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**THE NEWEST GENRE AND STYLE TENDENCIES IN THE CONCEPT
ACTIVITIES OF THE ACADEMIC CHAMBER CHOIR «KHRESCHATYK»
(BASED ON THE EXAMPLE OF THE STAGE PROJECT ANALYSIS «CLASSIC
FOR FUN: CHOIR SMILES»)**

Main objectives of the study are to analyze the manifestations of the newest genre and style tendencies, which are traced in the modern concert and stage practice of the Academic chamber choir «Khreschatyk» (based on the example of the stage project analysis «Classic for fun: Choir Smiles»). **Methodology of the study** is based on using the universal scientific methods, such as induction, deduction, analysis, synthesis, structural and comparative analysis, systematization and summarizing. Using mentioned above methods allows to identify and analyze in detail the concert, stage, figurative and dramatic parameters, which are the basis of the creative searches in the process of working on an art project “Classic for fun: Choir Smiles”. The analysis of original innovative algorithms takes the special meaning in such context, which are creatively personified by the producer and the choir’s management. The point of these algorithms is actualized at the crossing of different artistic planes, genre, style and chronotopic areas. **The scientific novelty** of the work consists in enriching the modern musical science with new analytical developments and observations as for functioning the newest genre and stylistic tendencies in the modern national chamber and choir stage practice. Due to it, the special scientific value acquires the introduction into the scientific use of the completely original author’s definition, which characterizes the creation of the fundamentally new genre of art named as «the theater of choir miniature». **Conclusions.** Basing on the conducted analysis of the stage project «Classic for fun: Choir Smiles», there are grounds to confirm, that, at least, two of the newest genre and style tendencies of the artistic activity of the Academic chamber choir «Khreschatyk» are traced. One of them is aimed at attracting to the choral concert and stage practice specific lexical elements, which are inherent to merely theatrical, choreographic and cinematic genres, such as using of visual and stage effects (the use of typical cinematic and camera methods, especially rapids, freeze frame, comparisons of various visual foreshortenings, etc.). The other tendency is characterized by the desire of chronotropic and eclectic style synthesis connected with multi-choice combination of world-famous musical «emblems», which are realized in the specific intonation and rhythmic formulas of national and foreign music of the past and present days. The fundamentally important innovative factor of the collective’s creative activity is the transformation of audio and visual parameters of the stage space (the movement of the different groups of choir performers, choreographic mise en scenes and multi-role correlation). This transformation is been doing in accordance with the producer’s conception and, at the same time, the actual requests of the various audience are optimally taken into consideration. So, there are grounds to confirm that the experimental search of original musical and dramatic algorithms is an inalienable part of the artistic activity of the Academic chamber choir «Khreschatyk». These algorithms are aimed at optimal decoding of musical and stage information, programming in the producer’s artistic concept and the artistic conception of the particular composer.

Keywords: concerts of the Academic chamber choir «Khreschatyk», genre and style synthesis, experimental stage and choir concepts, the theater of choir miniature.

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Новітні жанрово-стильові тенденції у концертній діяльності академічного камерного хору «Хрещатик» (на прикладі аналізу сценічного проекту «Класика жартома: Choir Smiles»)

Мета дослідження: проаналізувати прояви новітніх жанрово-стильових тенденцій, котрі простежуються у сучасній концертно-сценічній практиці Академічного камерного хору «Хрещатик» (на прикладі аналізу сценічного проекту «Класика жартома: Choir Smiles»). **Методологія дослідження** ґрунтується на застосуванні універсальних наукових методів: індукції, дедукції, аналізу, синтезу, структурного та компаративного аналізу, систематизації, узагальнення. Використання вказаних методів дає змогу виявити і детально проаналізувати концертно-сценічні та образно-драматургічні параметри, покладені в основу творчих пошуків у процесі роботи над мистецьким проектом «Класика жартома: Choir Smiles». У цьому контексті особливого значення набуває аналіз оригінальних новаційних алгоритмів, творчо втілених режисером-постановником та керівництвом хору, сутність яких актуалізується на перетині різних мистецьких площин та жанрово-стильових і хронотопічних ареалів. **Наукова новизна** полягає у збагаченні

сучасного музикознавства новими аналітичними розробками та спостереженнями щодо функціонування новітніх жанрово-стильових тенденцій у сучасній вітчизняній камерно-хоровій сценічній практиці. В зв'язку з цим особливої наукової цінності набуває впровадження в науковий вжиток цілком оригінальної авторської дефініції, котра характеризує створення принципово нового жанру мистецтва – «театр хорової мініатюри». **Висновки.** Виходячи з проведеного аналізу сценічного проекту «Класика жартома: Choir Smiles», є підстави стверджувати, що у мистецькій діяльності Академічного камерного хору «Хрещатик» простежуються, принаймні, дві новітні жанрово-стильові тенденції. Одна з них спрямована на залучення до хорової концертно-сценічної практики специфічних лексичних елементів, притаманних суто театральним, хореографічним та кінематографічним жанрам: використання візуально-сценічних ефектів (застосування характерних кінематографічно-операторських прийомів, зокрема рапіду, стоп-кадру, зіставлення різних візуальних ракурсів тощо). Інша – характеризується прагненням до хронотопічно-еклектичного стильового синтезу, пов'язаного із поліваріантним поєднанням всесвітньо відомих музичних «емблем», втілених у конкретних інтонаційно-ритмічних формулах вітчизняної та зарубіжної музики минулого і сучасності. Принципово важливим новаторським фактором творчої діяльності колективу є трансформація аудіо-візуальних параметрів сценічного простору (переміщення різних груп хористів-виконавців, хореографічні мізансцени, різнорольові співвідношення), яка здійснюється відповідно до режисерського задуму, водночас, оптимально враховуючи актуальні запити різноманітної аудиторії. Отже, є підстави стверджувати, що невід'ємною складовою мистецької діяльності Академічного камерного хору «Хрещатик» є експериментальний пошук оригінальних музично-драматургічних алгоритмів, спрямованих на оптимальне розкодування музично-сценічної інформації, запрограмованої в мистецькій концепції режисера-постановника та художньому задумі конкретного композитора.

Ключові слова: концертна діяльність Академічного камерного хору «Хрещатик», жанрово-стильовий синтез, експериментальні сценічно-хорові концепції, театр хорової мініатюри.

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Новейшие жанрово-стилевые тенденции в концертной деятельности Академического камерного хора «Хрещатик» (на примере анализа сценического проекта «Классика шутя: Choir Smiles»)

Цель исследования: проанализировать проявления новейших жанрово-стилевых тенденций, которые прослеживаются в современной концертно-сценической практике Академического камерного хора «Хрещатик» (на примере анализа сценического проекта «Классика шутя: Choir Smiles»). **Методология исследования** основана на использовании универсальных научных методов: индукции, дедукции, анализа, синтеза, структурного и компаративного анализа, систематизации, обобщения. Использование этих методов способствует возможности выявить и детально проанализировать концертно-сценические и образно-драматургические параметры положенные в основу творческих поисков в процессе работы над художественным проектом «Классика шутя: Choir Smiles». В этом контексте особое значение приобретает анализ оригинальных новационных алгоритмов, творчески воплощенных режисером-постановщиком и руководством хора, сущность которых актуализируется на пересечении разных художественных плоскостей, жанрово-стилевых и хронотопических ареалов. **Научная новизна** заключается в обогащении современного музыковедения новыми аналитическими разработками и наблюдениями касательно функционирования новейших жанрово-стилевых тенденций в современной отечественной камерно-хоровой сценической практике. В связи с этим особую научную ценность приобретает введение в научное употребление совершенно оригинальной авторской дефиниции, которая характеризует возникновение принципиально нового жанра искусства – «театр хоровой миниатюры». **Выводы.** Исходя из произведенного анализа сценического проекта «Классика шутя: Choir Smiles», есть основания утверждать что в художественной деятельности Академического камерного хора «Хрещатик» прослеживаются, по крайней мере, две новейшие жанрово-стилевые тенденции. Одна из них направлена на вовлечение в хоровую концертно-сценическую практику специфических лексических элементов, свойственных театральным, хореографическим и кинематографическим жанрам: использование визуально-сценических эффектов (применение характерных кинематографически-операторских приемов, в частности рапида, стоп-кадра, сопоставление разных визуальных ракурсов и т.д.). Вторая характеризуется стремлением к хронотопически-эклектическому стильовому синтезу, связаному с поливариантным соединением всемирно-известных «музыкальных эмблем», воплощенных в конкретных интонационно-ритмических формулах отечественной и зарубежной музыки прошлого и современности. Принципиально важным новаторским фактором творческой деятельности коллектива является трансформация аудіо-візуальних параметрів сценического пространства (перемещение разных групп хористов-исполнителей, хореографические мизансцены, разнорольовые соотношения), которая осуществляется соответственно режисерскому замыслу и одновременно оптимально учитывая актуальные запросы разнообразной аудитории. Таким образом, есть основания утверждать, что неотъемлемой составляющей творческой деятельности Академического камерного хора «Хрещатик» является экспериментальный поиск оригинальных музыкально-драматургических алгоритмов направленных на оптимальное раскодирование музыкально-сценической информации запрограммированной художественной концепцией режисера постановщика и творческом замысле конкретного композитора.

Ключевые слова: концертная деятельность Академического камерного хора «Хрещатик», жанрово-стилевой синтез, экспериментальные сценическо-хоровые концепции, театр хоровой миниатюры.

Relevance of the study. As the experience of the national chamber and choir performance shows, the researching of original artistic and dramatic algorithms, which adequately take into consideration the actual requests of the various audience, is the

significant factor in the process of forming the modern artistic space under the conditions of complicated euro and integrative processes. Their spectrum is largely characterized by the listeners' preferences, educating at the traditions of the theatrical and cinematic arts. This convinces us of the need to analyze the various areas of the artistic synthesis, which personifies the specifics of reinterpretation of the universal figurative and lexical elements, involving in the process of forming new genre and style courses of the modern concert and stage practice. The mentioned above fact gives proofs of the need in scientific works, devoted to the illumination of this problem. As this problem wasn't elaborated deep enough, it assures the chosen research direction.

Analysis of the latest researches. The analysis of the works, devoted to the illumination of the different levels of the choir problem, proves the fact that the aspects, related to the musical, dramatic, stage and theatrical specifics of the chamber choir performance, aren't still traced enough. First of all, it concerns to the flat of the implementation of the innovative genre and style tendencies, which are actualized in the creative activity of the modern chamber and choir collectives and, in particular, the Academic Chamber Choir "Khreschatyk". The actuality of this article is determined by the desire to compensate the analytical gap and provides the further illuminating of the investigated aspect, started by the author in her previous publications [2; 3].

The block of questions, related to the specifics of the modern concert and choir practice, causes a variety of scientific and analytical methods to the approaching of this problem. The analysis of the various scientific publications, implemented in the research process, gives grounds to confirm, that the overwhelming majority of the works refers to the elucidation of the typical features of the choir, vocal and ensemble phonation, or the using of different performing traits and techniques, depending on the special genre, style, musical and dramatic concept. However, taking into account the multi-aspects specific of the chosen topic of research, the author involves to the work a number of scientific works. The subject of these works is extrapolated beyond the limits of merely choir sphere. Hence, the analytical and source base of the research is based on several foreshortenings, which are represented by the following planes:

- choir sphere (the works by Kovalik P. [5], Laschenko A. [7], Tkach Y. [10]);
- artistic synthesis sphere (Kuzminykh O. [6], Pervisheva I. [9]);

- theatrical, choreographic and cinematographic art sphere (Ignatieva N. [4], Kuzminih O. [6]);
- musical and stage drama sphere (Alfiorova I. [1], Nevolov I. [8]).

The main objective of the study is to illuminate the newest genre and style tendencies in the concert activity of the Academic Chamber Choir “Khreschatyk” (based on the analysis of the stage project “Classic for fun: Choir Smiles”). The achievement of the mentioned above goal, foresees the solving of the following tasks, such as characterizing the state of the studied problem, circumscribing the specifics of the concert activity of the Academic Chamber Choir “Khreschatyk”, illuminating of the newest genre and style tendencies, which are relevant in the concert activity of the Academic Chamber Choir “Khreschatyk”, analyzing in details the manifestations of mentioned above tendencies in the process of implementation of the stage project “Classic for fun: Choir Smiles”.

Main material statement. As the actual experience of national concert and performance practice shows, modern development of Ukrainian choral art is based on the various vocal and choral techniques and means, which are appropriate to different genre and style paradigms of European evolution of professional music art. The leading national Ukrainian collectives, especially chamber choirs, play the most important role in this process. The Academic Chamber Choir “Khreschatyk” is one of the most prominent chamber choir among others for almost a quarter of the century. Its artistic activity is distinguished by both the traditional form of performance, and the constant and innovative searches, which are aimed at the finding of fundamentally new artistic and figurative measurements. A number of various projects, implemented by the collective during the last ten years, assures convincingly in it. In particular, it is necessary to distinguish the artistic measures among them, which are aimed at the synthesis of the multi-genre and multi-style elements within the single expanded drama concept.

The stage and choir performance “Classic for fun: Choir Smiles” is one of the newest project among such projects. Firstly, the idea of such project came to the collective’s director Voinova A.Y. He was fascinated by the idea of reinterpretation of the Western-European experience, aimed at the stage and joke format of the interpretation of classical works in the simplest forms for audience perception. Such concept was tested more than once in the numerous concerts of the famous world-wide orchestras, such as Chamber Orchestra “Kremerata Baltica”, Berlin Philharmonic Orchestra, London Symphony Orchestra and

others, as well as in the performances of the academic singers (Gitsba A., Yehiazarya M. and others). Due to its creative ease and high artistic improvisation, they invariably created a unique aura of humorous light irony, which forced the audience to stay constantly in the state of waiting for both unexpected comic situations, and musical and theatrical surprises. The main idea of the choir's director was in the striving for adapting the mentioned experience of such instrumental and vocal reinterpretations to the specifics of modern chamber and choir performance.

The producer of the choir, Hnatyuk A., was invited to the project implementation. In her turn, she also made changes to the plan's original conception, enriching it with new interesting edges. Meticulous selection of musical material was done at the project's primary preparatory phase. That selection mostly consisted of famous instrumental works by the distinguished Western-European composers. Such approach was based on the experience of various orchestral concerts, which also had the implementation of popular classical works as its basis. Intonations of these works turned into certain sound emblems (symbols) long ago.

At the level of practical implementation, it was provided for the arrangement of selected musical materials during the preparatory work. It was successfully performed by the well-known Ukrainian arrangers, such as Yevgen Petrichenko and Veronika Tormachova, who had already had the appropriate considerable experience of creative cooperation with the choir "Khreschatyk". The arrangers' perfect and highly artistic adaptation have created musical and figurative subsoil of the choral performance, predicting the multi-variation of plot collisions, which were actualized by the producer in the process of creative idea's implementation. This encourages us to consider in details the aspect of the interaction of the musical series with theatrical and stage fable of the choral performance.

The director and the collective's management foresaw to refuse absolutely from the words from the first steps on the way of realizing the artistic plan. The main idea was in creation the comic plots due to *mise en scenes* and mimic movements according to the formula (gesture plus music plus choreography, multiplied by associativity), the same as forming diverse and, at the same time, transparent dramaturgical plot in synthesis.

The using of the mentioned algorithm a priori foresaw the use of genre and style elements of the choreographic and cinematic vocabulary connected organically with the technology of "silent" cinema. This is the reason of repeated using in the performance of mimic and choreographic effects, which almost perfectly imitate a great number of specific

cinematic techniques, such as rapid (slow-motion pictures), freeze frame, combined filming with the use of different cameras and visual foreshortenings¹.

The fundamentally important factor in the stage action development is the figurative semantics complication through the use of specific, choreographic, cinematic, mimic and acoustic (sound-imitating) means. These means in combination with the use of certain attributes, such as special symbolic objects (masks, fans, white gloves, umbrellas and so on), form a furcate associative and semantic system that reproduces the heroes' emotional world². In this context, the imitation of conversational cues gets the important meaning. This imitation is actualized in the performance by analogy with the legendary old films of the silent cinema age. They are organically supplemented and shaded by various illustrative and sense elements, such as natural calamity (rain, wind, thunder), sounds of nature (birds, cocks, dogs), manifestation of human activity (motor, shoots, the imitation of African drums, applause, ovations and so on), which are skillfully reproduced by choir artists through the using of sound imaging techniques. Their algorithm structurally coordinates the workflows, which were chosen beforehand in accordance with specialties of the dramatic art project development. All components of the dramatic architectonics interact in the process of the play's deployment in a variety of combinations. In addition to that, a complex dramatic relief is formed and it consists of several plot and personified lines, such as a line of love, a line of jealousies, a line of conflict, a line of emphasized and sarcastic grotesque, a line of friendship, illustrative and comment line (people, courtiers, etc.), comic line, a line of interactive with the viewer³.

Figurative, style and genre parallels with well-known stage and theatrical samples persuade of the purposeful predictability of all project participants' work, which is subordinated to the unitary well-understood sense denominator. The subjective interpretation

¹ Multi-choice reinterpretation of these techniques can be clearly traced, especially in №14 "Gypsy song" from the opera "Carmen" by G. Bizet (arranged by Tormakhova V.), №15 "The Overture" to the opera "Guillaume Tell" by J. Rossini (arranged by Tormakhova V.), and, especially, in №16 "Chanson do Toreador" from the opera "Carmen" in combination with the composition "Smells Like Teen Spirits" by Nirvana (arranged by Tormakhova V.).

² Thereby, quite furcate system of the stage characters, involved in the performance, takes special meaning. The main characters "He" (prototype of Chaplin, Jenkins) and "She" (the prototype of Louise Brooks, Nora Gregor, Lilian Gish, Dolores de Rio) are the basis of this system. The character "He" can be associatively connected with the image of Piero and Arlekino, while "She" complements and shades the image of the main character in the woman's hypostasis. Together they are indissoluble couple, which plotline forms the dramatic basis of the entire play.

³ The show's noticeable feature is its orientation for the search of new means on the viewer's emotional influence. This is traced both at the level of the original algorithm of combing well-known musical samples, and in the plane of merely theatrical means, which are inherent to musical genre and, partly, to rock opera. Thereby, within the whole performance, involuntarily, there are sometimes certain analogies with some world-famous masterpieces, such as "Notre Dame", "New York" and "The phantom of the opera".

of the play “Classic for fun: Choir Smiles”, formed by the director himself, persuades in it once again. During the working process on this idea, Hnatyuk A. defines its genre as “Theatrical choral miniature” or “Choral musical” in one of the interview.

The People’s Artist of Ukraine, artistic director and producer of the National Philharmonic of Ukraine Lukashev V.A. expresses the similar considerations⁴. Analyzing the staging of “Khreschatyk”, he states, that “this work shows a fundamentally new direction of collective’s work, the creation of full-fledged integral performances due to expressive means of the choir collective”. Looking at this, Lukashev V. thinks, that the most important fact is that “...looking for dynamic forms of the expression of the choir, the director, the choreographer and the conductor should know the measure of the motion (action) ratio and singing, and work for the content disclosure. Thus, it appears the perspective of the choir collective’s name, as the collective of choir theatrical miniatures, where principles of effective choral performance can give a special impression”.

Gnatyuk A.O. and Lukashev V.A.’s expressed considerations persuade that the direction of the choir “Khreschatyk” has chosen the right way. It is also confirmed by the justification of innovative directing searches, which becomes more original and interesting with each performance.

Scientific novelty of the study is in enriching modern musicology with new analytical developments and observations as for functioning of the newest genre and style tendencies in modern national chamber and choral stage practice. Thereby, the article shows the detailed analyze of the original artistic and dramatic algorithms, which are embodied in the stage project “Classic for fun: Choir Smiles”. These algorithms are characterized by a multi-aspects synthesis of the elements of choral, theatrical and cinema art, as well as the specific profile of using the various experimental means that adequately take into account the actual requests of different audience. In this context, the application in scientific use of totally original author’s definition gets the special value. This definition characterizes the creation of fundamentally new genre of art, which is called “theater of choral miniature”.

Conclusions. Summing up this publication, it is possible to distinguish the main statements, which characterize the results of the implemented study:

⁴ The mentioned above Maestro’s quotes are taken from the improvised oral interview, which was implemented by the article’s author.

1. There are at least two newest genre and style tendencies in the artistic activity of the Academic Chamber Choir “Khreschatyk” (in particular, in the project “Classic for fun: Choir Smiles”). One of the tendencies is aimed at attracting to the choral concert and stage practice specific lexical elements, which are inherent to merely theatrical, choreographic and cinematic genres, such as using of visual and stage effects (the use of typical cinematic and camera methods, especially rapids, freeze frame, comparisons of various visual foreshortenings, etc.). The other tendency is characterized by the desire of chronotropic and eclectic style synthesis connected with multi-choice combination of world-famous musical “emblems”, which are realized in the specific intonation and rhythmic formulas of national and foreign music of the past and present days (for example, “The theme of fate” from the symphony №5 by Beethoven L., the main theme from the symphony №40 (g-moll) by Mozart W.A., the overture to the opera “Carmen” by Bizet G., etc.).

2. The experimental search of original musical and dramatic algorithms is an inalienable part of the artistic activity of the Academic Chamber Choir “Khreschatyk”. These algorithms are aimed at optimal decoding of musical and stage information, programming in the producer’s artistic concept and the artistic conception of the particular composer.

3. The fundamentally important innovative factor of the collective’s creative activity is the transformation of audio and visual parameters of the stage space (the movement of the different groups of choir performers, choreographic mise en scenes and multi-role correlation). This transformation is been doing in accordance with the producer’s conception and, at the same time, the actual requests of the various audience are optimally taken into consideration.

Finally, it is necessary to note, that mentioned questions in this article require additional steady illumination. Their detailed elucidation will become the aim of the following author’s publications.

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