura, lyre, sopilka

1.3. Traditions of performing Ukrainian and Chinese folk songs.

Performing a folk song is a dynamic process that depends on the performing tradition, instrumental accompaniment, vocal technique, and manner of interpretation. Performing versions of folk songs reflect not only musical and stylistic features, but also cultural values, historical contexts, and aesthetic tastes of a certain era.

Traditionally, Ukrainian folk songs are performed both in unison and polyphony; intonationally expressive with tempo variations.

Many songs sound in unison (in particular, ritual songs), but there are also polyphony versions (in particular, lyrical or wedding songs), which emphasize harmonic expressiveness [16].

The performance is characterized by a soft, sincere timbre of the voice, which conveys the emotional content of the text. For example, cantilena is often used in lyrical songs - a smooth and continuous manner of singing [6].

The tempo depends on the genre. Lyrical songs have a calm tempo, while dance songs have a dynamic one.

In modern versions of Ukrainian songs for concert performance, professional vocals with elements of academic singing are used, and instrumental accompaniment (bandura, piano, orchestral arrangements) is also added, which gives the sound volume. Songs are also transformed into jazz, rock or pop arrangements, as, for example, in the work of Oksana Mukha and the group «DakhaBrakha» [18].

Chinese folk songs have their own distinctive performance style, which is characterized by a high, sonorous timbre, instrumental accompaniment, and the symbolic role of the text.

Performers use a high, clear sound of the voice, often accompanied by glissando (smooth transitions between notes) [25, p. 76]. Traditional versions widely use national instruments, such as the guzheng (stringed instrument), pipa (lute-like instrument), erhu (two-stringed bowed instrument). These instruments create a unique sound that is an integral part of the performance [31].

The symbolic images of the text often determine the nature of the performance, which can be meditative or more emotionally charged.

Chinese folk songs are also transforming. Modern performance practices combine traditional performance with the use of electronic instruments in combination with folk ones [26].

Chinese vocalists perform folk songs with elements of the operatic style, which adds to their solemnity. Chinese songs are often translated into other languages or adapted to international genres (jazz, pop) [31].

Table 3

<i>Aspect</i>	<i>Ukrainian folk song</i>	<i>Chinese folk song</i>
Traditional performance	Soft timbre, polyphony	High ringing timbre, glissando
Modern adaptation	Expansion of genres: jazz, rock, pop	Integration with academic singing and electronics
Instrumental accompaniment	Bandura, sopilka, piano	Guzheng, Pipa, Erhu
Performance philosophy	Expression of emotions, narrative	Symbolism, harmony with nature

Conclusions to Section I. The song genre in Ukraine and China developed in different cultural and historical conditions, which formed its unique features. Ukrainian song tends to lyricism, epicness and textual narrative, while Chinese - to a harmonious combination of text and melody, reflecting the philosophical principles of culture. Both traditions are vivid examples of the wealth of the world's musical heritage.

Chinese and Ukrainian folk songs, despite the diversity of musical and stylistic means, reflect the key values of their cultures. If Chinese song tends to be meditative, symbolic and in harmony with nature, then Ukrainian is distinguished by emotional expressiveness, plot and poetics. Therefore, both styles are unique examples of folk art, emphasizing the richness of the world's musical traditions.

Performance versions of folk songs of Ukraine and China reflect their national musical characteristics. The Ukrainian tradition focuses on polyphonic harmony, soft sound, and emotionality. The Chinese manner emphasizes sonorous timbre, symbolism, and harmony with nature. In modern interpretations, both traditions

demonstrate a tendency toward experimentation, which allows folk song to remain relevant in a global context.

SECTION II

SPECIFICITIES OF PERFORMING FOLK SONGS «RAIN IS FALLING» AND «RED SUNSET»

2.1. Musical and stylistic features of the songs «Rain is Falling» and «Red Sunset». Each folk song is a unique example of art, which combines melody, rhythm,

text and manner of performance. Songs created within the framework of national cultures act as carriers of unique aesthetic values, reflecting the worldview, mentality and socio-cultural characteristics of a particular people.

The mode-melodic structure of the Ukrainian folk song is based on natural modes, in particular the minor, which is often interpreted in folk performance with elements of modal coloring.

Паде дощ

Українська народна пісня

обр. В.Шпакова

Andante
Швиденько

f

1. Па - де дощ, па - де дощ, ни-зень-ко ся
2. Фай - на я, фай-на я, ще бу-ду фай-
3. Крас - на я, крас-на я, я се не ма -

9

спу - стить, кот - рий кот - ру лю-бить, до - до - му не пус - тить. Та - ко-го я хлоп-ця ма-ю,
ні - ша, ко - ли м бу - ла ми - ла, ще бу - ду ми - лі - ша.
лю - ю, я на сво - є лич-ко пу - дер не ку - пу - ю.

original

Паде дощ, паде дощ,
Низенько ся спущать.
Котрий котру любить -
Додому не пущать.

Такого я хлопця маю,
Як ружа – лелія.
Милого любити .
Велика пасія.

*Паде дощ, паде дощ, -
 То капле, то леться.
 Котрий котру любить, -
 Здалеку сміється.*

translation
*The rain falls, the rain falls,
 They descend low.
 Who loves whom -
 They don't let him home.
 I have such a boyfriend,
 Like a rose - a lily.
 It's nice to love.
 A great passion.
 The rain falls, the rain falls, -
 Now it's a drop, then it's pouring.
 Who loves whom, -
 Laughs from afar.*

The melody «The Rain is Falling» is characterized by the smoothness of the intonation movement, which creates the effect of a cantilena. The sound of the song is saturated with lyricism and calm meditateness. Natural modes are the basis for many Ukrainian folk songs, which gives them a stable ethnic flavor [16, p. 25].

The melodic movement of Ukrainian folk songs is often subordinated to the text structure. For example, in the song «The Rain is Falling», the melody intonation emphasizes the key words that carry the main semantic load. This approach creates the effect of conversation, which is characteristic of lyrical songs [L. Efremova].

In Chinese folk music, the pentatonic mode prevails, which is manifested in the absence of semitones between the steps. Such a mode structure creates a peculiar clarity and sonority of sound, which reflects the harmony and tranquility of nature. The pentatonic scale is a universal basis for Chinese music, including folk music, which is due to its close connection with philosophical ideas of harmony [31, p. 74].

The East is red, the sun is rising,

China gave birth to Mao Zedong.
 He brings happiness to the people,
 He is our great savior.
 Chairman Mao loves the people,
 He is our guide to a new China.
 Chairman Mao leads us forward,
 We are building a new world.

红 豆 词

Andante 充满表情地 *poco rubato* 【清】曹 雪 芹词
 刘 雪 庵曲
 桑 桐配伴奏

滴 不 尽 相 思 血 泪 抛 红 豆， 开 不 完 春 柳 春 花 满 画 楼，
 睡 不 稳 纱 窗 风 雨 黄 昏 后， 忘 不 了 新 愁 与 旧 愁， 咽 不 下 玉 粒 金 波
 噙 满 喉， 瞧 不 尽 镜 里 花 容 瘦， 展 不 开 眉 头。

小红书号: 1805404605

The melody of the song «Red Sunset» has a smooth and continuous movement, reminiscent of a natural rhythm. The absence of sharp changes in the melody creates a feeling of meditateness, which is typical of the Chinese musical tradition. This approach contributes to the transmission of the symbolic content of the text, associated with nature and life cycles.

The rhythmic structure of Ukrainian folk songs is characterized by a clear organization, which often correlates with the natural accents of the text. In the song «Rain is Falling», the rhythm has a measured character, which emphasizes its calm and pensive mood. The absence of complex rhythmic figures contributes to the fact

that the song is easily perceived by the listener and is accessible for performance [22, p. 132].

The rhythm of Ukrainian songs has its own characteristics: the emphasis on uniformity and repetition is often used to emphasize the structure of the text, creating the effect of calm and stability [22, p. 256].

The rhythm of Chinese songs, in particular «Red Sunset», is characterized by asymmetry and freedom. The rhythm can vary depending on the semantic accents of the text, which creates the effect of improvisation. This rhythm structure corresponds to the basic principle of Chinese music - harmony between phrases and their natural development [25].

Chinese folk songs often reflect the rhythm of natural processes, for example, the change of seasons or the flow of water. This emphasizes the philosophical nature of Chinese music, which is closely related to Taoism [25].

In the traditional performance of Ukrainian songs, the harmonic structure is as simple as possible. The song «The Rain is Falling» is usually performed in unison, but modern arrangements may include simple harmonic accompaniment. The structure of the song helps to preserve its authenticity, emphasizing melody [18].

Instrumental accompaniment in Chinese songs often performs not only a harmonic but also a timbral function. In the song «Red Sunset», one can hear the accompaniment of traditional instruments, such as the guzheng or erhu, which add a specific national flavor. The use of these instruments is an important part of the Chinese musical tradition [31].

2.2. Traditions performance analysis of the songs «The Rain is Falling» (Ukraine) and «The Red Sunset» (China). The performance of the folk songs «The Rain is Falling» and «The Red Sunset» reflects the unique traditions of the musical culture of Ukraine and China. Both songs are lyrical in nature, but their performance demonstrates striking differences in vocal technique, instrumental accompaniment, rhythmic and modal structure.

The performance of the song «The Rain is Falling» is usually characterized by a soft, warm sound, which conveys the emotional richness of the song. In the traditional performance, natural intonations are often used, reminiscent of a conversational style.

Smooth vocalization with gradual dynamic buildups in key episodes creates a feeling of peace of mind and thoughtfulness.

The melody is built on a natural minor, which enhances the melancholic character of the song [6]. In the traditional performance, the bandura is used, which emphasizes the melodic line and adds harmonic expressiveness. Modern interpretations may include piano or orchestral accompaniment, as, for example, in the works of the Ukrainian ensembles «DakhaBrakha» or «Bozhychi» [22].

A moderate and measured rhythm creates a sense of calm and stability. Rhythmic accents coincide with the stresses of the text, emphasizing the content [22].

The song «Chervony Zahid» uses a high, clear, sonorous timbre, which symbolizes harmony and purity. The glissando between the notes adds smoothness and calmness [32].

Equal intonation is emphasized, with minimal dynamic fluctuations. corresponds to the philosophical content of the song, which emphasizes the harmony of man with nature.

The song is built on the pentatonic scale, which creates a unique scale basis of Chinese folk music [25]. Instrumental accompaniment is traditionally guzheng or pipa, which add timbral color, imitating natural sounds, such as, for example, the flow of water or the rustling of leaves.

In modern versions, synthesizers and string orchestras are often used, which adds solemnity to the sound. The asymmetric and free rhythm reflects the natural flow of time. This gives the performance of «Red Sunset» a meditative and contemplative character [31].

<i>Aspect</i>	<i>«The Rain is Falling» (Ukraine)</i>	<i>«Sunset» (China)</i>
Vocal manner	Soft, warm timbre, emotional expressiveness	High, sonorous timbre, meditativeness
Intonation	Smooth, dynamically rich	Even, harmonious
Frequency basis	Natural minor	Pentatonic scale
Instrumental accompaniment	Bandura, piano	Guzhen, Pipa
Rhythm	Clear, moderate	Free, asymmetrical
Emotional componen t	Lyric, emotional	Symbolic, harmonious

Performance analysis of folk songs «The Rain is Falling» and «The Red Sunset» is an important aspect, since the manner of performance, voice timbre, interpretation and instrumental accompaniment largely determine the uniqueness and style of the work.

Folk singers (kobzars, lyre players): In ancient times, folk singers performed the song, who preserved the traditional style of performance - unison singing with the accompaniment of the bandura or lyre. Performers such as Ostap Veresay popularized the folk song heritage of Ukraine [16].

Ukrainian opera singer Solomiya Krushelnytska: often performed folk songs, adapting them to the academic manner. Her performance retained lyricism and deep emotionality [6].

The outstanding Ukrainian composer Mykola Lysenko created many arrangements of Ukrainian folk songs for academic performance, which significantly influenced their popularity among professional vocalists [9, p. 58].

Contemporary singer Oksana Mukha successfully combines traditional and modern performance styles. Her interpretations preserve the authenticity of the song,

adding a modern sound to it. The group «DakhaBrakha» uses experimental approaches in performing Ukrainian songs, combining ethno, jazz and modern electronic music, which makes them accessible to a youth audience [22].

In China, folk songs, such as ««The Red Sunset», are traditionally performed in rural communities. The performance is accompanied by national instruments that add timbre color [31]. The famous folk singer Gan Ruyun popularized regional Chinese songs while preserving their traditional style of performance [25].

Academic singer Xu Xiaolin interpreted folk songs, adding elements of classical vocals. Her performance of «Red Sunset» combines traditional intonations with operatic techniques [29].

Singer Cai Qin made a significant contribution to popularizing Chinese songs, especially «Red Sunset», among audiences in large cities.

Contemporary Chinese singer Lan Weiwei experiments with folk songs, adding modern accompaniment and electronic sound.

The Twelve Girls Band performs folk melodies on national instruments with modern arrangements, including «Red Sunset» in a neoclassical style [33].

Table 4

<i>Aspect</i>	<i>Ukrainian song «It's raining»</i>	<i>Chinese song «Red Sunset»</i>
Traditional performers	Kobzars, folk singers	Folk singers from regions such as Sichuan
Academic performers	Solomia Krushelnytska, Mykola Lysenko	Xu Xiaolin, Cai Qin
Modern performers	Oksana Mukha, «DakhaBrakha»	Lan Weiwei, «Twelve Girls Band»
Accompaniment	Bandura, piano	Guzheng, pipa, erhu
Performance style	Lyricism, emotionality	Symbolism, harmony

Conclusions to Section II. The musical and stylistic features of the Ukrainian song «The Rain is Falling» and the Chinese song «The Red Sunset» reflect unique national traditions. The Ukrainian song tends to be emotionally expressive, using lyrical melodies, clear rhythms, and simple harmonic accompaniment. In contrast, the Chinese song demonstrates harmony with nature through the use of pentatonic scales, free rhythms, and rich instrumental accompaniment. Both cultures preserve and convey unique aspects of national identity through their song traditions. The tradition of performing folk songs, including the songs «The Rain is Falling» and «The Red Sunset,» plays a key role in preserving and popularizing the national music of their countries. Ukrainian performers focus on emotional expressiveness, often using polyphonic or instrumental arrangements. Chinese performers emphasize the symbolism of the lyrics, the sonorous timbre of the voice, and the richness of the timbre colors provided by national instruments. Both traditions in modern performance practice demonstrate openness to innovation while maintaining authentic content.

CONCLUSIONS

The song genre is one of the oldest forms of musical art, integrating music, text, and performing tradition. In Ukraine, the development of the song genre was closely linked to calendar and family-ritual traditions, such as weddings, funerals, caroling, and generosity. Ritual songs gradually developed into lyrical and epic works, reflecting the desire for emotional self-expression and historical memory. Epic dumas, for example, preserved the heroic spirit of the Cossack era.

In China, the song genre was formed under the influence of Confucian and Taoist philosophies, which attached great importance to the harmony of man with nature and society. Ancient song texts often served as a means of teaching moral principles and cultural traditions. Songs of the Tang Dynasty (618–907) reached a high level of sophistication, and the richness of the Chinese language contributed to the creation of laconic and poetic texts.

Ukrainian folk songs are distinguished by their melodic diversity and polyphony. For example, many wedding songs are performed with the involvement of several parts, which create a complex sound landscape. The use of traditional modes (Dorian, Mixolydian, Aeolian) gives the songs a specific sound. In addition, instrumental accompaniment, such as bandura or sopilka, emphasizes the national character of the melodies. Thus, Ukrainian and Chinese folk songs, despite significant differences, are rich carriers of national identity. Ukrainian songs tend to be narrative, lyrical and deeply emotional, while Chinese songs emphasize harmony with nature, symbolism and philosophical content. At the same time, both traditions demonstrate the universality of musical art, which unites people through melody, lyrics, and performance.

Chinese folk songs usually have a monotonous melody based on the pentatonic scale, which creates a calm and melancholic sound. In songs such as «Red Sunset», the textual content is important, which is harmoniously combined with the melody. Regional styles, such as folk songs from the provinces of Yunnan or Sichuan, reflect the ethnic diversity of China.

The performance of Ukrainian folk songs often includes elements of drama, in particular mimicry or movements that emphasize the text.

For example, in wedding songs, women often create dialogues among themselves, and male groups perform heroic dumas in an epic manner.

In the Chinese performing tradition, solo singing is dominant, but it may be accompanied by graceful movements that complement the content of the song. Erhu

and pipa players use the instruments not only for accompaniment, but also to reproduce natural sounds, such as the murmur of a stream or the rustling of leaves.

The Ukrainian folk song «The Rain is Falling» is a classic example of a lyrical song. The melody contains many ascending and descending lines, symbolizing a change in mood. The use of a minor scale gives the song a melancholic color, and polyphony provides a sense of unity.

The Chinese song «Red Sunset» has a more static melodic line, reminiscent of reflections. Its rhythm is simple, which allows you to focus on the poetic text. A feature is the use of pentatonic scales, which creates a characteristic sound inherent in the Chinese musical tradition.»The Rain is Falling» is usually performed in a choral manner, with an emphasis on contrasts of dynamics. For example, the alternation of quiet and loud episodes conveys the atmosphere of the variability of nature during the rain. Nuance is also important, especially in the performance of the final phrases.

«Red Sunset» is performed by a solo singer with instrumental accompaniment. The main attention is paid to reproducing the subtle emotional line of the song. Performers sometimes add improvisational elements, which gives each performance a unique character.

Personally, during the performance, I keenly felt that the Ukrainian song «The Rain is Falling» and the Chinese song «The Red Sunset» vividly demonstrate the cultural and musical characteristics of the two peoples. Both songs, despite differences in style and form, equally deeply reflect the inner world of man and his connection with nature. Both songs, «The Rain is Falling» and «The Red Sunset», reflect the characteristic features of Ukrainian and Chinese musical traditions. The Ukrainian song tends to emotional expressiveness, melodic smoothness and harmonious accompaniment, while the Chinese one is distinguished by its meditative nature, pentatonic basis and sonorous sound. Despite the differences, for me both songs convey deep cultural meaning and demonstrate the richness of the folk musical heritage.

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