

DOI: <https://doi.org/10.34069/AI/2022.56.08.15>

How to Cite:

Vashchenko, O., Kopeliuk, O., Sediuk, I., Bondar, I., & Kornisheva, T. (2022). Analysis of musical art trends in Ukraine in the 21st century. *Amazonia Investiga*, 11(56), 142-149. <https://doi.org/10.34069/AI/2022.56.08.15>

Analysis of musical art trends in Ukraine in the 21st century

Análisis de las tendencias del arte musical en Ucrania en el siglo XXI

Received: September 10, 2022

Accepted: September 30, 2022

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Abstract

Thus, the development of Ukrainian music underwent a gradual evolution until the Russian aggression began in 2022. After the fall of the Soviet Union, Ukrainian-language music was not in favor, but after 2014 and especially after February 24, 2022, it became mainstream. Among Chusach varieties of musical art in Ukraine, the most common are pop, rock, rap, jazz, etc. The new opportunities that the Network has opened up for performers also have many hidden dangers. This is primarily about piracy, which significantly reduces the profits from selling your own. At the same time, thanks to multimedia and high-speed Internet, the exchange of musical novelties became more efficient. In particular, for a long time, Ukrainian music was characterized by the same trends as in the West: song plots, rhythms, popular styles of music, etc. It should be noted that the demand for Ukrainian music increased after Russia's military aggression. The Russian product was banned. So, if similar trends unfold in the same way, Ukraine will continue to see the emergence of new talented collectives. It should be noted that pop and rock are promising directions of music development but rap also looks extremely promising.

Resumen

El desarrollo de la música ucraniana experimentó una evolución gradual hasta que comenzó la agresión rusa en 2022. Tras la caída de la Unión Soviética, la música en lengua ucraniana no gozaba de buena fama, pero después de 2014 y, sobre todo, después del 24 de febrero de 2022, se convirtió en la corriente principal. Entre las variedades de arte musical de Chusach en Ucrania, las más comunes son el pop, el rock, el rap, el jazz, etc. Las nuevas oportunidades que la Red ha abierto a los artistas también tienen muchos peligros ocultos. Se trata sobre todo de la piratería, que reduce considerablemente los beneficios de la venta de lo propio. Al mismo tiempo, gracias a los multimedios y a la alta velocidad de Internet, el intercambio de novedades musicales se hizo más eficiente. En particular, durante mucho tiempo la música ucraniana se caracterizó por las mismas tendencias que en Occidente: tramas de canciones, ritmos, estilos musicales populares, etc. Cabe señalar que, tras el inicio de la agresión militar de Rusia, la demanda de música ucraniana aumentó. El producto ruso fue prohibido. Por lo tanto, si las tendencias se desarrollan de la misma manera, Ucrania seguirá viendo la aparición de nuevos colectivos con talento. Cabe señalar que el pop y el rock son direcciones prometedoras del desarrollo

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Keywords: Ukraine, music, perspectives of development, trends.

musical, pero el rap también parece muy prometedor.

Palabras clave: Ucrania, música, perspectivas de desarrollo, tendencias.

Introduction

Nowadays various transformations are taking place not only in the music market of Ukraine but massive accents in the world music industry are changing. So now there is a change in the key foundations of musical institutions and trends, primarily due to the development of modern technology. This concerns both popular genres and academic ones. Note that the new musical product has become publicly available, which could not be imagined back at the end of the 20th century. Twentieth century. The enormous power and capacity of the Internet has deprived the creators of musical products of the opportunity to earn a lot of money by releasing new albums, as modern Internet piracy is poorly controlled. Today, popular music has influenced it to become an integral part of human life. As a result of using music from modern gadgets, new programs for music distribution have begun to be actively introduced, and new social networks have been created. Consequently, modern information channels, in particular YouTube and Tick-Tock, influence the improvement of the music industry rating. The study of trends in contemporary music in Ukraine is a relevant topic for research. First of all, given that as a result of Russia's military aggression against Ukraine, Ukrainian (Ukrainian-speaking) music art has now received a new impetus for development. Ukrainian musical products on the themes of freedom, human choice, war, and the victory of Ukraine appear en masse. Consequently, an important task for our article is to identify current trends in world music, to investigate the trends of contemporary musical art in Ukraine. In general, the work aims to analyze the main trends and tendencies of the musical art of the XXI century.

An important difficulty is the lack of scientific research on modern Ukrainian music. This further emphasizes the relevance of the article, which is also intended to be a certain outcome in the coverage of this issue.

Theoretical Framework or Literature Review

Analysis of trends in contemporary Ukrainian music has not yet become an object of special scientific investigation. At the same time, Ukrainian scientists are making many attempts to

classify, generalize and predict the further development of Ukrainian music art. Foreign researchers have much more experience in the study of this complex issue (modern musical trends). However, by applying the available theoretical basis to Ukrainian realities, we can generalize our own results and investigate possible future development of Ukrainian music. The literary basis of our article is quite thorough. In particular, Barret (2017) investigated modern trends in electro and acoustic music. The scientist paid special attention to the problems of the terminological plan and tried to define a composite term "electroacoustic music" Bank (2020) characterized the peculiarities of the development of European musical art. Garrison (2019) explored major motifs in Western musical art. Raposo et al. (2020) in a collective monograph analyzed key trends in music, design, and art. Interiano et al., (2018) also investigated current trends in music sphere. Ukrainian researchers have explored the peculiarities of the development of Ukrainian musical art. For example, Lastovetska-Solanska, (2019) analyzed the problem of the formation of modern musical infrastructure in Ukraine. The researcher believes that musical infrastructure as one of the main terms of the musical-historical process is a direct reflection of musical requirements, preferences, and tastes of society, its artistic and cultural aspects (Lastovetska-Solanska, 2019). Taking this into account, Lastovetska-Solanska (2019) offers her own author's explanation of musical infrastructure - a separate structure of musical life of society, determined by the type of organization of musical education and concert and theater life of society, determined by specific social goals of philosophical and aesthetic dimensions, influencing the development of the composer within a particular national style and genre (Lastovetska-Solanska, 2019). Note that among the factors influencing the development of the musical industry are historical, national, mental, climatic, geographical, political, economic political-economic, and others. Among recent major monographic studies, we note the work of Sonevytsky (2019). In this work, the researcher characterized the musical culture of Ukrainians, minorities living in Ukraine. Sonevytsky (2019) also characterized the peculiarities of Ukrainian music development

through the prism of contemporary trials: the Revolution of Dignity (2013-2014), the Russian-Ukrainian war (2014 - and now). This monograph investigates the peculiarities of the transformation of the Ukrainian musical space as a result of the influence of the above-mentioned events. In addition, the works of Ukrainian historians, who have highlighted the peculiarities of the development of the Russian-Ukrainian war and its impact on the branch of culture, are important for our study. In particular, Kuzio (2021) defined the main directions of the cultural clash between the Ukrainian and Russian sides.

So, the literary base of our study is quite extensive. However, there is still a lack of narrow specialized works devoted to our theme. This opens before us an opportunity to work on a topical topic and make original conclusions.

Methodology

The study is built on general scientific logical research methods. Such general scientific methods as analysis, synthesis, induction, and deduction were important for our work. Based on the method of comparison, we managed to trace the peculiarities of the development of trends in the world and Ukrainian music. Besides, the axiological method allowed to pass from general statements (axioms) to specific conclusions and suggestions about the future development of the music industry in Ukraine. Possible further trends in the development of Ukrainian music have been analyzed based on the prognostic method of research. The paper also uses the historical method of research, which reflects certain ideological aspects of post-Soviet Ukrainian society, which subconsciously tolerated Russian or Russian-language music and songs.

In addition, the work uses special empirical methods of research, among which is observation. The main data for the empirical research were media recordings, in particular the materials of the leading Ukrainian media "TSN", "Unian", etc. At the same time, a considerable part of these materials was information from social networks and YouTube. It should be noted that in the work based on the category "Trending" on the YouTube platform it was possible to investigate the tastes and preferences of the Ukrainian audience and trace the development of Ukrainian music trends.

Results and Discussion

At the heart of contemporary musical culture is a commercial component. At the present time, there is a clear market relationship in musical art, in which the creator of a new musical product should be guided by the demand of the appropriate target audience (Weekhout, 2019). Another significant feature of the contemporary world music product is its internationalism. It is about the fact that in the context of the systemic improvement of the media, mass music art is distributed everywhere (regardless of geographical factor) (Bank, 2020). Consequently, contemporary audiences can often become international and multicultural, so the values of the current music product should be varied and international.

Another weighty criterion of contemporary musical culture is its technological sophistication. In particular, it is based on new modern technological innovations and solutions. The basis of the technology is the media, which filters information for the consumer, forming an idea of "good" or "bad" taste. In today's music culture, cultural value broadcasting plays an important role (Barrett, 2017). It is based on the power of words, music, and a variety of expressive means reaching a spectrum of emotional coloration. In addition, the appeal to mass music culture affirms values in society (Bank, 2020). Thus, certain cultural references and criteria are formed, which can also be expressed with the use of musical culture. Despite this, we emphasize that the fundamental values in contemporary music remain universal ideas, built on the values of different cultures, philosophies, and religions. In particular, the themes of freedom, peace, love, social problems, loneliness, etc. are now becoming particularly relevant in the world.

One of the noticeable components of contemporary musical art is the hedonistic aspect. We are talking about the fact that hedonism itself is almost the main function of musical culture. The latter is primarily oriented to meet the needs and demands of the target audience (De Luca et al., 2019).

At the same time, the current diversity of musical styles has led to the prevalence of niche music products over mass ones. Radio and television cease to influence the tastes of listeners, so the Internet plays a key role in the distribution of modern music products. In particular, in the United States of America, the music show business actively cooperates with such popular

resources as YouTube, Billboard, iTunes to promote their own music (Garrison, 2019). These factors influence the formation of modern trends in the music industry.

In the late twentieth century, there was an active development of forms, types, and styles in both mass music culture and academic culture. These trends have not bypassed Ukraine. Broadcasting global thought and current popular values, musical culture synthesizes national and European culture, as well as the culture of the Americas, this desire is increasingly reflected in modern musical compositions (Bohayevskiy, 2020). Thus, Ukrainian listeners have been actively involved in the dissemination of European music in recent years. European music has become more popular among Ukrainian listeners than ever before.

At the same time, academic musical art has retained its basis, in which there are elements of postmodernism, eclecticism, polystylism, but as a result of the blurring of boundaries between different musical genres, a peculiar combination of classical music and modern digital technologies has taken place. This practice is global in the XXI century.

A separate trend of academic performance is the appeal to the holding of individual music festivals aimed at popularizing classical music in a new performance. For example, the International Music Festival "Music in Old Lviv" aims to present the works of Ukrainian composers through the prism of the urban, architectural landscape of Lviv. The main organizer of this event is the Myroslav Skoryk Lviv National Philharmonic. The symbolic combination of the past with the present demonstrates that during the most difficult times the appeal to the traditions of the past turns into a kind of "chronicle" for future generations.

It should be noted that the key modern trends in music art include genre differentiation of music. It means that the current musical art is characterized by the development of various styles and trends. Note that today researchers provide different information about the total number of styles of modern music. However, most agree that there are about a hundred of them. In addition, some researchers point out that modern musical art in its development tends to transform the style into a genre (Fraser, 2018). An example of this process can be such genres as ragtime, blues, rock, and roll, etc.

At the same time, music using ethnic and neo-ethnic instruments is gaining popularity (Barrett, 2017). The preservation and neo-folklore reproduction of music with the help of folk musical instruments is becoming an independent trend. A vivid confirmation of this is the fact that in Eurovision, one of the world's major music competitions, performances with the use of folk motifs and instruments can be seen more and more often. Quite often the participants dress in folk costumes, which testifies to the popularity of folk culture in contemporary art. The recent victory of the Ukrainian band Kalush Orchestra at Eurovision 2022 is a clear confirmation of this opinion.

It should be noted that the tendency of synthesis of cultural traditions is noticeable in modern music. Today's popular music combines motifs of South American cultures, modern Europe, the East, etc. At the same time, there is a pronounced demand for Celtic, Indian, African motifs in the world (Garrison, 2019).

In addition, the trend of "musical nostalgia" is widespread in the global music industry. This term was introduced into scientific circulation recently. Modern experts understand this phenomenon as an appeal to the music of past decades (Pelchat & Gelowitz, 2019). Based on this trend, we can observe how concerts on retro themes, memorable evenings, etc. are organized. At the same time, leading music television channels can broadcast "long-forgotten" concerts (Scripp & Gilbert, 2019).

In addition, the trend of music crowdfunding is now widespread in the world of music. This phenomenon is quite new for the domestic market and is a process of voluntary fundraising among those willing to support the implementation of a project. In the field of music culture, it may also include donations from fans to support their favorite artists. This trend stems from many factors, including the transition to digital media and uncontrolled piracy, which does not allow artists to earn much from official sales of new albums (Barrett, 2017).

Thus, analyzing the trends of mass music culture, we have characterized the features and trends of this segment of culture. We believe that modern information technologies and new models of communication have influenced the formation of closer contacts between authors and their listeners. Thus, having interactive media at their disposal, the listener begins to influence the participants of the music industry and culture, and the consumption of music products in

general (Ren, 2021). Thus, we can summarize that the modern listener shapes demand and influences supply in the art market of the music industry.

With this in mind, let's analyze what popular music Ukrainians listen to as of March 2022. 6 works by Ukrainian artists are currently in the top 20 YouTube music trends. The 6th position in YouTube trends is occupied by the composition of the artist Skofka "Oy na oy". This song tells about the terrible actions of Russian troops in Ukrainian cities, the experiences of the lyrical hero about the future of his native land (Boyko, 2022). The whole song is permeated with longing for the past peaceful time. The 7th place is taken by the video of the concert of Ukrainian singer Tina Karol and Amelia Anisovich at the Charity Concert in Poland. In 11th place is the song "Ukraine will live" by O. Vynnyk. The key motif of this composition is similar to the Anthem of Ukraine. This song talks about the riches of the Ukrainian land, the whole text is permeated with

faith in the future victory of Ukraine. At the same time, the song "Ukrainian Rage" by Ukrainian singer Khrystyna Solovii is on the 16th line of YouTube trends. This song is a kind of cover of the famous rebel song "Bella ciao". It should be noted that the composition is dedicated to the heroes, the Armed Forces of Ukraine, and all those who are now fighting for the Ukrainian land. The song of the Ukrainian band "SKY" called "Don't retreat and don't give up" is in 17th place on this resource. On the official video of this song, you can see photos of the current war and its terrible consequences for Ukrainian families. However, the calls that are constantly heard in the song "Do not retreat and do not give up" "We have nothing to fear anymore!" are especially uplifting. The last 20th place is occupied by the song of the Ukrainian singer under the pseudonym NK – "I am Ukraine" (Boyko, 2022). Specific conclusions can be drawn from these data, which are summarized in Table 1.

Table 1.

Rating of Ukrainian songs that are in the trends of Ukrainian YouTube. As of March 2022.

Position in the rating	Song title	Singer
1	"Oy na oy"	Skofka
2	"Ukraine is you"	Tina Karol
3	"Ukraine will live"	Oleh Vynnyk
4	"Ukrainian rage"	Khrystyna Solovii
5	"Do not retreat and do not give up"	SKAI
6	"I am Ukraine"	NK

At the same time, after the victory of the Ukrainian band Kalush Orchestra and due to the emergence of new hits, the trend rating of Ukrainian YouTube has changed significantly. Thus, in the period from June 17 to July 1, the most popular songs among Ukrainians were the following: 1st place – "Stefania" by Kalush Orchestra. This composition is addressed to the mother of the lyrical hero. Therefore, it became a song of gratitude not only to his mother, to whom he dedicated it, but also dedicated to all mothers who worry about their children in difficult times

of war. In the 2nd place is the song "Home" by Kalush Orchestra, which tells about the longing for home. In the 3rd place is the composition recorded by the duet of Artem Pivovarov and Dorofeeva – "Dumi". The track is imbued with longing and pain, as well as faith in the successful future of Ukraine. In 4th place is a song called "Ukraine will win" by O. Ponomarev, M. Khoma, and other contemporary Ukrainian artists (Boyko, 2022). Having analyzed the media, other songs by Ukrainian singers are also popular, as shown in Table 2.

Table 2.

Rating of Ukrainian songs that are trending on Ukrainian YouTube. Analysis from June 17 to July 1

Position in the rating	Song title	Singer
1	"Stefania"	Kalush Orchestra
2	"Home"	Kalush Orchestra ra Skofka
3	"Dumi"	A. Pivovarov and Dorofeeva
4	"Ukraine will win"	O. Ponomarev and others.
5	"Moskal is ugly"	Jerry Heil

It should be noted that almost all their songs have a militarized context and are imbued with the motives of Ukraine's victory. This phenomenon, as it turned out, is now one of the main trends in the modern music industry of Ukraine. The number of Ukrainian-language songs has also increased significantly, which is obviously a reaction to political events (Roslon & Zavada, 2021) In addition, we would like to point out such a trend as the creation of cover versions of these works, which can be heard not only by bands but also in arrangements for orchestras and choirs. In particular, since the beginning of the war, this was clearly reflected in the creation of virtual projects with the participation of children's choirs "Ukraine is you", "I am Ukraine" and others. Thus, even at the level of academic music performance, there is an appeal to the cultural sources of Ukrainian music. With the help of arrangements of classical songs, they are re-actualized in the musical space of Ukraine.

Discussion

Therefore, the development of Ukrainian music has gone through a long evolution. It is worth noting that after the collapse of the Soviet Union, Ukraine inherited a rather chauvinistic model of social thinking. Everything that was Russian-language was declared superior and urban, while Ukrainian-language content was deliberately humiliated and declared "rural". Gradually, with the development of our country's independence, younger generations began to prefer Ukrainian-language songs. Although this process is not as fast as one might assume, a considerable percentage of show business used the popularity of the Ukrainian language in their projects. The post-communist past, therefore, has not been completely overcome, but the development of Ukrainian music culture is undeniable. The victories of Ukrainian artists at the Eurovision Song Contests in 2003, 2014, and 2022 accelerated this evolution.

Russia's military aggression against Ukraine has also affected the music market. First, at the legislative level, the use of compositions by Russian artists is prohibited, while Ukrainian singers are allowed to use Russian to produce a local product (Kuzio, 2021). This eliminated a powerful competitor in the "shadow", that is, in the deep "underground". Obviously, this development will continue, and the Ukrainian music product will gradually become the leader, while the previously privileged Russian one will disappear or be reduced to a minimum. The patriotic wave, caused by admiration for everything Ukrainian and rejection of the

aggressor's culture, will probably continue. This will lead to the emergence of new names and bands in the performing music culture of Ukraine. The experience of The Kalush Orchestra, the winners of Eurovision 2022, indicates the beginning of this trend. The war has led to the emergence of new songs from already well-known Ukrainian artists dedicated to the heroic resistance of the people (Sonevtsky, 2019). As a result, experts estimate that the top 20 videos of the Ukrainian segment of YouTube include at least 8 Ukrainian-language songs.

The popularity of Ukrainian song and music content is confirmed by the success of charity performances abroad. Such activities not only bring real and immediate help but also in the long run serve to popularize the Ukrainian song product among foreigners (Ostashewski, 2021).

The interest of Europeans, Aryans, and Americans in participating in charity concerts, we note, will lead to the development of a new direction of musical activity for Ukraine – crowdfunding. The search for benefactors interested in the work of a particular band will become a reliable source of income for the industry in the future. Perhaps, well-known digital platforms such as Patreon, ForFans, and others will also be used for this purpose. Remote support for Ukrainian music will also grow, if only for the reason that many Ukrainians are abroad, so they will not be able to return home in the near future.

A difficult question is to look at the most popular and mass genres. Undoubtedly, they will be rock and pop, which were the flagships of the Ukrainian media market before. At the same time, it should be noted that under the influence of Russia since the early 2010s rap music gradually began to gain popularity in Ukraine. First of all, it was about representatives of the Russian direction, but today other performers are gradually taking the lead. Obviously, the progress of this music will only continue to develop, and Ukrainians will listen to rap artists more and more, perhaps even Ukrainian-speaking ones. Academic art, in turn, demonstrates openness and tendencies of convergence and synthesis with popular and media trends, while preserving the traditions of the national performing school.

Conclusions

Thus, analyzing the trends of mass music culture, we characterized the features and trends of this segment of culture. It should be emphasized that

modern information technologies and new models of communication influence the formation of closer relations between authors and their listeners. Having interactive media at their disposal, the listener begins to influence the music industry. With the help of media directly the listener as a future consumer is involved in the creative process of forming future “stars” and hits. In particular, this can be done by voting online or by SMS. Quite a striking example of this is the Internet and SMS voting that takes place at the main international music contest “Eurovision”. Obviously, these things influence the development of modern music art. In addition, the main trends of contemporary music are genre differentiation of music, the use of ethnic and neo-ethnic instruments, the synthesis of cultural traditions, music crowdfunding, and “musical nostalgia”. However, changes are also noticeable in the field of academic music. In particular, the appeal to the traditions of Ukrainian classical music, new arrangements of Ukrainian folk songs, holding of characteristic music festivals popularizes Ukrainian song and culture in general. At the same time, Ukrainian academic art has become closer to the audience: with the help of modern projects, the public is getting acquainted with the classical achievements of choral and instrumental art.

To sum up, the development of Ukrainian music underwent a gradual evolution until Russian aggression began in 2022. After the fall of the Soviet Union, Ukrainian-language music was not in favor, but after 2014 and especially after February 24, 2022, it became a mainstream trend. Among the modern varieties of mass music in Ukraine, the most common are pop, rock, rap, etc. The new opportunities that the Internet has opened for performers also have many hidden dangers. First of all, it is about piracy, which significantly reduces profits from the sale of their own works. At the same time, thanks to multimedia and high-speed Internet, the exchange of musical novelties has become more operative, there has been certain globalization of the music market. In particular, Ukrainian music has long been characterized by the same trends as in the West: song plots, rhythms, popular styles of music, etc. It should be noted that after the beginning of Russia's military aggression, the demand for Ukrainian music has increased. On the one hand, Russian product was banned, but at the same time, Ukrainian music proved to be quite competitive against Western music. Therefore, if similar trends continue, Ukraine will continue to see the emergence of new talented bands.

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