MUSICAL LANGUAGE AS A SOCIAL PROJECT (ON THE EXAMPLE OF THE FORMATION OF MODERN GREEK MUSIC)

A LINGUAGEM MUSICAL COMO PROJETO SOCIAL (A EXEMPLO DA FORMAÇÃO DA MÚSICA GREGA MODERNA)

Iryna Riabchun
ORCID 0000-0001-8070-7847
Borys Grinchenko Kyiv Metropolitan University
Kyiv, Ukraine
ukrcarillo@ukr.net

Bohdan Siuta
ORCID 0000-0002-4986-3451
Mykola Lysenko National Music Academy of Ukraine
Lviv, Ukraine
boobus101@gmail.com

Olha Komenda
ORCID 0000-0002-7659-690X
Lesya Ukrainka Volyn National University
Lutsk, Ukraine
olgakomenda@gmail.com

Olena Bondarenko
ORCID 0000-0002-2745-1907
Art Lyceum "Kyiv Children Academy of Arts named after M. I. Chemberzhi"
Kyiv, Ukraine
andre.bond69@gmail.com

Abstract. The development of contemporary compositional schools has brought to the fore the fundamental question of professional intensification of musical thought, which has gained particular importance against the backdrop of integrating the monodic nature of Greek music into the European development trajectory. The aim of this research is to analyse the process of creating a new professional musical lexicon in Greece and the development of a complex set of expressive means identified as a national musical language. The study used general and specialised scientific methods, including historical, psychological, philosophical, musical, and comparative analysis, as well as modern methodologies proposed by contemporary researchers of Greek music. It identifies the issues of forming the musical language of New Greece and proposes ways and conceptual foundations to overcome them from a historical perspective. The research examines the manifestation of Greek national art through the interaction of local, national, and academic factors. Additionally, it analyses the creative activities of composers of modern Greek music in the second half of the 20th century. It is widely accepted that the development of the musical language of a national compositional school is the outcome of the interplay between local and general social factors and mental interactions. Perception serves as the starting point for further development. This study highlights the significance of using clear and compelling contemporary language for self-expression through musical art, considering national and European perspectives. Additionally, the research identifies the mechanism of forming societal conceptions of musical language's quality, specificity, and essence, which, in synergy, shape societal demand.

Keywords: musical language, performance technique, compositional development, folklore, stylistics, composition, national art.

Resumo. O desenvolvimento das escolas composicionais contemporâneas trouxe à tona a questão fundamental da intensificação profissional do pensamento musical, que ganhou particular importância no contexto da integração da natureza monódica da música grega na trajetória de desenvolvimento europeu. O objetivo desta investigação é analisar o processo de criação de um novo léxico musical profissional na Grécia e o desenvolvimento de um conjunto complexo de meios expressivos identificados como linguagem musical nacional. O estudo utilizou métodos científicos gerais e especializados, incluindo análises históricas, psicológicas, filosóficas, musicais e comparativas, bem como metodologias modernas propostas por pesquisadores contemporâneos da música grega. Identifica as questões de formação da linguagem musical da Nova Grécia e propõe caminhos e fundamentos conceituais para superá-las a partir de uma perspectiva histórica. A investigação examina a manifestação da arte nacional grega através da interacção de factores locais, nacionais e académicos. Adicionalmente, analisa as atividades criativas dos compositores de música grega moderna na segunda metade do século XX. É amplamente aceito que o desenvolvimento da linguagem musical de uma escola composicional nacional é o resultado da interação entre fatores sociais locais e gerais e interações mentais. A percepção serve como ponto de partida para um maior desenvolvimento. Este estudo destaca a importância de utilizar uma linguagem contemporânea clara e

convincente para a autoexpressão através da arte musical, considerando as perspectivas nacionais e europeias. Além disso, a pesquisa identifica o mecanismo de formação de concepções sociais sobre a qualidade, especificidade e essência da linguagem musical, que, em sinergia, moldam a demanda social.

Palavras-chave: linguagem musical, técnica performática, desenvolvimento composicional, folclore, estilística, composição, arte nacional.

1. INTRODUCTION

Language, despite being intangible, has a significant psychological impact on reality. Greece's identity is closely linked to the image of Ancient Hellas, which has been ingrained in the European consciousness through ancient Greek artefacts and artistic works. The conflict between the desire to 'restore' Greek antiquity and the reality of unknown Greek folklore with its corresponding monodic national musical mentality emerged due to the discrepancy between the idealized image of Hellas and the reality revealed to Europeans after the liberation of territories occupied by the Ottoman Empire. New Greek musical language development encountered various obstacles, such as blending monodic folklore with Western European musical styles and overcoming the delay in musical professionalism.

Scholars worldwide have extensively researched the formation of the New Greek musical language. Many scholars, including Zervos (2020), Sakallieros (2022), and Romanou and Barbaki (2011), study the work of Greek composers from the 19th and 20th centuries. These composers developed their professional compositional creativity during the formation of Greek civil society and the realization of the national idea. The study of the Greek musical language is a topic of active research by authors such as E. La Roi (2021), E. Mantzourani, and G. Tserpe (2020). They provide arguments regarding the algorithmic formation of the essence of musical language, its quality and specific features, and contemporary societal conceptions that shape societal demand. Research by E. Georgii-Hemming, K. Johansson, and N. Moberg (2020) suggests that historical or geographical boundaries do not limit musical art. They argue that ethnicity is an immanent nature of music that dynamically changes in response to time demands. Although scientists have made significant achievements in studying the topic, the conceptual aspects of assimilating the development process of a complex set of expressive means with the formation of a new Greek professional musical lexicon still need to be studied. It confirms the undeniable relevance of the theme of this research.

The purpose of this study was to conduct a detailed analysis of the process of creating the new Greek professional musical vocabulary and the development of a complex set of expressive means, commonly referred to as the national musical language. To achieve this goal, the study aimed to examine the specificity of actualizing local and European conceptions of Greek national art in the interaction of local national and general academic factors.

2. LITERATURE REVIEW

The scientific and methodological basis of the studied issues are the results of researchers' developments. Their works focus on the principles of musical language formation, the influence of social processes on the development of the lexical component, and ways to identify cultural and epic connections in music creation. Numerous publications on the subject matter are published in scientific journals.

The development of modern Greek music has been a topic of interest for both local and foreign musicologists since the establishment of Greek statehood. Numerous studies by musicologists worldwide have focused on studying the ethnic background, preserving its archaic features, defining periods and approaches to the compositional development of folkloric material, and the interaction of folklore and modernism in the works of Greek composers. The contributions of Swiss neo-Hellene scholar Samuel Baud-Bovy (1906-1986)

are particularly noteworthy. Baud-Bovy demonstrated the commonality between the nature of Greek folklore and the language of ancient Greek theatre on the level of rhythmic formulas of poetic texts of Greek folk songs (Haralampidou, 2001; Haralampidou 1999; Baud-Bovy, 1938; Baud-Bovy 1977). S. Baud-Bovy's discoveries analysed the linguistic peculiarities of Greek folklore. This served as a starting point for studying modern Greek music as a contemporary phase of the single branch of the musical art of the Greek ethnic group (Baud-Bovy, 1984; Baud-Bovy, 1969).

The study of modern Greek art is a relatively new paradigm for Ukrainian musicology, which began in 2001 with the research of Greek scholar Liana Haralampidou (1999) in her work "Music Education in Modern Greece". Haralampidou (2001) studied the history of Greek music education and related articles by the scholar. For the first time in Ukraine, the work revealed many facts about the development of the modern Greek compositional school, particularly about the activities of its founder, Manolis Kalomiris and his followers, who laid the foundation of Greek academic music. The first Ukrainian publication to summarize the general features of the development of Greek art from ancient origins to the present is the collaborative work of Ryabchun and Haralampidou, "Essays on the History of Greek Music" 2017. This publication covers various aspects of the Greek national professional musical language. In the chapter "Piano Works of Dimitris Kapsomenos", the author finds lexical similarities between the structure of melodies of archaic Cretan folklore and ancient musical artefacts, and confirms this analogy with relevant examples of the folk song "Αγρίμια, αγριμάκια μού" (My livestock, my little livestock) and the Seikilos epitaph, dated to the 1st-2nd century AD. The author's analysis is based on the ideas of S. Baud-Bovy.

In contemporary research on the outlined topic, Ezra La Roi's work (La Roi, E., 2021) is a foundational systematic study of the role of subordination, diachronic conventionalization of formally subordinate clauses as main clauses in the syntax and semantics of ancient Greek sentences. The study describes the subordination of if- and that-clauses from archaic to post-classical Greek. A principled diachronic analysis of subordination is conducted using functional and formal criteria to determine their relative degree of conventionalized use of the main clause. In addition, this work analyses subordinated directive, assertive, and evaluative constructions (with εἰ, ἐάν, ὅπως, and ἵνα) in archaic, classical, and post-classical Greek. It presents a diachronic structural typology of subordination and proposes future research directions (Yatsenko, T. O., 2018; Yatsenko, T. O., & Slyzhuk, O. A., 2022).

One noteworthy contemporary scientific achievement is the publication by Giorgos Sakallieros (Sakallieros, G., 2022), which thoroughly investigates the contextualization of cultural policy in Greece during the 20th and early 21st centuries. The text identifies cultural policy as a phenomenon encompassing a wide range of musical activities, including the establishment of musical ensembles, state institutions, festivals, venues, and musical trends and movements. These activities may be influenced by political ideologies or a desire for patronage. Examples of such movements include the Greek national school, post-war avant-garde circles, and newer adherents of postmodernism. This text discusses the philanthropy of major private cultural organizations, such as the Onassis and Niarchos foundations, and their dominance in Greek cultural life, particularly during the recent economic crisis. It also explores the role of composers as creators and recipients of artistic norms and prevailing aesthetics in art and popular music over many years. The research conducted a comparative analysis that directly links the contextualization of cultural policy with an interdisciplinary reading of the history of music in contemporary Greece.

As evidenced by the work of Mantzourani, E., & Tserpe, G. (2020), in Greek art music of the 20th century, composers either use authentic traditional melodies or invent new melodies that to some extent evoke or refer to the Greek national character, which is partly achieved by including modes, i.e. scales that differ from major and minor. The study revises and delineates

the definition of "mode" used in Greek art music through the identification and analytical description of Greek musical compositions. In particular, concerning the work of Greek composers such as Manolis Kalomiris, Yannis Konstantinidis and Nikos Skalkottas, the study compares the scales used in musical texts and those mentioned or catalogued in the theoretical works of Greek composers. This definition and comparison of modes in different musical works reveals a possible discrepancy between theory and practice and contributes to a revision of the term "mode" in Greek art music.

Separate modern studies (Filimon, R. C., 2023) are convinced that artistic syncretism is doubled by another structural principle - synesthesia. A brain process that integrates sensation and perception, synaesthesia is defined as the spontaneous association of multiple senses and sensations in response to a single stimulus. As the author emphasizes, currently the interaction between arts is considered as a fact, spread also thanks to multimedia technologies that allow the creating of synthetic, syncretic and synesthetic environments in which perception occurs on a multisensory level, changing the one-sided perception of the listener. The art of sounds plays an important role in syncretism and synesthesia in music: in the first case, music takes part in defining complex forms of artistic expression, and in the second case, it creates sensations at the level of several senses. The listener benefits from new forms of artistic expression, with the help of which the states and feelings of the artist are transferred to the listener.

3. MATERIALS AND METHODS

During the research, the methods of historical, psychological, philosophical, musical and comparative analysis, as well as the latest specific methods of study proposed by contemporary researchers of Greek music were applied.

The research draws its strength from a rich array of sources, including publications in esteemed professional journals, materials from reputable academic conferences, insightful monographs, and the results of practical and analytical work by contemporary scholars. Data are obtained from repositories, electronic databases and libraries.

The study was conducted with a unique blend of comprehensive research principles and a systematic approach. This distinctive approach allowed for the analysis of the research object as a system with a corresponding set of interrelationships. The article delves into the development of Modern Greek musical language within the broader context of musical culture, employing a structural-functional approach to analyse the coherence of all components of the Greek musical language.

The article employs a rigorous set of methods, including analysis and synthesis, to identify factors and stages of development of the research object, as well as its defining elements. The outlined methods made it possible to single out the most valuable factor concept regarding the process of formation of the modern Greek musical language, to carry out a selection of the most significant aspects of the influence on its formation. The study utilised the comparative method to identify specific features of Modern Greek musical language formation in a historical-social context. Comparing the process of the formation of the Modern Greek musical language with similar phenomena in the historical aspect made it possible to focus on the most significant factors in the formation of the studied phenomenon. Additionally, the deductive method was used to propose an approach to the emergence of musical language as a holistic artistic phenomenon. Finally, the study utilised induction to identify prognostic indicators of the development of the research object.

The study applied the method of abstraction to form theoretical generalisations, identify key concepts and categories, and draw conclusions. Abstraction made it possible to independently assess the level of formation of the basis of the modern Greek musical language in a historical-functional section. The interdisciplinary method of formalisation was performed

to identify priority vectors for studying the system of formation and the influence of factors on the development of the musical language. Additionally, this method was used to structure the researched phenomenon's principles, priorities, and functions.

The study employed the specification method to demonstrate the feasibility of applying a comprehensive systematic approach to the analysis of the Modern Greek musical language as a holistic artistic phenomenon. It also aimed to position national historical prerequisites as a determining factor in the formation of musical cultural heritage.

4. RESULTS & DISCUSSIONS

In musicology, research into the Greek professional musical language typically includes analysis of local folklore, the broader European context, and the archaic roots and modern methods of development in composers' works. However, the professional musical art of Greece, as a societal project shaping the national musical language, is currently being discussed as the main topic in global musicology for the first time. The question of the formation patterns and unique manifestations of national style is expanded by considering an "immaterial" aspect. This aspect, perceptions of Greek music from the perspective of Europeans and Greeks, plays an equally important role. These perceptions have evolved since antiquity and Greeks are familiar with local folklore and believe in the special mission of contemporary Greek musical art.

When studying Greek music, it is important to consider its historical context and its interaction with modernity. Musical language, like any form of artistic expression, is influenced by various objective factors, including the artist's individuality as a product of their era and historical circumstances (Saly & Saly, 2023; Castellon, Donahue, Liang, 2021). The view expressed is based on Umberto Eco's philosophy-inspired statement, echoed by Martin Heidegger, that language speaks through us. This quote appeared in one of the two introductions ("Reflections 1971/1972") to the landmark study on structuralism, "The Absent Structure" (Eco Umberto, 2016). The Italian scholar further develops the Platonic idea that being manifests itself through language. From this perspective, it can be argued that the presence of "Being" as a quality of language gives the work, especially in music, the attributes of an artifact. However, only high professionalism and innate talent enable the artist to choose such a "language of Being" and thus become a mediator between ancestors, contemporaries, and descendants in their temporal continuity (Savage et al., 2021; Kardamis, K., 2004).

During times of significant change, such as when ethnic groups undergo periods of turbulence, the process of actualizing Being through language can take on a dramatic intensity (Wei & García, 2022; Georgii-Hemming, Johansson, Moberg, 2020). As an ethnicity transitions from one formation to the next, corresponding changes occur in its artistic expression, particularly in its music. The New Greek compositional school is a manifestation of changes that combine ethnic and pan-European elements, various artistic paradigms, and achievements from different historical epochs.

Although Ancient Hellas laid the theoretical foundations of European music, the Greek compositional school is one of the youngest in Europe. The "revival of Greece" is also paradoxical, as the country did not exist during the New Era until its establishment as the Kingdom of Greece in 1830. The preceding formation, Byzantium, which was the Eastern part of the Roman Empire displaced by the Ottoman Empire, was not strictly speaking the subject of liberation. Europeans endeavoured to revive its predecessor, a culture distant in history by over one and a half millennia, known to them only through artefacts.

Angelique Mouyis, a researcher, notes that the struggle for independence of the new Greece occurred in the context of idealizing Ancient Greece and its achievements, which was inherent in the European culture of the nineteenth century. However, there was a significant discrepancy between the idealized reality and the social reality of liberated Greece. Additionally, the

liberated Greeks spoke a language different from ancient Greek. In Mouyis A.'s (2010) work, it is suggested that the Greeks were considered "more Eastern than Europeans" due to four centuries of Turkish occupation. This raises questions about the "Western" nature of their mentality. The Ionian Islands were the only exception. They welcomed the French Republicans in 1797 with a copy of the Odyssey as a gift. Similarly, Europeans aimed to "revive" ancient culture in the territories liberated from the Ottoman Empire.

The language used by ancient Greeks was richly dialectal and evolved during the Roman Empire era in opposition to the official Latin. It was later reinterpreted in Byzantine church practice. However, the modern variant of the Greek language (Pichakhchy, 2021; Vergadou-Mavroudaki, C., 2003) is significantly different. Despite this, it has absorbed characteristics from previous epochs, just like the syncretic Greek mentality, in which these formations are components of a unified ethnic consciousness. Vertical historical syncretism, which is present in ethnic relics of vanished empires, can create nostalgia for past grandeur and a desire for its restoration. After the "liberation of Greece", the ideologues of the Greek Monarchy, particularly Prime Minister Ioannis Kolettis (Ιωάννης Κωλέττης (Δήμας) [Ioánnis Koléttis (Dímas)] 1773 or 1774-1847), contributed to this phenomenon. The "Great National Idea" (Η Μεγάλη Ιδέα) [I Megáli Idéa] was formulated to revive Greece and reclaim its ancient territories, including Anatolian lands and the northern Balkans. However, these ambitions resulted in severe military confrontations with Turkey and the migration of a significant portion of the Greek population. The events resulted in bloody occurrences, which were recorded in history as the "Asia Minor Catastrophe of 1922". This event marked the end of Asia Minor Hellenism, resulting in the loss of major Greek cultural centres (Ταμπάκι, A, 2005; Savchenko, O. Ya., 2019; Slyzhuk, O., 2020).

In contrast to politics, the "Great Idea" of Greece's revival was constructive for Greek culture and art. This was due to the multifaceted activities of the leaders of the new society and their informal perception of developmental tasks. For instance, in Corfu and Kefalonia, young people took part in music education by joining wind orchestras affiliated with Musical Societies. Additionally, the Athens Conservatoire (Ωδείο Αθηνών) [Odeío Athinón], 1871) was established and declared by its organizers as a revival of ancient theatre. The concept of ethnic revival was combined with the idea of national development, with the aim of bridging the professional gap between Western European musical culture, as stated by Bouvier and Lazaridis (2016).

The introduction of "Western" music into Greek territories happened in areas that were not under Turkish occupation. These areas were under Venetian, French, and British protectorate. Additionally, Italian opera troupes performed in the major cities of Asia Minor. The popularity of "Western" music on the Ionian Islands (Τα Επτάνησα) [Ta Eptánisa] is demonstrated by the emergence of musical salons in the 19th century, the establishment of philharmonic societies, and the invitation of classical repertoire musicians to gatherings of Masonic lodges. The most notable accomplishment of the region in Western music was the establishment of the San Giacomo Opera House (Teatro di San Giacomo) in the city of Corfu in 1693. According to researcher Kostas Kardamis, the San Giacomo theatre was the hub of musical art for the Ionian Islands and Greece for 150 years. In 1841, Italian artist Napoleone Genovesi depicted a banquet celebrating the meeting of Ulysses on mythical Corfu on the theatre's curtain, highlighting the theatre's connection to Greek national roots through mythological narrative. The musical scene in Corfu thrived around San Giacomo. Bookshops sold piano transcriptions of arias from upcoming performances to attract opera enthusiasts (Ryabchun, I., & Haralampidou, L., 2017; Puchner, W., 1993).

Composers of the Ionian School looked to Italy as their primary source of inspiration for the development of opera. Therefore, it is unsurprising that they aimed to replicate the distinctive features of Italian style in their works, incorporating homophonic-harmonic style,

classical harmony, typical examples of vocal melody, and instrumental texture. It is worth noting that during this period, the music of the Viennese classics was not yet known in the region. The founder of the school, Νικόλαος Χαλικιόπουλος Μάντζαρος studied under the composer Niccolò Antonio Zingarelli (1752-1837) in Italy. Zingarelli collaborated with La Scala Theatre in Milan. Mandzaros authored twenty-four symphonies, choral, piano, and chamber works, most of which have Greek themes. He also composed operas with Italian librettos, such as "Don Crepuscolo" (1815). The comic opera's plot is partly derived from Marcello Bernardini's "Le donne bisbetiche". The work satirizes the archaeological mania and fashion for private ancient collections that were prevalent in the Ionian Islands at that time.

The most famous work of N. Mandzaros is "The Hymn to Freedom" (Ύμνος εις την Ελευθερίαν [Ýmnos eis tin Eleftherían], 1823), based on the 158-stanza poem by Dionysios Solomos (Διονύσιος Σολωμός, 1798-1857). Since 1865, its first stanzas have been approved as the National Anthem of Greece:

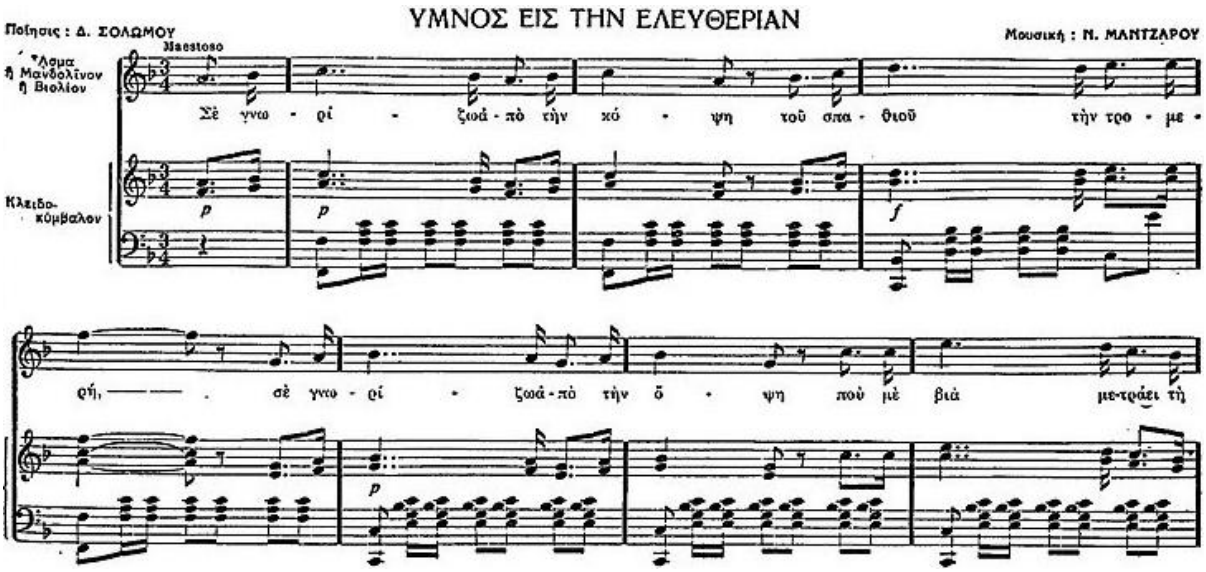

Figure 1. N. Mandzaros, verses by D. Solomos "Hymn to Liberty" (National Anthem of the Hellenic Republic), fragment.

N. Mandzaros was an active figure in both social and pedagogical spheres. He founded the Philharmonic Society of Corfu in 1842 and authored the first works on music theory and pedagogy. Additionally, he taught other representatives of the Ionian School, including Spyridon Xindas (Σπυρίδων Ξύνδας, Italian: Spiridione Xinda, 1812 or 1814-1896) and Pavlos Carrer (Παύλος Καρρέρ, Italian: Paolo Carrer, 1829-1896) (Romanou, Barbaki, 2011; Καψωμένος Δ.).

Although the activity of Ionian composers is considered a preparatory stage for the establishment of the New Greek compositional school, there is already a noticeable tendency, in comparison to the works of N. Mandzaros and his students, to depart from the "purely" Italian style and gradually Hellenize. If the chosen National Anthem, the "Hymn to Freedom", has a genre basis in the polonaise, then the song "Dimos and His Companions" from the collection "Memorials" ("Μνημόσυνα", 1857), by Pavlos Carrer, set to verse by Aristotle Valaoritis (Αριστοτέλης Βαλαωρίτης, 1824-1879), better known as "Old Dimos", is perceived by Greeks as their own folk song (ο γερο Δήμος, 2019). The protagonist of the song is a Greek who collaborated with the Turkish military throughout his life. Greeks referred to such collaborators as "armatoloi" (αρματωλοί [armatoloí], from the Turkish 'مارتلوس [Martellus]). During the Ottoman invasion, the "armatoloi" were the leaders of armed corps entrusted by the Ottoman administration with the protection of territory. The dramatic poem by A. Valaoritis

from the collection “Memorials” (1857) portrays the final moments of the hero's challenging life as he bids farewell to it:

“I have lived enough, my lads,
I have lived as a thief for fifty years.
I am tormented and tired,
and my heart is heavy.
I have shed blood endlessly.
It is unknown what will grow from my grave.
Old Dimos has passed away, he is leaving.”
(Ο γερο-Δήμος, 2003; Ο Δήμος και το καριοφίλι του, 1857).

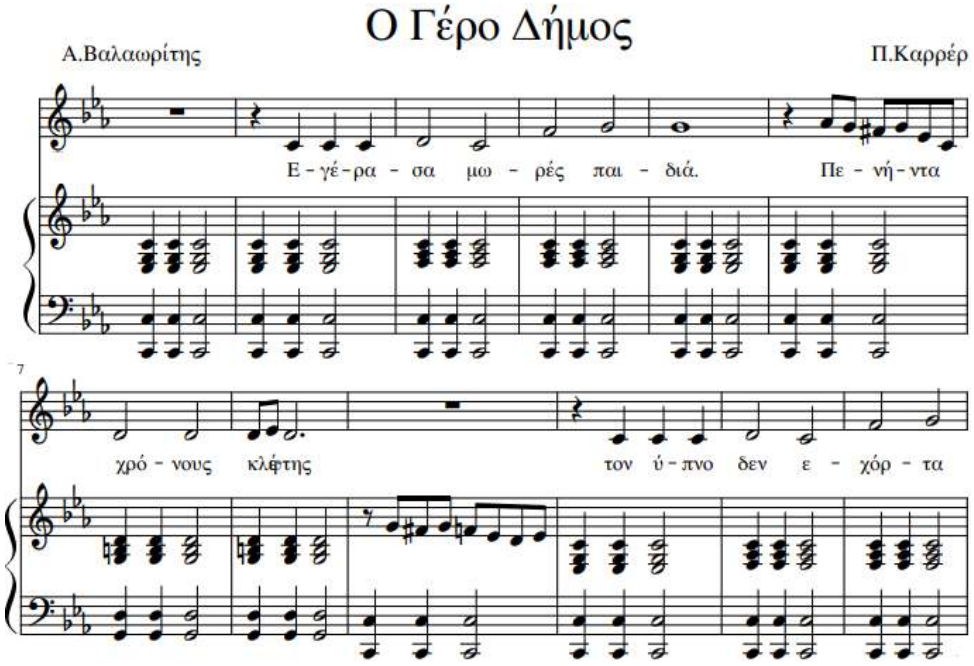

Figure 2. P. Carrer “Hero Dimos” (fragment) (Καμπουρόπουλος, 2013).

Instead, for the prefaces to his collections, he chose “pure Greek” – katharévousa (καθαρεύουσα), created in the late eighteenth century on the initiative of Adamantios Korais (Αδαμάντιος Κοραής, 1748-1834). Katharévousa was the official language of the Hellenic Republic until 1976 and nowadays remains in church documentation and some publications, in particular as one of the languages of the Athenian political and economic newspaper Ἑστία, which has been published since 1876.

The processes of renewal of the Greek literary language were significantly ahead of similar processes in the field of music, but were a certain catalyst for this field (La Roi, 2021; Price, & Zelnick-Abramovitz, 2020; Kardamis, K., 2004). This opinion is confirmed, among other things, by comparing the operatic heritage of N. Mandzaros and his student, in particular the Greek literary basis of the aforementioned opera by P. Carrera “Markos Botsaris”, by choosing which the composer makes a significant step towards the creation of New Greek professional music. And this is just one of the signs of the gradual rethinking of European genres in the work of the Eptanians in their desire to create national musical art (Yatsenko, T. O., Kachak, T. B., Kyzylova, V. V., Pakharenko, V. I., Diachok, S. O., Slyzhuk, O. A., & Makarenko, V. M., 2021).

The appeal to the vernacular proved to be much more effective in this respect than the appeal to ancient themes, which was extremely popular among composers of the region. As K.

Kardimis notes, even after the discovery of the Delphic hymns in 1870, Eptanian composers did not try to use their quotations or stylistics in their works of ancient themes, but instead used folklore elements in their ancient melodramas. In this way, they rather pretended to follow the "mirage" of antiquity that Europeans had formed about Greece. Thus, New Greek professional music, like the Kingdom of Greece itself, was created under a certain influence of pressure and opposition to European ideas (Pesic, 2022; D'Angour, 2020; Yatsenko, T. O., Pakharenko, V. I., Slyzhuk, O. A., & Tryhub, I. A., 2023).

During the formation of its national musical professionalism, Greece encountered classical music, which enjoyed a century of triumph in the nineteenth century (Ustymenko-Kosorich et al., 2022; Romanou, K., 2003). The rise of European Romanticism coincided with the peak of the homophonic-harmonic style, which was incompatible with Greek monody due to the complex nature of harmony that could not be achieved in monody. Greece encountered a significant challenge in attempting to convey the intense emotions of the era with the limited means of musical expression available. The exchange of artistic ideas between Greece and Western Europe began early on, encompassing not only ancient but also romantic themes. An example of this reverse transmission can be found in the poetry of Victor Hugo and the music of Manolis Kalomiris. M. Kalomiris was drawn to romantic themes, particularly those related to the Greek national liberation struggle, as evidenced by thirteen of his early poetic works being dedicated to Greece (Charamis, 2023; Matsevko-Bekerska, L., 2011).

The poem "Enthusiasm", included in Hugo's Les Orientales collection (Pesic, 2022), opens with a plea for aid to Greece.

> "En Grèce! Ô mes amis! vengeance!
> liberté
> Ce turban sur mon front! Ce sabre à mon côté !
> Allons! ce cheval, qu'onle selle"
> "Oh friends, to Greece! Let's go! Freedom! Vengeance!
> A turban on your head! I have a sword and a goal!
> Let them saddle my horse!"

The early poetic works of Victor Hugo and the early piano compositions of Manolis Kalomiris share a harmonious romantic elevation and youthful maximalism. This correspondence is based on the convergence of their temperaments, worldviews, and ideological and aesthetic directions, despite the temporal and geographical distance between them. For his First Ballad, Manolis Kalomiris selects a fragment from Hugo's "Pirate's Song" in the collection Les Orientales as the epigraph. This piece is one of the earliest programmatic Greek piano compositions, combining two imaginary worlds: the European poet's vision of contemporary Greece and the Greek composer's interpretation of European piano music (Charamis, 2023).

The first publication of Manolis Kalomiris's Ballads and the establishment of the New Greek School are historically associated with Ukrainian Kharkiv. This city inspired its founder to initiate a tectonic shift in Greek musical culture, which is a source of pride for my compatriots. During Kalomiris's time in Kharkiv, he established himself as a composer and took on the responsibility of founding the Greek Composer's School by declaring an artistic Credo in 1908. It is worth noting that this was a significant personal challenge for the composer, comparable to the challenge faced by the recognized founder of Ukrainian professional music art. The primary concern of both composers, at different times, was the musical language. This involved the fusion of national folklore with the accomplishments of Western classical music.

According to M. Kalomiris, the professionalization of Greek music required a combination of the harmonic principles of Greek monody and European tonal harmony, as well as the

adaptation of European genres and musical instruments, including the piano (Mantzourani & Tserpe, 2020). Subsequent generations of Greek composers each tackled this challenging task in their own unique way. Thus, a "search for new Greek music" was initiated, with the aim of creating a national foundation and overcoming the centuries-long delay in musical professionalism.

Manolis Kalomiris faced a significant challenge in "harmonizing" monody due to his background as a virtuoso pianist (Fistouris, 2021). His love for Western European piano works of the romantic style inspired him to create his own pieces in genres such as nocturnes, ballads, rhapsodies, and instrumental concertos. These works feature a corresponding range of imagery, romantic-type dramaturgy, and typical piano texture. However, Kalomiris's works exhibit a different harmony from Western European music, particularly in terms of functionality. Unlike the complex and altered double-dominant structures typical of post-romantic works, Kalomiris employs plagal cadences and alterations associated with the modes of Asia Minor (Andronoglou, 2022). According to Hara Kalomiri-Seaille, director of the Athens National Conservatory (ΚΑΛΟΜΟΙΡΗΣ, 1994), Kalomiris's works are "the first Greek compositions to fully showcase the artistic and virtuosic potential of the piano". Various textures, broad sonic and imagery realms are employed to achieve this. The use of romantic emphasis and vivid national language makes these pieces prominent not only in the Greek but also in the European piano repertoire of the early 20th century.

Manolis Kalomiris's opera works have historical significance beyond Greece. The composer creates vivid music-theatrical canvases of national significance with European scale (Sakallieros, 2022). During a time when the rule of King Otto in Greece fostered German influence on musical art, the ideas of Richard Wagner (1813-1883) inspired Manolis Kalomiris to create opera spectacles where the seamless stage action is organically connected with the music. The combination was ideal for reviving ancient drama, a key concept in New Greek musical art.

Despite being the founder of the New Greek compositional school in 20th-century European music, Manolis Kalomiris is considered a follower and perpetuator of traditions. However, the composers who truly left their mark on 20th-century European music were those of subsequent generations who were unafraid to challenge tradition, such as Nikos Skalkottas (1904-1949), Mikis Theodorakis (1925-2021), and Giannis Xenakis (1922-2001).

Nikos Skalkottas, one of Arnold Schoenberg's finest students, utilized serial rows to create a symphonic rendition of Greek folk dances. His study of archival recordings of Greek folklore and classical harmony laid the foundation for this vibrant piece. The focus is on orchestration rather than showcasing cutting-edge techniques. Skalkottas referred to his individual approach to serial technique, which Schoenberg highly appreciated, as "twelve-tone harmony" (δωδεκάφθογγος αρμονία). Dodecaphony is considered capable of controlling and accumulating all contemporary musical material in a reliable modern system. Skalkottas' approach was highly valued by Schoenberg. Skalkottas creates a new type of harmony that combines serialism and classical harmony, filling the gap in Greek musical lexicon caused by the characteristics of monody. This 'compromising' harmony provides Skalkottas with endless possibilities for reflecting romantic content, subtle emotional experiences, and psychological reactions (Zervos, 2020; Yatsenko, T., & Pakharenko, V., 2022).

Giannis Xenakis is a significant figure in the art of the second half of the 20th century. He is known for his courage, resilience, industriousness, and consistency in self-realization (Filimon, 2023). The composer's work is inspired by the potent Greek gene, which has led him to explore his own path in art with boldness. The composer was born in Brăila, Romania and identifies himself as a descendant of the founders of the ancient Greek Danubian port of Prokhiya (Προχειλία). He respects the contribution of the ancient Greeks to the development of European civilization, but disregards the subsequent Byzantine phase of Greek ethnic

development. G. Xenakis begins a new history in musical composition, adjusting it through the use of natural laws to ensure congruence in the portrayal of contemporary tumultuous processes. He draws on the achievements of the Greek ethnos even in overcoming his own combinations. Greek pre-classical mythology inspires the creation of remarkable piano concertos in terms of both conception and technical embodiment.

Giannis Xenakis rejected universally recognized methods of creating music and revolutionized composition to reflect the tumultuous processes of the mid-20th century, both in his homeland and personally. He linked musical composition with the objective laws of nature, valuing their elemental nature. He adopts the ancient Greek perspective of music as a science and devises a novel approach to musical composition. The programming of sound and musical work is based on philosophical and scientific principles, and will continue to be a subject of study, research, and interpretation for a considerable time. This event may not have occurred if it were not for the exceptional contributions of G. Xenakis. His works, both in language and their impact on the audience, have planted the seeds of a new art in the consciousness of listeners. Although necessary, this art is still unforeseen and not fully understood. Xenakis' creativity represents a significant advancement for human society and will require further interpretation and understanding.

In contrast, Mikis Theodorakis, a renowned Greek composer, discovered during the premiere of his ballet “Antigone” (1959) that it was not modern techniques, but rather the centuries-old Byzantine melodies nurtured in church practice, that captured the audience's attention and compelled them to delve into the essence of the work. Thus, the composer remained loyal to traditional music, including songs and Byzantine melodies that he had known and composed since childhood. He then transformed this material into monumental symphonic canvases, which were familiar and comprehensible to his compatriots. In doing so, Mikis Theodorakis effectively bridged the gap between folk, church, academic, and popular music, uniting them into an inseparable whole. A composer championed civil art by revealing the powerful dynamics and dramatism of modern Greek folklore, specifically the songs of Independent Greece (δημοτικά τραγούδια).

The composer was an actual participant in the creation of new Greek folklore, not only as the author of numerous cycles of civic songs, but also as their performer, even though he did not have an academic vocal voice. And when this student of Olivier Messiaen sang civic songs, it didn't look like he was wearing a mask because he was not only “lucky to be Greek” but also equally lucky to have met the world-renowned French composer and to have heard the above phrase from him (Yatsenko, T. O., Pakharenko, V. I., & Slyzhuk, O. A., 2022; 2023).

Mikis Theodorakis' work incorporates not only civic folklore but also the incense-infused melody of Byzantine chant. This melody is the result of centuries of work by nameless metallurgists (των μελουργών) and hymnographers (τους υμνογράφους), based on a combination of philosophy, science, and high ethics. The composer transformed Mahler's song symphonies, taking them beyond the ordinary song channel and into the divine current of Byzantine melody (Mantzourani & Tserpe, 2020; Slyzhuk, O., 2021; Trubacheva, S. E., 2011). The premieres of his song symphonies were widely listened to by the Greek population through TVs and radios. The music allowed listeners to explore their own imaginative world and connect through shared emotional experiences.

The decision to defend their artistic preferences in front of European music masters such as Arnold Schoenberg and Olivier Messiaen, to implement their own artistic language, had positive results. The performance of the challenging works of these artists, recognized as the most prominent composers of the twentieth century, became a “homework” and “sacred duty” of Greek performers (Salii, V., & Salii, V., 2023). This contributed to the unprecedented rise of Greek musical culture from 1990 to 2020, negating references to Greeks as “more Eastern than Europeans”. Musical art emerged in response to public demand and contributed to the

education of the Greek artistic elite. It also played a role in the formation of a new, modern national environment and its further Europeanisation.

The emergence of New Greek music is a subject of constant interest to local and foreign musicologists. Numerous studies have been conducted by musicologists around the world on the ethnic background, preservation of archaic features, identification of periods, approaches to the composer's development of folklore material, and the interaction of folklore and modernism in the work of New Greek composers.

The research of Swiss neo-Hellenist scholar Samuel Baud-Bovy (1906-1986) revealed the commonality of the nature of Greek folklore with the language of ancient Greek theatre at the level of rhythmic formulas of poetic texts of Greek folk songs (Haralampidou, 2001; Παπαγιαννοπούλου, Π., 2019). This analysis of the linguistic features of Greek folklore serves as a starting point for the study of New Greek music as a modern phase of a single branch of the musical art of the Greek ethnos.

The study of New Greek art is a novel approach in Ukrainian musicology and was initiated in 2001 by the Greek scholar Liana Haralampidou (1999) in her research titled “Music Education in Modern Greece: History, Problems, Prospects” (Haralampidou L., 2001). The study presents information on the development of the New Greek school of composition, specifically focusing on the activities of its founder, Manolis Kalomiris (Μανώλης Καλομοίρης, 1883-1962), and his followers who established the basis for Greek academic music.

Researchers in relevant contemporary scientific fields (D'Angour, A., 2020; Filimon, R. C., 2023; Παπαγιαννοπούλου, Π., 2019) emphasise the profound significance of analysing the process of the formation of the studied musical phenomenon in a historical aspect. This approach not only allows for a wide-ranging reproduction of the multifactorial nature of its formative concept but also unveils the depth and richness of the subject matter.

In separate academic works, the need to actualise modern scientific approaches to studying the dynamics of the development of Modern Greek musical language is considered in order to expand the possibilities of its prognostic development (Andronoglou, I., 2022). The research by contemporary scholars represents an symbiosis of traditional and innovative means and methods of scientific inquiry into the identification of the researched artistic phenomenon as indigenous, relevant, and synergistic within the national historical context (Mantzourani, E., & Tserpe, G., 2020; Pometun, O. I., 2018).

As evidenced by the results of researchers' studies, the phenomenon in the current work is positioned as a complex system that demonstrates the effectiveness of functioning in harmony with instrumental, performance, and compositional components. In particular, the works of researchers (Wei, L., & García, O., 2022) draw attention to the necessity of providing equal importance to the components above of the music creation process without prioritising any of them. According to some scholars (Price, J. J., & Zelnick-Abramovitz, R., 2020), such a concept should mitigate disparities in the perception of the compositional and folkloric segments of the process implementation.

Contemporary studies emphasise that an important segment of scientific inquiry is identifying the national concept of the indigenousness of Modern Greek musical language in synergy with pan-European development trends (Sakallieros, G., 2022). Researchers (Savage, P. E., Loui, P., Tarr, B., Schachner, A., Glowacki, L., Mithen, S., & Fitch, W. T., 2021) focus on the necessity of studying the phenomenon of Modern Greek musical language as a precondition for the artistic revival of the nation and cultural development of contemporary society.

Thus, the scientific position of the majority of contemporary scholars is identical in the axiom that the process of creating the musical language of Modern Greece is positioned as a complex holistic system, comprising several components functioning synergistically and

interconnectedly, ensuring the creation, dissemination, and utilisation of the results of creative activity in the instrumental-performance sphere.

The above-mentioned theoretical concepts are synergistic with the results of the current study, especially in the aspects of the formation of the musical language of the national composition school through the interaction of local and social factors, mental interactions and ideas, which serve as a starting point for further development. The scientists' conclusions emphasize the struggle between national and European ideas, against the background of which there is a need for a modern language of self-expression of society through musical art.

Based on the results of the scientists whose achievements are represented above, as well as the results of this study, it can be argued that the development of modern composer schools brought to the fore the fundamental issue of professional intensification of musical thinking, which acquired special importance against the background of the integration of the monodic nature of Greek music into the pan-European trajectory development Manifestations of Greek national art through the interaction of local, national and academic factors testify to significant integration processes in the field of research.

5. CONCLUSION

The language, like the imagined country, can become a psychological reality that influences reality. The need for Greece to exist as a continuation of the image of Ancient Hellas, formed in the minds of Europeans through ancient Greek artefacts and numerous artistic works of ancient themes, coincided with the centuries-old aspiration of the Greek population for liberation from Ottoman rule. Due to the contrast between the idealized image of Greece and the reality that became apparent to Europeans after the liberation of Ottoman-occupied territories, a conflict arose between the desire to "restore" Greek antiquity – that is, to adapt Greek culture to the existing European perception of Greece - and the actual, unfamiliar Greek folklore and corresponding monodic national musical mentality. It took a century for both the Greek and European sides to agree that antiquity should be sought not only by excavating temple ruins but also by analysing Greek folklore. This approach helped to overcome the contradiction between imagination and reality and fill the nearly two-thousand-year gap in the history of Greek professional music.

Other issues in the development of New Greek musical language included the fusion of monodic folklore with Western European music styles and the need to catch up with Western musical professionalism. These issues were resolved by the mid-20th century. Significant events during this time included the creation of original operas such as "The First Craftsman" (Πρωτομάστορας). In Greek music, notable works include "The Mother's Ring" (Το δαχτυλίδι της μάνας) [To dachtylídi tis mánas] (1917) and "The Return of Ulysses" (1942), a symphonic poem composed by Nikos Skalkottas. It is worth noting that N. Skalkottas was recognized as one of Arnold Schoenberg's top ten students, which was a significant achievement for the Greeks. Skalkottas asserted his creative position without compromising on a single note, presenting himself as a true Greek through whom Greek musical culture speaks. He approached composition as a synthesis of ways of writing music, returning the Greek word for "composition" – "σύνθεση" – to its original meaning.

The musical culture of an ethnic group speaks and loudly proclaims through the works of the titans of modern Greek music, such as Mikis Theodorakis and Giannis Xenakis, during the second half of the 20th century. The creative output of these great Greek composers transcends national art, drawing inspiration from various stages of ethnic tradition. Therefore, it becomes evident that the phenomenon of musical art is not limited by either historical course or geographic space. The essence of an ethnic group is immanent and changes over time in response to historical demands.

Mikis Theodorakis proposed his vision of the future of music as a unity of professional and amateur art by uniting postmodern meta-music genres. The accessibility of new composition methods and the spread of new music enable composers of any professional background to publish their musical works. However, the journey of M. Theodorakis towards nationwide recognition demonstrates that great talent requires significant effort to achieve a societal goal - the creation of a comprehensible language that fulfils a societal need and serves as a means of self-expression. This work is typically associated with adapting to the environment and perception formats, without being limited by geographical or historical parameters of musical language. Therefore, the quality, specificity, and essence of musical language are shaped by societal perceptions that influence societal demand.

The musical language of the national compositional school is formed through the interaction of local and societal factors, mental interactions, and perceptions that serve as a starting point for further development. In the struggle between national and European perceptions, there is a need for a contemporary language of societal self-expression through musical art.

ACKNOWLEDGMENT

I would like to express my heartfelt gratitude to everyone who has supported and contributed to the success of this project. Your dedication and hard work have been invaluable, and I am truly appreciative of the time and effort you have invested. Thank you for being an integral part of our journey.

REFERENCES

Andronoglou, I. (2022). *The Inspirational Role of Greek Traditional Music in the Composition of Modern and Postmodern Guitar Repertoire*. Legacies of Ancient Greece in Contemporary Perspectives, 235.

Baud-Bovy, S. (1938*). Chansons du Dodecanése*, I-II, Paris, J. N. Sidéris, Athens, 1935-1935.

Baud-Bovy, S. (1969). *Chansons crétois de la "tavla"*. Proceedings of the First International Cretological Congress. Phil. "Chrysostmos" - Athens, 114-120.

Baud-Bovy, S. (1977). *Popular songs from western Crete*, Geneva.

Baud-Bovy, S. (1984). *Essay on Greek folk song*. Nafplio: P.L.I. 71p.

Bouvier, B., Lazaridis, A. D. (2016). *Samuel Baud-Bovy (1906-1986): neohellenist, ethnomusicologist, musician*.
Geneva: Librairie Droz. https://www.academia.edu/44485031/Samuel_Baud_Bovy_1906_1986_n%C3%A9ohell%C3%A9niste_ethnomusicologue_musicien_sous_la_dir_de_Bertrand_Bouvier_et_Anastasia_Dana%C3%A9_Lazaridis_Gen%C3%A8ve_Droz_2016_Recherches_et_Rencontres_34_

Castellon, R., Donahue, C., & Liang, P. (2021). *Codified audio language modeling learns useful representations for music information retrieval*. DOI: https://doi.org/10.48550/arXiv.2107.05677

Charamis, E. (2023). *Music in Greek Radio Broadcasting in Wartime (1940-1950): Complicity and Resistance.* The Soundtrack of Conflict. 75-84. Georg Olms Verlag. DOI: https://doi.org/10.5771/9783487423708-75

D'Angour, A. (2020). *"Old" and "New" Music: The Ideology of Mousikē*. A Companion to Ancient Greek and Roman Music, 409-420. DOI: https://doi.org/10.1002/9781119275510.ch29

Eco Umberto. (2016). *La struttura assente. Prima edizione digitale ottobre 2016*. La nave de Teseo, Milano. 2.Riflessioni 1971/1972, 2.1. https://www.ibs.it/struttura-assente-ricerca-semiotica-metodo-libro-umberto-eco/e/9788893440875

Filimon, R. C. (2023). *Syncretism and synaesthesia in music-unification of arts and perceptions*. Artes. Journal of musicology, 27-28, 167-184.

Fistouris, D. (2021). *The Two Byzantine Operas of the Greek National School of Music: Konstantinos Paleologos by Manolis Kalomiris and Kassiani by Georgios Sklavos*. Series Musicologica Balcanica, 1(2), 85-129. https://ejournals.lib.auth.gr/smb/article/view/7936

Georgii-Hemming, E., Johansson, K., & Moberg, N. (2020). *Reflection in higher music education: what, why, wherefore?* Music Education Research, 22(3), 245-256. DOI: https://doi.org/10.1080/14613808.2020.1766006

Haralampidou, L. (1999). *Memoirs of a Greek musician and Ukraine*. Scientific Notes of Ternopil Volodymyr Hnatiuk State Pedagogical University. Series Art History, 1(2), 120-123.

Haralampidou, L. (2001). *Music education in modern Greece: history, problems, prospects*. Dissertation for the degree of Candidate of Arts in the speciality 17.00.03 – Musical Art. Tchaikovsky National Music Academy of Ukraine, Kyiv.

Kardamis, K. (2004). *San Giacomo and Greek ottocento.* XI Convegno Annuale di Società Italiana di Musicologia Lecce. https://sidm.it/it/?option=com_content&view=article&catid=36:pubblicazioni&id=257:strumenti-della-ricerca-musicale-12

Kardamis, K. (2004). *Ionian (Septinsular) composers and Classical Antiquity: Revisiting the past or legitimising the present?* Academia.

ΚΑΛΟΜΟΙΡΗΣ, Μ. (1994). *ΑΦΙΕΡΩΜΑΤΑ*. ΕΡΤ. https://www.youtube.com/watch?v=kmXzOr_rVF4

Καμπουρόπουλος, Κ. (2013). *Ο Γέρο Δήμος*. https://www.youtube.com/watch?v=eYblLIeTeys

Καψωμένος Δ. Βιογραφικό σημέωμα. Biography of Dimitris Kapsomenos. Autograph. Archives of the University of Corfu, Greece.

La Roi, E. (2021). *The insubordination of if-and that-clauses from Archaic to Post-Classical Greek: A diachronic constructional typology*. Symbolae Osloenses, 95(1), 2-64. DOI: https://doi.org/10.1080/00397679.2021.1951005

Mantzourani, E., & Tserpe, G. (2020). *Modality in Greek Art Music: Theory and Praxis.* Series Musicologica Balcanica, 1(1), 108-131. https://ejournals.lib.auth.gr/smb/article/view/7753

Matsevko-Bekerska, L. (2011). *Children's literature as a form of dialogue of cultures: hermeneutic aspect*. Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth, 1, 18-24. https://scholar.google.com.ua/citations?view_op=list_works&hl=ru&hl=ru&user=4LeGXugAAAAJ

Mouyis, A. (2010). *Mikis Theodorakis: finding Greece in his music.* Kerkyra Publications. 132 p. https://books.google.com.ua/books/about/Mikis_Theodorakis.html?id=RFf5QwAACAAJ&redir_esc=y

Βαλαωρίτης, Α. (1857). *The Municipality and its cariofili*. https://users.sch.gr/ipap/Ellinikos_Politismos/logotexnia/C-gero-dimos.htm

Giovanis, S. (2019). *The old municipality*. https://www.youtube.com/watch?v=XRt0qMLXSuA

Δίσκος Στροφών. (2003). *The old municipality*. https://vmrebetiko.gr/item/?id=4174

Παπαγιαννοπούλου, Π. (2019). *Nikos Skalkotas' double concertos: classical tradition and innovation*. Athena, 335 p. https://www.didaktorika.gr/eadd/handle/10442/45266

Pesic, P. (2022). *Music and the making of modern science*. MIT Press. DOI: https://doi.org/10.7551/mitpress/9780262027274.001.0001

Pichakhchy, O. V. (2021). *Features of dialectical variation of the new Greek language*. Scientific Bulletin of the International Humanitarian University. Series: Philology, 48(2). DOI: https://doi.org/10.32841/2409-1154.2021.48-2.10

Pometun, O. I., & Gupan, N. M. (2018). *Development of critical thinking of students using the school history textbook.* Problems of the modern textbook, 20, 327-338. https://ipvid.org.ua/index.php/psp/article/view/236

Price, J. J., & Zelnick-Abramovitz, R. (2020). *Text and intertext in Greek epic and drama: essays in honor of Margalit Finkelberg.* Routledge.

Puchner, W. (1993). *The idea of a national theatre in the Balkans in the nineteenth century. Historical tragedy and social-critical comedy in the national literatures of southeast Europe*. Αθήνα Πλέυρον. DOI: https://doi.org/10.1017/S1479409811000061

Romanou, K. (2003). *Westernization of Greek music 2003*. Zbornik Matice srpske za scenske umetnosti i muziku.

Romanou, K., & Barbaki, M. (2011). M*usic Education in Nineteenth-Century Greece: Its Institutions and their Contribution to Urban Musical Life*. Nineteenth-Century Music Review, 8.

Ryabchun, I., & Haralampidou, L. (2017). *Essays on the history of Greek music*. 348 p.

Sakallieros, G. (2022). *Contextualizing Cultural Policies in 20th and Early 21th Century Greece: Readings in Political Milieu, Art Music and Popular Culture*. Series Musicologica Balcanica, 3. 126-156. https://ejournals.lib.auth.gr/smb/article/view/7977

Salii, V., & Salii, V. (2023). *Development of modern musical language as an incentive for further improvement*
of artistic indicators of performance technique. http://ir.dspu.edu.ua/jspui/bitstream/123456789/1873/1/%D0%97%D0%B1%D1%96%D1%80%D0%BD%D0%B8%D0%BA%20%D0%BA%D0%BE%D0%BD%D1%84.-171-181.pdf

Savage, P. E., Loui, P., Tarr, B., Schachner, A., Glowacki, L., Mithen, S., & Fitch, W. T. (2021). *Music as a coevolved system for social bonding.* Behavioral and Brain Sciences, 44. DOI: https://doi.org/10.1017/S0140525X20000333

Savchenko, O. Ya. (2019). *Innovatsiinyi potentsial pidruchnyka z chytannia*. Ukrainskyi pedahohichnyi zhurnal, 3, 65-71. https://uej.undip.org.ua/index.php/journal/article/view/409/342

Slyzhuk, O. (2020). *Suchasnyi pidlitok i khudozhnii tvir: komunikatsiia kriz pryzmu media*. Zbirnyk statei Vosmoi mizhnarodnoi naukovo-metodychnoi konferentsii "Krytychne myslennia v epokhu toksychnoho kontentu". Kyiv: Tsentr Vilnoi Presy, Akademiia ukrainskoi presy.

Slyzhuk, O. (2021). *Synergy of approaches to teaching modern Ukrainian literature to teenagers in gymnasium.* Actual problems of philological sciences and methods of teaching: collective monograph O. Goroshkina, I. Hlukhovtseva, K. Hlukhovtseva, V. Kyzylova, etc. http://catalog.liha-pres.eu/index.php/liha-pres/catalog/view/135/1575/3774-1

Tampáki, A. (2005). *The Neoellinikó theatre (18th-19th century).* Interpretative approaches, Diavlos Tampáki A. To Neoellinikó théatro (18os-19os ai.). Athens, 420 p.

Trubacheva, S. E. (2011). *Transformatsiia funktsii shkilnoho pidruchnyka v umovah kompetentnisnoho pidhodu*. Problemy suchasnoho pidruchnyka, 11, 17-22.

Ustymenko-Kosorich, O. A., Stakhevych, O. H., & Yeromenko, A. Yu. (2022). *European stage and vocal art and piano performance of the twentieth and early twenty-first centuries: a stylistic aspect*. Pedagogical sciences: theory, history, innovative technologies, 4(118), 239-248. https://pedscience.sspu.edu.ua/wp-content/uploads/2023/09/%D1%83%D1%81%D1%82%D0%B8%D0%BC%D0%B5%D0%BD%D0%BA%D0%BE-4.pdf

Vergadou-Mavroudaki, C. (2003). *Greek Composers of the Ionian Islands in Italian Musical Life during the 19th Century.* The Journal of Musicology of the Institute of Musicology of the Serbian Academy of Sciences and Arts, 3.

Wei, L., & García, O. (2022). *Not a first language but one repertoire: Translanguaging as a decolonizing project.* RELC Journal, 53(2), 313-324. https://doi.org/10.1177/00336882221092841

Yatsenko, T. O. (2018). *Kompetentnisnyi pidkhid yak osnova modernizatsii shkilnoi literaturnoi osvity.* Visnyk Hlukhivskoho natsionalnoho pedahohichnoho universytetu imeni Oleksandra Dovzhenka: Pedahohichni nauky, 2(1), 156-165. https://lib.iitta.gov.ua/711681/

Yatsenko, T. O., & Slyzhuk, O. A. (2022). *Formuvannia predmetnoi kompetentnosti uchniv 5-6 klasiv Novoi ukrainskoi shkoly v protsesi navchannia ukrainskoi literatury.* Innovatsiina pedahohika, 51, 88-91. https://lib.iitta.gov.ua/732332/

Yatsenko, T. O., Kachak, T. B., Kyzylova, V. V., Pakharenko, V. I., Diachok, S. O., Slyzhuk, O. A., & Makarenko, V. M. (2021). *Modelna navchalna prohrama Ukrainska literatura.* 5-6 klas dlia zakladiv zahalnoi serednoi osvity. https://lib.iitta.gov.ua/726148/

Yatsenko, T. O., Pakharenko, V. I., & Slyzhuk, O. A. (2022). *Ukrainska literatura: pidruch. dlia 5 kl. zakl. zah. sered. osvity.* Kyiv: Vydavnychyi dim "Osvita". https://pidruchnyk.com.ua/1678-5_ukrlit_yacenko.html

Yatsenko, T. O., Pakharenko, V. I., & Slyzhuk, O. A. (2023). *Ukrainska literatura:* pidruch. dlia 6 kl. zakl. zah. sered. osvity. Kyiv: Vydavnychyi dim "Osvita". https://pidruchnyk.com.ua/2611-ukralit-6-klas-yatsenko.html

Yatsenko, T. O., Pakharenko, V. I., Slyzhuk, O. A., & Tryhub, I. A. (2023). *Modelna navchalna prohrama Ukrainska literatura.* 7-9 klas dlia zakladiv zahalnoi serednoi osvity. https://mon.gov.ua/storage/app/media/zagalna%20serednya/Navchalni.prohramy/2023/Model.navch.prohr.5-9.klas/Movno-literat.osv.hal/Ukrayinska.literatura.7-9-kl.Yatsenko.ta.in.26.07.2023-1.pdf

Yatsenko, T., & Pakharenko, V. (2022). *Kliuchovi kompetentnosti v zmisti pidruchnyka ukrainskoi literatury dlia 5 klasu Novoi ukrainskoi shkoly*. Problemy suchasnoho pidruchnyka, (28), 202-211. https://lib.iitta.gov.ua/733288/

Zervos, G. (2020). *George Zervos Twelve-tone technique and modality in Nikos Skalkottas's music*. Series Musicologica Balcanica, 1(1), 132-149. https://ejournals.lib.auth.gr/smb/article/view/7754