

GENRE EVOLUTION OF THE PSALM AND ECCLESIASTICAL MINIATURE

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SUMMARY. The article deals with the evolutionary processes of development of psalm and ecclesiastical miniature genres in choral music from the Renaissance to the present. It has been found that the wide possibilities of creating liturgical and non-church, concert and stage spiritual works gave the way to the enrichment of canonical канонічних principles of such traditional genre models as psalm and ecclesiastical miniature with individual stylistic features. Accordingly, gaining more and more popularity in church and secular music practice, psalms and ecclesiastical (prayer) miniatures have acquired new qualities – canonical flexibility, genre mobility, openness to style and stylistic syntheses and authorial individualization in both textual and much more in musical aspects. The research methodology is based on historical-typological, genre-stylistic, and analytical methods. The historical-typological method relates to the problems of historical evolution of psalm and ecclesiastical miniature genre models, genre-stylistic and analytical methods allow to come to reasonable conclusions about the peculiarities of prayer texts in choral compositions created by modern Ukrainian composers. Traditions of Ukrainian spiritual music and at the same time the modern tendencies of the musical language are brightly shown in choral compositions. It is noted that the level of correlation between traditional and innovative reference to psalm and ecclesiastical miniature genre models is determined by the individual creative approach of a certain composer, which requires making references to ecclesiastical texts and creating unique motets on their basis.

Keywords: choral genres, psalm genre model, ecclesiastical (prayer) miniature, Ukrainian choral music, canonical texts.

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At the turn of the millennium, when the modern world entered a new wave of global cataclysms and extraordinary personal and psychological upheavals, spiritual and choral music became one of the main transmitters of revival of moral and ethical principles, preservation of society spiritual foundations and establishing of new connections with national tradition.

In scientific works there is a need to determine the trends of genre transformations in the field of spiritual music. At the same time, determining the nature of the interaction in the musical works of the two main creative composer's guidelines. Compositions predominantly focused on being used during the service (with the preservation of liturgical canonical verses, or free choice of liturgical and non-liturgical ecclesiastical texts, their original musical interpretation not limited to certain formal, stylistic or compositional requirements) are gradually becoming not suitable for the worship.

The importance of this relationship is that the predominance in the work of "clerical" or "concert" indicates the mobility or stability of traditional features of the leading spiritual music genres and at the same time acts as an individualized factor of main parameters of the composer's style.

Extremely subtle personal approaches to issues of faith, the truth of life actively draw the attention of Ukrainian composers in recent decades to **psalm** and **ecclesiastical (prayer) miniature** genres. These genres bring us to the Christian ideology and provide an opportunity to express composer's position in church music and a cappella secular choral concert miniatures.

Many choral works are closely connected with Christian sources of ethical, philosophical and mystical content (especially with the Holy Scriptures) and spiritual and choral traditions of national music. Some genre experiments, unusual stylistic syntheses are carried out in them, new individual methods of canonical text remaking are developed.

The **aim** of the research is to identify the peculiarities of the development of the psalm and ecclesiastical miniature genre model in choral music.

To achieve this aim, the following **objectives** were set:

- to outline the history of the development of ecclesiastical choral miniatures and psalms;
- to establish the characteristic qualities of the genres of psalm and ecclesiastical miniature;
- to identify the embodiment peculiarities of psalm and ecclesiastical miniature genre models in contemporary Ukrainian music.

Research methods:

- source study – to study scientific literature and determine the research subject area;
- systematic and comprehensive approach – to investigate the peculiarities of genre models in choral music;
- structural-analytical – to analyse choral works of modern composers and determine musical language and genre features.

Results and Discussions

In this research we base on the O. Batovska's² study of academic choral art, the O. Kozarenko's³ point of view on stylistic transformations in modern spiritual and choral music. The conclusions of N. Gerasimova-Persidska^{4 5} and O. Zosim^{6 7} on the genre of psalm, structural features of musical reading of its literary basis, metro-rhythmic and polyphonic features, embodiment of the genre in motets and partes concerts also have become essential reference points. V. Kaminsky's⁸ world-semiotic approaches to the development of church music, principles of O. Manulyak's⁹ research of leading tendencies of ecclesiastical genres in the works of Ukrainian and, in particular, Lviv composers of the end of the 20th century have also been important for our research. L. Kyianovska's¹⁰ conclusions about major liturgical forms in the

² Kozarenko, Alexander. "Ukrainian spiritual music and the process of formation of the national musical language", in: *Art of Ukraine*, Kyiv, 2000, p. 139–155.

³ Kozarenko, Alexander. "Ukrainian spiritual music and the process of formation of the national musical language", in: *Art of Ukraine*, Kyiv, 2000, p. 139–155.

⁴ Herasymova-Persydska, Nina. "Psalter in the musical culture of Ukraine XVI – XVII of century", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 4, Kyiv, 1999, p. 83–89.

⁵ Herasymova-Persydska, Nina. "Concerts and motets are repented are problems of tying up of text and music", in: *The Spiritual world of baroque: articles*, Kyiv, 1997, p. 12–33.

⁶ Zosim, Olena. "The Liturgy measuring of spiritual song of Ukrainian-Belarussian tradition of XVII – XIX of centuries", in: *The Study of Art Messages*. Vol.20, Kyiv 2011, p.280– 287.

⁷ Zosim, Olena. *East Slavic spiritual song: sacral measuring*, Kyiv, 2017.

⁸ Kaminsky, Victor. "Ukrainian sacred music of contemporaneity: tradition and innovation", in: *Karpacki Collage Artystyczny*. Biuletyn. Peremyshl, 2005, p. 29–39.

⁹ Manulyak, Ostap. *Sacred works of Lviv composers of the late XX – early XXI century in the context of the leading trends of modern religious music*, Thesis for the degree of Candidate of Arts, Lviv, 2009.

¹⁰ Kianovskaya, Ljubov. "Spiritual creativity in the Lviv musical environment at the turn of the millennium: aesthetic and psychological aspect", in: *Spiritual culture of Ukraine*: Vol. 85, Kyiv, 2010, p. 243–254.

works of contemporary Ukrainian composers are significant. And also research of tendencies of secularization in the V. Boyko's¹¹ and A. Efymenko's¹² Ukrainian orthodox spiritual choral music. Methodologically useful were the conclusions about the genre transformation of the A. Ilarionova's¹³ spiritual music, ideas about the author's versions of the O. Zasadna's¹⁴ psalm genre, thoughts about genre changes in the E. Bondar's¹⁵ choral concert, development of the problem of traditions and innovations in the O. Torba's¹⁶ Ukrainian spiritual music. The article which deals with the trends of the psalm interpretation in the N. Lozovska's¹⁷ 20th century music is one of the important reference points.

Psalm and ecclesiastical miniature genre models

Undoubtedly, modern composers' special interest in the psalm and ecclesiastical miniature genres can be explained by humanistic universalism and inexhaustible wisdom, historical narrative and the variety of the Psalms lyrical feelings.

The formation and stylistic evolution of psalm and ecclesiastical miniature genre models took place in the liturgical environment of the strict church style during the 6th – 19th centuries. Being a determining factor of the psalm, the text was becoming a condition for the emergence of genre variants and stylistic interpretations, according to the theological concepts of

¹¹ Bojko, Vyacheslav. *Secularization of Orthodox spiritual choral music in Russian and Ukrainian culture of the XVII – XXI centuries*, Thesis for the degree of Candidate of Arts (Ph.D.), Kharkiv, 2008.

¹² Yefimenko, Adelina. "Functions of liturgical canon and cooperation of his constituents are in liturgy music", in *Ukrainian music*, Vol.3, Kyiv, 2012, p. 59.

¹³ Ilarionova, Anna. "Choral miniature a cappella at the turn of the 19th – 20th centuries in the aspect of refraction of the ideas of Russian religious philosophy", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 12, Part 2, Tambov, 2013, p. 83–86.

¹⁴ Zasadna, Olga. *Ukrainian church-musical work of 20th of XX century: genre priorities and stylistic features (on the example of work of composers of Kyiv choral school)*, Thesis for the degree of Candidate of Arts, Kyiv, 2014.

¹⁵ Bondar, Yevgeniya. "The Spiritual choral concert: modern transformations of genre", in: *Music of art and Culture*, Odesa, 2006 Vol. 7. (1), p. 198–211.

¹⁶ Torba, Alexandra. "Contemporary Ukrainian choral music: style and style. Psalm 50 (51) of Victoria Poliova", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 85, Kyiv, 2010, p. 357–377.

¹⁷ Lozovskaya, Natalia. "Stylistic features of psalm works of the twentieth century", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 115–118.

different churches (Catholic, Orthodox, Protestant). According to N. Lozovska, the text which has become a ecclesiastical and stylistic constant of the genre in liturgical practice should be considered a criterion for expressing the nature of the interrelation between the canon and style in a musical work (the criterion of canonical and individually-interpreted by the composer, genre-canonical and heuristic personally creative stylistic)¹⁸.

The text as an invariant of the psalm genre also becomes a factor of differentiation of different historical musical genre variants of interpretations. Therefore, in the history of music several versions of psalm musical models, used by composers of different eras and musical styles, are formed. At the same time, each musical-historical genre version of the psalm (model) was constantly being integrated into other genre traditions. Consequently, the first psalm variant model should be recognized as unanimous psalmodic chanting of psalm texts – psalmody in directum, antiphonal and responsive with syllabic, non-ummatic and melismatic ways of the text performing. The next historical genre models are the psalmodic motet and the psalmodic cantata. Among the national musical varieties – the Anglican genre version of the anthem. In the Orthodox liturgical tradition, there are three variants of the psalm – in the context of “stepenna”, partes concert, spiritual choral concert. According to Iryna Starykova, “stepenna” is a “variable, but basically unchanging singing tradition of psalmodic chanting with its complex of melodic formulas”, which was part of the ancient Russian psalm models of the 16th century. The evidence of this is “the presence of lists of the main edition, equipped with stepenna’s marks”, which has allowed to prove its existence for several centuries¹⁹.

N. Gerasimova-Persidska considers Josquin’s 50 Ps motet, created in <...>1503 (or 1504) to be the first polyphonic work of the psalm tradition in composer’s creativity. <...> “Josquin’s work gave impetus to the development of the motet-psalm genre (see at least “Salmi penitentiali” Lasso)”²⁰ [c. 83]. He became the starting point for Western European composers’ motet-psalm works of the 14th – 18th centuries. Their outstanding **Renaissance** examples are created by A. Gabrieli, O. Lasso, and D. Palestrina. The **Baroque** version of the psalm model genre is formed in the J. Pergolesi’s and A. Vivaldi’s psalm cantatas, I. S. Bach’s motets and passions, G. F. Handel’s oratorios and

¹⁸ Lozovskaya, Natalia. “Stylistic features of psalm works of the twentieth century”, in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 116.

¹⁹ Starykova, Iryna. *Psalmody of all-night vigil in ancient Russian art (separate speech edition)*, Thesis for the degree of Candidate of Arts. Moscow, 2013.

²⁰ Herasymova-Persydska, Nina. “The theme of the end of time in the penitential motet “The end of the soul approaches””, in: *Music. Time. Space*, Kiev, 2012, p. 240–249.

anthems, W. Byrd's, T. Tomkins's and G. Pörsel's anthems, the **Protestant** liturgical version – in the I. Pachelbel's and D. Buxtehude's spiritual and choral works. The **classical** version of the psalm model is provided by H.-V. Gluck ("De profundis"), V. A. Mozart, L. Beethoven. In **romantic** and **post-romantic** music, the psalm model continues to be developed individually in the works of F. Schubert, J. Brahms, F. Mendelssohn, F. Liszt, and A. Bruckner.

In the music of the 20th century, the psalm model is the vocal cycle basis of "Seven Psalms of King David" by M. Ippolitov-Ivanov (1905), Symphonic Psalm "King David" by A. Onegger (1924), "Symphony of Psalms" by I. Stravinsky (1930), Psalm 129 op. 50 by A. Schoenberg (1950), "Monologues" by S. Slonimsky (1967), psalm № 36 "On the rivers of Babylon" by A. Pert (1976/84), psalm 129 "De profundis" by S. Gubaidulina (1978), "Repentant" Psalmus ("Psalmus Poenitentialis") by V. Tarnopolsky (1989), Spiritual cantata on the texts of David's psalms from the cycle "Jewish Antiquities" by N. Sidelnikov (1991).

The combination in the psalm and prayer of the general and partial, personal experience of God's Word ensured the preservation of their genre independence as ecclesiastical miniatures of clerical or concert purpose, as well as the existence of psalms and prayers as part of partes and spiritual choral concerts, liturgies, religious mysteries, diptychs and other original musical forms in the music of the 19th – 20th centuries is no less organic.

With the intensification of the processes of secularization of culture, psalm and ecclesiastical miniature acquired new qualities gaining more and more popularity in church and secular music practice – canonical flexibility, genre mobility, openness to style and stylistic syntheses and authorial individualization in textual and much more in musical aspects. Finally, in the music of the 20th century, according to N. Lozovskaya, the psalm genre gained independence from the established confessional canons - genre, style, content, drama, stylistics. Consequently, they turned into a model open to a variety of interpretations in compositional work²¹. This gave grounds to speak about the loss of permanent psalm genre features in modern spiritual and choral works.

The conditions for the functioning of the psalm and prayer have changed giving them a broader social existence – the possibility of their secular authorial or applied clerical interpretation.

²¹ Lozovskaya, Natalia. "Stylistic features of psalm works of the twentieth century", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 115.

There are several modern ways of interpreting the psalm in the music of the 20th century, which cannot be ignored in the study of spiritual and choral works of modern composers. These methods are based on the composer's individual attitude to the liturgical "memory of the genre." Based on this, the composer can:

- imitate the strict church style;
- treat traditions with restraint against the background of the priority of new means of expression;
- choose radically new ways of interpretation with a complete rejection of all previous literary and musical experience of the psalm and prayer genres.

There are two main ways of interpreting the psalm - **variant-model** (liturgical type) and **variant-modification** (concert type), with their inherent different principles of composition.

On this basis, according to the N. Lozovskaya's classification, we have the following modern trends of compositional interpretation of the psalm:

- neoclassical tradition works focused on a strict style and which are preserving not so many genre traditional features as its liturgical significance (I. Stravinsky "Symphony of Psalms", symphonic psalm "King David" by A. Oneger);
- neo-canonical works based on the genre canon, adding original style and individual compositional technique (psalms by A. Pert, Psalm 148 by A. Volkonsky, psalms from the Requiem by John Rutter);
- "intermediate" stylistic trends of the psalm's interpretation – rather their own ideas of the psalm, with some preservation of traditional features, but with the significant compositional individual style and stylistic freedom ("De profundis" by A. Schoenberg, V. Tarnopolsky "Psalmus poenitentialis");
- radical stylistic trends – interpreted in jazz and sonorous techniques with the transformation of psalm genre features (K. Penderetsky "De profundis" from symphony №7, S. Gubaidulin "De profundis" a play for the accordion solo, i.e. an instrumental psalm without a poetic text)

The most outstanding examples of individual approaches to psalm genre models and interpreting psalm methods in 20th century music, in addition to the mentioned above, are: "Hungarian Psalm" by Z. Kodaly (1923) (for solo tenor, mixed choir with children's voices and orchestra), "Psalms of David" by K. Penderetsky (1958). In the spiritual music of the 1980s, the fusion of personal stylistic and canonical-genre models is also found in the

Three Choirs for unaccompanied mixed choir (1984) and A. Schnittke's Choir Concerto based on poems by G. Narekatsi (1986); G. Sviridov's "Songs and Prayers" (1981-1998); prayers "Virgin Mary, rejoice, rejoice", "Hallelujah" and small spiritual choral works (irmos, psalms) (1989 - 2003), prayer chapters of the Liturgy of St. John Chrysostom (1994) by V. Kikta.

Musical language of psalms and ecclesiastical miniatures in modern Ukrainian music

In Ukrainian musicology, the line of evolution of the national psalm tradition was first discovered by N. Herasymova-Persydsckaya. She points out to the mechanism of the genre interaction of an ecclesiastical verse, psalm and partes concert, as a connection between baroque trends and the Middle Ages²². According to N. Herasymova-Persydsckaya, the peculiarity of the Ukrainian psalm-creativity within the partes concert is the perceptible intra-genre polarization of two concert lines (from the 60s and 70s of the 17th century to the middle of the 18th century). The first line is glorious, praiseworthy, solemn, panegyric, "major", with pre-classical features. The second one – lyrical, "minor", "wailsome", emotional, mournful. Thus the lyrical line "with its deep emotionality of personal character became decisive in the formation of "the image of a psalm"²³[c. 86].

In the process of the psalm and prayer miniature development in the 17th – 18th centuries, according to O. Zosim, the interest in the psalm is inhibited, which is embodied in the "moderate interest in psalm song paraphrases"²⁴. The "inter-confessional" functioning of songs in the Orthodox and Uniate circles is also characteristic.

In the works of composers of the second half of the 18th century (M. Berezovsky, D. Bortnyansky, A. Wedel) a more liberal attitude to the poetic texts of the Book of Psalms can be observed. This was determined by the composers' efforts to individual interpretation of the psalm, so in choral concerts there were often various ways to transform its text – from isolating the whole fragment and using the full text with small abbreviations to a

²² Herasymova-Persydsckaya, Nina. "Concerts and motets are repented are problems of tying up of text and music", in: *The Spiritual world of baroque: articles*, Kyiv, 1997, p. 12–33.

²³ Herasymova-Persydsckaya, Nina. "Psalter in the musical culture of Ukraine XVI – XVII of century", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 4, Kyiv, 1999, p. 83–89.

²⁴ Zosim, Olena. "The Liturgy measuring of spiritual song of Ukrainian-Belarussian tradition of XVII – XIX of centuries", in: *The Study of Art Messages*. Vol.20, Kyiv 2011, p.280– 287.

combination of accurate and free presentation of one psalm (with possible permutations, inserts of other texts, etc.) and contamination of lines taken from the texts of various psalms.

The decline of interest in the psalm in the Ukrainian culture is replaced by a new wave of interest in the texts of the Psalter in the poetry of Ukrainian romantics of the 19th century (T. Shevchenko, P. Kulish, M. Maksymovych, Lesya Ukrainka, I. Franko). “Poetic paraphrases of the Psalms” appeared then. Choral compositions based on the texts of the Psalter appeared in Ukrainian professional music only in the works of M. Lysenko, K. Stetsenko, L. Revutsky.

At the turn of the 19th – 20th centuries with the revival of the Baroque choral tradition, new trends in psalm creativity were traced in the choral arrangements of spiritual Christmas songs by O. Koshyts, M. Leontovych, K. Stetsenko, J. Yatsynevych. New Ukrainian liturgical music was being formed, which is renewed with elements of chants, carols, close to folk art.

The last wave of interest in romantic works on the Psalms texts appeared in composers’ works of the 20th – early 21th centuries.

All-European trends in the spiritual and choral music of the 20th century and in the genre transformation of the psalm and prayer miniature models were reflected in the growing interest in these genres in Ukrainian music. Researchers note that today the national psalm tradition is developing in the following areas:

- author’s individual style interpretation of the psalm and prayer miniature, when composers rely on a certain genre-historical variant and offer their own solution by means of expressiveness of the music of the 20th century;
- preservation of canonical texts of psalms and “melodic-graphic” canons of historical variants of psalm genre models;
- arrangement of canonical variants of psalm models;
- reliance on psalm traditions of Ukrainian partes and spiritual concerts.

In this regard, in the prayer and psalm works of Ukrainian composers, in the trends of music of the 20th century and the most recent period, two tendencies to which Yaroslava Bardashevskaya points out are quite clearly traced. “The first of them reveals the renewal of the church art traditions, the second – a clear dominance of concert factors. Active individual experimental processes in the psalm genre works contribute to such transformation dynamics that can blur the genre model to the point of losing distinctness».²⁵

²⁵ Bardashevskaya, Yaroslava. *Figurative and semantic principles of Victor Stepurko’s choral creative activity (based on materials of choirs a’capella)*. Thesis for the degree of Candidate of Arts (Ph.D.). Ivano-Frankivsk, 2017.

The great interest in the psalm and ecclesiastical miniature genre model is confirmed by a new powerful wave in psalm-prayer works of small and large forms created by Ukrainian composers of the late 20th – early 21st century. Contemporary Ukrainian composers (V. Zubytsky, G. Gavrylets, V. Stepurko, I. Aleksiychuk and others), referring to the psalm and ecclesiastical miniature genre models, do not limit themselves to the framework of tradition, which is most fully manifested in modern features of musical language. These are compositional techniques such as poly-style syntheses, with a combination of neo-romantic, neoclassical and neo-folk means. The tool of polystylistic integration is the avant-garde technical elements of sonorism and limited aleatorics. An important neoclassical means of developing intonation-thematic ideas in ecclesiastical and choral miniatures is linear-horizontal polyphony, polystructural application of ostinato techniques (melodic, rhythmic, harmonic), variability, micro-singing combinations and permutations. In the synthesis with them the means of folk-song polyphony are used, which is a sign of succession with neo-folklore principles of thinking.

Thus, the ecclesiastical choral work (psalms, prayer miniatures and other genres) of Ukrainian composers of the 21st century is an important component of the modern view on the millennial tradition, embodied in referring to ecclesiastical texts and creation of works based on deep sacred content, but existing in modern culture.

Conclusions

The evolution of psalms and ecclesiastical miniatures in Ukrainian music has the following dynamics – after the Middle Ages the highest point of composers' interest in these genre models is the era of Baroque and Classicism, when the psalm is actively developing along with the genre of partes concert in which, along with the panegyric tradition, the lyrical penitential, lamentable tradition, colored by personal confessional feelings, is most characteristic of the psalm image.

The next wave of interest falls on the Romantic era, when a romantic style of romance-song chants of psalms is formed under the influence of the poetic “chants of the Psalms” in the Basilian spiritual environment.

A new period of psalm composition development – the end of the 19th – the beginning of the 20th century, a genre model of more free choral adaptation of psalm is formed in the works of both foreign and Ukrainian composers. The church style of singing psalms is renewed in the Ukrainian composers' choral works: folk-song elements of Christmas carols and chants appear.

The last period of psalm development – the end of the 20th – the beginning of the 21st century is characterized by a high rise of psalm creativity within the clerical and secular, vocal-choral and instrumental, canonical and free concert interpretation of the psalm genre model. The latter is characterized by the use of poly-style syntheses and avant-garde Western European technical and stylistic innovations.

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