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МЕДИТАТИВНІСТЬ В СУЧАСНІЙ УКРАЇНСЬКІЙ МУЗИЦІ

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Abstract. The study of meditativeness in music is of particular interest to scholars, especially when the interaction of unique factors can lead to the emergence of new patterns or a profound rethinking of long-established norms or laws. This phenomenon is evident in Ukrainian music of the last third of the 20th century and the early 21st century. The aim of this article is to uncover the potential of meditativeness as a style-forming phenomenon (using examples from Ukrainian compositional work) and to identify its analogs, which play a significant role in its practical implementation and subsequent interpretation. An important aspect is also establishing broader connections with phenomena rooted in Ukrainian music, thought, and culture, particularly those currently identified as “new sacred”. This analysis has led to an approach that allows tracing connection between contemporary understandings of meditation in music and the archetypal and conceptual layers of Ukrainian musical culture, as reflected in musical thought, poetics, and the core stylistic models of individual works. In this way, the classification of a particular piece as belonging to the meditative sphere depends on the interpretation of stylistic techniques by both artists and researchers as elements of implementing a specific concept. At the same time, the very idea of meditative perception of the world and the related concepts can be seen as a significant style-modulating factor. This factor is grounded in a substantial reexamination of various academic genres or artistic concepts, which can be defined as artistic experimentation.

Keywords: archetype, genre, concept, meditative poetics, neo-sacred creativity, stylistic techniques, 20th century Ukrainian music.

Resumo. O estudo da meditação na música é de particular interesse para os estudiosos, especialmente quando a interação de fatores únicos pode levar ao surgimento de novos padrões ou a um profundo repensar de normas ou leis estabelecidas há muito tempo. Esse fenômeno é evidente na música ucraniana do último terço do século XX e início do século XXI. O objetivo deste artigo é explorar o potencial da meditação como um fenômeno formador de estilo (usando exemplos de obras composicionais ucranianas) e identificar seus análogos, que desempenham um papel significativo em sua implementação prática e subsequente interpretação. Um aspecto importante também é estabelecer conexões mais amplas com fenômenos enraizados na música, no pensamento e na cultura ucraniana, particularmente aqueles atualmente identificados como "novo sagrado". Essa análise levou a uma abordagem que permite traçar a conexão entre entendimentos contemporâneos de meditação na música e as camadas arquetípicas e conceituais da cultura musical ucraniana, refletidas no pensamento musical,

na poética e nos principais modelos estilísticos de obras individuais. Dessa forma, a classificação de uma peça específica como pertencente à esfera meditativa depende da interpretação das técnicas estilísticas por artistas e pesquisadores como elementos de implementação de um conceito específico. Ao mesmo tempo, a própria ideia de percepção meditativa do mundo e os conceitos relacionados podem ser vistos como um fator significativo de modulação de estilo. Esse fator está fundamentado em uma reavaliação substancial de vários gêneros acadêmicos ou conceitos artísticos, que podem ser definidos como experimentação artística.

Palavras-chave: arquetipo, gênero, conceito, poética meditativa, criatividade neo-sacra, técnicas estilísticas, música ucraniana do século XX

Анотація. Дослідження медитативності в музиці становить особливий інтерес для науковців, особливо коли взаємодія унікальних факторів може призвести до появи нових закономірностей або глибокого переосмислення давно встановлених норм чи законів. Цей феномен помітний в українській музиці останньої третини XX – початку XXI століття. Метою статті є розкриття можливостей медитативності як стилеформуючого феномену (на прикладах української композиторської творчості) та виявлення її аналогів, які відіграють значну роль у її практичній реалізації та подальшій інтерпретації. Важливим аспектом є також налагодження ширших зв'язків із явищами, які укорінені в українській музиці, думці та культурі, зокрема з тими, які зараз ідентифікуються як «нові сакральні». Цей аналіз привів до підходу, який дозволяє простежити зв'язок між сучасним розумінням медитації в музиці та архетипно-концептуальними пластами української музичної культури, відображеними в музичній думці, поетиці та основних стилістичних моделях окремих творів. Таким чином, віднесення того чи іншого твору до медитативної сфери залежить від трактування як митцями, так і дослідниками стилістичних прийомів як елементів реалізації певної концепції. Водночас саму ідею медитативного сприйняття світу та пов'язані з нею концепти можна розглядати як значущий стильомодулюючий фактор. Цей фактор ґрунтується на суттєвому перегляді різних академічних жанрів чи мистецьких концепцій, що можна визначити як мистецький експеримент.

Ключові слова: архетип, жанр, концепт, медитативна поетика, неосакральна творчість, стилістичні прийоми, українська музика XX століття.

1. INTRODUCTION

The dynamics of stylistic development and compositional techniques in the musical art of recent decades, the enrichment of genre content, and their active influence on academic or post-academic genre styles reveal various outcomes - some natural ones and others quite unexpected for contemporary musical art. These outcomes may align with the synchronicity of artistic expression or emerge unpredictably, beyond the scope of existing experience.

At the same time, most diverse concepts are, on the one hand, connected to philosophical-aesthetic frameworks rooted in specific historical or spiritual layers of human experience and, on the other, linked to the advancements of science and technology in the field of acoustics (Heydarov et al., 2019). A significant portion of these concepts reflects a search for personal harmony within the broader context of harmony with the universe and higher forces. This forms an entire body of works that either encapsulate a sense of crisis in the trajectory of Western civilization and humanity as a whole or express a profound desire to counteract the fragmentation of individual identity caused by the realities of the post-industrial world (Babenko, 2021; Berehova, 1999; Bila, 2006; Derevianchenko, 2008; Zhukovska & Narodnytska, 2012).

It is noteworthy that musicians seeking to demonstrate paths toward inner harmonization often structure this process in ways reminiscent of religious or philosophical practices (Polstiankina et al., 2024; Vu, 2024). The need for personal communication, including with so-called "higher forces", has driven the individualization of certain mass trends and conceptual

orientations. A different case arises in ritual and liturgical traditions, deeply rooted in history, where the degree of personalization is defined by established, often strict, criteria. These traditions are particularly characterized by the aesthetics of sacred actions, shaped over centuries of tradition (Kameneva, 2018; Komenda, 2009; Krainska, 2012; Kupina, 2020; Kutsevol, 2021; Pater, 2021; Revenko, 2018; Rud, 2017; Severynova, 2002; Shapovalova, 2000).

In both scenarios, there is a noticeable increase in the artist's focus on meditativeness as both a method and a pathway for exploring such interactions. Meditativeness, in turn, may aim to achieve inner silence and peace or to attune oneself to sounds - especially musical sounds - as embodiments of a certain sacred resonance, whether in its traditional acoustic or even electronic form (Jamalpour et al., 2024).

Thus, the understanding of the term "meditation", while inherently linked to Eastern philosophy, is nevertheless based on diverse sources. It is therefore a natural tendency not only to explore its numerous representations in art but also to identify new dimensions of understanding it as a mode of creative perception of the world.

2. THEORETICAL FRAMEWORK OR LITERATURE REVIEW

In Ukrainian scholarship, there are already well-established approaches to the outlined directions in musicology, as reflected in works such as O. Berehova's "Trends of Postmodernism in Chamber Works by Ukrainian Composers of the 1980s-90s", K. Bila's "Contemporary Ukrainian Music in the Context of Postmodern Aesthetics", O. Gurkova's "The Work of I. Karabyts in the Context of Genre-Stylistic Trends in Ukrainian Music of the Last Third of the 20th Century", I. Zhukovska's "Meditative Piano Music by Mykhailo Shukh and Its Features in Pedagogical Practice", A. Kameneva's "Choral Works by Mykhailo Shukh as a Spiritual Universe", I. Kutsevol's "Meditativeness in Musical Art: Toward a Definition", I. Romaniuk's "The 'Worldview' in the System of Concepts and Categories for Music Analysis", and M. Severynova's "Artistic and Ideological Traditions in the Work of Ukrainian Composers of the 1980s-90s", among others.

There are also numerous publications focusing on specific areas of musical creativity. These include works such as T. Ivannikov's "Postmodernist Trends in Guitar Music", O. Kopeliuk's "The Piano Works of Ivan Karabyts: A Phenomenology of Style" and "I. Karabyts' "Five Musical Moments for Piano and Orchestra: Dedication or Testament", N. Kostiuk's "A Sketch for a Characterization (Aspects of the Sacred in the Music of Hanna Havrylets)", D. Kupina's "Meditations for Organ: Parallels in Musical Creativity", P. Rud's "Three Piano Sonatas by V. Sylvestrov: The Context of the Formation of the Composer's Style", A. Stashevsky's "The Suite 'Portraits of Composers' by Volodymyr Runchak as an Example of Poly-stylistic Implementation in Contemporary Bayan Music", and L. Shapovalova's "Principles of Reflexive Dramaturgy (Based on the Concert Genre in the Works of V. Bibik)".

While these works examine the stylistic aspects of meditative compositions, a clear understanding of the essence of meditativeness as a concept, particularly in terms of its influence on stylistic modulations in Ukrainian music, has yet to be fully achieved. Therefore, it can be noted that the previous creative achievements of composers within the academic tradition represent just one of the inherited components in the palette of expressive and stylistic genres forming this new path.

3. METHODOLOGY

The research methods are based on a comprehensive interdisciplinary approach, the foundation of which is musicological methodology. The need to discover and substantiate the immanent musical features of the manifestations of meditativeness in music explains the use

of methods of aesthetic-artistic, historical-style, genre and semantic analysis, traditional for musicology.

The theoretical approaches are based on the functional theory of musical form and thematics. In addition, the work uses the method of analyzing the symbolic plot, as well as stylistic approach.

4. RESULTS AND DISCUSSION

In late 20th-century musicology, a trend emerged toward reinterpreting the concept of "meditativeness" by critically reassessing its foundational categories and analyzing its criteria as a phenomenon. From this period onward, a musical-meditative poetics began to take shape in its modern understanding, both theoretically and in composers' creative output. Its manifestations can include tendencies toward limiting affectation, a focus on spatial restraint, or conversely, a complete dissolution of boundaries. This is seen in the use of chain-like structures or even fragile, illusory forms, even when standard forms are recognizable at a broader level. Emotional neutrality or, alternatively, a heightened level of concentration (notably in specific sections of a work) is also common.

This aesthetic is partially expressed through particular approaches to tempo flexibility (agogics) and dynamic gradation within a moderate or quiet spectrum. It emphasizes the significance of individual sounds or harmonies within a dramaturgical context, employing them as distinctive structural models, sometimes marked by the temporary suspension of sound. These characteristics are evident in the piano works of Valentin Bibik, a prominent figure in the Kharkiv compositional school. His compositions are unique in their conceptual depth and scale, particularly as seen in the first notebook of his cycle "34 Preludes and Fugues" completed in 1978. This notebook, like the subsequent two, has been frequently analyzed, with scholars focusing on aspects such as the polyphonic style, textural features, tonal-harmonic thinking, and performance nuances.

In the preface to the publication of this cycle, Vsevolod Zaderatsky (1981) highlighted key elements of Bibik's approach to meditativeness. He noted, among other things, the unfolding of "psychological detailing in 'intellectual lyricism'", the presence in the first notebook of "philosophical introspections, contemplation directed both outward and inward" (Zaderatsky, 1981), and in the third notebook - especially significant for its concept of meditation culminating in "Enlightenment" - a transformation of the images from the first notebook into brighter and softer sonorities" (Zaderatsky, 1981).

Additionally, the musical material of this cycle facilitates a differentiation of lyricism into types such as contemplative, generalized, "song-like", or "the lyricism of self-knowledge and self-expression (characterized by subtle reflections on the spirituality of contemporary humanity)" (Zaderatsky, 1981). All these lyrical modes unfold within "an intellectualized flow of statements" (Zaderatsky, 1981), aligning with the genre traditions of such cycles. Zaderatsky's reflections on the imagery of this significant work aptly reveal a concept closely tied to musical meditativeness:

"Overall, Bibik's polyphonic cycle is perceived as an extended narrative by a contemporary artist about time and humanity - a narrative leading through intense reflections, dramatic and tragic sensations, bursts of energetic activity, and clusters of culminating tensions to images that are illuminated and relatively tranquil" (Ivannikov, 2010).

Consequently, not all compositions in this cycle represent "reflection" as a meditative process in the senses explored above. However, all the fugues - especially the slower ones - possess a degree of meditativeness. Particular attention is drawn to certain preludes in the first notebook, whose unique features invite analysis as manifestations of meditative states.

Intimacy and meditativeness require the interpreter not only to exhibit delicate sensitivity and instantaneous responsiveness to subtle timbral modulations but also to sustain the listener's concentration. This involves fully realizing the dramaturgy of the sonic material as envisioned by the composer. Such an approach is also evident in "Meditation for Piano, Harpsichord, and Chamber Orchestra" by V. Bibik.

In many of Bibik's compositions, silence emerges as a central concept, explored through various genre solutions. This interest aligns with the work of other composers who, using expansive instrumental ensembles, depict the ideas of "silence" and "tranquility." This trend reflects the influence of Eastern meditative practices on Ukrainian artists, particularly minimalist composers, and their desire "to convey unusual psychological states in music (seen in certain works by O. Hugel and V. Poleva)" (Revenko, 2018).

A fascinating embodiment of the concept of "silence" is found in Valentin Silvestrov's vocal cycle "Quiet Songs", set to texts by classical poets. Józef Ermin notes: "I do not know what tomorrow will bring, but today this music (Silvestrov's) feels extraordinarily close to me. I feel that his works carry an important message for the world and for humanity. Expressing this message is challenging, but I feel it resonates with the genesis of music itself: out of nothingness, out of chaos, a melody begins to take shape, brick by brick, slowly constructing an idea" (Ermin, 2019).

Silvestrov's music, as the composer describes it, resembles a ship adrift, searching for its way until a lighthouse appears, guiding it through the vast expanse to find its path. Silvestrov has discovered his path. His musical "vocabulary" seems to reveal moments of happiness that lead naturally to meditation as a life after life (Yozhef, 2018).

Another work by Valentin Silvestrov, "Psalm" for large mixed choir, was commissioned by the Polish Adam Mickiewicz Institute. It is based on the theme of the Ukrainian folk song "Oy, z-za gory kamyanoyi" (Oh, from behind the stone mountain), which undergoes eight metamorphoses and appears in various variations. The composition is imbued with nostalgia for lost youth. As the choir conductor Bartosz Michalowski said, "this music is a meditation in time". Valentin Silvestrov is a living classic, one of the most renowned Ukrainian composers in the world. His music has been described at various times as avant-garde, metaphorical, postmodern, and rebellious.

It is worth noting that the approach to the concept of "silence" was first established in choral music, and only later did it spread to instrumental compositions. The choral symphony "Light Songs" by V. Poleva, set to canonical texts for soloists and mixed choir, was written in 2015 and declares the mature style of the composer. "One of the features of V. Poleva's choral music is its distinctive prayerful focus, a reverent attitude toward the word as a carrier of sacred meaning, which music is capable of expressing. The very process of listening to this music is inseparably linked with spiritual ascent, during which the mystery of contemplating sound, surrounded by sacred silence and Light, unfolds… The combination of canonical texts and deeply personal experience in V. Poleva's music creates a uniqueness in meditative immersion, a prayerful concentration" (Bakumets, 2021).

The exploration of the philosophical, psychological, aesthetic, musicological, and instrumental-performance meanings of silence and pause in music leads to new semantic paradigms in the art of the second half of the 20th and early 21st centuries. Forms of musical-instrumental performance movements in "music of silence" (playing in the air, silent pressing of keys or valves, etc.), the absoluteness of instrumental silence, and its theatricalized, visual hyperbolization embody the otherness of sound tones and thematic structures in their artistic diversity. The semantic range of the image-symbol of silence in music fluctuates from the intimately trembling to the philosophical one, from the expressively tense to the serene (Chernoivanenko, 2019).

The fixation of meanings in non-sacred creativity within the meditative realm sometimes surpasses the boldest assumptions. Among them, we find examples where even dialogicality acquires distinctive characteristics, even an introverted orientation (meaning it effectively becomes a variant of monologicity). As N. Kostiuk notes: "The 'focus of introversion' can also be directed at the 'external world' in the traditional sense, in other words, the macrocosm in relation to the microcosm of the composer's 'Self'" (Kostiuk, 2024). In this regard, a representative example is the perspective offered by Oleksandr Kozarenko on the creative approach of one of the most prominent Ukrainian composers of the 20th century, Stanislav Lyudkevych. According to him, Lyudkevych was "a modernist composer who did not create something new but reconfigured the old (the meanings created before him) according to the principle of cultural dialogue" (Kozarenko, 2000). It can be stated that meditativeness has taken a central place in postmodern and post-academic directions. The term "meditation" in its modern sense appeared in the works of Ukrainian composers during the period from the mid-1960s to the early 1970s. At the height of the Ukrainian musical avant-garde, the future genre direction was introduced by two works by key figures in the national avant-garde music scene - Valentin Silvestrov, who presented the symphony of the same name for flute, percussion, piano, and strings, and Leonid Grabovsky, in the diptych "Two Pieces" for string orchestra (1975), in which "Meditation" is the first part. Another title also exists – "Meditation and Pathetic Recitative" for string orchestra and piano.

Since the appearance of Valentin Silvestrov's symphony, meditativeness has become an essential component of contemporary creativity in Ukraine. In Silvestrov's oeuvre, as one of the leading composers of the "Sixtiers" generation, key characteristics include external stasis, the saturation and concentration of internal interaction among numerous elements, and meticulous precision in dynamics and articulation. These elevate secondary means to the level of primary semantic elements, forming what is known as the "Silvestrov meta-style". Continuing his experiments with sonority and temporality, Silvestrov aimed to "slow down, even suspend time in music" (Hodina, 2017). This led to a rethinking of sound, pitch, timbre, harmony, and more. Consequently, the "poetry" of Silvestrov's music, shaped in the 1970s, embodies a unique "eternal" spatiotemporal coordinate, characterized by particular lyricism and quietness of sound (Hodina, 2017).

For example, the structural regularities of the meditative and single-movement Fifth Symphony (1982) are revealed through subtle tempo changes in the slow flow of "quiet" music. This style, typical of meditative compositions, is marked by a distinctive "semantic energy" that "gravitates toward the 'signification' of all elements of the musical language, including connections, transitions, details, pauses, and 'background' elements - minor structural components of the composition. In such a text, there are no semantic 'voids'. This lends the musical language semantic concentration" (Zymohliad, 2018), even amid the "non-conflictual" nature of its imagery and dramaturgy.

This approach significantly influenced stylistic processes, particularly in the later works of younger generations. It manifested in heightened attention to secondary stylistic, structural, and dramaturgical elements, reshaping paradigms of musical thought and principles of musical time organization. A sense of the infinite depth of introspection, coherence, elegance, completeness, and a distinctive poetics of silence and the inner "macrocosm" are integral components of Silvestrov's "meditations". Numerous studies conducted by Ukrainian and international scholars on the composer's works converge on the conclusion that meditative poetics, "conceptual postludiality", and "dissolution into silence" dominate his music. This phenomenon has become one of the hallmarks of Ukrainian music worldwide. However, it was only after several decades that the composer revealed the sacred dimension he found in the meditative realm.

Valentin Silvestrov's Symphony No. 2 (1965), a ten-minute work, immediately reveals a meditative dramaturgical approach, distinctly removed from the classical-romantic dramatic-conflictual mode. However, its origins are deeply rooted in the perception of reality and its reflection in consciousness.

The meditative quality evident in many of Silvestrov's works was significantly shaped by a characteristic feature of his style: self-quotation, which serves as a tool for self-reflection. This technique appears in almost all of his compositions from his mature creative period onward. These reminiscences and musical-thematic arcs enable the listener to deeply comprehend and embrace Silvestrov's music, emphasizing that his body of work constitutes an expansive hypertext.

Composer Leonid Hrabovsky also turned to meditativeness as a genre-stylistic foundation for musical composition, though several years later than Silvestrov. A notable "prototype" in this context is his work Homoeomorphy II for piano. The idea behind "homoeomorphies" was to evoke subconscious development in the listener's imagination or consciousness through imagined scale-like sequences, designed to expand the spectrum of tonal color. Simultaneously, their interaction with real scales and the various types of subordination (a process the composer referred to as design) allowed for the creation of seemingly homogeneous compositions. These compositions, however, are characterized by maximum internal variability and rich tonal diversity.

Thus, the experimentation with new technical resources and expressive possibilities in Ukrainian musical creativity in the early 1960s influenced the emergence of a renewed aesthetic and techniques for embodying meditativeness. In certain works, stylistic characteristics and the entirely avant-garde genre-stylistic approach to shaping and developing imagery bear little resemblance to the established "meditations" of the Romantic era, which adhered to a more traditional reflective style. However, such connections emerge in other, much later compositions.

In the Ukrainian music of that time, a specific process began, aimed at mastering the art of contemplation of sound, sound complexes, and pauses, as well as the techniques of immersion in silence. This exploration extended to creating or experimenting with methods to manifest a "new" meditativeness as a genre or conceptual idea. In turn, transformations were reflected in the terminological and conceptual framework, as the innovations naturally demanded a new or revised methodological approach. Both scholars and composers expanded their focus to refine terminology and justify its application to sometimes radically reinterpreted stylistics, dramaturgy, and principles of form creation.

Over the past few decades, the Ukrainian musical scene has demonstrated significant diversity in its representations of meditations, both from "primary" genre and performance perspectives. The instrumental performance aspect has become a crucial factor in expanding the stylistic scope of modern meditations. Interestingly, the same instrument could evoke associations with different stylistic sources in such works. For example, Mykola Shukh's meditation "And there was night, and there was morning, and there were quiet heavenly flutes" for organ and flute (1999/2000) reflects on one of the key concepts of the Book of Genesis. This central concept supports organ-meditation researcher Darina Kupina's assertion regarding the affinity of organ meditations with organ improvisation as "part of a religious cult" (Kupina, 2020) and, simultaneously, the "sacred aura" of the organ itself. As Kupina aptly notes, this is also why meditations frequently appear in organ cycles, such as the neo-Baroque mini-cycle Prelude and Meditation by Oleksandr Opanasiuk (1978; second edition 2008).

Attention should also be drawn to the specific timbral-acoustic properties of instruments that share sound production principles with the organ. Notable examples include the use of a bayan duet in Volodymyr Zubytskyi's "Six Meditations after Charles Baudelaire" for two bayans (1989) and the same instrument's captivating sonoristic dialogue with a flute in his "Six

Meditations" (1988). In some instances, instrumental sonoristics itself creates a meditative effect. This is evident in Yevhen Mylka's "Sonata for Cello and Piano with Percussion" (1982). However, sonority serves not only as a stylistic device that evokes meditativeness but also as a means of constructing dramaturgy.

Ukrainian composers' enduring affinity for exploring Baroque genres and stylistics has left its mark on many other works. Neo-Baroque elements can be found in Volodymyr Runchak's "Meditation on a Theme by Bach from Suite No. 1: Portraits of Composers for bayan" (1979) and Bohdana Frolyak's Partita-Meditation for two violins (2007). The inclusion of the harpsichord, an instrument characteristic of Baroque orchestral music, introduced a similar stylistic element and vivid temporal symbolism to Valentyn Bibik's "Meditation for piano, harpsichord, and chamber orchestra" (1978–1979; revised edition 1985).

Among the original artistic concepts that significantly stand out against the backdrop of established traditions or stylistic constants of any origin, there is Oleksandr Shchetynskyi's "Path to Meditation for chamber ensemble (flute, clarinet, violin, cello, and piano)". Shchetynskyi's contributions to the development of this meditative direction are substantial. Representing the Kharkiv school of composition, his music enriched the achievements of Bibik. Furthermore, some scholars, including O. Komenda (2005), regard Shchetynskyi as the "leader of the meditative direction", characterized by a priority on spirituality, dense metaphorical content, predominance of slow tempos, melodic writing, and minimalism.

5. CONCLUSION

Balancing on the boundaries of various stylistic, aesthetic, and genre domains is evident in the creative concepts realized by many Ukrainian artists. Not all of these works, however, manifest meditativeness in its key contemporary sense. In many cases, works with such a title reflect a reinterpretation of meditativeness within the framework of postmodernist thinking or represent a continuation of the genre of contemplation. Meditativeness appears not only in individual works by Ukrainian composers but also as a characteristic feature of compositional styles or a fundamental stylistic attribute of their creativity.

In numerous meditative works, composers engage in modeling mystical or cosmic processes, reflecting an aspiration to comprehend the origins or manifest forces of existence. Just as the similarity between meditation and liturgical practices is enhanced by the internal arrangement of sacred spaces, their symbolism, and unique sacral "accents", so too does the compositional process necessitate the use of allusions or analogs to corresponding techniques. The structuring of each composition as a kind of "cosmos" and the "microcosm" of its parts, sections, and episodes becomes a significant spiritual outcome of musical meditativeness.

The analysis reveals that a substantial and foundational "basis" for the development of meditative tendencies in Ukrainian academic music of the last third of the 20th century and the early decades of the 21st century comprises both conceptually and stylistically avant-garde compositions and works reflecting the imagery and worldview of "Eastern" cultures. The postmodernist context amplified artistic interest in meditativeness and the transfer of corresponding techniques into the academic or post-academic musical sphere. Moreover, the number of such works demonstrates not so much an "oriental" fascination but rather a striving to transcend various academic standards, or at the very least - to renew the genre and stylistic landscape of Ukrainian music.

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