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GENRE-STYLE INNOVATIONS IN THE OEUVRE OF MODERN UKRAINIAN COMPOSERS

Nataliia Mozgalova,

*Doctor of Pedagogical Sciences, Professor,
Professor at the Department of Musicology, Instrumental Training and Choreography
Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University (Vinnytsia, Ukraine)
ORCID ID: 0000-0001-7857-7019
mozgaliovan@gmail.com*

Anna Novosadova,

*Postgraduate Student at the Department of Pedagogy, Professional Education
and Management of Educational Institutions
Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University;
Lecturer at the Department of Musicology, Instrumental Training and Choreography Vinnytsia
Mykhailo Kotsiubynskyi State Pedagogical University (Vinnytsia, Ukraine)
ORCID ID: 0000-0002-6215-5759
ann_martinyuk97@ukr.net*

Abstract. The article is devoted to the genre and style features of contemporary oeuvre of Ukrainian composers. It was determined that genre and style, which are closely interrelated, is the representation of the author's individuality. It is emphasized that it is impossible to characterize the work of artists without understanding the specified categories. Therefore, the reference to the categories of genre and style is not accidental. The analysis of the oeuvre by O. Kozarenko, L. Dychko, L. Kolobud, and Ye. Stankovych allows us to conclude about the inherent features of contemporary Ukrainian musical art, namely: the synthesis of genres, in particular, a symphony and a concerto, the introduction of elements of choreography into the symphony genre, and the resort to various style directions, including musical models of the baroque, new folk wave, and jazz intonations. The mentioned features are successfully combined with modern compositional techniques, such as serial technique, aleatoric music, and sonorism.

Key words: genre, style, symphony, chamber symphony, concerto, neo-folklorism.

Introduction. The modern music culture of Ukraine is among the priority research interests. Thus, musicologists highlight its features: genre-style modifications, expansion of the range of expressive means observed in the oeuvre of domestic artists, intertextuality and synthesis of arts, which enriches different genre forms, a combination of national and foreign compositional means, sacred and secular art. The pleiad of Ukrainian composers of the late 20th and early 21st centuries consists of O. Kozarenko, L. Dychko, V. Sylvestrov, Ye. Stankovych, and others. Their various-genre works are well-known both in Ukraine and abroad and are part of the repertoire of the most famous modern national and world orchestras.

The purpose of the article is to determine the genre-style innovations exemplified by the oeuvre of domestic composers of our time. The following *tasks* are set to achieve the goal: to consider current musicological approaches to the concepts of genre and style in domestic science; to generalize theoretical and methodological approaches to the study of the mentioned issues; to identify the genre-style features of the oeuvre of modern composers.

Materials and research methods. The authors used a historiographic method which allowed examining the oeuvre of Ukrainian composers in chronological sequence; a historical and style method which assisted in specifying the style characteristics of works; a genre-nominative method which contributed to identifying traditional and innovative features of the genre.

Aspects of genre and style are one of the most studied topics in musicology. They are elucidated in substantial contributions by O. Kozarenko (Kozarenko, 2000), S. Korobetska (Korobetska), I. Kokhanyk (Kokhanyk, 2002), O. Samoilenko (Samoilenko, 2004), I. Tukova (Tukova, 2004), and S. Shyp (Shyp, 1998). The poetics of works of modern composers were considered by N. Dovhaleiko (Dovhaleiko, 2015), L. Kyianovska (Kyianovska, 2007) B. Siuta (Siuta, 2006), and others. The issues of genre-style definition of modern music culture remains open despite numerous studies.

Style and genre are music categories without which it is impossible to understand the artistic text. In modern musicology, there are two approaches to determining style: theoretical, which involves the analysis of features and techniques of a particular style, and historical, which examines style in chronological terms.

Despite the diversification of interpretations of the style definition, one can distinguish its stable positions. Therefore, according to the researchers, style is the personification of artistic integrity. For example, S. Tyshko emphasizes that “style in music is a system of stable signs of musical phenomena, the way of their differentiation and integration at different levels (author’s individuality, direction and school, historical era, national specificity, etc.), the transition of their semantic fields into specific systems of expressive musical means” (Tyshko, 1993: 5). V. Moskalenko renders the style of musical oeuvre as “the specifics of an artist’s worldview and musical thinking expressed by the system of music and speech resources for composing, interpreting and performing a piece of music” (Moskalenko: 211).

It is worth mentioning that style is a multifaceted formation. This fact is confirmed by much music research. In particular, it is about epochal, historical, and national schools. Thus, a contemporary researcher I. Kokhanyk stresses that “the style of the epoch is a set of all important moments of the system of artistic thinking, the aesthetic attitudes of the schools and directions of the time, which are implemented in an infinite variety of individual artistic concepts and social-artistic practice” (Kokhanyk, 2002: 88). A. Lihus defines style as an excellent quality of musical masterpieces which are part of a particular genetic commonality (the composer’s heritage, school, directions, epochs, etc.), which allows one to feel, cognize, and establish their evolution; it is manifested in the totality of all properties of music united in a holistic system behind distinctive features” (Lihus, 7: 130).

Individual style is a combination of specific features of the composer’s oeuvre, which is determined by inherent particularities of musical language, expressive means, melodic configurations, metro-rhythmic complex, and the method of articulation. In this context, different periods of an artist’s work (early and late styles) characterized by excellent style qualities are distinguished.

Genre performs two important functions, i.e., structuring, which is directly related to the structure of a composition and its form, and semantic, which is represented by unique content. A Ukrainian musicologist S. Shyp associates the definition of music genres with an understanding of style. In his opinion, “music genres are classes (or a set) of compositions and forms of music-making, which are ascertained by the functions of music pieces in the culture of society, the conditions of their genesis and artistic existence and characterized by their styles (systems of semantic and formal expressive features)” (Shyp, 1998: 347).

The categories of genre and style are in constant interaction. In particular, researcher O. Lihus highlights their dialectical combination and the phenomenon of “genre style” (Lihus, 7: 130). I. Tukova, who also investigated the phenomenon of genre style, notes that “the fixation on typification is changed by the fixation on individualization” (Tukova, 2004: 29). She holds that the basis for genre style entails the presence in the artist’s oeuvre of a “monographic” genre to which the composer systematically resorts and which specifies genre content and characteristic genre semantics; availability in genre of the “author’s layer” which indicates its importance within the framework of genre evolution as the final goal of the individual work of an artist (Tukova, 2004: 29). O. Samoilenko interprets the interaction between music style and genre following the interrelation

of concepts: symbolism and semantics, “authoritarianism” and “persuasiveness”, “aesthetic” and “ethical” (Samoilenko, 2004: 4, 11).

K. Bila conveys a genre-style model as a universal system which conveys the particularities of a complex of expressive means of a specific genre (genre model) given belonging to a particular style. This concept is regarded as a tool for identifying the specifics of compositional interpretation (Bila, 2011: 9).

Analysis of musicological sources allows us to conclude that the categories of genre and style are crucial factors in musical works. Genre, which is the groundwork for style diversity, expands the scope of interpretation and contributes to the search for new style solutions. Style, as an essential artistic factor, clarifies the content of compositions and renders expressive techniques through the historical prism.

Results and discussions. At the end of the 20th – the first quarter of the 21st century, composers had increased attention to genre searches. N. Herasymova-Persydska marks the dynamism of modern composer activities (Herasymova-Persydska, 1988: 32). Analyzing the phenomenon of modern domestic art, V. Kozarenko notes that “for thirty years, it was inevitably and forcedly focused on itself, being “blocked” towards evolution by the method of socialist realism” (Kozarenko, 2001: 16). The following is distinguished among the features of the oeuvre of domestic composers of the period concerned: genre-style metamorphoses, saturation of works with folklore intonations, polystylistics, techniques of aleatory music, pointillism, sonorism, and others.

It should be mentioned that the free use of genre models applies to all musical categories. One of the courses is the process of integration of symphony and instrumental concerto (Symphony concerto for violin with an orchestra of Ye. Stankovych and V. Hubarenko), a concerto for an orchestra (“Carpathian Concerto” by M. Skoryk), with an opera (“The Death Squadron” and “Revived May” by V. Hubarenko), ballet (“Olga” by E. Stankovych, “Assol” V. Hubarenko), literary and dramatic theater (“Sea” by L. Grabovsky for the reader, choir and orchestra).

Symphony is defined as the large-scale genre of a great theme, which reveals deeply dramatic, philosophical, and social embodiments. The modernization of its models widely spread in the 20th century. It is worth remarking that the chamber tendency was one of the development vectors of the symphony in the 20th century. V. Hubarenko introduced the genre of chamber symphony in the Ukrainian composer tradition. The oeuvre of the Kharkiv author has five chamber symphonies, which are characterized by a diverse instrumental composition:

- chamber symphonies No. 1 and No. 2 were composed for violin and orchestra;
- chamber symphony No. 3 – for two violins and orchestra;
- chamber symphony No. 4 – for cello and string orchestra;
- “Canto ricordo” – chamber symphony No. 5, composed for violin and mixed choir a cappella.

Together with V. Hubarenko, V. Bibik, Ye. Stankovych, and I. Karabyts also addressed the genre of chamber symphony. In his turn, V. Bibik created four samples of the relevant genre. Fifteen chamber symphonies of Ye. Stankovych continue the reference of Ukrainian composers to the genre tradition. The number of works confirms his deep interest in the genre under consideration. The oeuvre of the above composers is characterized by saturation with dramatic events of the era, emotional fullness, refusal of the sonata form within chamber symphony, and the polyphonic texture, which requires thinned sound fabric and reduction of the instrumental composition of a piece, is often used instead of the homophone-harmonic texture one. The genre also amplifies the style palette of modern techniques of assimilation of dodecaphony, pointillism, aleatory music, and sonorism. Composers pay special attention to the expansion of the sound spectrum in a composition and the desire to combine traditional and modern elements.

Chamber symphonies of Ye. Stankovych are marked by a characteristic use of unconventional instrumentation:

- flute, clarinet, trombone, harp, piano, violin in Chamber Symphony No.1;
- Chamber Symphony No. 2 “Meditation” was composed for two flutes, oboe, clarinet, bassoon, piano, percussion and string instruments;
- the instrumental palette of Chamber Symphony No. 3 is represented by flute and string orchestra;
- baritone, piano and string orchestra – Chamber Symphony No.4 “In Memory of the Poet” with lyrics by Pushkin;
- Chamber Symphony No. 5 “Secret Calls” was composed for clarinet and strings;
- Chamber Symphony No. 6 “Alarms of Autumn Days” was composed for French horn and chamber orchestra;
- instrumental set of Chamber Symphony №7 – violin, harpsichord, celesta, piano and chamber orchestra;
- Chamber Symphony No. 8 was composed for vocal, flute, clarinet, violin, cello, piano and percussion instruments;
- Chamber Symphony No. 9 “Quid pro quo”– for solo piano and string chamber orchestra;
- Chamber Symphony No. 10 “Dictum No. 2” was written for piano and string orchestra.

The presence of the soloist and the dialogue between the soloist and the orchestra allows concluding that these works combine the features of a concerto and symphony. For example, Symphony No. 5 – “Symphony of Pastorales” – unites the features of a concerto with a dramatic dialogue-competition between violin solo and orchestra with the large-scale sharp drama of symphony. In Chamber Symphony No. 1, different timbres act interchangeably as solo instruments: violin, piano, harp, flute and violin, xylophone and violin, piano and harp. Flute in G is a solo instrument in Chamber Symphony No. 2, flute – in No. 3, clarinet – in No. 5, violin – in No. 7, and piano – in No. 9. The principle of timbre dialogue is laid down in the second part of Chamber Symphony No. 1. Its texture is divided into voice leading (mainly violin, which is briefly changed by flute and clarinet) and piano accompaniment. These strata form a polyrhythmic complex. Intonation-rhythmic elements from the first three micro-preludes of the first part are modulated in the third part: a repetition of one sound, decomposed chords in a part of piano and harp.

Chamber music is central in the O. Kiva oeuvre in which a pride of place is held by the Chamber Symphony based on the lyrics by T. Shevchenko (1989, 2006 edition), which was dedicated to the composer’s father. The original sound of the composition is due to distinctive instrumentation – vocal voice, flute, clarinet, oboe, string quartet, piano, celesta and percussion instruments – timbals, bells, and triangle. The symphony covers a wide range of tragic colors, and the composer mixes lyric-epic poetry with dramatic intonation. The author’s idea of the O. Kiva work is realized by a three-part structure unconventional for a chamber symphony. A solo folk voice brings the symphony closer to the cantata genre. Kiva chooses the intonation complex as the basis of musical thought, which renders the Ukrainian melodies, as evidenced by the traditional third-six licks with subsequent smooth filling.

It is worth noting that the end of the 20th – the beginning of the 21st century is a time of rapid development of the concerto genre. A synthesis of concerto and symphony and using modern composition techniques, such as aleatory music and noise techniques, are among its distinctive features. “Changes affected metaphoric content, style signs, dramaturgy, composition, writing techniques, texture, and some other means of musical activity”. Consequently, it resulted in the “pluralism of creative focuses”: the first tendency – reliance on the “tradition of romanticism and classicism with the preservation of basic expressive means (melodic lines, the logic of harmony motion, textural diversity, multifunctionality”); the second tendency – orientation “to reach “new” music, thus the leading role is played by timbre-sonorant phonism, a graphic drawing, the level of sound integrity, an innovative understanding of space and time, and the factor of pitch level” (Hurkova, 2016).

Ukrainian composers differ in their interpretation of the modernity of the concerto genre. Therefore, Concerto No. 2 by I. Karabyts has a vague genre embodiment. Its definition has several meanings.

In particular, it is a three-part concert with external signs of the sonata-symphonic cycle, as well as a one-part composition. According to another version, a wave-like type of development is peculiar to Concerto No. 2 by I. Karabyts. In addition, musicologists propose to understand it as a combination of features of a one-part and traditional concert three-part cycle (Hurkova, 2016).

Concerto for violin with orchestra No. 2 by Ye. Stankovych is classified as a masterpiece of modern Ukrainian music. The composer interprets the genre of concerto following post-romanticism traditions of the 20th century, which include the rejection of a three-part composition in favor of a single-part, full symphony orchestra with harp and percussion instruments, that is evidence of the genre's symphonization.

Suites hold a valuable place in contemporary music culture. In particular, this genre is represented by the creative works of L. Kolodub, M. Skoryk, B. Filts, and other artists. The suite genre synthesizes various innovations. For example, it is about the combination of stylistic landmarks such as neo-Baroque and neoclassicism, neo-folklorism, and genre traits such as a suite, poem, sonata, etc.

Analysis of the style references of modern Ukrainian composers allows us to conclude on the combination of different style references. O. Berehova draws attention to the fact that “the late 80s – 90s of the 20th century is a period of historical breakdown, pivotal social changes: the collapse of the Soviet Union and the birth of an independent Ukrainian state. It is the time of denial of the former ideological priorities characterized by a surge in national revival and expansion of the vector of creative searches: “cultural and public life is revitalized: the repertoire of theater and concert organizations is updated and enriched, traditional reviews of musical works lose their administrative and official character, and numerous music festivals appear to replace them” (Berehova, 2015: 54).

The oeuvre of B. Filts, I. Karabyts, O. Kozarenko, Ye. Stankovych, and others is the embodiment of the synthesized nature of the style, a combination of innovative ideas, musical technique, and personification of timbres. For example, the timbre palette of the symphony opuses of Ye. Stankovych often becomes the basis for accompanying sound, both in chamber and grand works. Thus, in the first part of Chamber Symphony No. 6, it is used to present a picture of the morning and awakening of nature. The picture of the landscape in the “Symphony of Pastorale” is rendered by the timbre means of the violin voice, which corresponds to tone cluster in the parties of vibraphone and celesta, which symbolizes the awakening of nature.

One of the modern style particularities is composers' appeal to ancient genres, involving “neo-baroque ideas of the revival of instrumental traditions of the 17th-century genre system” (Tukova, 2004: 6). The mentioned fact is confirmed by Ye. Stankovych's Chamber Symphony No. 7 “Paths and Steps” for violin, harpsichord, celesta, piano, and chamber orchestra. It is a lyric-psychological drama consisting of three parts – “Paths and Steps”, “Several Replicas”, and “Once Visiting Great Vivaldi”. The harpsichord, which is not typical of chamber symphony, adds a bright color and is an allusion to the Baroque style. In the third part “Once Visiting Vivaldi”, the author conventionalizes the famous concertos of A. Vivaldi. Appeal to concerto opuses of A. Vivaldi seems natural, given Stankovych's attraction to the concerto in his chamber symphonies. The musical and expressive features of the symphony's third part consist of a competition between the soloist and orchestra, the game of major-minor, a dense and thin texture, metrics and rhythmic, and “friend-or-foe”. The latter is realized through modern musical language and quasi-quotes, which the composer borrows mainly from the first two concertos of the “Seasons” cycle – “Spring” (Concert E-dur, op. VIII, No. 1) and “Summer” (Concert g-moll, op. VIII, No. 2).

The synthesis of style models is found in the oeuvre of M. Skoryk. In particular, “Diptych” for a string quartet, which is dedicated to an American patron of Ukrainian origin I. Stetsiura, is grounded on the tradition of the Baroque cycle and postmodern trends. Musicologists also highlight allusions to different styles in the composer's works (for example, the descending second intonation inher-

ent in the Baroque tradition, the tone semantics of “Requiem” B. A. Mozart – d-moll, “a specific romanticist type of Schumann piano cycles with their constant thematic allusions and intonation connections between parts”, and features of jazz music). Such a style play, thematic complexity, and “the metaphoric and meaningful essence of M. Skoryk’s oeuvre” is explained by “the juxtaposition of the polar facets of human existence, and the personal drama of the hero, intensified by the restlessness and contrasts of life whirlwind, acquires a truly tragic sound” (Hurkova, 2016).

Neo-folklorism, as a style direction of modernity, is justified by heightened composer attention to national origins and reinterpretation of folklore intonations through the prism of modern composition methods. The prominent examples of the style are represented by “Carpathian Fresco” in seven parts for piano, cantata “In Kyiv Dawns” by L. Dychko, “Ukrainian Poem” for violin and piano by Ye. Stankovych, “Holiday Kyiv” by I. Karabyts, and others. Symphony No. 3 “In the Style of the Ukrainian Baroque” by L. Koloduba is an interesting example of stylistic synesthesia. It combines various style strata: urban folklore, traditions of the Ukrainian music of the late the 17th – 18th century, and Baroque European music. All the above is supplemented by the techniques of modern composition, including seriality, aleatoric music, and sonorism. The oeuvre of composer L. Dychko impresses with the universalism, scale and depth of creative thinking, and genre diversity. “In developing the stylistic and semantic properties of folklore genres, L. Dychko deepened symbolic and metaphorical aspects of poetic texts and added them to timbre complexes, which subsequently acquired constructive functions” [130, p. 11].

O. Kiva’s chamber symphony was also written using neo-folklore trends. First of all, it is about the use of intonations of long lyrical songs and crying-keening, imitation of folk instruments in the orchestra (sopilka in the first part) and a folk voice as a soloist. Kiva’s chamber symphony is characterized by genre-typical aggravated psychologism and a concentration of synthesis of tragic and lyrical intros. General dramatism is formed by lamento intonations, an ascending melodic line, small-second delays, and reduced harmony in important semantic points of the story.

Modern genre and style trends are present in the oeuvre by O. Kozarenko. The panorama of his works is quite diverse: symphonies, instrumental compositions, choral and vocal music. It combines neo-folklore intonations and Baroque and jazz motifs and synthesizes the elements of academic music and modern trends. In particular, the first part of “Sinfonia Estravaganza” mixes jazz motifs with elements of kolomyikas. The second part is saturated with song intonations, which are also available in the third part. The combination of music and choreography complemented by the musical accompaniment is pioneering for the symphony genre.

“Chaconne” (Ciacona) for grand orchestra by O. Kozarenko is a cycle of variations. The work is an allusion to “Crucifixus” from J. S. Bach’s “High Mass”. The theme is genre-modified throughout the composition. Its intonations conceal the melodies of such folk songs as “Winds are Blowing” and “My Evening Star” (Zore moia vechirniaia). In addition, the composer uses the features of the Baroque lament aria.

Conclusions. The late 20th century is an epoch of experimental searches in music art associated with the development of genre modifications. In particular, one of the most popular branches of symphonic music is chamber symphony, the synthesis of concerto and symphony genres, and the introduction of choreographic elements in a composition. With the expansion of functional relations between expressive resources, the traditional semantic meanings of the elements of the musical whole (melody and harmony) change their identifier. Spectrum spreading is also evident in style. Baroque, neo-folklore, and modern techniques laid the groundwork for modern compositions. A striking example of modernity is the oeuvre by Ye. Stankovych. Genre dualism is among the essential features of Ye. Stankovych’s interpretation of chamber symphony. In addition, the composer combines the elements of symphony and concerto. O. Kozarenko skilfully synthesizes the features of Baroque, neoclassical and jazz traditions and motifs of folklore, which are combined

with choreography. A diverse palette of works by L. Dychko and I. Karabyts vividly renders stylistic synaesthesia. Analysis of the contributions of modern composers makes it possible to conclude that each of the composers has a signature style, which involves genre synthesis and appeals to different styles. It is worth noting that the mentioned substantiates another modern trend, namely, autonomous composer poetics. Its multiplicity proves the inexhaustible wealth of Ukrainian art. Promising development areas provide for studying the interpretation of the genres of opera and ballet by modern Ukrainian composers.

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