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## APPROACHES TO MEDITATION IN THE 20TH CENTURY MUSICAL CREATIVITY: THEORETICAL ASPECTS AND SCIENTIFIC INTERPRETATIONS

**Abstract.** The present study examines the notion of “meditation” in musical creativity – both as a component of a specific genre tendency and as a set of stylistic means employed by composers to achieve this genre status. More broadly, the analysis of meditation in contemporary musical creativity is a highly relevant and promising task, especially in view of the intensification of intercultural interactions over the past half-century and the need to understand how meditation functions as one of the principles of modern musical creativity.

**Keywords:** concept; meditation; model; reflection; worldview

### MEDYTACJA W TWÓRCZOŚCI MUZYCZNEJ XX WIEKU: ASPEKTY TEORETYCZNE I INTERPRETACJE NAUKOWE

**Abstrakt.** Niniejsze opracowanie podejmuje zagadnienie „medytacji” w twórczości muzycznej zarówno jako określonego sposobu kształtowania gatunku, jak i zespołu środków stylistycznych

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stosowanych przez kompozytorów w celu nadania muzyce odpowiedniego charakteru. W szerszej perspektywie analiza medytacji w muzyce jawi się jako zagadnienie szczególnie aktualne i obiecujące, zwłaszcza kontekście nasilających się w ostatnich dekadach interakcji międzykulturowych oraz potrzeby zrozumienia sposobów funkcjonowania medytacji jako jednego z zasadniczych mechanizmów współczesnej kreatywności muzycznej.

**Słowa kluczowe:** koncepcja; medytacja; model; medytacyjność; refleksja; światopogląd

Recent methodological approaches to studying the principles of contemporary creative processes have contributed to a new understanding of meditateness (Ch. Getz, "Mary, Music, and Meditation. Sacred Conversations in Post-Tridentine Milan. Music and the Early Modern Imagination," P. Griffiths, "Modern Music and After," M. Kerkel, "Meditationsmusik gestern und heute," J. Kraut "John Cage and the Mystification of Musical Silence," Z. Mingyi, "An avant-garde interpretation of the chinese tradition in 'Yi' for clarinet and string quartet by Chen Gigang," M. Munkholt Christensen, "Meditatio mortis. Meditating on Death, Philosophy and Gender in Late Antique Hagiography"), emphasizing not only its figurative-thematic aspects but also its genre-specific nature. In contrast to the Western world, where this trend has significantly intensified over the last three decades of the 20th century, in Ukrainian music, this tendency began to grow alongside post-modern influences during the 1980s and 1990s. An important impetus for deepening creative processes was provided by the interaction between theorists and composers. However, in Ukrainian musicology, meditateness has generally been studied episodically or based on the works of individual composers: E. Antonova, I. Kudryavtseva, "Six meditations for flute and accordion by V. Zubytskyi: on the question of the embodiment of images of reflection in musical art," O. Guzhva, "Ukrainian Symphony in Time and Space of Culture," O. Gurkova, "Creativity of I. Karabyts in the context of genre and style trends in Ukrainian music of the last third of the 20th century," I. Zhukovska, M. Narodnytska, "Meditative piano music by Mikhail Shukh and features of its use in pedagogical practice," N. Zimoglyad, "Gradations of the meditative in 'Kitsch Music for Piano' by Valentin Sylvestrova," I. Krainska, "Reflection (34 preludes and fugues by V. Bibik) in the context of transformations of meditative ideas in European musical culture of the second half of the 20th century," I. Kutsevol, "Meditateness in musical art: to the definition of the concept," A. Pater "Performance dimensions of Ukrainian sacred music," O. Rutkovsky, "Christmas Meditations, or the Timpani of Olga Melnyk," O. Starosta, "Spring Meditations in the Genre System of Volodymyr Samiilenko's Lyrics" and many others.

The purpose of the article is to study meditateness in Ukrainian musical creativity in the context of the development of relevant trends in academic music of the European tradition, as well as meditateness as a quality of artistic thinking and one of the important principles of modern musical creativity, which is a significant, promising and relevant factor.

Since the last third of the previous century, the development of genre-style principles in meditative music and the introduction of unconventional techniques (e.g., acoustic, temporal, dramaturgical) in various fields of academic meditative compositions were primarily inspired by drawing from various sources. It is also essential to consider that meditateness is absent among the “canonical” genres in European composition, even though its “history” spans about 200 years. Therefore, the initial meaning of the term as “reflection,” “pondering,” or “thinking” has been significant but not decisive in modern contexts. Contemporary composers have found more appeal in focusing their consciousness on a specific object, in which various facets of that object are revealed. In this aspect, meditateness is related to monothematism. It can be assumed that in some works, there was a replacement of the established cultural-artistic code. After all, in Ukrainian music today, there still exists a genre-prototype called “reflection,” samples of which lack the characteristics and features of recent meditative compositions.

Some meaningful aspects of traditional genres (including those in canonical liturgical spheres) from historical layers far removed from the present indicate the emergence of foundational elements for the further development of meditative principles and patterns.

Certain features of the genre parameters of musical meditative compositions in related liturgical layers, such as organ and non-liturgical art, have been explored by D. Kupina.<sup>1</sup> Her work is essential for understanding works with such definitions for several reasons. Among them is the creation of a chronological table that includes data about these compositions (year, country, composer, title), providing valuable insights into the dynamics of composition intensity.

A productive approach for objectifying observations this time was a comparison of “genre reading strategies by representatives of different national composition schools (Italy, Ukraine, Brazil).”<sup>2</sup> The hypotheses expressed by the researcher regarding types of organ meditations can largely be extended to other instruments and ensembles (of course, with consideration of their unique features). From the vast body of such organ compositions, three main genre dimensions were identified:

<sup>1</sup> Daryna Kupina, “Organ Meditations: Parallels in Musical Creativity,” *Musical Thought of Dnipropetrovsk Region* 18, no. 1 (2020): 74.

<sup>2</sup> Kupina, “Organ Meditations,” 65.

- “Meditation on...” or “logoistic meditation” – described as “musical reflection-improvisation on texts from the Scriptures or choral melodies” with a reference to the “preambular genres” of the Baroque period;
- Meditation with an Eastern mystical basis – defined as “a musical work in the spirit of Eastern meditation traditions (using stylistic techniques of non-European music)”;
- Meditation as a programmatic concept – a work in which meditateness becomes a sort of program (sometimes hidden), an extramusical quality that directs musical events within a “meditative-sound reality” popularity of which started at the beginning of 19th century.<sup>3</sup>

Moreover, based on the analysis of statistical data, Kupina concluded that “today’s organ meditation (not without exceptions, of course) represents a kind of mix of Christian logoistic and Eastern mystical meditation, bound by a certain extramusical (often global) idea.”<sup>4</sup> This conclusion is fundamentally significant because the researcher noted the interaction of different traditions in contemporary global (including Ukrainian) meditative compositions, which typically results from the combination of “extramusical ideas” and subjective choices. By uncovering the specifics of this universe (through the example of selected works by an individual composer), the researcher provides observations essential for understanding the particularities of meditateness in Ukrainian music as part of the global artistic process, highlighting certain stylistic features as typological characteristics of this musical domain. These include chamber settings and minimalistic techniques,<sup>5</sup> “[...] static, slow-form development, contemplativeness, frequent repetition of small structures or motifs, emphasis on silence, and, consequently, an increased role of each individual sound [...]”<sup>6</sup> Conversely, there is a degree of conditionality regarding the statement that “[...] in V. Silvestrov’s neo-Romantic style, meditateness manifests through the realm of European reflection” and “is directed from the search for truth towards the comprehension of the higher wisdom of inner peace.”<sup>7</sup> A. Kamenieva considers that “the monologic nature, the role of poetic means of symbolization, and speech-like intonation with a ‘prose-like’ principle of organizing musical time” are associated with a worldview “dominated by the self-consciousness of the author or the lyrical hero of the work.”<sup>8</sup> Mean-

<sup>3</sup> Kupina, “Organ Meditations,” 73-74.

<sup>4</sup> Kupina, “Organ Meditations,” 74.

<sup>5</sup> Anna Kamenieva, *Choral Works of Mykhailo Shukh as a Spiritual Universe* (Kharkiv: Kharkiv I. P. Kotliarevsky National University of Arts, 2020), 31.

<sup>6</sup> Kamenieva, *Choral Works of Mykhailo Shukh as a Spiritual Universe*, 31.

<sup>7</sup> Kamenieva, *Choral Works of Mykhailo Shukh as a Spiritual Universe*, 31.

<sup>8</sup> Kamenieva, *Choral Works of Mykhailo Shukh as a Spiritual Universe*, 112.

while, a somewhat related concept – prayerfulness – is defined in this work as “an appeal to canonical texts, which are voiced based on prayer psalmody or musical formulas-symbols of Light (bells, ascending movement); authorial annotations with the genre designation of ‘prayer’ in the musical text; the dialogic structure in the construction of syntactic structures as a reflection of the ontological dialogue between ‘human-God’; and finally, the incorporation of dramaturgy reflecting the duality of ‘earthly-Heavenly.’”<sup>9</sup> According to A. Kameneva, the distinction between meditative compositions and prayer lies in their nature: meditation is inherently monological, while prayer is dialogical.<sup>10</sup>

In such a definition, however, the concept of the “lyrical hero” raises certain reservations, as in many works, lyricism in the general sense, as well as subjective elements in the revelation/perception of imagery, are overcome by introducing a certain objectivity or even detachment from external, deliberately event-driven plans. I. Tatarintseva observed that in the works of 1970s composers, lyricism appears as a counterbalance to the “sharp, relentless struggle of stylistic orientations in a zone of polarity and pluralism of figurative-conceptual ideas.”<sup>11</sup> Thus, Tatarintseva interprets lyricism “as a particular method by which an artist reinterprets the experience of human emotions, the process of perceiving this experience through the prism of individual feelings, impressions, and thoughts, functioning on multiple levels.”<sup>12</sup>

It is therefore natural that both the creator and the listener seem to contemplate an image or a certain facet of it, with dynamism shifting from the external to the internal plan. As a result, both the elements of imagery and the techniques of creating it are intensely symbolized. The goal becomes to understand the meaning of this objectified set of symbols with minimal involvement of procedural standards from other types of music. The temptation to abstract meaning is also unsuitable, as the initial figurative concept (its impulse or core) gradually unfolds within its meditative comprehension as deeper layers of imagery plans. One consequence of such an approach is that the “lyrical hero” transcends the boundaries of “lyricism” in its Romantic-post-Romantic or sentimental sense and is elevated to a philosophical level of introspection in its perception within the realm of spiritual life as a “higher” power.

This concept has become one of the universals of world understanding in many modern philosophical works. In this context, it is appropriate to consider

<sup>9</sup> Kameneva, *Choral Works of Mykhailo Shukh as a Spiritual Universe*, 112.

<sup>10</sup> Kameneva, *Choral Works of Mykhailo Shukh as a Spiritual Universe*, 78.

<sup>11</sup> Iryna Tatarintseva, *Lyricism in the Concert Symphony of the 1980s-90s* (Kyiv: National Music Academy of Ukraine named after P. I. Tchaikovsky, 2002), 17.

<sup>12</sup> Tatarintseva, *Lyricism in the Concert Symphony of the 1980s-90s*, 4.

the definition of “spiritual reality” which, within the framework of one of the “[...] current principles of musical ontology – the connection between man and energy as his essence”<sup>13</sup> is proposed and substantiated by L. Shapovalova in her article “Spiritual Reality of a Musical Work and Methods of Its Comprehension.”<sup>14</sup> The scholar differentiates between internal and external realities: “The external is nature, which for a musician represents the sounding, intonated, objective space of the life of sound/meaning. Its comprehension through signs and symbols of spiritual life within consciousness is... the internal reality: this creativity, an intellectually constructed reality, needs to be ‘translated’ by performers from virtual to actual existence.”<sup>15</sup>

Statements of this kind lead to the understanding that an analysis of meditative manifestations in music, and of the meditative process itself as a combination of integrated elements, cannot be limited by categories like “lyrical,” “contemplative,” “introverted,” or “static” because these terms are “external” relative to the essential characteristics of meditateness, particularly its specific content and the processuality evident in composition.

For this reason, meditative music from the late 20th to the 21st century in the Western (including Ukrainian) post-academic sphere – due to significant changes and substitutions in foundational genre “parameters” – are characterized as “qualitatively new genre formations” arising from the flow of so-called “new religiosity,” which was spurred by the collapse of previous value systems, the formation of a global information space, and the rise in social and political tensions.<sup>16</sup> Such formations include “processuality, which uniquely combines statics and dynamics,” and can manifest in structures that are “open to infinite extension with an emphasized rhizomatic principle of musical texture growth.”<sup>17</sup> Thus, the genre model of meditative music includes such parameters (though they are not exhaustive and not definitive) as a small scale, “numerous repetitions within an obviously ‘loose’ internal structure,” timbre “[...] with a trail of spiritual associations,” a specific semantic field, “symbolism, metaphor, hermeticism of a unified sound environment, ‘monochrome’ text,” and fundamental

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<sup>13</sup> Liudmyla Shapovalova, “The Spiritual Reality of a Musical Work and Methods of Its Cognition,” *Problems of the Interaction between Art, Pedagogy, and Theory and Practice of Education*, no. 40 (2014): 12.

<sup>14</sup> Shapovalova, “The Spiritual Reality of a Musical Work and Methods of Its Cognition,” 11.

<sup>15</sup> Shapovalova, “The Spiritual Reality of a Musical Work and Methods of Its Cognition,” 12-13.

<sup>16</sup> Kupina, “Organ Meditations”, 74-75.

<sup>17</sup> Kupina, “Organ Meditations”, 76.

non-linearity, among others. The acceptance of this model is conditional, as it was created based solely on one performance layer – organ works.<sup>18</sup>

The goal of any work within this genre is to achieve a qualitatively perceptible “enlightenment” through the process of “consciousness expansion” and the overcoming of duality in the form of “external – internal.” Thus, the style of a musical work as a means of reproducing meditative processes can be compared to psychotechnics. This assumption encourages the use of analogies between musical-stylistic techniques and magical sound combinations (for example, dharani in Tibetan Buddhism), the repetition of structures (which, incidentally, have long been present in Ukrainian musical-poetic folklore), including intonational, rhythmic, and textural elements, with the incantatory formulas of mantras (this connection is evident in the number of Ukrainian and global music works associated with incantations). Furthermore, the graphical representation of some pieces vaguely resembles mandalas.

Given such stylistic techniques, it is logical to extend the concept of “magical sound combinations” to different spheres of musical creativity, not only directly connected to verbal texts but also independent of them. Such an assumption finds substantial support in D. Chua’s conclusions regarding the unique, process-based meanings in instrumental music, rooted in the abstraction of musical symbols in this domain. Chua posits that these symbols may resemble “magical sound combinations”: “[...] as musical logic moved from physical sensations to the internal work of the thinking ego, it came to represent the logic of the transcendental subject in terms of pure movement between signs.”<sup>19</sup> Music Mark Evan Bonds provided an explanation of specific analogs of abstraction that appeal to understanding the essence of artistic intent:

[...] to discern in a painting that true painterly enchantment, which is neither a mere poetic thought or feeling on the one hand, nor simply the technical mastery conveyed through color or design on the other; to recognize in a poem that genuine poetic quality, which is neither descriptive nor reflective, but arises from an inventive handling of rhythmic language, the song element within singing; and in music, to note musical enchantment, that essential music, which represents neither words nor a specific content of feelings or thoughts, separated from the unique form in which it is conveyed to us.<sup>20</sup>

<sup>18</sup> Kupina, “Organ Meditations”, 81-82.

<sup>19</sup> Daniel Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999), 196.

<sup>20</sup> Mark Evan Bonds, *Absolute Music: The History of an Idea* (Oxford: Oxford University Press, 2014), 272.



It is worth noting that certain motivations for understanding meditateness arose from studying electroacoustic music due to its intense and unique experimentation with instrumental potential. This “immersion” into theoretical aspects, generated, analyzed and developed from various directions within this field, is grounded in dramaturgical elements significant to this process. It primarily refers to the possibility of utilizing and combining both “traditional” musical images and “seemingly random, unintended sounds.”<sup>21</sup> Listening to these combinations and analyzing them has led to a unique scientific phenomenon: “Electroacoustic composers have produced a substantial body of theoretical literature on the act of listening, unmatched by any other music genre. This literature debates the extent to which composers, materials, and listeners can control the listening process.”<sup>22</sup>

While electroacoustic composers and analysts do not always associate these features with meditateness, J. Demers’ observations in *Listening through Noise: The Aesthetics of Experimental Electronic Music* are relevant. She emphasizes a “new reality of sound,” noting that it inherently resists formal and structural parameters that would easily connect it to traditional acoustic music.<sup>23</sup> In meditative creativity, this aspect directly relates to dramaturgy and the rejection of historically fixed stereotypes: “Essentially, this discourse concerns the meaning of sound properties: whether it’s possible to hear sound separately from any social, cultural, natural, or historical associations. The electroacoustic musical discourse also questions whether electronic music should be perceived as music, as aestheticized sound, or as something else, yet undefined.”<sup>24</sup> This perspective is equally applicable to meditateness in works with an academic basis, given the vast and inexhaustible potential of meditateness that unfolds with each new source of “intentionally self-immersed contemplation.” This parallel is especially relevant, as electroacoustic composers sometimes implement their ideas following experiences with meditateness. For instance, the referenced monograph contains information on the compositional-acoustic experiments of French composer Eliane Radigue, which stemmed from her study of Tibetan Buddhism in the 1970s; her extensive, monumental compositions in subsequent years were based precisely on such experiences.<sup>25</sup> Another notable example of the connection between electroacoustic performances and meditateness is given by L. Jakelski and N. Reyland: “electronic music performers at the ‘Polish Icons 2’ festival ap-

<sup>21</sup> Joanna Demers, *Listening through the Noise: The Aesthetics of Experimental Electronic Music* (Oxford: Oxford University Press, 2012), 22.

<sup>22</sup> Demers, *Listening through the Noise*, 22.

<sup>23</sup> Demers, *Listening through the Noise*, 22.

<sup>24</sup> Demers, *Listening through the Noise*, 22.

<sup>25</sup> Demers, *Listening through the Noise*, 94.



proached Lutoslawski's music (Preludes and Fugue and *Muzyka żałobna*) as raw sound material, open to manipulation in various ways. Oneohtrix Point Never (the American electronic music artist D. Lopatin) stayed true to his 'meditative, lyrical, ambient' style in a vividly spacious rendition of the preludes."<sup>26</sup>

It is notable that in many post-avant-garde interpretations of instrumental-sound processes (including explanations of musical electroacoustic experiments) as inherently meditative, scholars frequently turn to philosophical works from earlier periods. This reflects both the embeddedness of significant modern philosophical, aesthetic, stylistic, and other concepts within the European intellectual tradition and the relevance of these traditions in contemporary musical practice.

D. Chua reinforced his conclusions on meditateness with insights from the early Romantic European philosopher Johann Ritter: "[...] music is not a language, but consciousness itself, and as such, it is the 'common language' [...], 'the first human of humanity'; all languages of the world are only 'individuations of music' and relate to music 'just as individual organs relate to the organic whole.'"<sup>27</sup>

Another foundation, also rooted in the philosophy of that time, was found by Chua in the work of the German philosopher and theologian Friedrich Schleiermacher. His observations provide insight into the deep aesthetic parameters of musical art and its meditative aspect:

[...] music is the productive poetic element of language itself, [...] a free play of thought that directs the process of formal articulation. [...] sound impacts consciousness with the 'mobility of human self-awareness' in the form of musical autonomy. Since the musical component of language 'consists only of transitions' (i.e., 'flows' from one sound/sound complex/discrete pause into another/others/silence as an 'alternate dimension' of sound space), [...] language can directly represent the mutable in spiritual being.<sup>28</sup>

Thus, as early as the 19th century, prerequisites were formed for understanding the qualities of musical thinking as a unique human capacity for creation and comprehension.

In modern musicological works, this quality is embodied in a specific term – *homo meditans*, which has not yet gained widespread use. However, it has received compelling justification, associated with the orientation of human thought

<sup>26</sup> Lisa Jakelski and Nicholas Reyland, *Lutoslawski's Worlds* (Woodbridge: The Boydell Press, 2018), 325.

<sup>27</sup> Chua, *Absolute Music*, 196.

<sup>28</sup> Chua, *Absolute Music*, 196.

in the role of the composer as an author of a particular way of comprehending and contemplating the world.<sup>29</sup> *Homo meditans* is revealed through interpretations such as “the meditative person”<sup>30</sup> and “the contemplative person.”<sup>31</sup> In this context, an essential and foundational concept for understanding the formation of this quality in compositional and artistic thinking is the process of “modulation,” as explained by O. Muravska in connection with V. Silvestrov’s commentary on the performance of his vocal cycle *Silent Songs*. One could say that *homo meditans* manifests in the work through the principle of “listening inwardly,” as an “expression of the highest order of being” or a spiritual mystery.<sup>32</sup> The researcher emphasizes that the process of listening (i.e., concentration) in “one’s own singing” signifies “listening to one’s own spirit, through which introverted accents are realized,” which clearly relate to the hesychastic spiritual tradition.<sup>33</sup> Thus, the researcher identifies another perspective or link to the ancient philosophical-religious foundations of meditateness in contemporary art.

Finally, new meditative musical compositions introduce another important challenge: forming an aesthetic approach to their listening and meaningful comprehension by performers. An example of this issue is the reflection of prominent Ukrainian pianist J. Ermin on his perception of piano “meditations” by Ukrainian and Polish composer A. Nikodemowicz, which were written with this pianist’s performance in mind, taking into account his aesthetic-philosophical preferences. These include “Four Meditations for piano” (1986) and “Six Meditations” for trumpet and organ (1997; the 2d version for organ; the 3d version for piano; the 4th version for Pan flute and string orchestra).

The awareness of the component nature of artistic thought seems justified and rational, as the creativity of any composer truly forms distinct universes of various levels. In one way or another, the goal of meditateness in music is to penetrate the hidden, sacred layers of the manifested inner and outer world, with composers intuitively or purposefully “departing” into realms of Being that are not revealed in material dimensions. In terms of content, this sphere of musical creativity is largely associated with introversion, self-immersion, contemplation,

<sup>29</sup> See Olha Muravska, *The Eastern Christian Paradigm of European Culture and Music of the 18th-20th Centuries* (Odesa: Astroprint, 2017).

<sup>30</sup> Inna Dovzhynets, “Concert Life of Piano Transcriptions of Beethoven’s Symphonies,” *Problems of the Interaction between Art, Pedagogy, and Theory and Practice of Education*, no. 44 (2015): 124.

<sup>31</sup> See Nataliia Riabukha, “Sound Image in Performance Art (Etymological Discourse),” *Problems of the Interaction between Art, Pedagogy, and Theory and Practice of Education*, no. 40 (2014): 72-85.

<sup>32</sup> Muravska, *The Eastern Christian Paradigm*, 43.

<sup>33</sup> Muravska, *The Eastern Christian Paradigm*, 43.

concentration on different aspects of existence, and, as a result, individual reflections on these topics.

An analysis of the processes related to the interpretation of the genre concept of “meditativeness” throughout the 19th and a substantial portion of the 20th century has allowed for the identification and differentiation of two main directions. In Western European academic creativity, the prototype for modern musical-meditative concepts was “meditation,” which, in fact, from the earliest works, could be classified in Ukrainian terminology as “reflection.” This large group is based on the principles of a particular type of Romantic lyric miniature, characterized by expressive vocal melody, the developed intonation of the leading voice, a clear separation of this voice’s function from the “accompanying” parts, usually a simple structure, distinct form-building principles (ternary form, variation), narrative dramaturgy, and a relatively low degree of figurative contrast.

The development and deepening of the semantic dimensions of meditateness in Western academic music throughout the 20th century was accompanied by active stylistic experimentation. Within the first few decades, alongside typical variation techniques (such as “Through the Low Hills” by L.C. Smith), the idea of consonance as a source of meditateness was formed and tested (the sixth piece from “Sechs kleine Klavierstücke,” Op. 19, by A. Schoenberg, and “The tombeaux” by O. Messiaen). During this period, some examples of meditative musical creations in the works of Ukrainian composers demonstrated adherence to the standards of “reflection” (V. Prisovsky) and attempts to introduce modern stylistic means (M. Roslavets, S. Bortkevych).

Meditativeness as a specific realm of musical comprehension, encompassing not only musical but also ethical and cosmological principles, gained particular strength in the creative works of the last third of the past century. However, unlike Western compositions, which benefited from broader technical-stylistic and experimental possibilities, the meditative elements in Ukrainian music of this period are, on the one hand, rooted in the heritage of previous eras (e.g., works by V. Hubarenko). On the other hand, despite some “distancing” from such traditions, these compositions combine distinctly avant-garde and inherently meditative qualities (as seen in works by V. Bibik), often veiled by neutral genre descriptions. Overall, meditateness as a “specific musical means of authorial expression”<sup>34</sup> has already become a fully developed area of Ukrainian musical creativity at this time.

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<sup>34</sup> Shapovalova, “The Spiritual Reality.”

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