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MUSICAL DIALOGUE BETWEEN UKRAINE AND EUROPE: ANALYSIS OF COMMON FEATURES IN THE GENRE OF SACRED MUSIC

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ABSTRACT

The purpose of the study was to identify the features of the development of sacred music genres in Ukraine and Europe in the historical perspective and determine the areas of their interaction. The research was based on the use of a historical and comparative method, which allowed tracing the evolution of genre forms in different historical periods, and structural and functional analysis aimed at identifying common features and differences in the musical tradition. The method of stylistic analysis was used for the analysis of musical works, which determined the key features of harmonic, fret, and performance specifics of Ukrainian and European sacred music. It was found that the medieval spiritual music of Ukraine and Europe had common features, in particular, a monodic character, a textocentric melodic structure, and neume notation. Differences related to the

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liturgical tradition, language basis, and performance features were identified. During the period of classicism, there was a significant mutual influence between Ukrainian and European spiritual music: the European tradition is represented by masses, requiems, and motets, while Ukraine was dominated by the genre of spiritual concerto, which developed under the influence of Western European polyphonic techniques. In the 21st century, the expansion of interaction between Ukrainian and European sacred music was established, which was manifested in the integration of Orthodox choral traditions into European sacred music and the adoption of neoclassical and minimalistic techniques by Ukrainian composers.

Keywords: liturgy, mass, canonical texts, requiem, sequence.

UKRAYNA VE AVRUPA ARASINDAKİ MÜZİKAL DİYALOG: KUTSAL MÜZİK TÜRÜNDEKİ ORTAK ÖZELLİKLERİN ANALİZİ

ÖZ

Çalışmanın amacı, Ukrayna ve Avrupa'da kutsal müzik türlerinin tarihsel perspektiften gelişim özelliklerini belirlemek ve etkileşim alanlarını tespit etmektir. Araştırma, farklı tarihsel dönemlerde türlerin evrimini izlemeye olanak tanıyan tarihsel ve karşılaştırmalı yöntem ile müzik geleneğindeki ortak özellikleri ve farklılıkları belirlemeye yönelik yapısal ve işlevsel analizi temel aldı. Müzik eserlerinin analizinde stilistik analiz yöntemi kullanıldı ve bu yöntem, Ukrayna ve Avrupa kutsal müziğinin armonik, perde ve icra özelliklerinin temel özelliklerini belirledi. Ukrayna ve Avrupa'nın ortaçağ ruhani müziğinin ortak özelliklere sahip olduğu, özellikle monodik karakter, metin merkezli melodik yapı ve neume notasyonu olduğu tespit edildi. Ayin geleneği, dil temeli ve performans özellikleri ile ilgili farklılıklar tespit edildi. Klasik dönem boyunca, Ukrayna ve Avrupa ruhani müziği arasında önemli bir karşılıklı etki vardı: Avrupa geleneği, ayinler, requiemler ve motetlerle temsil edilirken, Ukrayna'da Batı Avrupa polifonik tekniklerinin etkisi altında gelişen ruhani konçerto türü hakimdi. 21. yüzyılda, Ukrayna ve Avrupa kutsal müziği arasındaki etkileşimin genişlemesi, Ortodoks koro geleneklerinin Avrupa kutsal müziğine entegrasyonu ve Ukrayna bestecilerinin neoklasik ve minimalist teknikleri benimsemesi ile kendini gösterdi.

Anahtar Kelimeler: ayin, ayin töreni, kanonik metinler, requiem, sekans.

INTRODUCTION

Sacred music has been an important factor in intercultural dialogue, which determined the specific features of musical development in Europe and Ukraine over a long historical period. The investigation of common features of Ukrainian and European sacred music allowed tracing mutual

influences and identifying patterns of musical development that determined the features of cultural dialogue between Ukraine and European countries during historical eras. The need to study this topic arose in the context of the activation of contemporary cultural processes of Ukraine's integration into the European space, which actualised the need for an in-depth analysis of the historical experience of such interactions.

The question of the specific features of Ukrainian sacred music in the Baroque era was considered by Kovalchuk et al. (2022). The researchers came to the conclusion that Ukrainian baroque spiritual music had pronounced common features with Western European analogues, but was distinguished by the presence of unique national characteristics. The problem of the influence of cultural transformations on the religious musical art of Ukraine was investigated by Melnychuk and Sokolovskyi (2024). The researchers analysed the features of Ukrainian sacred music in the context of pan-European trends in the development of musical culture. They came to the conclusion that Ukrainian spiritual music adapted European artistic trends, leaving the national context and traditions distinct.

Features of solo vocal performance in Ukrainian sacred music of the classicist period were investigated by Petryshyna (2023). In the course of the analysis, the researcher noted that the Ukrainian tradition of spiritual concerts of the classical period was significantly influenced by the European vocal school, primarily in the field of performing techniques. Ukrainian composers actively adapted European models to local spiritual traditions. The socio-communicative role of musical art in the process of intercultural exchange was investigated by Dovzhynets et al. (2023). The researchers analysed international experience and found that music was an effective means of transmitting social values, activated cultural ties between countries and contributed to the spread of spiritual traditions.

Kavun (2024) analysed the processes of integration of European musical styles, and came to the conclusion that Ukrainian musical culture actively perceived and transformed European elements, especially in the genres of sacred music, which acted as a kind of bridge between Ukraine and Europe. Issues of intercultural communication through musical art during the crisis period of Ukrainian history were investigated by Berehova et al. (2024). In the course of the analysis, the researchers found that music was actively used as a tool for dialogue between cultural communities and significantly influenced the development of spiritual and aesthetic values of Ukrainians in exile, thereby maintaining their connection with the European cultural space. The phenomenon of

interpenetration and integration of musical styles and traditions in world and Ukrainian music was studied by Putiatytska et al. (2024). The researchers analysed the stylistic diversity of contemporary music, concluding that contemporary spiritual music is characterised by active interaction of European and Ukrainian musical traditions and integration of various genre features. Musicological analysis of the genre palette of church chants was carried out by Sapozhnik (2024), exploring canonical and non-canonical ecclesiastical works. As a result, it was proved that the genre specifics of Ukrainian spiritual works testified to significant common features with European examples of church genres, demonstrating the unity and dialogue of cultural traditions. Antonenko and Antonenko (2021) investigated the cultural role of sacred music festivals in Ukraine in the late 20th – early 21st centuries, noting that the festivals became a platform for active communication between Ukrainian and European musical traditions and contributed to the deepening of cultural understanding between the countries.

Baroque trends in Ukrainian sacred music as a component of intercultural dialogue were considered by Melnyk (2003). The researcher made a detailed analysis of Ivan Karabyts choral concert “Garden of divine songs”, written to the lyrics of Hryhorii Skovoroda, defining it as one of the most striking manifestations of neo-Baroque in contemporary Ukrainian music. The researcher proved that the successful synthesis of Western European and national baroque traditions allowed the composer to create an organic balance between “high” genres (*partes concerto*) and “grassroots” Baroque elements (*cantos*, thoughtful tones), thus demonstrating the deep connections between the Ukrainian and pan-European spiritual musical traditions, which remain relevant for the contemporary musical language.

Despite a significant amount of research on the history and development of spiritual genres of music in the Ukrainian and European contexts, the mechanisms of musical dialogue, and the patterns by which spiritual music of Ukraine adopted, transformed or adapted certain European musical and aesthetic models in different periods from the Middle Ages to the present remained insufficiently studied. In particular, there was a need for a detailed analysis of the specifics of the interaction of musical traditions of Ukraine and European countries at key historical points in the development of the genre of sacred music, namely, the periods of the Middle Ages, classicism, and modernity, when such interactions were particularly intense and productive. In addition, the need for such an analysis was conditioned by the fact that the disclosure of patterns of interaction in the field of sacred music could contribute to a deeper understanding of the features of the development

of Ukrainian cultural identity in the context of the European tradition, and help to better understand the current trends in the musical integration of Ukraine into the European cultural space.

The purpose of this study was to identify common features and specifics of the genre of sacred music in Ukraine and Europe, identify ways of interaction, and analyse the mutual influence of musical traditions of these cultural spaces. In accordance with the objective, the following research tasks were defined: to analyse the genre features of sacred music of Ukraine and Europe of the Middle Ages, to determine common features and signs of musical dialogue; to investigate the spiritual genres of Ukrainian and European music of the classicism era, to determine the main areas of mutual influence; to analyse the ways of interaction between contemporary Ukrainian and European sacred music; to determine common trends in the development of the genre at the present stage.

METHOD

Main methods in the research were historical and comparative, musical and analytical, and cultural. First, the historical and comparative method was employed to explain the evolution of holy music within both Ukrainian and European contexts over several historical epochs. The analysis entailed comparing works from the mediaeval, classical, and modern periods to discern similarities and variations in genres, structures, and stylistic evolution. The analysis involved the composition “*Dies Irae*” (2019), which was chosen because of its expression of the pan-European tradition of Gregorian chant. This composition was representative of the European sacred music of the Middle Ages, as it represented a classical example of Latin-language liturgical music of this period. “*Cherubic Hymn*” (2025) was chosen for the analysis of the Ukrainian medieval tradition, since it is the Znamenny chant that is the leading type of ancient Ukrainian liturgical singing, which helped to clearly trace local features and correlate them with pan-European samples.

The next stage of the study involved the application of the musical-analytical method to works of the classicist era. The musical and analytical methods focused on analysing the specific musical components of selected works, including melody, harmony, and rhythm, to determine how they embody the stylistic characteristics of their respective traditions. Gregorian chant and Ukrainian spiritual concertos were examined for their tonal architecture, modal application, and literary coherence. Haydn's Mass “*Nelson Messe*” (1898) was chosen as an example of European sacred music of this period. The choice of this work was conditioned by the fact that “*Nelson Messe*”

belonged to the central examples of sacred music of classicism and allowed identifying the leading genre and stylistic features of the European musical tradition of the late 18th century. The Ukrainian classical tradition was represented by Artemij Vedel's "Open My Doors to Repentance" (2019). The choice was made because of its characteristic stylistic proximity to European works of the same period, which allowed for a qualitative comparative analysis of mutual influence and identifying possible common stylistic features. "Garden of Divine Songs" by Ivan Karabyts was chosen for its pivotal role in the resurgence of Baroque traditions in modern Ukrainian sacred music. The composition integrates pan-European Baroque techniques with Ukrainian Orthodox traditions, embodying a fusion of Western European and native musical characteristics. The work's significance is rooted in its incorporation of Baroque polyphony and Ukrainian melodic motifs, which renders it an exemplary subject for analysing the synthesis of historical and contemporary influences. The analysis examined Karabyts' integration of Baroque techniques, including counterpoint and orchestral textures, with the spiritual and modal attributes of Ukrainian sacred music.

The cultural method examined the significance of sacred music within its cultural and liturgical frameworks. It examined the impact of religious, social, and political variables on the evolution of sacred music in Ukraine and Europe, highlighting the intercultural exchange and mutual influence between the two musical traditions. To represent European contemporary sacred music, the work by Jenkins (1999) "The Armed Man: A Mass for Peace" was used. "The Armed Man: A Mass for Peace" by Karl Jenkins integrates Islamic, Christian, and secular components, while its fundamental structure adheres to the conventional sacred mass framework. The incorporation of non-Christian texts signifies an intention to examine universal themes of peace and war, yet the piece preserves its religious nature through its liturgical structure, spiritual motifs, and the use of choirs and orchestras. Consequently, it is still classified as religious music, despite its intercultural elements. The Ukrainian contemporary spiritual tradition was represented by Skorik's (2017) "Psalm 50". Its choice was substantiated by the fact that the composer combined the traditions of Ukrainian sacred music and contemporary European musical trends, which allowed tracing the paths of cultural interactions and identifying key signs of musical dialogue between Ukraine and European countries in the contemporary period.

The use of these methods helped to comprehensively consider the problems under study in the chronological aspect and fulfil the tasks of analysing and comparing sacred music of Ukraine and Europe in the context of certain historical periods.

RESULTS

Sacred music of Ukraine and Europe in the medieval period

European spiritual music of the Middle Ages developed within the Christian tradition and was inextricably linked with the liturgical rites of the Catholic Church. The most important form that determined the specifics of this music was the Gregorian chant – a single-voice, monodic singing of Latin sacred texts, performed without instrumental accompaniment. The Gregorian chant was based on biblical texts and prayer formulas that determined its religious and meditative character and formed specific musical and stylistic features. The Gregorian chant was characterised by monody, that is, singing in which there was no polyphonic structure. The melodies were performed in unison, which corresponded to medieval ideas about the ideal of spiritual purity and simplicity. Important features of the Gregorian chant were the modal system, lack of regular rhythm, and textual centrality. The melody was determined by the intonation features of the Latin text, and the rhythm was based on the natural accentuation of words, which provided expressiveness of the liturgical content (Kelmendi, 2024). Recording of works of the Gregorian chant was carried out with special signs – neumas, which conveyed the general movement of the melody, but did not indicate clear heights and durations of sounds. It was this feature of non-uniform notation that led to the existence of different performing variants of the same work, since the accuracy of performance depended on the oral tradition and direct practice of church singing (Fox, 2020).

One of the most famous examples of medieval Gregorian chant music was the sequence “*Dies Irae*” (2019). The text of this composition was written in Latin and had a pronounced sacred meaning. The main theme of “*Dies Irae*” concerned the biblical motif of the Last Judgement. Accordingly, the text emphasised the anxiety and solemnity of this day: “*Dies irae, dies illa, solvet saeculum in favilla...*” (“The day of wrath, the day when the world will crumble to ashes...”). It was these words that became the characteristic refrain of the work, giving it a dramatic sound and focusing on the spiritual essence of the sacred event. The melody of “*Dies Irae*” corresponded to the modal nature of the Gregorian chant, and the Dorian mode was used in the composition. The Dorian mode is a church mode that originated in ancient Greece and became integral to Gregorian

chant. It is defined by a natural minor scale featuring a higher sixth degree, resulting in a more open and mournful sound compared to other modes. The application of the Dorian mode in Gregorian chant and Ukrainian sacred music fosters a spiritual ambiance and facilitates the gradual development of melodic lines, enhancing the meditative quality of these compositions. The melodic line was characterised by a gradual, smooth movement, with a small number of interval jumps, which contributed to the meditative nature of the music, characteristic of the medieval spiritual tradition. The rhythmic organisation of the work was irregular, did not follow the meter and was based solely on the natural rhythm of the Latin text. This rhythmic freedom made it possible to convey the semantic accents of the text more expressively, emphasising particularly important words and phrases, in particular, the words “*Dies Irae*”, which were repeated in the work as a thematic and semantic refrain.

Thus, “*Dies Irae*” was a typical example of medieval European choral singing, which absorbed the main features of the Gregorian tradition: monodic vocal structure, Latin-language sacred text, modal fret base, irregular rhythmic organisation, and features of non-uniform notation. These features became decisive for the European sacred music of the Middle Ages, established its stylistic foundations, and ensured its further development in subsequent historical periods.

Ukrainian spiritual music of the Middle Ages developed under the dominance of the Eastern Christian (Orthodox) Church tradition and had its own characteristic features that determined its difference from Western European samples (Kieliszek, 2025). The basis of medieval Ukrainian sacred music was vocal church singing, which was performed during divine services in the churches of Kyivan Rus. The period of the 12th century was marked by the greatest flourishing of Kyivan Rus. The entire canonical structure of church singing of the Byzantine tradition (church monody, vowel system, Znamenny chant, hymnography) was borrowed from liturgical singing. The main form of church singing was the Old Kyivan Znamenny chant, which is characterised by national melodies. This chant originated and became widespread in the period of the 11th-13th centuries, was formed on the basis of Byzantine liturgical samples, but with pronounced local features.

The name “Znamenny” comes from a special neumatic notation used to write down melodic formulas and specific motifs. This notation had a graphic character, conveyed the general outline of the melody and the features of its performance, but did not fix the clear heights of sounds, which required considerable attention to the oral performing tradition and contributed to the emergence

of regional versions of compositions (Huralna & Syrotynska, 2022). In Ukraine, this non-linear notation (neumatic type) was called kulizmyana (from the “kulizma” sign), and “old Ukrainian non-linear notation”. At the end of the 16th century, monodic tunes were formed, the names of which are associated with local cells (Kyiv, Mezhyhiria, Ostroh).

An example that represented the stylistic features of Ukrainian medieval music was the Old Kyivan Znamenny Chant “Cherubic Hymn” (2025). This composition was a typical example of Orthodox liturgical singing, which accompanied the central part of the liturgy – the Great Entrance. The text of “Cherubic Hymn” contained sacred motifs associated with the praise and chanting of the angelic forces that invisibly accompanied Christ during the service: “As the cherubim secretly forming and singing a holy song to the Life-giving Trinity...”. The melody was based on melodic formulas typical of significant singing (“popivka”, “fita”, “lytsa”), which formed a kind of musical “blocks” from which the work was composed. The formulas, “popivka” (smooth, gradual melodic lines with minimal interval leaps), “fita” (a melodic variant enhancing the chant's continuity), and “lytsa” (distinct melodic blocks ensuring stylistic coherence), preserved the unique character of Orthodox liturgical music and facilitated the transmission of musical tradition across generations. The melody was mostly smooth and gradual, with a minimum number of large intervals, which ensured smoothness and continuity of sound.

The rhythmic organisation of the Znamenny chant was not clearly structured and depended on the text, similar to the Gregorian chant. The lack of a regular meter allowed singers to emphasise the semantic accents of the text more freely, and also formed a special meditative effect during the service. Another important role was played by the characteristic indelible notation of a chant. Signs (“znamena”) of this notation graphically conveyed the outline of the melody, indicated the direction of voice movement up or down, delays, but did not have fixed altitude values, which made the performance of the work dependent on the traditional practices of church singers. The text of “Cherubic Hymn” showed expressive sacred motifs characteristic of Orthodox worship, which distinguished significant singing in the context of European sacred music of the Middle Ages. The singers intoned the text slowly and solemnly, paying special attention to semantic accents, which contributed to a deep immersion of listeners in the spiritual content of the composition.

The enduring presence of modality as a stylistic characteristic in sacred music is evident in both Gregorian chant and Ukrainian Znamenny chant. Modality significantly influenced the meditative and introspective characteristics of these musical traditions, prioritising the text over harmonic

intricacy. The Dorian mode was frequently utilised in Gregorian chant, enhancing the solemn and balanced sound that corresponded with the music's liturgical purpose. Ukrainian sacred music from the mediaeval period, especially the Znamenny chant, preserved a modal structure that highlighted spiritual purity and simplicity, essential to Orthodox liturgical practice. Although tonal harmony evolved in subsequent centuries, the persistent utilisation of modal structures in sacred music maintained its connection to spiritual expression and ritualistic function, hence enhancing the meditative ambiance essential for liturgical contexts.

Thus, the chant “Cherubic Hymn” reflected the key features of Ukrainian sacred music of the Middle Ages: monody, modality, rhythmic freedom, the specifics of non-uniform notation, text orientation of the melodic line, and a special spiritual atmosphere of performance. It was these features that determined the originality of Ukrainian sacred music, which was formed within the Orthodox tradition and developed in parallel with the European choral tradition, while demonstrating its own musical and cultural identity. Ukrainian and European spiritual music of the Middle Ages had a number of common features, which were conditioned by their common Christian background, similarity of sacred function and liturgical purpose (Table 1).

Comparison criteria	Ukrainian Znamenny chant	European Gregorian chant
Type of melodic	Single-voice, vocal, without instrumental accompaniment	Single-voice, vocal, without instrumental accompaniment
Rhythmic structure	Free, text-centric, without a regular metre	Free, defined by text, without a regular metre
Notation system	Significant (non-variable) graphic type, without fixing the exact heights	Unremarkable graphic notation, without clear heights and durations
Language of worship	Church Slavonic	Latin
Text base	Orthodox sacred texts (“We who mystically represent the Cherubim...”)	Catholic sacred texts (“ <i>Dies irae, dies illa...</i> ”)
Performance characteristics	Oral tradition, transmitted through direct practice, such as meditative, prayerful, restrained, and slow	Oral tradition, transmitted through singing practice; solemn, meditative, with dramatic accents on the text
Fret system	Modal frets (Dorian, Phrygian)	Modal frets (Dorian, Phrygian)
Intonation features	Smooth, gradual movement of the melody, a small number of interval jumps	Gradual melodic movement, limited number of long intervals
Function in divine service	Accompanying important parts of the Orthodox liturgy	Performing during the Catholic funeral mass (Requiem)

*Tablo 1. Comparison of Ukrainian and European sacred music of the medieval period.
Source: compiled by the authors based on Hajic et al. (2025), Pater (2020).*

The comparison of Ukrainian Znamenny chant with European Gregorian chant reveals both similarities and differences. Both depend on oral transmission. Nevertheless, their performance attributes vary. The Znamenny chant is characterised by its restraint and meditative quality, aligning with its function in Orthodox liturgy, whereas the Gregorian chant, although similarly peaceful, features dramatic accents, particularly in the Requiem, which mirror its liturgical context. The disparities in expression are reflected in the intonational characteristics, with the Ukrainian chant accentuating smooth, progressive melodic transitions, while the Gregorian chant permits more pronounced intervallic leaps. Therefore, despite sharing a similar modal framework, the liturgical and cultural manifestations of the two traditions diverge.

Classicism and development of spiritual genres in Ukrainian and European music

Sacred music of the classicist era in Europe developed in the context of active stylistic changes and reinterpretation of traditional genres. A characteristic feature of this period was the harmonisation and symmetry of musical forms, the appeal to clear genre and structural models that embodied the ideals of clarity, logic, and proportionality. The central genres of sacred music of this period were masses, motets, and requiems, which were widely used in the ecclesiastical and secular musical traditions of European countries. Mass in classicism took the established form of a multi-part cycle (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei), which provided for the participation of soloists, choir, and orchestra. It was marked by drama, solemnity, and emotional uplift. The motet also underwent a certain transformation during this period: it became shorter and more concise, performing the function of a spiritual vocal piece for the a cappella choir or with instrumental accompaniment. Requiem as a funeral mass has gained particular popularity due to the dramatic depth, philosophical and religious richness, and emotional intensity of the music (Allaerts, 2024). One of the outstanding examples of sacred music of the classicist period is the mass by the Austrian composer Haydn (1798) “Nelson Messe”. This composition had the full title “*Missa in Angustiis*” (“Mass in Hard Times”). The composition clearly expressed the characteristic features of classicism – clarity of form, expressive melody, clear harmonic speech, dramatic dynamics, the use of a classical orchestra and vocal soloists.

The composition begins with a piece of Kyrie written in D Minor, which immediately sets the intense dramatic tone characteristic of the entire mass. Haydn used contrasting dynamic and tempo changes to achieve a distinct dramatic effect. Especially revealing is the part of Gloria, where the

composer actively combined the elements of solemnity and joy characteristic of this part of the mass with the emotionally sublime sound of the orchestra and vocal parts. Use of choral unison (“*Gloria in excelsis Deo*”) emphasised the clarity of the musical texture and the spiritual grandeur of the text. The Credo part, traditionally the central theological part of the mass, was implemented by the composer in a clear symmetrical form, where the dramatic accents of the text (“*Crucifixus etiam pro nobis...*”) were emphasised by the relevant instrumental part, and the complex harmonic structure expressed drama and seriousness of spiritual content. In Sanctus and Benedictus, the composer widely used solo parts and ensemble sound of voices, creating contrasting mood and texture episodes that corresponded to the canons of classical form. The final part of the mass, Agnus Dei, is the most emotionally intense. The harmonious language inherent in classicism clearly emphasised the content of the liturgical text (“*Agnus Dei, qui tollis peccata mundi...*”).

The use of classical orchestral composition with a predominance of stringed instruments and wind instruments, and the active participation of the choir and soloists became the defining features of this work. “Nelson Messe” embodied the key trends of the spiritual genres of classicism: clarity of forms, symmetry of structure, expressiveness and drama of vocal and instrumental parts, and harmonious clarity, which provided an expressive transmission of spiritual meanings and formed the ideal of church music of this era.

Ukrainian spiritual music in the period of classicism developed in the conditions of active artistic processes that covered the European musical culture of the 18th century. Ukrainian sacred music maintained a close connection with the Orthodox tradition, which was reflected in the texts, the choice of thematic material, the type of performance, thus preserving the national and aesthetic identity (Shershova & Chaika, 2024). One of the key genres of Ukrainian sacred music of the classicist era was the spiritual concerto, which emerged under the influence of European forms, but became particularly widespread in Orthodox services in Ukraine (Husarchuk et al., 2024).

An outstanding representative of the Ukrainian classical spiritual concert was the composer Vedel (1767-1808). His compositions vividly reflected the pan-European tendencies of classicism, which was manifested in a clear musical form, expressive melody, transparent texture, and a special attention to the emotional expressiveness of the text.

Artemij Vedel’s concert “Open My Doors to Repentance” (2019) was one of the works that were widely used in Orthodox liturgical practice, and was based on a sacred text that had a prayerful and penitential character. It was the thematic content of the text that determined the features of the

musical structure, the style of performance and the overall emotional key of the work. The musical basis of the concert was a polyphonic technique, organically combined with classical homophonic-harmonic episodes, which corresponded to the European trends of sacred music of the 18th century. In the concert “Open My Doors to Repentance”, imitation techniques between voices were actively used, which emphasised the solemn and prayerful nature of the text: “Open the Door of Repentance, O Life-giver...”. The voices gradually entered, creating a polyphonic fabric typical of the classical period, with clear harmonic relationships.

A characteristic feature of the concert was the transparency of the musical texture, typical of classicism, which was provided by the clarity of the structure and symmetrical organisation of the musical material. The composition clearly traced logical sections, each of which corresponded to the semantic parts of the liturgical text. The texture of Vedel’s *concerto* was mostly vocal, although it could sometimes be accompanied by restrained instrumental accompaniment by basso continuo or organ accompaniment, which corresponded to the pan-European traditions of classicism. The melody of the work was distinguished by expressiveness and melodic clarity, intonations were built on the basis of the major-minor system that dominated the classical period, although certain elements of modal frets characteristic of earlier periods of sacred music could also be preserved in the Ukrainian sacred concerto. Vedel actively used expressive intervals, melodic jumps, and sequences that accentuated key words and enhanced the prayerful expressiveness of the piece.

A special feature of the concert was the attention to solo vocal parts, which were performed vividly and expressively, giving the composition a deep emotional sound. The rhythmic organisation was characterised by the clarity and regularity inherent in the musical compositions of the classical period. The rhythm of the *concerto* was associated with the accentuation of the Church Slavonic text, but it already had a more ordered character compared to medieval models. The piece was recorded using a traditional five-line system of musical notation, which recorded the exact heights of sounds and the duration of notes, which corresponded to classical ideas about the clarity and clarity of musical presentation (Yuan & Chuprina, 2024).

Thus, Vedel’s concert “Open My Doors to Repentance” reflects the main stylistic features of Ukrainian sacred music of the classicism: polyphonic texture, intonational expressiveness, logical clarity of form, special attention to soloists, and the connection of music with the emotional content of sacred texts

The spiritual music of classicism in Ukraine and Europe developed in the context of common aesthetic trends, preserving national characteristics (Sheikh, 2018; Berehova, 2022). In the Ukrainian tradition, the central genre was the spiritual concerto, which was used in Orthodox worship, while in Europe large-scale cyclical forms such as masses, requiems, and motets dominated. Ukrainian compositions were performed in Church Slavonic, while European compositions were performed in Latin. Both traditions were characterised by a tonal-harmonic system, but European compositions were characterised by greater clarity of harmony and rigour of forms, while Ukrainian compositions were characterised by a more intimate and lyrical sound (Table 2).

Comparison criteria	Ukrainian sacred music of the classical period	European sacred music of the classical period
Dominant genres	Spiritual concertos, choral works	Masses, requiems, motets
Language of worship	Church Slavonic	Latin
Type of melodic	Expressive, melodious, major-minor, with elements of modality	Expressive, regular, major-minor
Performance staff	Mostly choral music with soloists, often without instrumental accompaniment	Choral works with orchestral accompaniment, soloists
Harmonic language	Preferably tonal-harmonic, preserving individual modal elements	Strictly tonal-harmonic, clear, transparent texture
Performing tradition	Choral, ensemble singing, soloists; formation of a vocal school, dependence on the church context	Orchestral and choral performance, solo arias; developed vocal and orchestral traditions, professionalisation of performance
Form compositions	of Clear, logical, symmetrical, but shorter in volume and more compact	Clear, symmetric, cyclic, larger, multi-part
Music functions	Prayer related to Orthodox worship is more emotionally restrained	Solemn, representative, dramatic, emotionally rich
Type of notation	Five-line system, precise fixation of heights and durations	Five-line system, precise fixation of heights and durations

Tablo 2. Comparative characteristics of Ukrainian and European sacred music of the classical period.
Source: compiled by the authors based on Peno and Vesic (2021), Niemtsova (2021).

Table 2 establishes essential contrasts between Ukrainian and European holy music of the classical era, illustrating variations in musical structure, performance methodologies, and cultural contexts. Ukrainian sacred music mostly focused on spiritual concertos and choral compositions, typically executed with limited instrumental support and in Church Slavonic, thereby preserving ties to

Orthodox liturgical traditions. The harmonic language preserved modal characteristics, while the performance tradition emphasised vocal schooling with both ensemble singing and soloists. Conversely, European sacred music included masses, requiems, and motets, executed with orchestral accompaniment and solo arias, illustrating the more professional vocal and orchestral traditions of the era. Although both traditions followed a tonal-harmonic framework, European music exhibited greater organisation and clarity, while Ukrainian music maintained its modal essence. The emotional tone varied: Ukrainian music was emotionally subdued, whereas European music was dramatic and serious, mirroring their distinct liturgical purposes.

Contemporary sacred music of Ukraine and Europe: ways of interaction

Contemporary European spiritual music shows considerable stylistic diversity, combining traditional religious forms with the latest musical techniques and aesthetic concepts. In the 20th-21st centuries, the development of sacred music took place both within the framework of academic tradition and in experimental directions, including the use of contemporary compositional techniques, electronic means, and inter-genre combinations. Choral music remains one of the leading forms of spiritual art in Europe, maintaining its connection with liturgical traditions. Many contemporary composers continue to work in this genre, in particular, Arvo Pärt, Eric Whitacre, John Tavener, who create works for church choirs and concert performances. The main feature of contemporary choral sacred music is the synthesis of ancient canonical forms (Gregorian chant, polyphonic tradition of the Renaissance) with contemporary harmonic language, microtonality, and experimental singing techniques. Sacred minimalism, which became widespread in the second half of the 20th century, focuses on simplifying musical means, using slow, static harmonies, and meditative textures. The founders of this style were Arvo Pärt and John Tavener, who reinterpreted sacred music, abandoning complex polyphony and focusing on the inner concentration and concentration of the listener. Neoclassicism in contemporary sacred music reflects a tendency to return to classical forms and stylistics adapted to the contemporary musical environment. The characteristic features of this area are the symmetry of the composition, the use of orchestral and choral means combined with elements of cinematic music, which makes it more accessible to a wide audience (Unger, 2023).

One of the most significant works of contemporary European sacred music is “The Armed Man: A Mass for Peace”, written by the Welsh composer Jenkins (1999). This mass, created in 1999 and

dedicated to the victims of the Kosovo war, is one of the most striking examples of a contemporary synthetic approach to sacred music. The “Armed Man” combines the traditional Latin form of mass with additional text inserts from religious and literary sources from different cultures. In particular, the composition uses excerpts from the Islamic call to prayer (azan), a medieval French song *L’homme armé*, and poetry by Rudyard Kipling and other authors. This approach makes mass by Jenkins a unique example of cross-cultural dialogue in contemporary sacred music. The musical structure of the work is characterised by contrast, dynamic development and symbiosis of various genre and stylistic techniques. The open theme of *L’homme armé*, which runs throughout the work, symbolises the historical tradition of military marches and reminds us of the role of war in world history. The transition from dramatic, aggressive sections to meditative, prayerful parts creates a profound psychological effect that reinforces the idea of spiritual purification through tragic experiences. The harmonic language of the mass combines classical tonal principles with contemporary harmonic extensions. Choral sections use both traditional polyphonic constructions and contemporary experimental techniques, in particular, glissando, clusters, and advanced vocal techniques. The orchestral score is distinguished by a wealth of timbral solutions: the combination of wind instruments, percussion, orchestral, and electronic effects creates a special atmosphere of tension and solemnity. One of the most expressive parts of the mass is the *Benedictus*, which is the culmination of the work. It is built on the smooth development of the main theme, which gradually unfolds in the choral presentation, reaching the culminating sound in words “*Benedictus qui venit in nomine Domini*”. The use of stringed instruments and a choir in soft dynamics creates the effect of heavenly sound, which is characteristic of contemporary spiritual compositions (Bayramova, 2025; González, 2024).

Ultimately, “The Armed Man: A Mass for Peace” by Jenkins reflects the main trends of contemporary European sacred music: the synthesis of traditional genre forms and the latest compositional techniques, the use of polyphonic and homophonic-harmonic structures, and the expansion of the textual and stylistic range by attracting world religious and cultural motifs. This work demonstrates that the sacred music of the 21st century continues to maintain its sacred function, while at the same time acquiring new semantic and expressive means that meet contemporary aesthetic and socio-cultural needs.

Contemporary Ukrainian spiritual music is an important component of the national musical culture, which continues the traditions of Orthodox Church singing, adapting them to the contemporary

musical context (Efremov, 2025a; Lee & Chung, 2025). It covers a wide range of genres – from liturgical singing to academic concert works performed by professional choral groups. The basis of this area remains the use of biblical and liturgical texts expressed through contemporary harmonic language, rhythmic features, and performing means. Choral singing remains the dominant form of sacred music in Ukraine (Chekal, 2022). The compositions are based on Orthodox canonical texts that acquire a new musical reading. The use of ancient tunes, modal frets and polyphonic texture allows maintaining a connection with traditions, while contemporary harmonic structures, dynamic contrasts, and orchestral colouring give the works a new expressiveness. Important features of contemporary sacred music are rhythmic flexibility, gradual unfolding of musical material, and expressiveness of the vocal line (Lastovetska-Solanska et al., 2024). In contemporary Ukrainian music, some of the most significant are the spiritual works of Lesya Dychko, Myroslav Skorik, Valentyn Silvestrov, Oleksander Kozarenko, Viktor Stepurko, Oleksander Shchetynskyi, Viktoria Poliova, and Ivan Karabyts.

An important example of the revival of baroque traditions in the context of contemporary Ukrainian sacred music is the choral concert of Ivan Karabyts “Garden of Divine Songs” (1971), based on the texts of the baroque philosopher Hryhorii Skovoroda. The composer successfully synthesises national and pan-European musical traditions, reviving the genre of Ukrainian *partes concerto* on stylistic bases close to the compositional language of Artem Vedel. Karabyts masterfully combines multi-level Baroque elements: from the polyphony of the *partes concerto* and polyphonic techniques to cantata structures and thoughtful tones. The six-part compositional structure of the work demonstrates the characteristic contrast of the baroque, and the musical fabric is saturated with rhetorical figures, in particular, *suspiratio* (“sigh” and *passus duriusculus* (“tritone leaps”). Of particular importance is the dramatic role of the flute timbre, which creates a kind of thematic frame and serves as a personalised symbol. Karabyts' work confirms the deep links between the Ukrainian and pan-European spiritual musical traditions, demonstrating the fruitfulness of organic baroque-folk synthesis and the relevance of this style for contemporary musical thinking (Kyianovska, 2017).

One of the iconic works of contemporary Ukrainian sacred music is “Psalm 50” by Skorik (2017). This work demonstrates the synthesis of Orthodox tradition and contemporary musical thinking, combining canonical text with deep musical drama. “Psalm 50” is a penitential prayer that plays a central role in Orthodox worship. Skorik in its musical interpretation gives this text a deep

emotional expression, creating a composition that combines a traditional spiritual atmosphere with contemporary compositional techniques.

The musical structure of the work develops on the basis of a contrasting alternation of calm, prayerfully focused sections with more expressive climaxes. The opening episode is characterised by soft dynamics, which gradually turns into a rich choral sound, emphasising the meaning of the text: “Have mercy on me, God, by great mercy Thy.” The composer used an increase in harmonious and textured complexity, which creates the effect of spiritual uplift and enlightenment. The melodic line of the work is expressive, relies on characteristic Orthodox intonations, but has a free development that does not obey the strict medieval canons. This allows expanding the musical expressiveness and giving the melodies a natural melody. Structurally, the melody is built on smooth gradual movements with minimal leaps, which helps to preserve the prayerful character of the work. The harmonic language of “Psalm 50” contains a combination of traditional key with non-standard chord combinations. The composer uses modulations that create an effect of internal tension and drama, which is enhanced in the climaxes. Some harmonic solutions approach minimalist trends, where the sound takes on a meditative character. There are moments of bright emotional uplift, where wide chord layouts and enhanced dynamics are used. The rhythmic organisation of “Psalm 50” is variable, which is associated with the natural accentuation of the Church Slavonic text.

A special role is played by the choral sound. Skorik expertly uses dynamic gradations that go from a quiet prayer whisper to powerful chord climaxes. The structure of the composition contains polyphonic fragments, where voices enter alternately, creating the effect of surround sound characteristic of the choral traditions of Orthodox worship. “Psalm 50” by Skorik is an iconic piece of contemporary Ukrainian sacred music that combines national Orthodox traditions with contemporary compositional techniques. The composer retains the traditional character of choral singing, but expands the means of musical expression, which makes the work relevant in the context of contemporary spiritual culture. This work is an example of how sacred music continues to evolve, integrating traditional forms into new artistic concepts.

Contemporary spiritual music of Ukraine and Europe develops in the context of global cultural processes that promote the interaction of traditions, styles, and compositional approaches (Efremov, 2025b). In both musical spaces, the connection with sacred texts, traditional vocal and choral practices remain, but there is an active understanding of new expressive means, including

experimental harmonic and rhythmic solutions, the use of instrumental accompaniment and an expanded sound palette. The analysis of current trends allows identifying the main common features, considering differences and determining the areas of mutual influence between European and Ukrainian spiritual music (Table 3).

Aspect	Ukrainian sacred music	European sacred music
Genres	Spiritual concertos, choral a cappella works, psalms	Masses, requiems, motets, sacred minimalism
Basic form of performance	A cappella choir, less often orchestral accompaniment	Choral performance with an orchestra or electronic elements
Harmonic language	Combining traditional key with extended harmony	Minimalistic harmonies, modality, tonal polyphony
Fret base	Mostly major-minor with modality elements	Active use of modality and minimalism
Rhythmic organisation	Flexible text-based rhythm	Clear structure or free minimalistic patterns
Text base	Church Slavonic Bible texts, Orthodox tradition	Latin and multilingual texts, including secular sources
Stylistic influences	Orthodox Znamenny chant, Ukrainian melos	Gregorian chant, baroque and neoclassical traditions
Meaning of choral art	Leading role, polyphony, rich polyphony	Active use of the choir, but with experimental approaches
Impact of minimalism	Partially implemented, expressive melody prevails	Significant part of the works in the style of sacred minimalism
Using tools	Limited, more often a cappella performance	Orchestral accompaniment, electronic effects
Main function of music	Liturgical, concerto, preservation of national tradition	Liturgical, concert, experimental

Tablo 3. Comparative characteristics of contemporary sacred music in Ukraine and Europe.

Source: compiled by the authors based on Unger (2023), Lastovetska-Solanska et al. (2024).

The Results section of the paper provides an extensive analysis of the evolution of sacred music in Ukraine and Europe, highlighting historical, stylistic, and compositional changes over various periods. During the Mediaeval era, Ukrainian and European religious music exhibited notable similarities, such as monophonic melodies and modal frameworks; nonetheless, distinctions emerged from liturgical customs, linguistic variations (Church Slavonic in Ukraine and Latin in Europe), and particular rhythmic arrangements. The examination of Gregorian and Znamenny chants revealed their interdependence on oral traditions and imprecise notation, while various regional norms influenced their execution. Transitioning into the Classical period, the study revealed a notable intercultural exchange, especially the incorporation of European polyphonic

techniques into Ukrainian spiritual concertos, while European sacred music progressed towards more orchestral compositions such as masses and requiems, demonstrating enhanced harmonic clarity and orchestral participation. In contemporary times, these traditions persist in their engagement with minimalism and neoclassicism, as Ukrainian composers progressively integrate European harmonic frameworks and experimental methodologies. The study underscores the continuous interaction and reciprocal influence between Ukrainian and European sacred music, illustrating their common past while maintaining unique national identities.

DISCUSION

The results of the study confirmed that the spiritual music of Ukraine and Europe developed in conditions of constant interconnection, which was manifested in the genre, style, and performance features of different historical periods. Comparison of the obtained conclusions with the results of other researchers allowed establishing both common features and differences in approaches to analysing the development of sacred music.

The study found that the Znamenny chant and Gregorian chant had common features, in particular, modal fret, monody, and rhythmic freedom, which was determined by their liturgical nature. Similar conclusions were drawn in the paper by Kryński et al. (2020), who stated that both traditions retained the text-centric principle of melody organisation and used non-uniform notation. This study determined that the Znamenny chant was formed under the significant influence of Byzantine liturgical singing, which was reflected in specific intonation formulas and melodic turns. The Gregorian chant, in turn, was closely related to the Latin liturgical canon, which influenced its musical structure and metric organisation.

The same idea can be traced in the study by Shmiher (2023), who emphasised that the language factor played a crucial role in shaping musical traditions. According to the results obtained, Latin was the main language of European sacred music, which determined the structural features of the text and the style of performance, while the Church Slavonic was used in Kyivan Rus, which affected the intonation nature of vocal genres.

During the period of classicism, significant changes in the development of sacred music were recorded, in particular, the influence of the European polyphonic tradition on Ukrainian genres. A similar process was noted by Gonata (2022), who dealt with the transformation of the Requiem genre in European music of the 19th-20th centuries. It was revealed that during this period, spiritual

music acquired a clear multi-part form, which was also confirmed in this study, which established that the Ukrainian spiritual concert adapted some compositional features of European masses and motets.

Karas (2020) noted that Ukrainian spiritual music of the 18th century, despite the significant influence of European style trends, continued to maintain a connection with the Orthodox tradition, which was manifested in the text basis, vocal techniques, and characteristic sound. The researcher emphasised that Ukrainian composers adopted polyphonic techniques inherent in Western European music of this period, in particular, canonical imitation polyphony and harmonic organisation, but adapted them to the specifics of Orthodox liturgy. This conclusion coincides with the results obtained, according to which Ukrainian spiritual compositions integrated classical structural models, but remained closely related to traditional church practice and the style of Orthodox choral singing.

Grant et al. (2020) in the analysis of the stylistic development of Haydn's music emphasised the importance of symmetry of form, harmonic clarity, and logical structure, which became crucial for the music of classicism. The researchers noted that Haydn preferred ordered tonal connections, regular phrasal structure, and predictable harmonic progressions, which contributed to the clarity of musical thought. The present study confirmed that these principles were borrowed from Ukrainian spiritual music, in particular, in the genre of spiritual concerto. It was established that in the Ukrainian tradition, there was greater flexibility in the interpretation of harmonic material, and the preservation of individual modal elements, which distinguished it from the Western European classical tradition.

The study of contemporary sacred music established that in the 21st century showed an interaction between Ukrainian and European traditions, which is manifested in the use of joint compositional techniques, choral techniques, and stylistic trends. It was revealed that Ukrainian composers are increasingly integrating elements of European sacred minimalism, experimental harmonic structures, and contemporary orchestral textures into their works. Similar conclusions were drawn by Hongwei (2022), who noted that contemporary Ukrainian music is increasingly adapting European style models, in particular, through borrowing neoclassical and minimalistic techniques, which contributes to its integration into the international music space and the development of new artistic areas in sacred music.

In this paper, it was found that contemporary sacred music is increasingly moving beyond the liturgical space and adapting to concert performances, academic festivals, and multimedia projects. Similar changes in the functional purpose of sacred music were confirmed by Kordis (2023), who analysed the process of its gradual secularisation and integration into the secular musical environment. The researcher determined that along with traditional performance in churches, spiritual compositions are increasingly heard in concert halls, acquiring the features of an artistic phenomenon that goes beyond the purely religious context. This study also found that this process is accompanied by stylistic changes, in particular, the involvement of experimental harmonic solutions, contemporary orchestral textures, and inter-genre combinations, which contributes to the expansion of the audience and the actualisation of sacred music in the contemporary artistic space. The analysis of contemporary sacred music of Ukraine established that it combines traditional Orthodox canonical principles with the latest compositional techniques, in particular, experimental rhythmic structures and extended harmonic solutions. Similar observations were made by Varakuta (2022), who noted that Ukrainian sacred music retains a close connection with the Orthodox liturgical tradition, but simultaneously integrates contemporary harmonious and textured models. The researcher also noted that this process takes on a systematic character, since composers actively use minimalistic techniques, new choral techniques, and experimental timbre combinations. Similar features were found in European sacred music, which indicates the interpenetration of stylistic trends.

The analysis of the Znamenny chant confirmed that this genre of Ukrainian sacred music had common features with Western European choral traditions, in particular with the Gregorian chant, with which it was united by a modal basis, monody, and sacred purpose. Similar conclusions were drawn by Shapovalova et al. (2023), who considered cherubic chants as an important genre of Orthodox music that developed in parallel with the Catholic choral tradition. The researchers noted that cherubic songs were distinguished by vocal plasticity, rhythmic freedom, and a significant dependence on oral tradition. The results obtained confirmed that the Znamenny chant did not have a strictly fixed rhythmic organisation, which contributed to the variability of its performance depending on regional characteristics. The analysis of the musical features of the 18th century confirmed that European spiritual music gradually moved away from strict polyphonic rules, which contributed to the development of a homophonic-harmonic style with a clear structure and ordered harmonic connections.

The results obtained confirmed that in the European sacred music of the classicism period, there was a gradual liberation from strict polyphonic canons, which contributed to the development of a homophonic-harmonic style with greater freedom in the interpretation of harmonic connections. Similar trends were considered by Fitzgibbon (2024), who analysed the violation of harmonic norms in the European musical theory of early art nouveau. The researcher noted that this process opened up new opportunities for composers, allowing them to experiment with form, rhythmic structure, and tonal organisation. The Orthodox tradition continued to be dominated by the focus on ancient church tunes, which slowed down the introduction of homophonic texture and retained its connection with the ancient modal system.

Comparison of the results of the study with the papers by other researchers showed the constancy of the musical dialogue between Ukraine and Europe, which was manifested in the gradual convergence of genre and style characteristics of sacred music. All researchers confirmed the interaction between the two traditions, although they differed in determining the degree of influence of European trends on Ukrainian music. The results established in this study confirmed that Ukrainian spiritual music adapted European genre models while maintaining its own national identity.

CONCLUSION

The research analysed the characteristics of sacred music in Ukraine and Europe during three historical epochs: the Middle Ages, Classicism, and Modernity. It delineated shared characteristics of Ukrainian and European spiritual traditions, examined areas of mutual influence, and elucidated contemporary trends in the intercultural musical exchange between the two regions. During the mediaeval era, Gregorian chant in Europe and Znamenny chant in Ukraine exhibited parallels owing to their sacred and liturgical roles. These monodic vocal styles, executed without instrumental support, were founded on modal systems and imprecise notation, therefore depending on oral transmission. The primary distinctions are in the language of the liturgical texts, Latin in Europe and Church Slavonic in Ukraine, and specific rhythmic characteristics associated with the text. The research revealed early signs of musical dialogue, which included common fret structures and text-oriented melodic organisation.

Significant stylistic alterations were noted during the classicist era. In Europe, masses, requiems, and motets prevailed, distinguished by cyclical structures, tonal precision, and orchestral support.

Ukrainian sacred music, shaped by European polyphonic traditions, gave rise to the spiritual concerto genre. Ukrainian composers assimilated European structural concepts and polyphonic techniques while preserving the modal and vocal characteristics of Orthodox chant. The examination of modern sacred music emphasised significant trends, including the evolution of choral traditions, sacred minimalism, and neoclassicism in Europe. In Ukraine, a cappella choir music combines Orthodox traditions with contemporary composition methods. Both locations exhibited reciprocal impact, as European composers assimilated Orthodox intonations while Ukrainian artists adopted European harmonic solutions.

The findings affirm that Ukrainian and European sacred music have preserved common artistic characteristics across time, indicating ongoing reciprocal influence. During the Middle Ages, this association was characterised by vocal resemblances; in the classical era, by formal and polyphonic modifications; and in the contemporary period, by the incorporation of national traditions into a wider European framework. Future studies should investigate the developing interaction between Orthodox and Western religious music, emphasising the influence of current composers in this discourse.

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EXTENDED ABSTRACT

Bu çalışmanın hedefi, farklı tarihsel dönemlerde Ukrayna ve Avrupa arasında kültürel diyalog aracı olan kutsal müziğin analizini yapmaktır. Çalışma; her iki gelenekteki kutsal müziğin tür özelliklerini ve üslup özelliklerini inceleyerek, araştırma karşılıklı etkileşim ve yakınlaşma kalıplarını belirlemektedir. Kutsal müziğin tarihsel seyri; dini müzik ifadesinin sınırlarını aşarak estetik, manevi ve ideolojik alışverişi teşvik eden köklü ve devam eden bir kültürlerarası iletişimi ortaya koymaktadır. Böyle bir analiz, Ukrayna'nın Avrupa'ya kültürel entegrasyonunun devam eden tarihsel süreci açısından önemlidir.

Araştırma, her biri kutsal müziğin evriminde önemli aşamaları yansıtan ve kültürlerarası etkileşime dair belirgin kanıtlar sunan Orta Çağ, Klasik ve Modern dönemleri ele almaktadır. Çalışma, kutsal müziğe hem Ukrayna hem de Avrupa'da ortak olan manevi dünya görüşlerini, ayin uygulamalarını ve estetik idealleri şekillendiren kültürel bir olgu olarak yaklaşmaktadır. Her dönemden temsili eserleri analiz ederek, araştırma hem yakınlaşmaları hem de ayrışmaları vurgulayarak, üslup unsurlarına, yapısal özelliklere, performans pratiklerine ve müziğin daha geniş sosyokültürel bağlamdaki rolüne odaklanmaktadır.

Çalışmanın amacı, Ukrayna ve Avrupa'daki kutsal müziğin türlere özgü ortak özelliklerini belirlemek, zaman içinde ortaya çıkan karşılıklı etkileşimleri izlemek ve kutsal müzik geleneklerinin kültürel kimliklerin ve bölgeler arası sanatsal iletişimin şekillenmesine nasıl katkıda bulunduğunu incelemektir. Ulusal geleneklerin, özgün kültürel çerçevelerini korurken yabancı unsurları nasıl özümlediğine özel bir önem verilmektedir. Çalışmanın metodolojik temeli, tarihsel, karşılaştırmalı, müzikolojik ve kültürel yaklaşımların bir birleşiminden oluşmaktadır. Her bölüm, kutsal müziğin evriminin çok boyutlu incelenmesine katkıda bulunarak, çalışmanın köklü müzikal diyalog ve üslup bütünleşme mekanizmalarını ortaya çıkarmasını sağlamaktadır.

Analizin ortaçağ bölümünde, Katolik ve Ortodoks kiliselerinin dini uygulamalarında ortaya çıkan vokal ayin türlerine odaklanılmıştır. Teolojik yönelim ve dilsel ortamdaki farklılıklara rağmen, her iki gelenek de modal sistemlere dayalı monodik vokal müzik geliştirmiştir. Bu müzik, ibadet ve manevi tefekkür için tasarlanmış ve öncelikle sözlü aktarım veya erken dönem notasyon sistemleri aracılığıyla aktarılmıştır. Çalışma, hem Ukrayna hem de Avrupa ortaçağ kutsal müziğinin benzer yapısal sadelik, metin merkezli melodik yapı ve ayin içinde işlevsel yönelim sergilediğini

göstermektedir. Ukrayna ilahileri ağırlıklı olarak Kilise Slavcası ile yazılmış ve Ortodoks ayin kurallarına göre yapılandırılmış olsa da, kompozisyon teknikleri birçok yönden Gregoryen ilahilerinin tekniklerini yansıtmıştır. Her ikisi de modal melodilere, serbest ritme ve ayin metnini yüceltmeyi ve manevi tefekkürü uyandırmayı amaçlayan ciddi melodik konturlara dayanmıştır. Bağımsız kökenlerine rağmen bu gelenekler, kültürel alışverişler, hac yolculukları, teolojik tartışmalar ve zaman zaman kiliseyle temaslar aracılığıyla etkileşime girerek müzikal yaklaşmanın koşullarını yarattılar.

Klasik dönem, özellikle biçimsel karmaşıklık, armonik yapı ve performans ortamı açısından, dini müziğin gelişiminde dönüştürücü bir aşamayı işaret eder. Batı Avrupa'da dini müzik, döngüsel kompozisyon, orkestra eşliği ve ayrıntılı polifonik dokularla karakterize edilen ayin, requiem ve oratoryo gibi geniş biçimlere evrildi. Bu gelişmeler, rasyonalizm, biçimsel denge ve armonik berraklık gibi klasik dönemdeki daha geniş estetik değişimleri yansıtıyordu. Bu arada, Ukrayna'da dini müzik, büyük ölçüde Ortodoks ayin geleneklerini Avrupa polifonik teknikleriyle sentezleyen yeni bir türün geliştirilmesi yoluyla üslupsal bir evrim geçirdi. Ruhani konçerto, Ortodoks Kilisesi'nin dini geleneklerine dayanmasına rağmen, Avrupa kompozisyon tekniklerinin gözle görülür bir şekilde benimsendiğini gösterdi. Bunlar arasında çok sesli düzenlemelerin kullanımı, net yapısal artikülasyon ve melodik gelişimin daha nüanslı bir şekilde ele alınması yer alıyordu.

Çağdaş dönemde, kutsal müzik hem üslup hem de işlevsel olarak çeşitlenmiştir. Konser salonlarına, eğitim kurumlarına ve multimedya formatlarına yayılmıştır. Bu genişleme, sekülerleşme, küreselleşme ve kültürel tüketimin demokratikleşmesi de dahil olmak üzere daha geniş toplumsal değişimleri yansıtmaktadır. Bununla birlikte, kutsal müzik sembolik anlam taşımaya devam etmekte ve geçmiş ile bugün, gelenek ile yenilik arasında bir köprü olma rolünü sürdürmektedir. Çağdaş Avrupa kutsal müziği, kutsal minimalizm, neoklasizm ve manevi temaları modern ses estetiğiyle birleştiren deneysel besteler de dahil olmak üzere çok sayıda stilde karakterize edilmektedir. Bu besteler genellikle genişletilmiş armonik diller, alışılmadık yapılar ve çok kültürlü metinsel kaynaklar kullanır. Ukrayna'daki kutsal müzik, Ortodoks koro geleneğinden hâlâ büyük ölçüde etkilense de, benzer şekilde çağdaş kompozisyon tekniklerini benimser. A cappella koro eserleri merkezi konumunu korusa da, besteciler kutsal metinleri yeniden bağlamlandırmak ve ifade kapasitesini artırmak için giderek daha fazla tını, ritim ve armonik renkle deneyler yapmaktadır.

Analiz, hem Ukrayna hem de Avrupa kutsal müziğinin günümüzde geleneksel formlarla çağdaş formları birleştirme eğiliminde olduğunu ortaya koyarak; yalnızca sanatsal evrimi değil, aynı zamanda kültürel hafıza ve yenilik arasındaki süregelen diyalogu da yansıtmaktadır. Ukraynalı besteciler, yerel dini geleneklerinden türetilen melodik ve metinsel unsurları korurken, Batı armonik yeniliklerini sıklıkla eserlerine entegre etmekte. Buna karşılık, Avrupalı besteciler de Doğu Hristiyan ilahilerinin modal, ritüelistik ve meditatif yönlerine giderek artan bir ilgi gösteriyor.

Modern çağda kutsal müzik geleneklerinin karşılıklı geçirgenliği, teknolojik gelişmeler, küreselleşmiş kültürel ağlar ve kutsal müzik festivalleri ile akademik programların kurumsallaşmasıyla kolaylaşmıştır. Bu tür platformlar, kültürlerarası iş birliğini ve sanatsal pratiklerin değişimini teşvik eder. Kutsal müzik hem yaşayan bir gelenek hem de akademik araştırmanın bir nesnesidir. Dini bağlılığın bir sembolü olmasının yanı sıra, kültürel müzakere ve bütünleşme için dinamik bir arena görevi de görür. Çalışma, kutsal müziğin çağdaş kültürel yaşamdaki sosyal ve iletişimsel rolünü vurgulamaktadır. Hem Ukrayna'da hem de Avrupa'da kutsal müzik, kolektif hafızayı korumak, ulusal kimliği ifade etmek ve kültürlerarası anlayışı geliştirmek için bir araç olmaya devam etmektedir. Manevi boyutu, dini ve seküler bağlamlarda yankılanarak, onu empati ve kültürel dayanışmayı teşvik etme konusunda benzersiz bir konuma getirmektedir.