



Publisher: Sapienza Grupo Editorial
R. Santa Cruz, 2187, Vila Mariana
São Paulo, Brazil
editor@sapienzaeditorial.com



Vocal and instrumental art of Ukraine: convergence of classics and modernity


Arte vocal e instrumental da Ucrânia: convergência de clássicos e modernidade

Arte vocal e instrumental de Ucrania: convergencia de clásicos y modernidad


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ARTICLE HISTORY

Received: 11-12-2024
Revised Version: 27-05-2025
Accepted: 11-06-2025
Published: 30-06-2025
Copyright: © 2025 by the authors
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Manuscript type: Article

ARTICLE INFORMATION

Science-Metrix Classification (Domain):
Arts & Humanities
Main topic:
National music genre and stylistics
Main practical implications:
Policy-makers and educators can harness genre convergence by funding hybrid compositions, modernising curricula, digitising folk archives and leveraging musicians as soft-power ambassadors to reinforce cultural resilience and creative-industry growth.
Originality/value:
The paper discusses a conceptual model of genre convergence, revealing how Ukrainian composers fuse folklore, classicism and post-modernism to forge resilient cultural identities and inform transdisciplinary musicological and policy debates.

ABSTRACT

The article attempts to comprehend the phenomenon of convergence and synergy in contemporary music, refracted through national musical traditions, using the example of Ukraine's vocal and instrumental art, which is one of the unique phenomena in the Eastern European cultural and artistic space. The experimental searches of domestic Ukrainian composers of the modern era are examined, which is a field of combination and convergence of classical and contemporary elements in vocal-instrumental art. It is demonstrated that Ukrainian national instrumental-vocal music combines classical and postmodern elements, as well as reliance on folklore sources and the complexity of the composer's language. A conceptual scheme of convergence between classic and modern styles in national-backed music is designed and characterized, based on which the renegotiation between past and present, between traditions and the avant-garde is explained. The study contributes to the discussion of how musical convergence operates in transitional societies, offering a conceptual path that relies on dialectical relationships between tradition and innovation. These insights support a transdisciplinary approach to music analysis and cultural policy, highlighting the socio-historical and symbolic capital of Ukrainian art in a globalized context.

Keywords: vocal and instrumental music, convergence, synergy, national music, genre, style, Ukraine.

RESUMO

O artigo procura compreender o fenômeno da convergência e da sinergia na música contemporânea, refratado através das tradições musicais nacionais, usando o exemplo da arte vocal e instrumental da Ucrânia, que é um dos fenômenos únicos no espaço cultural e artístico da Europa Oriental. São examinadas as buscas experimentais de compositores ucranianos da era moderna, um campo de combinação e convergência de elementos clássicos e contemporâneos na arte vocal-instrumental. Demonstra-se que a música instrumental-vocal nacional ucraniana combina elementos clássicos e pós-modernos, bem como a dependência de fontes folclóricas e a complexidade da linguagem do compositor. Um esquema conceitual de convergência entre estilos clássicos e modernos na música de apoio nacional é projetado e caracterizado, com base no qual a renegociação entre passado e presente, entre tradições e vanguarda é explicada. O estudo contribui para a discussão de como a convergência musical opera em sociedades em transição, oferecendo um caminho conceitual que se baseia nas relações dialéticas entre tradição e inovação. Esses *insights* apoiam uma abordagem transdisciplinar para a análise musical e a política cultural, destacando o capital socio-histórico e simbólico da arte ucraniana em um contexto globalizado.

Palavras-chave: música vocal e instrumental, convergência, sinergia, música nacional, gênero, estilo, Ucrânia.

RESUMEN

El artículo busca comprender el fenómeno de la convergencia y la sinergia en la música contemporánea, refractado a través de las tradiciones musicales nacionales, utilizando el ejemplo del arte vocal e instrumental de Ucrania, que es uno de los fenómenos únicos en el espacio cultural y artístico de Europa del Este. Se examinan las búsquedas experimentales de compositores ucranianos de la era moderna, un campo de combinación y convergencia de elementos clásicos y contemporáneos en el arte vocal-instrumental. Se demuestra que la música instrumental-vocal nacional ucraniana combina elementos clásicos y posmodernos, así como la dependencia de fuentes folclóricas y la complejidad del lenguaje del compositor. Se diseña y caracteriza un esquema conceptual de convergencia entre estilos clásicos y modernos en la música de respaldo nacional, a partir del cual se explica la renegociación entre el pasado y el presente, entre las tradiciones y la vanguardia. El estudio contribuye a la discusión de cómo opera la convergencia musical en las sociedades en transición, ofreciendo un camino conceptual que se basa en las relaciones dialéticas entre tradición e innovación. Estos conocimientos apoyan un enfoque transdisciplinario del análisis musical y la política cultural, destacando el capital sociohistórico y simbólico del arte ucraniano en un contexto globalizado.

Palabras clave: música vocal e instrumental, convergencia, sinergia, música nacional, género, estilo, Ucrania.

INTRODUCTION

Hans Keller defined "contemporary music" as "largely illusory" back in 1956 (Keller, 1956). According to his reasoning, the idea of "contemporary music" at any given time is simply an empty construct marked by the politics of two epochs vying for the authority of timeliness. This is because every period in the history of music has seen a conflict between an emerging epoch and an established or ageing epoch. This conflict arises from the very fact that epochs are contemporary to each other during the period of transition. Keller's examples center on examples of non-contemporaneous intersections: Mozart's works exhibit the musical techniques associated with the development of atonality and serialism; Brahms was as much a "contemporary" of Schubert as he was of Schoenberg; and J.S. Bach was deemed outdated by his younger contemporaries before being admired later by modernists (Collins, 2018). According to Keller, chronological classifications - of which "contemporary music" is one - tell us virtually nothing about musical advancements. According to this kind of explanation, the term "contemporary" is useless as a descriptive term because it cannot possibly capture the wide range of music being created at any given time. It is also useless as a "critical yardstick" because neither the novelty of the work nor the public acclaim (which may suggest a proximity to "contemporary life") are sufficient indicators of value. To put it another way, the contemporary has come to mark a post-historical time that does not imply a link to the past or the start of anything new.

Additionally, the category of the contemporary is dependent on the acceleration of the globalization process, which makes it conceivable to discuss a common "contemporary" attitude across national boundaries. The idea that the category best fits the post-World War II era is further supported by this connection between modern and globalization. One could argue that the idea is becoming more and more legitimate as globalization picks up speed because more people may feel as though they are living in a shared time (the "now") and location (the "world") as a result of increased interconnectedness. Since there is no "actual shared subject-position from the standpoint of which the contemporary's relational totality could be lived as a whole", Peter Osborne (2013) has argued that the contemporary is both a historical and a "geopolitical fiction". It does this by projecting a temporal unity over a range of disjunctions in the experience of time and nowness.

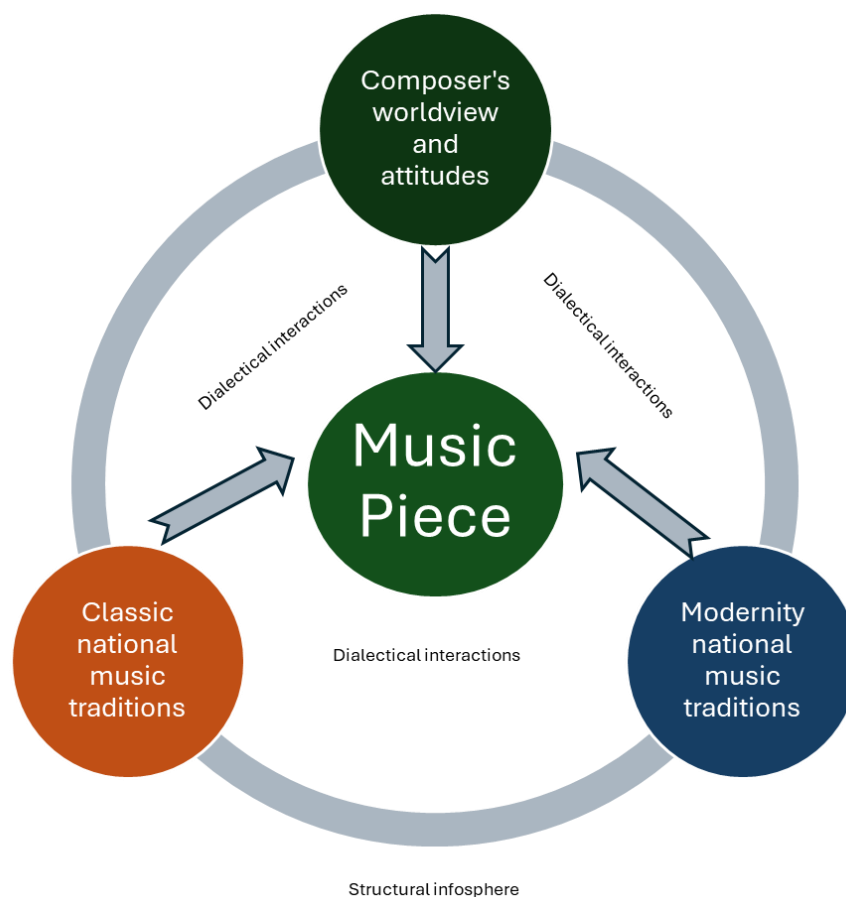
Turning to regional and national music and its convergent patterns and practices appear to be a pertinent endeavor within this context. P. Piotrowski maintained that Eastern art history, because of its diversity, adopts a horizontal, non-hierarchical, and polycentric shape, whereas Western art history is vertical and hierarchical (2009). According to Piotrowski (2009), a "pluralistic, heterogeneous view" was therefore more suitable than creating a unified narrative about East Central European art. His methodological focus was on difference, suggesting that post-war Eastern Europe was, in the first place, different from "the West", and in the second place, made up of a variety of local experiences. The late scholar contended in a paper titled *"How to Write a History of Central-East European Art?"* that "modernism defined in terms of style has always been translated into heterogeneous mutations", arguing that "the stylistic narrative" feature of the Western art-historical paradigm was "never simply reflected" in the Eastern and Central European context.

One may argue that a historical focus on national difference has occasionally resulted in East Central European art being even more provincialized. As a discipline and as a unit within universities, art history is very much a North American and Western European phenomenon, according to James Elkins' argument in his 2007 reader *Is Art History Global?* Non-Western art-history textbooks "tend to be deeply nationalistic in motivation", which discredits and even denies the existence of art-historical research in other parts of the world, including East-Central Europe. In the face of this kind of historical amnesia, it is now even more crucial to highlight historical connections as well as disparities, using Piotrowski's "pluralistic, heterogeneous" approach.

In this vein, one of the unique phenomena in Eastern European cultural and art space is Ukrainian music, in particular, with its often-inherent convergence of classic and modernity.

Conceptual path

The existence of countless studies conducted in various historical periods, attempts to find fresh methods for studying it, reevaluating the customs of previous generations, and synthesis of national and cultural heritage all attest to the fact that the issue of the interaction of genre and style is one of the most intricate and pertinent ones. Researchers determine that style is a fairly independent category, and this significantly distinguishes it from genre, as a category that is "influenced from the outside" (Bellmann, 2011). The categories of genre and style serve to study artistic phenomena and processes. Scientists note that the categories of genre and style are in constant interaction. According to Lihus and Lihus (2018), a musical work in our time is, first of all, a manifestation of the "individualization of the composer's artistic thinking", dissolving in which genre and style gradually lose their autonomy, clear delineation of boundaries, but at the same time increasing the degree of interaction of these categories. Based on the scientific paradigm of convergence (National Research Council, 2014), and the fundamental principle of dialectics (Horton, 2014) we can draw a scheme of classic and modernity convergence in national style backed music (see Fig. 1):

Figure. 1. Conceptual scheme of classic and modernity convergence in national style backed music

Note: developed by the authors

In turn, the postmodernism paradigm as an approach to philosophy, art and culture that emerged as a response to the ideas and values of modernism that were dominant in the 19th and early 20th centuries. Postmodernism rejects the idea that there is a single narrative or truth that can explain the world, and instead emphasizes the diversity, complexity and relative nature of everything (Sudartini, 2024). According to Kros (2006), the narrative of musical modernism has traditionally been framed as a disastrous rupture with the (tonal) past and the pursuit of completely new methods and forms of expression appropriate for a new era. A more nuanced link between the past and present has been hidden by the resultant idea of a single, linear, modernist mainstream (based on a Schoenbergian paradigm of musical growth). It is becoming more widely acknowledged that there are several modernisms and that each of their distinct identities is the result of ongoing renegotiation between the past and present, between tradition and the avant-garde.

In addition, the relevance of establishing “invisible”, hidden sensory meanings is determined by the increasing importance of intuitive-emotional ways of seeing the world in modern society. The gravitation of the culture of the turn of the millennium to the inexhaustible potential of figurative structures that store the memory of holistic, “not dissected by culture” (McCrow, 2024), pre-logical thinking is obvious. In the system of arts, pre-logical memory is most organically manifested in music as a non-verbal art, devoid of “point” object meanings, storing a sensory aura of meanings (Savage, 2019). Meanwhile, in the analysis of musical texts, perspectives that can be attributed to the field of “psychomusicology” cannot be considered sufficiently in demand. “Logos” analytical approaches, conditioned by the presence of rational coordinates in musical and linguistic structures, turn out to be predominant. It seems that in order to reveal the semantic field of musical images it is necessary to involve additional research procedures that allow discovering the energy of connection of elements in musical existence. One of the bright manifestations of this energy is the synthesis of classics and modernism, refracted through the lens of national characteristics of musical genres.

METHODS

The methodological basis of the study was constituted of a set of musicological, philosophical, and aesthetic approaches, supplemented by individual provisions of the phenomenological approach (Iser, 1972). The method of cultural interpretation (Carbaugh, 1991; Moscardo, 2007) necessary for the analysis of the ‘texts’ of the musical culture of Ukraine, is

especially important for our work. Elements of the ecological approach are also used, allowing us to study the features of the musical and sound environment and its interaction with man, arising in the conditions of the formation of the infosphere and global media culture (Lapenta, 2013; Vlahos, 1998). The typological approach is also essential in the concept of the work, allowing determining the uniqueness of the Ukrainian musical culture of the 20th-21st centuries as a phenomenon of a new type (Nichols, 2007).

The reason why music generates meaning and emotion is not only in the ideas and performance of creators and singers, in the feelings and interpretations of listeners, but also in the production, regulation, distribution, consumption, reproduction and even recognition of music are all continuous and dynamic social processes involving the dialectic of structure and action, the relationship between situation and interaction (Morris, 2014). The social formation of music is the 'economy of culture', the politics of identity, the reflection of changing times in the musical chronotype.

In studying this phenomenon, we rely on a metascience approach (Feyerabend, 1961). We contend that: 1) metascience seeks to uncover new social processes that unleash latent potential for discovery; 2) metascience is an innovative design activity that explores a vast design space for social processes; 3) decentralized change must be feasible in order for entrenched power centers to not be able to thwart newcomers with better ideas; 4) instead of focusing only on what is trendy, politically acceptable, or media-friendly, change should ideally be in line with what is best for science and mankind; 5) the overall effect would be a far more structurally varied collection of scientific environments; and 6) this would allow for important kinds of study that are currently impossible or difficult to conduct in present contexts.

The interdisciplinarity of approach to the use of methods for fixation and interpretation of musical material in nation-backed musicological research has made it possible to overcome the evolutionary linear methodology of studying the musical culture of individual peoples and to pay attention to the context of performance and performers (Bohlman, 1993).

RESULTS AND DISCUSSION

An integral part of the culture of Ukraine is a huge layer of musical art, the uniqueness, originality and boundlessness of which attract the attention of a wide range of researchers, both from the side of critics, musicologists and the average listener. Scientific and technological progress, industrialization and urbanization of society, the emergence of electronic technical means of storing and transmitting musical information have led to a significant renewal of the composer's language, its genre and stylistic aspects. The development of the work of domestic composers is marked by integration processes, the mastery of the latest achievements of world musical art, the adoption of innovations into national music, which makes it possible to enrich the genres and styles existing in it. The creative process of modern Ukrainian composers is full of experiments and innovative searches for style, genre, form formation, means of musical expression. However, the ever-increasing complexity of the composer's language necessitates the search for genre modifications dictated by the deepening and complexity of the semantic content of works, which calls for more research into genre and style innovations even though many aspects of the genre and style features of composers' work have been carefully considered. According to O. Balanko (2016), as an important component of modern Ukrainian musical culture, chamber and vocal music represents a generous layer of composers' work and reflects the latest artistic principles of musical thinking. The researcher proposed to conditionally divide chamber and vocal works of Ukrainian composers into two groups according to genre and style features. The first group is focused on reference examples of national song art; the second one is an example of the evolution of composer's creativity, marked by intensive searches in the field of musical means of expression (in particular, the renewal of the mode-intonation system, the development of new writing techniques and new semantic imagery of verbal texts in order to expand the sound space and enrich the musical content). The features of the creative style of modern authors of chamber music are a brightly individualized stylistic manner, the desire for uniqueness in the use of musical means of expression.

I. Kokhanyk (2003) claims that the state of modern composer activity in Ukraine since the second half of the 20th century proves that a new system of performing means of expression is being formed at the intersection of key directions of style formation: further development of the national tradition of vocal performance and synthesis of various stylistic principles through borrowing means of expression and combination with other types of art in the tendency to renew the composer's manner.

The creativity of many domestic Ukrainian composers, who are distinguished by innovation in thinking, is based on the ideas of synthesis of arts and styles, relies on a new type of programmatic and is associated with the debunking of the absurdity of human existence, reflects certain transformational processes of modern musical thinking, and also indicates the presence of such trends in the music of the second half of the 20th - early 21st centuries, such as:

- Visualization of musical art, the emergence and dynamic development of new genres for domestic music – performance, actionism, happening, etc.;

- Postmodern and neoconformist manifestations, which were manifested in the expansion of artistic worldviews and pluralism of thoughts, the interaction of different eras and styles, playful expressions of modern artistic thinking, experiments in the field of inventing new means of musical expression.
- The emergence and further development of the direction of the so-called musical absurdism (from the Latin word *absurdus* – senseless), which was born under the influence of the theater of the absurd;
- A new understanding of programmaticity, which is sometimes more appropriate to call anti-programmaticity, because their names are mostly not tied to the musical content of the work;
- Emphasis on the satirical and parodic ideology of the works, the game of subtext, the denial of stereotypical models of musical thinking and criticism of familiar musical clichés;
- Rethinking the understanding of the functions of the spatial organization of a chamber hall and the established functions of participants in the musical communication process (in particular, the conductor), giving greater importance to the role of the musician-performer and vocalist.

In modern chamber music and vocal-instrumental art of Ukraine, the interaction of the musical and artistic thinking of the composer and performer is traced, the formation of new auditory ideas in the latter, performing skills in mastering the modern sound space, musical erudition, and the role of the listener, who increasingly becomes an active participant in the concert action, is also fundamentally changing.

Chamber and vocal works are mainly united by a common idea and theme into cycles. Researcher Balanko (2016) notes that a great artistic achievement in domestic Ukrainian chamber and vocal music of the 20th century was the genre of the chamber and vocal cycle, with its fundamental premise of a “full-length” embodiment of emotional and semantic content, where lyrical vocal miniatures capture “moments of life” and are combined into a cycle, thereby creating a multifaceted, qualitatively new image. Such an image can carry a variety of information about the main character: emotional state and reflections, dreams and memories, landscape sketches, consonant with his feelings and moods. In this process, the “expressive potential of sound space” inherent in the personality of a particular composer is released, and an exhaustive characterization of the “lyrical hero” of the cycle is given, the image of which is often associated with the author himself.

The searches of domestic Ukrainian composers of the present day are marked by increased attention to the enrichment and expansion of the instrumental composition of the performance of works of chamber and vocal cycles. In order to enrich the instrumental component, Ukrainian composers often involve instrumental ensembles, a chamber orchestra, as well as folk instruments. For chamber and vocal cycles of Ukrainian composers of the second half of the 20th - early 21st centuries, a new interpretation of the nature of the vocal as a specific “orchestral instrument” is characteristic, and such an understanding of the vocal primarily concerns the definition of the role of the vocal part, which appears not only as an expression of the semantic and emotional sides of the chamber and vocal cycle - it is an element of a single whole. Such experiments are often a field of combination and convergence of classics and modernity.

Sviridovska (2016) points out that the genre diversity of modern Ukrainian chamber vocal music and the distinctive features of neoclassical and modern features in the musical creativity of composers were outlined not only by the technique of presenting musical material, but also by the aesthetic foundations of the latest European stylistics, which required the development of academic principles of composer thinking, while fundamentally preserving sensuality as a primary component of national chamber vocal performance. Chamber vocal music in Ukraine in the second half of the 20th - early 21st centuries is characterized by noticeable dynamics in its development. The search processes include an intense interest in pop genres by composers, which resulted in the emergence of a large number of pop concerts, competitions, projects on radio and television (Sviridovska, 2016, p. 146). The situation that contributed to the spread of vocal performance on a national and international scale was the organization of numerous festivals and competitions.

Ukrainian composers-creators of modern chamber and vocal music, true innovators and creative experimenters, are characterized by the following features of musical practice: an individual approach to the genre (a wide palette of genres, a synthesis of different genres, for example, songs and romances; the introduction of the idea of dedication in vocal works); an individual approach to form (changing the generally accepted cyclicity in vocal works; rethinking the functionality of sections in a cycle - simultaneously combining the culmination of one section with the beginning of the second; the use of monothematicism in cycles); narrative as a manifestation of epicness, dramatic plotting appears under the sign of lyricism and chamberness - the main signs of the formation of a cycle in the vocal and song genre; diversity of mode and tonality; originality of musical language; reliance on the modes of folk music (Lemkies, Hutsul); skillful use of techniques of timbre dramaturgy; individual approach to the performing composition (use of monotimbral and mixed instrumental compositions of the orchestra or ensemble) (Yakovchuk, 2017).

Different genres, techniques, etc. interact to create dialogue in chamber and vocal music, which is known as their synthesis. The various manifestations of synthesis in chamber and vocal art inspire composers and performers to explore

novel, experimental genre and style forms. According to O. Tsehmistro (2013), synthesis as a method opens up great opportunities for composers' creativity, makes it possible to produce a unique individual concept of a musical work, in which ideas, images, dramaturgy, musical intonation, and artistically shaped structure are revealed through one's own vision. The researcher claims that certain works by modern Ukrainian authors can only be conditionally attributed to a certain genre, style, and in the case of music on a canonical text, plot, then to a specific religious direction. Moreover, T. Pistunov and G. Postoy (2017) see the synthesis of different stylistic trends as "a natural phenomenon that stimulates the creative rebirth of old styles and their new embodiment in future practice".

Thus, scientists explain the concept of "genre synthesis" as a way of combining features of different genres in one work, which, on the one hand, allows maintaining the communication of the work with the listener, and, on the other, opens the way to renewal. The interaction of genres is a continuous, long-term process, the results of which are sometimes reflected in imperceptible, but constant and slowly accumulating changes within genres. The transformation of existing and the formation of new musical genres in the 20th century occurs mainly through the interaction of musical art with the most popular arts in a certain historical era, which have taken a leading place in the life of modern man. Music has the ability to combine with other types of art, thereby forming new synthetic formations. Such new formations are installations, as well as above-mentioned happenings, performances, etc., which have become widespread since the second half of the 20th century. A decisive role is played by the change in the setting and existence of synthesized genres. The stability of such genre features as the performance setting and genre content preserves the specificity of a musical work in the conditions of changing language and form. Scientists substantiate the idea that in the process of genre interaction, the dominant features are the performance setting and content, the modification of which will lead to the deformation of the genre basis of the work (Guanjing et al., 2024).

S. Korobetska also recognizes genre-style synthesis as one of the features of modern Ukrainian music. The researcher is convinced that in chamber vocal music of the second half of the 20th - early 21st centuries there are no clearly expressed radical experiments in the field of introducing new instruments, the attention of composers is switched to the field of sound synthesis (to electronic music), innovation is most evident in the field of combining genres and styles, the main object of creative searches is polystylistics and the synthesis of genres as key trends in the modern musical process (Korobetska, 2013, p. 60). In general, Ukrainian chamber and vocal art of the second half of the 20th - early 21st centuries was marked by a multi-vector interaction of the components of the "traditional" and "modern" musical thinking of composers, which made it possible to unite into a holistic system the means of musical expression, with the help of which the composer's idea is embodied. In recent decades, the definition of vocal performance as an artistic and creative act that depends on the composer's creativity and at the same time is distinguished by autonomy, which, as a result, gives fundamentally new artistic results, has finally been established. Thus, the author's idea is embodied in conditions of equal interaction of genre and form, which occurs at the level of synthesis of the composer's and performer's elements of a musical work. The accuracy of the embodiment of the composer's idea with the means of expression that the performer possesses can indicate the level of artistic skill of the performer-vocalist.

Today, the search for genre and style innovations continues with representatives of the composer school of the last third of the 20th and early 21st centuries, who enrich the national musical art with their new creative thinking, fresh ideas about expressive musical means. Among the aesthetic and ideological advantages of contemporary composers, the postmodern aesthetics of V. Runchak, O. Kozarenko, V. Polyova, and other artists stand out. Tymoshchenko (2018, p. 11), analyzing the development of the cultural and artistic situation in the modern era, aptly notes that the strengths of postmodern artistic reasoning are: "cultural polyphonism, liberation from the dogmatism of forms, plots, images; thematic openness and expressiveness, opening up artistic space for interpretations and dialogue, and therefore for the discovery of new meanings".

In particular, Oleksandr Kozarenko (1963-2023) – composer, pianist, scientist – is a representative of the Lviv music school. He is well versed in the theoretical aspects of genre and style trends of modernity, and also actively implements the main canons of postmodernism in his compositional works. The genre palette of the composer's work is quite wide: symphonies, operas, choral, chamber-instrumental and vocal music, music for ballet and theatrical productions. According to researchers (Tymoshchenko, 2018), the musical works of O. Kozarenko have become a new page in modern musical art. His innovative approaches to creating music, drama, ballet, etc. determine the post-neoclassical direction of his compositional activity. Kozarenko skillfully synthesizes various artistic genres of modernity. In his creative work, the composer uses motifs of Ukrainian folklore, musical neoclassicism, baroque, symphonic, jazz motifs, which he harmoniously combines with choreography and dramaturgy.

The pronounced postmodern features of O. Kozarenko's work are in tune with modern musical and creative processes. The composer not only embodies postmodern tendencies in practice, but also actively participates in theoretical developments of modern musical art.

As a scientist, Kozarenko (2001) explores the problem of postmodernity in national music in his dissertation, one of the chapters of which he called "National Musical Language in the Discourse of Postmodernism". In his work, the scientist characterizes postmodernism as "the 'intertwining – overlapping – combining' of several stylistic manifestations, their free expression, the introduction into the national style formation of the theory and practice of dodecaphony, serialism, pointillism, aleatorics, sonoristics, elements of concrete and electronic music with the least ordered internal energies and contents" Kozarenko (n.d.).

In particular, the melodrama "Oresteia" for a reader and instrumental ensemble (1996) and "Sinfonia Extravaganza" (2001-2013) by Kozarenko are permeated with a combination of academic traditions and modern musical innovations. The music in these works by Kozarenko combines post-neoclassical stylistics. In them, the composer synthesized classical symphonic music, baroque melismas, jazz rhythms, improvisation, swing, and the emotionality of his own experiences. "Oresteia" is a musical and dramatic performance based on the tragedies of Aeschylus in the Ukrainian translation by Andriy Sodomora for actors and an ensemble of wind and percussion instruments. The composer interwoven the texts of the modern Ukrainian writer O. Zabuzhko and the Austrian symbolist poet R.-M. Rilke, which seem to frame the composition of the work of O. Kozarenko, highlighting the drama of the action presented on the stage. In this musical and dramatic performance, O. Kozarenko combines ancient tendencies with modern forms of modernism, expressionism, and performance. Reproduction and resuscitation, as well as updating the plots of ancient texts, passing them through the eyes of a modern person is the advantage of purely neoclassicism in art.

Most musical works, according to Tymoshchenko (2018), are characterized by the composer's innovative stylistic thinking and writing technique, the embodiment of neoclassical and avant-garde principles of musical language formation, the use of the instrument's maximum capabilities, in particular, register-timbre, figurative-intonational, dynamic, etc. In his complete works, the composer introduces many innovations, among which it is worth noting the combination of musical genres and styles, sometimes very opposite, the visualization of musical action on stage, the appeal to classical musical canons and their combination with the most modern musical genres.

Scientific and technological advancement, industrialization and urbanization of society, and the development of electronic technical methods for storing and transmitting musical information all contributed significantly to the aforementioned synergy of classical and modern music. The 20th century composers who pursued the path of greatly extending the acoustic and spatial-temporal boundaries of music through the synthesis of technology and creativity (the occurrence of electronic musical instruments, the use of synthesized sound, artificial sound systems, etc.) were greatly influenced by these factors in the development of new creative thinking. It also seems relevant to comprehend other areas of musical activity (performing and listening), which, in the context of the development of the information society and global media culture, are acquiring new features, qualities, and spiritual meanings. This aspect of the analysis of musical culture makes it possible to take a fresh look at the problem of the relationship in the 20th century between written and oral traditions, auditory and visual cultures in various areas of musical professionalism: in the processes of composing, performing, and perceiving music.

The study of the peculiarities of musical and intonational thinking of the 20th century, which is changing in accordance with the formation of new cultural dominants based on the active strengthening of multinational ties in music ("East - West", etc.), the dialogue of various musical systems of the past and present, the interaction and assimilation of various cultures, trends, styles and genres (in particular, the synthesis of academic music with folklore, jazz, rock, etc.) is also relevant in modern culture.

Theoretical and practical implications for Ukraine and transitioning countries

This paper contributes to theories of cultural convergence by showing how Ukrainian vocal-instrumental art combines classical, folk, and postmodern elements to produce a hybrid national aesthetic. Such polystylistic convergence supports Piotr Piotrowski's (2009) model of horizontal art history and polycentric modernity, which de-centers Western paradigms and foregrounds local epistemologies. This aligns with Werner's (2024) work on post-Soviet popular music, where genre-blending becomes a strategic expression of cultural resilience under geopolitical stress. Similarly, Brock and Miazhevich (2022) argue that genre hybridization in Eastern European music disrupts normative aesthetic hierarchies and functions as a "queer postmodern" critique of nationalist essentialism. In Ukraine, the integration of folklore and avant-garde aligns with Lee & Miller (2023), who propose that global musical modernisms are negotiated through layered temporalities and cultural codes. This paper thus extends theoretical frameworks on convergence by discussing how Ukrainian composers act as agents of symbolic resistance, generating new aesthetic canons from marginal positions.

Practically, this model offers a framework for emerging economies where safeguarding intangible heritage can coexist with modern innovation. As Biasioli and Drew (2024) observe, Ukrainian musicians have become grassroots ambassadors of cultural diplomacy during wartime, using hybrid musical forms to communicate national identity globally. Policies that fund genre-fluid compositions, incentivize cross-border collaborations, and embed local idioms in digital

platforms can generate soft power and foster cultural resilience. Music education reform, particularly in conservatories, should adopt convergence-based curricula that legitimize experimentation, local traditions, and postmodern sensibilities. In short, for Ukraine and other transitioning nations, convergence is not merely an artistic method, it is a cultural survival strategy with implications for policy, diplomacy, and economic development.

Limitations and future research

A key limitation of this study lies in its main theoretical orientation and reliance on literature synthesis and analysis without at this point empirical validation of the discussion. As a research program, it would benefit from grounded insights into audience reception, institutional mediation, and the lived experiences of performers and composers navigating the convergence paradigm. Future research should develop comparative ethnographic case studies across regions of Ukraine and other transitioning societies, employing participatory methods and archival analysis. Mixed-methods designs could combine corpus analysis of scores with interviews and autoethnography to map aesthetic patterns, political influences, and educational structures. A regional research agenda might include: (1) digital transformation in folk-modern hybrids; (2) institutional mediation of postmodern composition in post-conflict areas; (3) the role of gender and memory in genre convergence; and (4) cross-border collaborations as forms of soft cultural diplomacy.

FINAL REMARKS

The analysis conducted makes it possible to determine that the work of Ukrainian composers of the late 20th and early 21st centuries is permeated with experiments and searches for new possibilities of genres and styles, as well as musical means of expression, in the synergy of classics and modernity. National instrumental-vocal music combines classics and postmodernism, reliance on folklore sources and the complexity of the composer's language, experimentation with the performing composition and theatricalization, use of modern computer technologies, etc.

The subject matter of instrumental-vocal works includes love lyrics and civic statements, images of nature, folklore borrowing, ancient philosophical questions, and expressions of a postmodern worldview. Given in the paper examples of the convergence of classics and modernity in the work of Ukrainian artists of the vocal-instrumental direction show that the study of open, nonlinear systems in which dynamic chaos plays a significant role is supported by the synergetic idea of the self-movement of art. Thus, in line with the convergent paradigm, the synergetic approach promotes the partial integration of subjective and objective methods. To a certain extent, it levels out the differences in orientation toward phenomenological-hermeneutic and positivistic tendencies or interpretive and analytical models of musical reflection and opens new spaces for musicological and cultural studies.

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Contribution of each author to the manuscript:

Task	% of contribution of each author					
	A1	A2	A3	A4	A5	A6*
A. theoretical and conceptual foundations and problematization:	25%	20%	20%	15%	10%	10%
B. data research and statistical analysis:	25%	20%	15%	10%	10%	20%
C. elaboration of figures and tables:	20%	20%	20%	15%	15%	10%
D. drafting, reviewing and writing of the text:	20%	25%	15%	15%	15%	10%
E. selection of bibliographical references	20%	20%	20%	15%	15%	10%
F. Other (please indicate)	-	-	-	-	-	-

*The inclusion of a sixth author was authorized under justification approved by the Editorial Board.

Indication of conflict of interest:

There is no conflict of interest

Source of funding

There is no source of funding

Acknowledgment

There is no acknowledgement