

DOI <https://doi.org/10.51647/kelm.2021.8.1.8>

## NAJNOWSZE STRATEGIE ROZWOJU UKRAIŃSKIEJ TWÓRCZOŚCI KOMPOZYTORSKIEJ XXI WIEKU

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**Adnotacja.** Artykuł podkreśla najnowsze strategie rozwoju ukraińskiej twórczości kompozytorskiej początku XXI wieku, związane z nowym etapem kultury – *metamodernizmem*. Ze względu na mnogość technik współczesnych praktyk kompozytorskich zauważono niemożność ich zróżnicowania pod względem przynależności stylistycznej. Przedstawiono główne strategie metamodernistyczne w ukraińskiej twórczości muzycznej reprezentowane przez praktyków „nowa prostota”, „nowa melancholia”, „nowa sentymentalność”, „nowy romantyzm”, „nowa sakralność”. W tym kontekście koncentruje się na wynalezieniu *nowej uniwersalności* muzycznego metamodernizmu, który pokazuje kompozytorską nieograniczoną różnorodność w wyborze kompozycji, stylów, gatunków, wykorzystaniu przez artystów całego archiwum ludzkiej wiedzy w praktykach muzycznych. Wyjaśniono powrót ukraińskich kompozytorów do głównych intencji znaczeń muzycznych, takich jak piękno i klarowność ekspresji muzycznej, spójność w systemie języka muzycznego, wykorzystanie zasad prostej faktury i muzycznych „tokenów” przeszłości, co pozwala kompozytorom znaleźć głębsze podstawy bytowe w muzyce.

**Słowa kluczowe:** metamodernizm, praktyki kompozytorskie, nowa prostota, nowy romantyzm, nowa melancholia, nowa sakralność.

## LATEST STRATEGIES FOR THE DEVELOPMENT OF UKRAINIAN COMPOSERS' CREATIVITY OF THE XXI CENTURY

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**Abstract.** The article highlights the latest strategies for the development of Ukrainian composers' creativity at the beginning of the XXI century, which are associated with a new stage of culture – *metamodernism*. Due to the multitude of techniques of modern compositional practices, it is noted that it is impossible to differentiate them in terms of style affiliation. The main metamodernist strategies in Ukrainian music are considered, represented by the practices of “new simplicity”, “new melancholy”, “new sentimentality”, “new romanticism”, “new sacrality”. Attention is focused on the invention of *a new universality* of musical metamodernism, which demonstrates the composer's unlimited choice of compositions, styles, genres. The return of Ukrainian composers to the basic intentions of musical meanings such as beauty and clarity of musical expression, consonance in the system of musical language, use of principles of simple texture and musical “tokens” of the past, which allows composers to find deeper foundations in music.

**Key words:** metamodernism, compositional practices, new simplicity, new romanticism, new melancholy, new sacrality.

## НОВІТНІ СТРАТЕГІЇ РОЗВИТКУ УКРАЇНСЬКОЇ КОМПОЗИТОРСЬКОЇ ТВОРЧОСТІ XXI СТОЛІТТЯ

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**Анотація.** У статті висвітлюються новітні стратегії розвитку української композиторської творчості початку XXI століття, що пов'язані з новим етапом культури – *метамодернізмом*. У зв'язку з множинністю технік сучасних композиторських практик відзначено неможливість їх диференціації з точки зору стильової приналежності. Розглянуто головні метамодерністичні стратегії в українській музичній творчості, що представлені практиками «нова простота», «нова меланхолія», «нова сентиментальність», «новий романтизм», «нова сакральність». У цьо-

му контексті акцентується увага на винаході *нової універсальності* музичного метамодернізму, яка демонструє композиторську необмеженість у виборі композицій, стилів, жанрів, використанні митцями усього архіву людських знань у музичних практиках. З'ясовано повернення українських композиторів до таких основних інтенцій музичних смислів, як краса та ясність музичного вираження, консонансність в системі музичної мови, використання принципів простої фактури та музичних «лексем» минулого, що дозволяють композиторам знайти в музиці більш глибокі буттєві основи.

**Ключові слова:** метамодернізм, композиторські практики, нова простота, новий романтизм, нова меланхолія, нова сакральність.

**Introduction.** The musical world of the XXI century is becoming more and more complicated, it is becoming multiple, mosaic, but this mosaic differs from the last third of the XX century. This is explained by the pluralism that has been formed in the language of music in recent decades and has become the basis of “the multiplicity of techniques of modern composition” (Kholopov, 2006: 563). This is also due to a new stage in the development of culture, which modern scholars have called *metamodernism*. If the work of composers of the late XX century had a pronounced individual, personal character, then the beginning of the XXI century is characterized not only by these qualities, but also by the attraction to the superpersonal, transpersonal (according to O. Samoilenko). Determining certain styles within which composers of our time create is becoming extremely difficult, as there is a diversity of musical searches for new sound solutions, language, forms and compositional structures, the impossibility of their differentiation in terms of style and genre affiliation, which creates conditions for more targeted attention to modern composer’s work and speaks of the urgency of this problem.

The aim is to explore metamodernist strategies for the development of Ukrainian compositional practices at the beginning of the XXI century.

**Materials and methods.** The methodological basis of the article was determined by scientific research of modern musicologists O. Samoilenko (2021), Y. Kholopov (2006), N. Khrushcheva (2020), devoted to the study of compositional practices of the late XX – early XXI centuries; essays by R. van den Akker and T. Vermeulen (2010), who introduced the term “metamodernism” into the scientific thesaurus; studies by S. Zenkin (2012), O. Zosim (2018), O. Ovsyannikova-Trel (2020), N. Ruchkina (2017), which analyze the phenomenon of “new simplicity”, “new sacrality”, “new romanticism”, etc. The article uses methods of analysis and synthesis, hermeneutics, comparison, comparative studies, which allows us to consider the problem presented in the article as a whole.

**Results and discussion.** Well-known Ukrainian musicologist O. Samoilenko rightly notes a certain hierarchy of semantic realities in composition. At the highest level is “vital semantic reality as the reality of higher transcendental meanings”; a step below is “*the psychological reality* that <... > represents <... > all that forms the richness of human reflection”. And the third step is actually “a musical composition, musical creativity, the musical world <... > artistic reality” (Samoilenko, 2021: 10). It should be noted that all three steps are conditional and musical meanings seem to “slide” on the surface of their realities. According to O. Samoilenko, such “sliding” through realities with the obligatory transition from one step to another creates a “vertical of *meta-subject* (our italics – Y. Y.) meanings of musicology <... >, which corresponds to the content of the value reality of music and the idea of transference, <... > that means, the main idea of both noetic interaction of man with the world, and the creation of meaning is precisely that all these factors appear in complete unity and fusion” (Samoilenko, 2021: 11). Thus, such semantic transference explains the elusiveness and impossibility of stylistic definition of certain trends in the composer’s work of the beginning of the XXI century.

Let us pay attention to the concept of “meta-subjectivity”, namely the prefix “meta”, which has become a feature of our time and is widely used in modern musicology and composition – “metamodernism in music” (N. Khrushcheva), “metamusic” (V. Silvestrov), “metanarrative” (J. Lyotard) and others. Let us try to investigate the phenomenon of “metamodernism”, which determines the current trends in composition.

The term “metamodernism” was coined by Dutch philosopher Robin van den Akker and Norwegian media theorist Timotheus Vermeulen in his essay “Notes on Metamodernism” from 2010. Based on the Greek-English Lexicon, the authors use the prefix “meta” in the sense of “with”, “between”, and “beyond” and argue that metamodernism should be located «epistemologically with (post) modernism, ontologically between (post) modernism, and historically beyond (post) modernism” (Akker, Vermeulen, 2010: 2) and seek to return the dominant sensitivity of Romanticism to modern aesthetics.

The most important metamodernist strategies are articulated by various practices, including “Performatism” by German theorist Raoul Eshelman (Eshelman, 2008), “Romantic Conceptualism” by cultural critic Jörg Heiser and other recognized practices such as Remodernism, Reconstructivism, Renewalism, the New Sincerity, The Weird Generation, Freak Folk, and so on. The authors believe that such a plurality of strategies expresses “the plurality of constructions of feelings between two different poles” (Akker, Vermeulen, 2010: 6). That means, there are various practices that unite the two poles between the many senses. No wonder Akker and Vermeulen repeatedly refer to romantic intentions that have attracted so much and attract by their sensitivity, the feelings of artists, define these trends as “Metamodern neoromanticism”. However, the authors emphasize the impossibility of understanding this phenomenon “as re-appropriation; it should be interpreted as re-signification” (Akker, Vermeulen, 2010: 12), and suggest to interpret it “as *Novalis*, as the opening up of new lands in situ of the old one” (Akker, Vermeulen, 2010: 12).

Such references to neo-romanticism have been repeated in the XX century, but the XXI century gives this phenomenon a completely different taste – metamodernism, which has led art in its self-expression to three concerns: “deliberate being out of time, intentional pretense that that desired atemporality and displacement are actually possible even though they are not” (Akker, Vermeulen, 2010: 12).

The concept of Robin van den Akker and Timotheus Vermeulen best emphasizes the opinion of O. Samoilenko about the “sliding” of musical meanings on the surface of artistic realities. That is, a certain “mobility” of reality itself is created, where the meanings are “being out of time”, “being out of place”. It is in this context that it would be appropriate to introduce into the article the concepts that the modern Russian composer and musicologist N. Khrushcheva focuses on: “*new melancholy*”, “*new euphoria*”, “*new sentimentality*”, “*new romanticism*”, “*new simplicity*”, “*new canon*”, “*new sacrality*”, etc., declaring a variety of compositional practices, which, even by name, are not new. However, in such searches, ways of composers’ work with sound material, time, texture, new techniques, music is filled with completely different, new meanings.

N. Khrushcheva connects the emergence of these compositional practices, first, with a new stage in music – *metamodernism* (*metamodern*). And secondly – with the presence of *a universal*, «unique musical narrative that replaces the idea of development» (Khrushcheva, 2020: 187), something that has always existed in music. Musical metamodernism finds a new universality in a new canon, a new tradition, a new sacrality, a new folklore in everything that can have universal functions. As V. Silvestrov rightly points out, “now there is a new musical situation, the eve of a comprehensive universal style” (Savenko, 1994), which we understand as “epistemological style” by O. Samoilenko, who speaks of the diversity of composers’ ability to know the world and produce the latest meanings, the latest artistic realities in their work. Fully agreeing with Khrushcheva’s views on her understanding of the new universality of musical metamodernism, we note that modern Ukrainian composers of the XXI century are planetary personalities (according to O. Samoilenko), who are not limited in their practices in choosing compositions, styles, genres, who use all the archive of human knowledge, planetary experience, which indicates the emergence of epistemological style in music.

It should be noted that Robin van den Akker and Timotheus Vermeulen do not distinguish between the concepts of “metamodernism” and “metamoder” similar to the concepts of “postmodernism” and “postmodern”. This may not be significant, as the characteristic features of metamodernism are always in metamodern, but as Khrushcheva writes, “Metamodernism is not a style, but a state of culture, not an artistic trend, but a global mental paradigm. At the same time, metamodern generates and defines new means of existence for art <...>, its new poetics” (Khrushcheva, 2020: 11). At the end of her research, the Russian artist comes to a somewhat paradoxical but well-founded conclusion: metamodernism (*metamodern*) surprisingly *did not replace* postmodernism (*postmodern*), but became a kind of return from the 1970s and 1980s to a new round in 2010. Musical metamodern is a slow but noticeable setback, and a return to a new level in 2010. Among the reasons for the emergence of early musical metamodern in the 1970s, the author cites fatigue from hard searches for a complex “sound”, based on mathematical methods of compositional techniques. And the reason for the new round of metamodern – or rather, its true manifestation – is the total Internet (Khrushcheva, 2020: 189). Among the common features of metamodernism in music, the author calls the return of tonality through triad (real or implied); return of a melody; leaving the intellectualism, rational in music, the opportunity to find a slightly deeper foundation for music.

Let us consider the emergence of new concepts of artistic reality in the works of modern composers, always associated with the word “new”, used by humanists and musicologists in the scientific thesaurus at the beginning of the XXI century. Once again, these concepts (“*new sentimentality*”, “*new romanticism*”, “*new simplicity*”, “*new canon*”, “*new sacrality*”, etc.) differ in their focus on universalism and differ in their semantics from concepts with the same name that existed in the last third of the XX century. After all, in the context of the culture of metamodernism, all phenomena that emerge as “new” are essentially forgotten or revived, rethought “old”, they are universal, but, on the other hand – unique, such that can be owned by only one particular composer.

Adhering to the concept of the current state of musical art as metamodernism, it is necessary to note the longevity of artistic traditions in the culture of this period. Therefore, despite the existence of the term “*new simplicity*” before, this term contributed to the formation of a completely new semantic field, which is subject to a completely different reading, recoding already established codes in the 1970s by world composers such as Henryk Górecki, Arvo Pärt, Giya Kancheli, Valentin Silvestrov, John Tavener, Lawrence Craig. It should be added that in the 1970s and 1990s, a group of composers who were formally classified as belonging to the “*new simplicity*” in German music criticism was given the concept of “*neo-romanticism*”, which testifies to the undoubted discursiveness of both “*new simplicity*” and “*neo-romanticism*”. At the end of the XX - beginning of the XXI century in the Ukrainian musical field there is a professional development of composers, whose work in one way or another refers to the “*new simplicity*” as a universal phenomenon that combines (and sometimes generates) various new phenomena. Such artistic reality includes the works of V. Silvestrov, V. Poleva, M. Shalygin, V. Runchak, where the main intention of musical meanings is the beauty and clarity of musical expression, consonance in the system of musical language, the use of principles of simple texture, musical “*lexemes*” of the past, which allows composers to build completely new semantic relations in the space of chamber communication. Ukrainian musicologist O. Ovsyannikova-Trel adds another level of “new” in the “*new simplicity*”, which is manifested not so much in the musical and technological plane, but in the conceptual – in the composer’s understanding of novelty as a necessary factor in musical creativity. This understanding consists in abandoning the author’s “*marker*” of musical language, as well as in the principle of manipulating the “*vocabulary*” of past epochs of European musical art, which a priori generates intertextual properties of musical text and its dialogical content” (Ovsyannikova-Trel, 2020: 133).

Another researcher of the “*new simplicity*”, Russian musicologist N. Ruchkina suggests the following features of this phenomenon: «“*Simplicity*” as “*simplification*”», «“*Simplicity*” as the embodiment of the philosophy of minimalism», «“*Simplicity*” as “*asceticism*”. Escape to Voluntary Poverty», «“*Simplicity*” as a rejection of the new»

(Ruchkina, 2017), with which we can only partially agree, because, in our opinion, it is impossible to approach the “new simplicity” as total simplification or rejection of the new. This is a completely different level of “simplification” and not a rejection of the new. This is what A. Schnittke called “simple complexity and complex simplicity”.

Therefore, it should be noted that the “new simplicity” (like all other “new” phenomena) is open to other discursive practices, which often inspires a situation where the work of one composer combines several artistic realities and music creates a new coordinate system, a new type of unfolding of Being, or rather – a new reality, which is “formed in the fault of Being” (according to N. Khrushcheva). In this context, O. Ovsyannikova-Trel defines the “new simplicity” as a systemic genre and style phenomenon in contemporary music and speaks of its multilevel. Such an existential encounter is manifested in academic Ukrainian music at the level of the universal. Here are some examples:

V. Silvestrov – “new simplicity”, minimalism, “space of Russian classical romance” (according to N. Khrushcheva);

V. Poleva – “new simplicity”, “new sacrality”, “sacred minimalism”, “new melancholy” (“Marginals”, choral symphony “Light Songs”, “Simurg Quintet”, ballet “Mirror”);

M. Shalygin – “new simplicity”, minimalism, “new sacrality”, “new melancholy”, “Lullaby”, “<...> in memory of Ingmar Bergman”, “Serenade (music for ballet)”, “Angel”);

U. Bekirov – “new sentimentalism” / “new romanticism”, “new simplicity”, “new folklore”, “new melancholy” (Piano Concerto in G, Suite for String Orchestra, “Emilia”);

V. Runchak – “new simplicity”, minimalism, “new sacrality” (“Kyrie Eleison”).

A number of Ukrainian composers will find a newfound (acquired) tonality, new consonance, clear melody – and this will no longer be a “manifesto” in its “pure” form, but a combination of already mastered techniques with new ones, use of new means of sound production and new understanding of sound possibilities (in particular, its depth), a new understanding of musical space and time, etc.

Another important observation about the work of contemporary Ukrainian composers is the return to affect, which means “not just “emotion”, but its static -and often stated with a formula, canonized – expression” (Khrushcheva, 2020: 87) in music. Such a worrying experience within the canon helps to revive interest in values that existed and were lost of “respectful rather than ironic citations of images, lyricism, de-ideologisation of historical heritage and hope for a bright future (*“new romanticism”*), which reduces the risk of everyday life and encourages creativity” (Hrebeniuk, 2017). Perhaps that is why Akker and Vermeulen single out metamodernist neo-romanticism as a possible “*choice*” (according to U. Eco) of artists, a message to humanity, because now it is a completely different spiritual, existential experience in a completely different, “new, changed reality, changing its own existential quality” (O. Samoilenko).

Another mode of artistic reality is the “new melancholy”, which N. Khrushcheva considers “the most important affect of the metamodern era”. Indeed, in the last two decades, it has become particularly active in both artistic and cultural spaces. In fact, it is enough to mention Lars von Trier’s film “Melancholy” (2011) with the brilliant music of R. Wagner (opera “Tristan and Isolde”), the fundamental psychoanalytic work of Julia Kristeva “Black Sun: Depression and Melancholy” (Kristeva, 2016), “History of Melancholy” by Karin Johannisson (Johannisson, 2018). But the “new melancholy” differs from the “dark” (“black” and “gray”) deep melancholy of past centuries, its expression of hopeless despair, bitter longing. Karin Johannisson calls it “white melancholy”. It is a state of mind with a hint of sweetness, because, as Victor Hugo wrote, “melancholy is the happiness of being in sorrow”. Also, melancholic romantics are happy to write about their experiences, melancholy is just an excuse for them to delve into themselves. At the end of the XX – beginning of the XXI centuries melancholy provokes escapism, allows to dream about anything, to imagine anyone, frees from duties, responsibilities, guilt, it becomes a protection from reality, fills the void in the human soul and becomes more democratic. It “turns twilight into crimson and the sun, which, of course, remains black, but is still the sun, a source of blinding light” (Kristeva, 2016: 162).

One can agree or disagree with Khrushcheva that melancholy “inevitably returns as euphoria” (Khrushcheva, 2020: 115) and they agree on a special “*new sentimentality*” of metamodernism, but for us it is valuable to single out the latter as a certain artistic reality in the work of composers, in particular, Ukrainian. “New sentimentality” has many features in common with “new romanticism” and “new simplicity”. Namely, it is music filled with nostalgia for what was not there and a simultaneous desire to find new meanings, longing for super-meanings, which, most often, acquire shades of sacrality. Therefore, in this context we can talk about the “sacred space”, and better the “new sacred space” of Victoria Poleva, Volodymyr Runchak, Bohdana Froliak, Iryna Aleksiiichuk, Victor Stepurko, Hanna Havrylets and others.

However, the “*new sacrality*” as a certain artistic reality of modern compositional practices needs special attention. It is understood outside of religious denominations and any religious canons. It should be noted that the intellectual reflection on the sacred begins in the XVII – XVIII centuries. It is from this time that the concept of the sacred is separated from the concept of the divine. Well-known modern culturologist S. Zenkin says that in the XX and early XXI century, the sacred the sacred “can and even should be thought of separately from some personal deity, not as a result of divine emanation, but as a product of *people’s cultural activity* <...>, and then to study the ungodly sacred – means to study the unimagined sacred, really existing in our social and mental life” (Zenkin, 2012: 14). Explaining S. Zenkin’s opinion on contemporary Ukrainian academic music, we should note the work of composers who turn in their practices to the mode of “new sacred”, based on religious ideas, the source of which is the sacred canon, but the sacred is not interpreted in the canon. The concert, not the liturgical purpose of composers of this direction is indicative, «a “sacred” style, although emphasizing the deep religiosity of their

authors, only mimics the musical fabric of the composition sacred time and space of worship» (Zosim, 2018: 70). Thus, the composer's work raises the real world to the state of consciousness of the artist, in which it is constantly turned to the world of the divine, sacred.

It can be assumed that the sphere of the sacred is associated in music with silence and quietness, because it is from them that music begins and in the works of certain composers' music dissolves in silence, and in others music is created from silence. It is from such silence and quietness that sacred space often emerges, a "new sacrality" in the works of H. Havrylets, L. Dychko, V. Poleva, V. Silvestrov, Y. Stankovych, V. Stepurko and composers of the younger generation – I. Aleksiichuk, B. Froliak, M. Shved and others. Composers expand the boundaries of music, "introducing into musical language an artistic technique that manifests speech intention, but does not use speech or musical means. Silence is not a sign of the impossibility of expression, but a self-sufficient artistic expression that is expressed without the use of sound means" (Smirnova, 2020: 25).

**Conclusions.** The study found that contemporary composers are characterized by metamodernist development strategies. In this context, attention is paid to the following vectors of compositional practices: "new simplicity", "new melancholy", "new euphoria", "new romanticism", "new sentimentality", "new sacrality", which, in our opinion, best characterize the search new artistic realities by Ukrainian composers. It is a search for «universal style» (according to V. Silvestrov) or "epistemological style" (according to O. Samoilenko) in music, which eloquently testifies to the composer's unlimited choice of compositions, styles, genres, artists' use of the entire archive of human knowledge, planetary experience in their musical practices. Introduced into the study, the concept of "metamodernism" ("metamodern") explains the current situation in music culture, which is characterized by the departure of Ukrainian composers in their work from rational to more sensual (sensitive), the desire to find deeper foundations in music. The return of Ukrainian composers to such basic intentions of musical meanings as beauty and clarity of musical expression, consonance in the system of musical language, use of the principles of simple texture and musical "lexemes" of the past, allows composers to build completely new semantic relations in communication.

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