

PHILOSOPHY AND CULTURE IN MODERN CHALLENGES

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UKRAINIAN SOLO OR “BANDURA FOREVER”: CULTURALLY CREATIVE FEATURES OF ETHNOCENTRISM IN UKRAINE

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INTRODUCTION

The represented scientific material is devoted to delineation of the most characteristic traits in relation to essential regeneration of ethnocentrism's phenomenon in contemporary Ukraine by means of the analysis for the row of modern culturally creative events in the country's musical life from the beginning of the 21st century. The present-day academic instrumental music by outstanding new Ukrainian composers, which was made on the fundamental base of the most bright national ethno-musical relics, is coming into sphere, specialized research orbit of the author's scientifically investigative interest. Accentuate, that the musical incarnation of the folklore heritage in the national instrumental music is considered by scientist through the prism of different performing forms a namely solo practice with accompaniment, ensemble performing as well as instrumental solo (stage-individual, single performing without any accompaniment). The author emphasizes that decentralization of verbally plot beginning in many contemporary musical compositions, which were written by masters on the folklore literature-poetry base, is generating the unconditionally present, essential new instrumentally-language peculiarity, particularly universal logos. Exactly this type of logos are simplifying the perception of ethno-cultural heritage by contemporary recipient, herewith the magistral, main characterization of the modern Ukrainian ethno-centrism is receiving the remarkable flexibility and elasticity. The appeal of contemporary Ukrainian composers to the traditional artistically-expressive means and, as a rule, the applying there with maximally essential domination over nontraditional, the most new expressive methods, effects, techniques are the powerful way to the attainment of the moderation into ethno-centric splashes of Ukraine. The investigator also highlights the amazingly enormous significance, particularized connotation of the traditional international ethnomusicology symposiums with overall thematic vector “Actual issues of East-European ethnomusicology” for peculiar balance of ethno-centric dynamic in Ukraine.

Researcher is claiming the sophisticated base for regenerative principle of Ukrainian ethno-centrism into the universality of musical instrumentally-intonation logos for comprehension and creativity of ethno-culture's phenomena in their multifunction as well as unconditional and extremely important humanistic orientation. The submitted scientifically investigative work states the phenomenon of musically instrumental logos, as the particular amalgamation, the peculiar synthesis of a soundly intonation word and concept, what determines the moderate type of Ukrainian ethnocentrism.

1. Contemporary creativeness of famous Ukrainian composer Valentina Martynyuk in the light of national ethnocentric features

“Bandura forever” exactly this is title, bright designation of the Concert for bandura with orchestra by well-known Ukrainian composer, honored art worker of Ukraine, teacher of “Composition” course at the Mikhail Glinka academy music of Dnepropetrovsk region (c. Dnepr) Valentina Martynyuk¹. The refraction of amazingly famous musical folklore, a namely astonishingly celebrated Ukrainian folk song “Kalinonka is being broken” by professional expressive means of contemporary musical instrumental artistically intonation language, connects the all-academic musicians and listeners, which have touched to the beautiful sounding of this academic musical masterpiece, with deeply fundamental great traditions of Ukrainian folkloric song culture.

Consequently, the musical symbol of nation – bandura are creatively staying on the many concert stages of our native country. Original instrumental music by V. Martynyuk has sounded at the more far corners, region places of Ukraine, into the contemporary concert halls of modern philharmonics, the famous academic educational institutions, different musically dramatic theaters and many concert-creative organizations, emphasize, before the official publishing of the note text, printing of analytically profound annotations, the specialized reviews concerning Concert “Bandura forever”.

Underline, the print publication of well-known and famous in Ukraine the academic musical masterpiece has been implemented by the efforts of composer, multitude musicians-theorists, as well as administrative workers from Mikhail Glinka academy music of Dnepropetrovsk region (c. Dnepr) in 2019. We have to remark the next fact in relation to this musical composition. Namely, this instrumental masterpiece had been written by V. Martynyuk as early as 2011 and it had been into the manuscripts and different redactions almost eight years. The necessary reworks into the part

¹ Концерт для бандури з оркестром “Bandura forever” (клавір): навч.-метод. посібник / В. М. Мартинюк, С. В. Овчарова, С. А. Щігова. Дніпро : ЛІРА, 2019. 60 с.

of bandura, accompanying orchestra, as well as fortepiano (clavier), for direct opportunity the more often performing of designated celebrated bandura Concert had been made by composer V. Martynyuk from multitude professional recommendations of the expert performers-bandura.

Nevertheless, the important to emphasize, that we are not hearing in this Concert the words from artistically literature foundation of the Concert, a namely the folk song “Kalinonka is being broken”, in the various interpretations of this musical masterpiece, even into premiere performing of the bandura composition. The song-lyrical musical masterwork, which belongs to the genre vector of family-house songs, to the national poetically ritual lyrics, has completely lost verbal being, specialized existence – creative *word*, in artistically imaginative vision, characteristic visualization of Dnipropetrovsk composer.

The linguistic cannon of logos, as the sense, the essential word-existent concentration, concrete verbally understanding base of the musically artistic composition with deeply folkloric source goes to the second plan in the creative activity of V. Martynyuk. Herewith, the word-existent focus of this artistic composition is covered by absolute uncertainty from the practicing professional performers, young bandura players (as the rule – students). Traditionally, from the multitude testifies of pedagogic activity, musicians are involved to the performing technical, result sounding particularity of academic familiarization, specialized possessing of professional instrument bandura.

Notwithstanding, what are we having instead? There are absolutely new non-traditional expressive means concerning bandura playing. These are sliding on the bass string by iron mediator to ascent or descent movement, the creaking by fingernail on the bass string, multitudinous of performing method glissando on the all register of professional instrument bandura, the artistic knock on the stand of instrument, the bump on high soundboard of modern bandura with gradual approaching to the fingerboard of instrument, the clapping hands, the nocking feet, the artistic bumping on the musically instrumental board of accompanying fortepiano and etcetera.

Herewith, we must note the amazingly bright, astonishingly brilliant crystallization, appearance of the new communicative means – *musically instrumental logos, exactly the musical synthesis of a soundly intonation word and concept*. Namely, this contemporary communicative means does not oblige to the strict concept, sensual concentration of content, on the contrary, it states the phenomenon of performing, listening as well as scientifically creative interpretation. “Very important, that the searches of the new language, including, the label of temporal regime, are taking place,

first of all, into the sphere of art and, wider, culture or social feelings, which are also reflecting in the culture”².

Consequently, there is not any word from the well-known Ukrainian folklore song “Kalinonka is being broken” in the academic professional artistically instrumental composition by famous Dnipropetrovsk composer V. Martynyuk for contemporary national instrument – bandura.

In this connection, we have to denote the series others academic musical compositions by V. Martynyuk, which are designated by brilliantly expressive artistically peculiar touching to the ethno-cultural national musical traditions of Ukrainians.

First of all, we take attention to the academic instrumental piece “Interview on the given topic” for clarinet solo, which had been written by V. Martyniuk on the melodic foundation of the celebrated, distinguished Ukrainian folk song “My dawn, evening” in 2014 in Dnipropetrovsk (it is now Dnipro)³.

In the first place, we must accentuate the absent of literature-visual existence, the musically song folkloric dialogic beginning in the modernly artistic vision of Ukrainian composer. Master presents on the academic concert stage only one performer, stage-singer instrumentalist, highly professional artist-soloist into the solo instrumental form. Clarinetist sings, instrumentally vocalizes of literature-word text by wide realization as the traditional academic artistically expressive means and absolutely new artistically expressive existence. V. Martyniuk successfully applies the method of many sounds on the monophonic academic wind instrument – modern clarinet. Author brightly uses the new type of sound attack (the beginning of instrument sounding). Composer essentially enlarges the range of academic sounding concerning contemporary professional clarinet until maximally possible sounds as a low and a high registers of modern instrument. Dnipropetrovsk creator employs the brightly expressive noisily sounding effects (the method of noise) a namely the knocking feet on the concert stage. Musical writer fundamentally increases dynamic of professional clarinet (the loudness of instrument sounding).

Together with this, we do not hear an one word from expressively literature base, brilliantly poetic foundation, artistically determining word-verbal plot of widely famous song primary source, folk masterpiece lyrically

² Павлов А. Постмодернистский ген: является ли посткапитализм постпост-модернизмом? *Логос*. Т. 29 № 2. М. : Издательство Института Гайдара, 2019. С. 2.

³ Твори для духових інструментів композиторів Дніпропетровщини. Вип. 1. навч. посібник / укладачі І. О. Грузін, В. О. Семеряга, Г. О. Юшин, Я. О. Потапов. Дніпро : ЛІРА, 2018. 80 с.

vocal folkloric ethno-musical heritage, musical traditions of Ukrainian people, a namely the distinguished song “My dawn, evening”.

Underline, that composer V. Martyniuk, synthesizing the profoundness of musical ethno-culture with the newness of artistically expressive means from wind performing art, is faithful to the essential dominance of academic traditional arsenal from expressive means by professional clarinetist-soloist. Notwithstanding, we obligatorily must emphasize, that contemporary Ukrainian composer, accentuating the traditional artistically expressive palette of wind professional performing, delineates the novelty of expressive instrumental arsenal by specialized instructional explanations, particular characteristic recommendations. “Tendency to the complication of contemporary musical language is being put on the increasing of status concerning professional composer explanations”⁴.

2. The musically instrumental logos as the contemporary creative foundation of the moderate Ukrainian ethnocentrism

The process of delineating in relation to nationally cultural identification of Ukrainians, specifically in modern period for development of Ukraine, is absolutely obviousness. Maximal creative opportunities, artistically esthetic potential of many creative personalities, the professional academic creators of nonmaterial spiritual accomplishments on the large foundation of brilliant ethno-cultural fund have been essentially activated by acceptance by UNESCO and all international society the Petrikovskaya painting, Cossack songs of Dnipropetrovsk region as the world nonmaterial valuations.

Importantly accentual, that the nature process of regeneration concerning folkloric musical heritage into the artistically creative activity from contemporary generation of many artistic masters (M. Skorik “Karpatian rhapsody” for violin with orchestra, V. Vlasov “Paraphrase on the Ukrainian themes” for accordion and others well-known musical compositions) has a series of the essential characterological particularities. Exactly they is delineated by impressionably multifaceted creatively peculiar musical specificity, in the light of definite abovementioned professional instrumental particularity in relation to expressive reconstruction of the many musically folkloric relicts.

Necessarily underscore, that composer V. Martyniuk (as the many others celebrated Ukrainian academic masters) appeals to the maximally wide palette of artistically expressive performing means. Creator claims as the base of compositional creative process the only melodically instrumental

⁴ Рондарев А. Страх повторения. Философские, метафизические и методологические воззрения Владимира Мартынова. *Логос*. Т. 26 № 4. М. : Издательство Института Гайдара, 2016. С. 121.

part from the lot of folkloric song masterpieces. Herewith, accentuate, there is a process of involving to the compositional sacrament the many expressive means from the traditional musically instrumental arsenal of the academic performing culture. This is amazingly enormous, astonishingly huge layer of artistically expressive means, which had been denoted, first of all, into the sphere of well-known and popular musically instrumental culture from classically romantic period. The artistically esthetic foundation of professional instrumental performing had improved in the exactly this united culturally historical period. This musically artistic base is being understood and profoundly perceived in our modern cultural as well as artistically educational time, by wide round of musicians-practitioners, as the professional musicians and multiple listeners, numerous spectators of contemporary musical theater, the many connoisseurs of academic musically performing art.

In this connection, the foundation of soundly-intonation sense (the musical art) for many compositions on the themes of Ukrainian folkloric musical heritage is the traditional palette of artistically expressive means, which is approaching to the most profound esthetically sensual perception by lot of musicians, listeners and spectators of different artistically cultural vectors. Herewith, we do not decrease the cultural significance, artistic value of contemporary, modern artistically instrumental means of new musical language.

Consequently, we have to designate the reconstruction of rich idea-artistic imagination by maximally wide spectrum of expressive means, where abovementioned non-traditions, as the many others contemporary musically expressive means, are appearing into a sphere of established instrumentally expressive canvas of musical compositions.

The process of using by present professional composers of the well-known academic instrumentations is important particularity for reconstruction of folkloric relicts concerning the features of ethnocentrism in modern musical culture of Ukraine. Violin, clarinet, accordion, academic bandura as well as lot of others musical instruments are very symbolic, amazingly iconic and popular into many cultural centers not only Europe, but into all of the world. Availability performing of compositions with ethno-musical foundation on the abovementioned professional instrumentations is generating not only distribution, popularization of accomplished the spiritual level of development by this or that ethnic group, but produces the successfulness, the brightly expressive result, very important potency as well as fecundity of ethno-cultural adaptation.

Certainly, we cannot leave without specialized attention the polyphonic variations for fortepiano “Ukrainian paintings” by renowned, celebrated contemporary Ukrainian composer Lesya Dychko. The characteristically

expressed national solo singing is made by artistically expressive means of professional academic fortepiano in the beginning of this composition.

Ukrainian ethno-musical heritage is underlined by astonishingly bright, amazingly brilliant expressive instrumental characterization in the legendary contemporary academic compositions. Namely “Carpathian etude” for fortepiano by B. Filts, “Ukrainian poem” for violin and fortepiano by E. Stankovich, “Kolomyika” for fortepiano by M. Skorik, “Poema” for clarinet with orchestra of folk academic professional instruments by L. Kolodub, “Folkloric suite” as well as “Retro-suite” for two fortepiano by J. Kolodub and many others artistically iconic, sensitive musical masterpieces.

Accentuate, that positively tolerant, flexibly ethno-centric transformation of ethnic identification for Ukrainians, as the result from activation of many cultural, historical, social, religious, as well as ideological factors, manifested by virtue of successful implementation the series of large-scale international ethno-musicological symposiums with thematic generalization of scientifically investigational vector a namely “Actual issues of East-European ethnomusicology. Traditional music culture as a means of communication in space and time”.

That type international ethnomusicological forums had been carried out on the base of National music academy of Ukraine named after P.I. Tchaikovsky (c. Kyiv), Lvov national music academy after named M.V. Lysenko (c. Lviv) as well as Dnipropetrovsk academy of music after named M. Glinka (c. Dnipro). Renowned scientists from different countries of East Europe had exchanged an own appearance concerning not only collection, recording, notation, decoding, searching, conservation and printing the notes material of musical relicts⁵. Accordingly, the investigators had shared the practically scientific part about creative reconstruction to the artistically esthetic life the multiple song, instrumental material as well as choreographic, theatrical, literature, poetic, musically dances heritage from different artistic cultures of East European region⁶.

Because practice of the master-classes, opening practical lectures, specialized concerts by many ethno-musicians, which had been come from different ethno-cultural regions, are universalism of ethno-cultural language. Exactly it cultivates the perception of sensations, emotions, the penetration of spiritual content, which are completely feeling by all modern artistically creative personalities. “We have habituated to the world of different print

⁵ Народні пісні сучасної Дніпропетровщини. Петропавлівський район / Упорядники: Г. Пшенічкіна, А. Любимова. Дніпро : ЛІРА, 2019. 164 с.

⁶ Актуальні питання східноєвропейської етномузикології / Ред.-упорядник: Г. Пшенічкіна, Р. Слюжинскас. Дніпро : ЛІРА, 2018. 268 с.

works and diverse pictures, what not easily to depict myself, what is mean to recognize about something without pointers, bibliographic lists, dictionaries, many articles with links, spreadsheets, rows, columns, photographs, graphs, points and lines”⁷.

Emphasize, that organization and successful accomplishment of these meetings are maximally claiming as the intragroup ethno-cultural consolidation and the most balanced its condition, the tolerantly equal its position relatively others ethno-cultural groups. In this connection, there is process of making, to a certain extent, the mutual culturally creative enrichment, the cultural borrowing, particular “pull over” the most iconic traditions, special artistically cultural habits and etcetera. Consequently, we have to denote the large-scale process of approving the maximally flexible ethnocentric visions.

“Cultural borrowings are having the significant role into cultural dynamic, a namely the using of things, norms of behavior, values, which had been made and approved into the others cultures. This type of cultural dynamic is developed in those occasions, when a one culture is falling under the influence another culture, the most developed. Nevertheless, herewith, the more persons of less advanced culture, despite the borrowing of elements from other culture, are keeping the many habits, norms and valuations, which belongs to their native culture. The cultural borrowings are the most distributed sources of cultural changings, comparatively with many others cultural foundations”⁸.

Exactly into the phenomenon of *musically instrumental logos, as the synthesis of a soundly intonation word and concept* from musically instrumental, artistically choreographic and theatrical vectors, we are seeing the concentrative important conceptive seed, which defines of the ideological center for the complex comprehension concerning the maximally cultural flexible and permanently regenerative contemporary Ukrainian moderate ethnocentrism.

Emphasize, that maximally frequent representations of the most bright features, particularities, peculiar attributes one or another culture are having the danger of cross the amazingly important, crucial line, characteristic facet of the modern ethnocentrism. The systematic manifestation of the most brilliant ethno-cultural peculiarities generates the dynamic type of present-day ethnocentrism, which gradually, little by little suppresses the less particular ethno-cultural groups. As a result, there is process of appearance

⁷ Латур Б. Визуализация и познание: изображая вещи вместе. *Логос*. Т. 27 № 2. М. : Издательство Института Гайдара, 2017. С. 117.

⁸ Беспалий В. Етноцентризм і культурний релятивізм. *Культурологічний словник* / за ред. В. І. Рожка, О. В. Антонюка. К. : НМАУ ім. П. І. Чайковського, 2011. С. 162.

the large-scale war, wide-scale cultural fight, which characterizes to our time, as the war period of contemporary intellectually social strategies and different cultural ideas. “The new wars are usually expanded in time, as well as in space; they are complicatedly finished and difficultly held into the strict geographic frameworks. In this sense, they can be called as the culture”⁹.

Distinguished Slavic philosopher Alexander Pavlov, in the characteristic supplement to the abovementioned statement by renowned British scientist and investigator of different conflicts and civil society Mary Kaldor, states the next. “Exactly the contemporary wars, but not old struggles and revolutions, will be escorting to us in our future”¹⁰.

Underscore, that absence in contemporary artistic language the simple, traditional expressive means for maximal understanding of ideologically imaginative content concerning that or another musical, choreographic, theatrical compositions can generate the appearance of particular war machine. It will subconsciously suppress, not perceive, to refuse the different views from others ethnic groups, from others ethno-cultures. We can imagine the attractively costume, masked ethno-cultural military machine, “...which is being activated, decides about the fire to defeat, without direct control from the side of person”¹¹.

Certainly, should not be forgotten about the role of highly tolerant, spiritually ethical, highly moral personal, the direct creator of culturally creative, ideologically artistic processes, creatively active projects. Exactly a personality establishes the culturally ethical positions and artistic features in relation to lot of others different ethnical groups, the diverse ethno-cultures. Herewith, we have to remember, obligatorily to keep in mind, that a namely “...person, individuality generates, changes, opens the contemporarily characteristic, absolutely new into the culture. There is not culture without personality, human, nevertheless, the person is not only moving strong and creator of culture, unquestionably, human is main purpose concerning the cultural establishment”¹².

CONCLUSIONS

Subsequently, there is the brightly expressive tendency to the making of academic musically instrumental compositions on the foundation widely

⁹ Калдор М. Культура новых войн. *Логос*. Т. 29 № 3. М.: Издательство Института Гайдара, 2019. С. 3.

¹⁰ Павлов А. Послесовременность войны. *Логос*. Т. 29 № 3. М.: Издательство Института Гайдара, 2019. С. 260.

¹¹ Мартынов К. Этика автономных машин: деонтология и военные роботы. *Логос*. Т. 29 № 3. М.: Издательство Института Гайдара, 2019. С. 233.

¹² Культурология / под научн. ред. проф. Г. Д. Драча. Ростов н/Д: Феникс, 2008. 564 с.

famous folkloric musically poetic sources, into the base of creative actions in relation to generating the moderate ethnocentrism in Ukrainian society. The process of liquidation the verbal, artistically literature plot generates the limitless possibilities to the individually esthetic, uniquely artistic performing, listening, composer as well as scientifically practical interpretations that or another national musical relict. There is a brilliant example of the abovementioned inference. This is amazingly popular and astonishingly well-known Ukrainian folk song “Shchedrik”, which is renowned in the many instrumental artistically imaginative interpretations as an academic and, unquestionably, pop-popular directions.

The process of appealing the contemporary Ukrainian composers to the traditional academic artistically expressive means, to the significant domination the classically romantic musical language at the modern period of culture is substantial means to the balancing of national ethnocentrism, as well as to the wide popularization of Ukrainian musical culture. Herewith, the national professional masters do not decrease the importance and essential place of contemporary artistically expressive means, namely non-traditional musical methods, performing effects, compositional technics and etcetera.

Underline, that inherent part of culturally creative features, specialized particularities of the Ukrainian’s ethnocentrism is the creatively active addressing of the many national composers to the famous all over the world distinguished professional instrumentations (fortepiano, clarinet, violin, accordion, trombone, trumpet, saxophone, flute and etcetera). Together with this, we will obligatorily emphasize the large-scale inculcation of the composer’s creative potential in relation to the processes of getting academic status for many folk musical instruments, namely bandura, cymbals, kobza and etcetera.

The international ethnomusicological symposiums in the most significant cultural centers of our country – Kyiv, Dnipro, Odesa are being denoted by maximally active effectiveness concerning establishment of the moderate ethnocentric manifestations in the present-day Ukrainian society. General problematically themes direction of these scientific accomplishment – “Actual issues of East-European ethnomusicology. Traditional music culture as a means of communication in space and time” actualizes the wide international questions concerning different views from theory and practice of ethno-musical culture, thereby approving the poly-ethnic phenomenon of the world, where we live and spiritually, culturally develop.

Notwithstanding, as the result from abovementioned inferences, we will be claiming the next. The phenomenon of *musically instrumental logos, as the particular amalgamation, the peculiar synthesis of a soundly intonation word and concept*, is the maximally conceptive, contently concentrative

accomplishment of Ukrainian ethnocentrism into modern time. This phenomenon is being disclosed in such characterological significances as a musically instrumental language, artistically expressive pronunciation from synthesis of art, the definite communicatively arranged musically creative intonation, especially we emphasize, understandable for all listeners as well as spectators.

Exactly this, the universal intonation-language – *the musically instrumental logos*, is the sacral sense of the profound ethno-cultural layer, the maximally successful ethno-cultural adaptation of the folklore knowledge, the wisdom of that or another people (folklore is the people's knowledge) and, obligatorily, the most concentrated into the significant purpose a namely the awakening of SPIRIT into a human, a personality, in the nation, in humanity as a whole.

In this connection, ethnocentrism is being exposed in the ABSOLUT of the contemporary language for universal understanding, of the tolerantly centric existence and, certainly, into this type (exactly the moderate ethnocentrism), it must have the characteristic place at the definite ethnic group. It has to keep and to create the culture's phenomena in their diversification, as the multidimensional manifestation of activity from personality into all-round action and communication. Herewith, the moderate type of Ukrainian ethnocentrism has to claim the multifunctional character as well as maximally wide vectors concerning the uniquely multifaceted and amazingly prospective humanistic destinations.

SUMMARY

The submitted scientifically investigative work is revealing the characteristic attributes of Ukrainian ethnocentrism at the contemporary time. The base of research material is the Concert "Bandura forever" for bandura with orchestra by renowned Ukrainian composer Valentina Martynyuk (c. Dnipro, Ukraine). By means of musicological analysis, the scientist denotes the phenomenon of musically instrumental logos. Exactly this is a result from the synthesis of a soundly intonation word and artistically folkloric concept concerning the abovementioned instrumental composition. The music of bandura Concert without the words from amazingly popular and distinguished song "Kalinonka is being broken" generated the moderate type of Ukrainian ethnocentrism. Author emphasizes, that musically instrumental logos is the sacral sense of the profound ethno-cultural layer. Intonations of musical logos are waking of spirit into a human, consequently, in humanity.

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