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## Musical projects in Ukraine of the XXI century as trends in contemporary art

### Proyectos musicales en la Ucrania del siglo XXI como tendencias del arte contemporáneo

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#### Abstract

The relevance of scientific work is determined by the need to identify and justify the syntactic-semantic connection between contemporary musical art and the socio-cultural world space. The aim of the article is a comparative analysis of tradition-innovation relation in the context of musical art in modern Ukraine on the example of leading musical projects. Achievement of the objectives was possible due to the use of a number of methods of scientific research, among which analysis, synthesis, generalization, and systematization, as well as the method of comparativism. The relevance of studying the correlative connection between traditional Ukrainian cultural space and global artistic trends, gravitating toward pluralism and multiculturalism, as well as the establishment of intercultural communication was confirmed. The novelty of the scientific article consists in the study of musical projects as objects of the sphere of art for the identification of Ukrainian tendencies. The practical value of the work is focused on providing the scientific space with qualitative information content on the topic of the

#### Resumen

La relevancia del trabajo científico viene determinada por la necesidad de identificar y justificar la conexión semántica sintáctica entre el arte musical contemporáneo y el espacio socio-cultural mundial. El objetivo del artículo es un análisis comparativo de la relación tradición-innovación en el contexto del arte musical de la Ucrania moderna sobre el ejemplo de los principales proyectos musicales. Se confirmó la pertinencia de estudiar la conexión correlativa entre el espacio cultural tradicional ucraniano y las tendencias artísticas globales, que gravitan hacia el pluralismo y el multiculturalismo, así como el establecimiento de la comunicación intercultural. La novedad del artículo científico consiste en el estudio de los proyectos musicales como objetos de la esfera del arte para la identificación de las tendencias ucranianas. El valor práctico del trabajo se centra en dotar al espacio científico de un contenido informativo cualitativo sobre el tema de la formación de los festivales ucranianos y explicar su especificidad. De este modo, los autores han resumido una amplia investigación cultural y han identificado las perspectivas de desarrollo futuro

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formation of Ukrainian festivals and explaining their specificity. Thus, the authors have summarized a comprehensive cultural research and identified the prospects for further developments with the online measurement of audiovisual int of modern Ukraine.

**Keywords:** academic music, innovation, tradition, festival, national identity, experimentation, ethnic music.

## Introduction

Art as a special form of human activity is formed based on the correlative relationship between syntax and semantics. Thanks to this interaction, form formation within the sociocultural space is combined with a special semantic load. In particular, this applies to musical art, which today appears as a cultural text in which cultural national characteristics are laid down. A similar perception of a musical work as a code of the nation makes it possible not only to trace the historical retrospective of the formation of national identity but also to understand the causes of the transformations taking place in contemporary artistic processes. In this context, we are talking specifically about the production of the latest trends in art (Gilstrap et al., 2021). It should be noted that the problem of research of modern trends in art, music, in particular, is actively considered by Ukrainian and foreign authors in the framework of scientific research (Choi & Lee, 2019). For example, the Chinese researcher Xin (2021) conducted an empirical study to identify trends in contemporary Chinese academic music. Specifically, the author found that contemporary Chinese academic music is appropriately interpreted as a symbiosis of Eastern and Western musical traditions. The study particularly draws attention to Wagnerian contributions to the creation of operas, the formation of French lyricism, and features of orchestral writing that have been borrowed by their Chinese counterparts in contemporary academic music (Xin, 2021). Moreover, Xin (2021) analyzed the image of the contemporary academic music performer, noting the need for his universality. Thus, the performer must combine vocal, dance, and even martial arts skills in the course of his performance. For her part, researcher Gintere (2020) looked at contemporary musical trends with the example of noise music. According to the author, noise is "the hottest trend in the music art world today" (Gintere, 2020). The scholar attempted to trace the emergence of the noise type of music in linear historical development, given its non-traditional nature as a mode of musical expression (Gintere,

con la medición en línea del arte audiovisual de la Ucrania moderna.

**Palabras clave:** música académica, innovación, tradición, festival, identidad nacional, experimentación, música étnica.

2020). Eventually, Gintere (2020) proposed her own unconventional way of studying noise, the essence of which was the use of digital games. It is the creation of an experimental game, based on the educational theme of noise music exploration, which will allow not only to interest users but also to reproduce a new method of documenting the latest trends in the aesthetic space.

Turning to the Ukrainian scientific field of contemporary music research, it is necessary to mention such authors as Samikova (2021), Melnychenko & Vynogradcha (2020). In particular, Samikova (2021) studied the principles of supporting national identity and multiculturalism on the example of contemporary Ukrainian musical content. The author analyzed the selected issues with the help of the YouTube platform, which allowed her to investigate the trends towards the use of Ukrainian national leitmotifs and authentic geolocations in the latest music formation. As an example, we can take the winner of the international musical contest "Eurovision-2022", namely the Ukrainian group "Kalush Orchestra", which in its composition united both Ukrainian folk music and modern musical directions of pop and rap, and national clothes and modern types of dance, among which is hip-hop. At the same time, Melnychenko & Vynogradcha (2020) focused their analysis of contemporary musical art on individual media practices, among them holograms. Researchers believe that the use of the latest technologies in the process of musical performance allows a different perspective on the very specificity of the work, overcoming the limitations of physical space.

In any case, we see that the specificity of the study of the problem of contemporary trends in music art lies in the application of a varied range of methods and a wide choice of research aspects. However, despite this, it remains relevant to consider individual musical projects as responses to modern trends in art on the example of

Ukrainian socio-cultural space. Therefore, the scientific article aims to analyze the combination of traditions and innovations in the art of music on the example of individual musical projects of independent Ukraine. The achievement of the goal was made possible by the implementation of a number of tasks:

1. To consider the specificity of formation of the theoretical field of the problem of research of Ukrainian musical art;
2. To analyze modern musical projects in the context of a combination of traditional and innovative approaches;
3. To carry out correlative analysis of related research in accordance with the results of the study of musical projects in Ukraine of the XXI century.

### Literature Review

The prospect of research of Ukrainian musical projects of the XXI century as trends of modern artistic space presupposes the presence of a theoretical basis, according to which the possibility of reasonable analysis of the correlation between the Ukrainian musical content and modern global cultural trends is provided. Consequently, it is reasonable to consider individual developments of Ukrainian authors, in the context of which a linear retrospective of the formation of Ukrainian musical art is built.

First of all, we should start with the epoch of the twentieth century, which became an impetus to the production of features of Ukrainian musical art and the development of the composer's pleiad despite a number of socio-cultural constraints. In particular, Niemtsova (2021) in her scientific works considered the specificity of separate musical trends, which emerged or actualized in the twentieth century. The author noted that the samples of early Ukrainian musical art were characterized by syncretism, according to which the principle of unity of the spiritual and physical was preserved. In this context, we are talking about the close relationship between the musical work and its physical embodiment, which is dance, which found manifestation in religious rituals. At the same time, Niemtsova (2021) argued that Ukrainian music actively developed in the direction of academic art, as evidenced by the presence of a powerful school of composition. Finally, given the Western European gravitation toward modernism in the twentieth century, the author found that Ukrainian music of the twentieth century is characterized by a traditional-innovative

connection, in particular, a combination of archaic and unconventional.

Scientists Husarchuk, Severynova, Derevianchenko, Putiatytska & Hnatiuk (2021) devoted their work to the formation of national mentality on the example of the formation of spiritual concerto in the works of Ukrainian composers and its transformations in the XX-XXI centuries. Based on the analysis of a significant number of musical opuses it was found that the genre of the spiritual concerto, which evolved throughout the XVII-XXI centuries, retained its archetypical features and acquired new ones. In particular, the authors showed a tendency to increase the works of spiritual content in the modern period, their "new sacredness" and concert-festival orientation.

The topic of Soviet influence on the formation of Ukrainian musical art was highlighted by Lisniak, Cherneta & Tukova (2022) in their scientific research. Researchers have identified the contradictory nature of the phenomenon of Ukrainian music-making in the 1930s, the essence of which was, on the one hand, financial and material support, which contributed to the spread of the amateur musical movement, and on the other hand, the pressure of "totalitarian machine", which produced the destruction of Ukrainianness and political bias.

Separate aspects and tendencies in the history of Ukrainian musical art were considered by Muravitska (2021), Marchenko (2021), and Zubai (2022). In particular, the question of the formation and development of Ukrainian classical crossover in the twentieth century and its manifestations in the musical culture of independent Ukraine; the role and influence of accordion use on the development of Ukrainian contemporary music; the importance of functioning in the musical socio-cultural space of Ukraine the image of pianist-composer and his functions as a subject of music-making, etc. As you can see, studies of the formation of Ukrainian musical art are interrelated, as they reproduce the linear-historical development of the phenomenon of Ukrainian music as such, resulting in a number of arguments to confirm the conformity of music-making of independent Ukraine with modern innovative trends. Consequently, the resulting literary analysis will allow substantiating the specificity of Ukrainian musical projects of the XXI century, which is the aim of the scientific article.

## Methodology

The study of the problems of musical projects in Ukraine of the XXI century as trends of contemporary art was carried out in three stages. Firstly, a scientific and methodological literary basis based on Ukrainian and foreign sources was formed to argue the relevance of the topic of the newest trends in contemporary Ukrainian music-making and the search of historical substantiation of the correlative connection between the Ukrainian national culture, musical in particular, and global innovative trends. The second stage of scientific exploration involved the analysis of a number of international festivals held in the territory of Ukraine to identify their specificity and compare them with international practices. At the third stage of the research work, a comparative and correlative analysis of related Ukrainian and foreign studies of the topic of musical projects in Ukraine in the XXI century was carried out, followed by a generalization of the obtained results.

During the three stages of the study of the chosen scientific theme, the authors have used a number of general scientific and special methods of research in accordance with the culturological and art history specificity of the work. In particular, the group of general scientific methods of obtaining new knowledge was represented by the analytical method, synthesis, methods of comparison and generalization, as well as methods of systematization and analogy. Among the special methods of scientific research, we find the comparative method. Consequently, the analytical method of research was used to process separate blocks of the literary component of the scientific article on the topics of modern world trends in musical art, features of the formation of Ukrainian music, the functioning of musical projects of the XXI century, as well as search for common features of samples of Ukrainian and foreign musical art. The method of synthesis was used to combine individual aspects of the problem of conducting musical projects of independent Ukraine, in particular historical, cultural, and art history, in order to identify common national musical trends. The method of comparison allowed to

find out the peculiarities of conducting and ideological direction of Ukrainian music festivals, among which “Kyiv Music Fest”, “Premiers of the Season”, “Kharkiv Assemblies”, “Musical Impressions of Ukraine”, “Bach-fest”, “Dreamland”, etc. Subsequently, the results of the study of musical projects were compared with similar studies in the Ukrainian scientific circle for the past three years. The method of generalization helped to summarize the results of the study, as well as to determine the prospects for further scientific research. The method of systematization allowed ordering the information about the presence and popularization of modern Ukrainian musical projects with international direction. In addition, the method of analogies contributed to the correct comparison of global trends in music and the latest trends in the production of Ukrainian musical content.

At the same time, the research work was built based on the comparative method of research, as the specificity of the article provided for the combination of Ukrainian and foreign aspects. In particular, in this context, the comparative method helped to establish the similarities and differences in the formation and functioning of the projects of musical direction on the territory of the Ukrainian state and individual representatives of the Western European region. Consequently, the results of the study were obtained through the comprehensive application of the described methodology and the presence of a strong literary basis in the form of works of Ukrainian and foreign scholars published in recent years, which confirms the relevance and novelty of the scientific study.

## Results and Discussion

The uniqueness of contemporary Ukrainian art is formed in the context of its duality, which is better revealed through the prism of research of musical projects. In this context, first of all, one should pay attention to Ukrainian music festivals of international importance, which are focused on support of the European value paradigm and popularization of Ukrainian culture (Fig. 1).



**Fig. 1.** Modern Music Festivals of International Importance in Independent Ukraine.

Source: authors' own development

The first of the festivals presented in Figure 1 is called “Kyiv Music Fest”. Its specificity lies in the unification of Ukrainian and foreign composers to popularize classical music, taking into account the true national characteristics of the participants. In fact, this festival is an attempt of Ukrainian composers to raise their voice in the world, thus raising Ukrainian culture to the international arena. This annual musical project promotes the recognition of young Ukrainian artists in musical circles and explores the formation of Ukrainian national identity. This is confirmed directly in the music festival program itself (Kyiv Music Fest Program, 2020). Based on this document, we can highlight two modern trends in the production of Ukrainian music content. Firstly, it is a reference to contemporary Ukrainian history. During the performance of musical works the issues of modern events on the territory of Ukraine are raised, which demonstrates the desire to draw the attention of the world community to the social and political situation in the country. Secondly, an aspect of using the national heritage of Ukrainian culture plays an important role in the “Kyiv Music Fest”. In particular, it is worth mentioning composers' appeal to national leitmotifs and Ukrainian literary classics. At the same time, the organizers of the festival pay a lot of attention to searching of new concert forms, including spectacular ones: along with traditional chamber, symphonic, choral, jazz concerts, fusion projects, plastic-dramatic forms of stage performance, theatricalized performances with involvement of electronic musical compositions appear. Finally, the Kyiv Music Fest is an attempt to establish intercultural communication and further cooperation with potential partner countries.

Thus, for example, Berehova (2018) analyzed the prospects of Ukrainian-Polish cultural collaboration based on the analysis of the conduct of the music project “Kyiv Music Fest”.

It should be noted that a similar direction of cultural activity is found in the musical festivals “Premiers of the Season”, “Kharkiv Assemblies”, “Musical Impressions of Ukraine” and “Bach-fest”: their main purpose is the popularization of academic classical music. The festivals are held in leading Ukrainian cities, which allows you to use the latest digital and information technology. At the same time, it should be noted that despite the obvious similarities, music projects have their own specifics. In particular, the ideological basis of the festival “Kharkiv Assemblies” is the principle of “unity of the world community” by means of musical art and educational activity. The musical project “Musical Impressions of Ukraine” is directed on the popularization of the musical heritage of Ukraine in a linear-historical perspective. At the same time, the festivals of baroque music Bach-fest and Organum actively promote the music of composers of the Renaissance and Baroque periods.

A significant part of contemporary musical projects in Ukraine of the 21st century is focused on attracting young performers. In this context, we should focus on such festivals as the “Young Music Forum,” “Contrasts,” “Two Days and Two Nights of New Music” and “Dreamland”. In particular, “Young Music Forum” provides for a contest of future student composers, the winner of which will be able to perform his or her own work during the music festival. The “Contrasts”



project, held annually in the city of Lviv, is focused on experimental musical performance. Therefore, a significant part of the music festival repertoire is written in the avant-garde style. At the same time, the musical project “Contrasts” contains a certain epochal dialogue, the essence of which lies in the combination of classical and modern musical premieres (Gilstrap, Teggart, Cabodi & Hill, 2021).

Turning to the peculiarities of the Two Days and Two Nights of New Music festival, it is necessary to note the uniqueness and uniqueness of its format of organization. In particular, we are talking about its uninterrupted duration of two days, as well as the unique core plot of each cultural event, around which a number of festival events are concentrated. In fact, the musical project “Two Days and Two Nights of New Music” is a combination of all the modern trends in the field of art, including the prevalence of installations, performances, multimedia events, the establishment of new connections with other cultural forms (experimental theater, synthesis of arts, etc.). The New Music Festival presents works of the classical avant-garde, postmodern in different forms: traditional concerts, theatrical performances, now and then changing accents towards opera or instrumental genres. The festival produces a new intercultural product, the main message of which is a mutual performance of musical works (Ukrainian composers by foreign musicians, and foreign composers by Ukrainian performers). It is the reproduction of a new type of intercultural dialogue not only between performers but between performers and the audience as well (Choi & Lee, 2019). The music project stands for synthesis of forms, expressions, means of art, clearly reproducing contemporary trends in the artistic sphere.

Finally, the trends of contemporary musical art described in the previous chapters also find their manifestation in the holding of the “Dreamland” festival. The specificity of this cultural project is in close contact with the folk ethnic tradition. Thanks to such interaction, we can talk about the actualization of the issue of Ukrainian national identity. The combination of musical art and folk crafts gives a new format to the cultural formation and educational paradigm. Thus, the musical project “Dreamland” provides a comprehensive dialogue with the Ukrainian heritage and contributes to the popularization of the national code of Ukrainians.

As you can see, Ukrainian culture is full of bright examples of musical projects, which potentially contain tendencies of modern art. The synthesis

of form and meaning formation becomes the impetus for the re-creation of new cultural practices, which, on its part, indicates the development and improvement of cultural heritage (Oliva & Colombo, 2021). Based on the above and in confirmation of the relevance of the study of musical projects during the years of Ukraine's independence, let us turn to the related scientific works in the chosen topic. First of all, it is advisable to consider samples of research by Ukrainian authors, including the scientific article by Berezhnyk (2019), dedicated to the analysis of one of the largest music festivals in Eastern Europe “Atlas Weekend”. The purpose of his research work the author chose to identify the specifics of Ukrainian polygenre festivals and to create information for the popularization of these musical projects in Europe. In particular, Berezhnyk (2019) noted that the latest Ukrainian scientific research in the field of musical art focuses mainly on the analysis of classical music and does not pay attention to other aspects of the organization of such events. We can argue that this opinion contradicts the results of the research study because it was found that the Ukrainian classical festivals are focused on the combination of modern innovations and classical traditions, resulting in a growing variability of both the musical form and the musical product as a whole. Finally, Berezhnyk (2019) gave an exhaustive analysis of the achievements of the Atlas Weekend music festival, describing the current problems of the creative sphere. At the same time, in the process of the scientific study of the problem of modern music projects, it is important to refer to the related works of foreign authors. For example, Mohd Ariffin & Mohamed Jamel (2021) considered the problematic material aspects of conducting festivals on the ground. In particular, their work raised the issue of providing housing for visitors to the Rainforest World Music Festival. As a result of their empirical study, the scholars concluded that the alignment of material and intellectual resources is extremely important when organizing a music project (Mohd Ariffin & Mohamed Jamel, 2021). For their part, researchers Alonso-Vazquez & Ballico (2021) focused on the relationship between conducting the current eight Australian folk and world music festivals and combating current environmental issues. Specifically, they found that the COVID-19 pandemic radically impacted outdoor festivals by limiting access to socially accumulated venues and reducing travel. Nevertheless, music projects have significant potential for pro-environmental education and the promotion of contemporary environmental issues through music. In addition, the field of music festivals raises another contemporary issue

related to the proper provision of cultural space for persons with disabilities (Alvarado, 2022). In particular, Alvarado (2022) argued that modern music festivals are actually inaccessible to people with disabilities due to the lack of awareness of workers, as well as the lack of proper technical support. One way or another, the studies described are implicated in the scientific article, because they reproduce contemporary trends in music festivals (Castro-Martínez, Recasens & Fernandez de Lucio, 2022). Therefore, it can be noted that besides the orientation towards national and cultural identity, as well as the digitalization of space, contemporary cultural festival practices of the Western European tradition are characterized by gravitation towards solving global problems, among which the environmental problem and the problem of equality have been identified.

### Conclusions

Thus, the authors have carried out the culturological-comparative analysis of Ukrainian musical projects of the XXI century in the context of the production of new trends in the arts. In particular, the study of the chosen problematic was conducted in three stages using general scientific and special methods of obtaining new knowledge, including comparative and comparative analyses, as well as methods of systematization and generalization. In the process of writing a scientific article, a number of Ukrainian and foreign works were analyzed in order to determine the specifics of trends of the newest Ukrainian musical projects. It has been established that the prerequisites for the acquisition by the Ukrainian musical art of an independent period of its newest format were socio-cultural changes in the late twentieth century, which led to the spread of free music-making and the desire to join the European tradition of value. The features of separate Ukrainian projects of contemporary musical art are considered, among them academic music festivals (“Kyiv Music Fest”, “Premiers of the Season”, “Contrasts” etc.), the festival of experimental music (“Two Days and Two Nights of New Music”), festivals of baroque music (Bach-fest, Organum), and also festival of ethnic music “Dreamland”. The specificity of Ukrainian music creation is grounded in the principles of synthesis and variability of forms, appeal to national identity, as well as the use of modern digital and multimedia technologies. Trends in the festival movement of contemporary Ukrainian musical art have been analyzed, among which the following was revealed: the striving for the popularization of academic

music, actualization of modern styles and forms of presentation, promotion of polygenre musical projects. At the same time, the tendencies of a festival musical product within the European space have been investigated, summarizing that modern musical art gravitates towards the reproduction of global problems of the world community. Prospects for further research are seen in a detailed examination of audiovisual art of contemporary independent Ukraine to establish a comprehensive characteristic picture of the sphere of Ukrainian culture and search for alternative methods of popularization of Ukrainian content within and outside the Ukrainian state.

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