






## LANDSCAPE IN THE TWENTIETH CENTURY COMPOSING IN THE ASPECT OF PERFORMING INTERPRETATION

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**SUMMARY.** The aim of the study is to cover the topic of landscape in the composer's practice of the 20th century from the perspective of performing interpretation, as a complex artistic phenomenon consisting of a number of elements. The following research methods were chosen: monitoring the processes of performance of works; systematization of video sources; audio analysis; comparison and synthesis. The conclusions of the study were theses that emphasize the importance of: a deep sense of style, which includes works dedicated to the landscape; perfect performance technique; a creative approach to the pace and nature of the interpretation; the ability of musicians to create a special atmosphere of natural pictures in the sound fabric. The academic novelty of the article is researching the landscape in academic music of the 20th century from the perspective of performance

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interpretation as a single complex multi-component system. Its practical significance is emphasized by the understanding of the key components of the process of performing such works.

**Keywords:** miniature, components of interpretation, timbre, choral style, dynamic shades

## Introduction

The relevance of studying the theme of landscape in the twentieth-century composer's work from the perspective of performance practice is determined, on the one hand, by a significant number of works illustrating images of nature in various styles, genres, national traditions. On the other hand, it is determined by a wide panorama of expressive means of their embodiment. This area opens up significant prospects for musicians to realize their individual potential as interpreters and contributes to the introduction of various performance techniques into musical practice. Modern specialists study this topic actively. Mattison Lee explores the peculiarities of the artistic interpretation of C. Debussy's compositions<sup>6</sup>. The specialist emphasizes the importance of solo episodes in the context of the French composer's orchestral works, which are, among other things, a symbol of landscape sketches.

Hart investigates the unique spectrum of means of musical expressiveness that C. Debussy used when creating *Ibéri*<sup>7</sup>. The components of its musical fabric (chords of modal modes; rhythmic pattern; castanets, imitation of a guitar by the instruments of a symphony orchestra) determined the need for a certain approach to the performance of the work. Ramage explores the concept of transcendental oscillation in the music of C. Debussy, in which several chords (outside the traditional tonal system) alternate with each other<sup>8</sup>. The produced effect reflects the unique creative style characteristic of the French impressionist composer, the author of landscape sketches.

Li states that nature and, in particular, its various manifestations in the form of unique landscapes are the core of C. Debussy's creative aesthetics

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<sup>6</sup> Mattison Lee, Kaitlin. Debussy's Lasting Impact on Flute Composition. *Journal of Student Research*, 2018. <http://dx.doi.org/10.47611/jsr.vi.458>

<sup>7</sup> Hart, Brian. Debussy's 'Iberia' (review). *Notes*, 61, No. 2, 2004, pp. 419–421. <http://dx.doi.org/10.1353/not.2004.0137>

<sup>8</sup> Ramage, Maxwell. Repetitive Variety and Other Balancing Acts: Debussy's Transcendental Oscillations. *Music Theory and Analysis (MTA)*, 7, No. 2, 2020, pp. 287–320. <http://dx.doi.org/10.11116/MTA.7.2.1>

and philosophy<sup>9</sup>. This prompts the performers to interpret the principles of the presentation of thoughts and images, as well as the processes of their development, based on the composer's notes (for example, the verb animez (translated from French as "animate", "inspire")), which contain a reflection of the dynamic changing mood of natural phenomena.

Haselboeck examines aspects of timbre dramaturgy in the works of C. Debussy (Nocturnes)<sup>10</sup>. It is formed through the composer's unique sense of the symbolism of the sound of the instruments of the symphony orchestra. This causes him to turn to combinations of timbres that convey the subtle shades of landscapes and solo performance of musical material in certain instruments, which is a means of rendering C. Debussy's individual vision of nature in its various manifestations.

Simeone notes the great importance C. Debussy attached to the instructions concerning the emotional component of his works, which contribute to the expressiveness of the performance of individual elements (individual sounds, phrases), and even the entire text of the works in general<sup>11</sup>. Zank deals with the special role of the folklore of non-European cultures in the M. Ravel's music, in particular, melodies and rhythms originating from the Middle East<sup>12</sup>. Such material contributed to the creation of musical illustrations that convey exotic images and plots. This led to the uniqueness of his author's style and the need for an individual approach to reading and interpreting works.

Tool studies the problem of neo-mythologism in the works of composers of the Baltic countries<sup>13</sup>. It serves as the foundation for the creation of various landscape sketches, as nature in all its various manifestations reflects the relationship between man and his native land. The specialist pays special attention to the fact of visualizing the music of A. Pyart, V. Tormis, and B. Kutavičius in the form of theatrical productions and videos. Lawrence explored

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<sup>9</sup> Li, Peifan. An analysis of the musical philosophy of modernity in Debussy's Pastoral Afternoon. *European Journal for Philosophy of Religion*, 15, No. 1, 2022. <http://dx.doi.org/10.24204/ejpr.2021.3844>

<sup>10</sup> Haselboeck, Lukas. *Timbre and Form in Debussy's Nuages*, 2019. <https://www.researchgate.net/publication/331009942>

<sup>11</sup> Simeone, Nigel. Debussy and expression. In: Trezise, Simon (Ed.), *The Cambridge Companion to Debussy*. Cambridge: Cambridge University Press, 2003, pp.101-116. <http://dx.doi.org/10.1017/CCOL9780521652438.008>

<sup>12</sup> Zank, Stephen. Chapter Five - Plundered Sound: Ravel and the Exotic. In: *Irony and Sound: The Music of Maurice Ravel*. New York: Boydell & Brewer, pp. 183–222, 2023. <http://dx.doi.org/10.1017/9781580467254.006>

<sup>13</sup> Tool, Aare. Neo-Mythologism in the Music of Arvo Pärt, Veljo Tormis, and Bronius Kutavičius [Principles of Music Composing/Muzikos komponavimo principai XXI: Phenomenon of Creativity, 2021], 2023. <https://www.researchgate.net/publication/373926387>

the choral work of the Estonian composer Veljo Tormis<sup>14</sup>. As the specialist notes, the foundation of this area of the composer's creativity is the traditional Estonian folk song *Regilaul*, which contains rich material for creating musical pieces illustrating the nature of his native land. Begić et al. emphasize the importance of the theme of depicting images of nature, in particular, its landscapes, in composer's music for a number of centuries<sup>15</sup>. In their opinion, it contributes to the formation in students of a broad artistic and aesthetic outlook, as well as a comprehensive arsenal of performance techniques.

However, the studied reviewed above mainly covered one of the facets of the phenomenon of interpretation of the twentieth-century works dedicated to the landscape. The topic of performance practice in the field of displaying pictures of nature as a whole complex system still remains unexplored. This fact determined the focus of this publication. The aim of the research is to study the theme of landscape in the composer's practice of the 20th century from the perspective of interpretation, as a complex artistic phenomenon consisting of a number of elements. The aim determined the fulfilment of the following research objectives:

- Identify the leading elements of performance in the field of music that conveys images of nature (landscape);
- Analyse each element of interpretation;
- Determine the role and significance of elements in the context of performance practice;
- Reveal the principles of interaction of elements of interpretation;
- Showing a complete multifaceted panorama of performing arts in the field of musical landscape.

## Literature review

Different researchers studied the phenomenon of nature sketches (in particular, landscape) in the field of academic music of the 20th century. Martišiūtė-Linartienė reveals the uniqueness of the thinking of Mikalojus Čiurlionis, who united two large-scale areas of art: music and painting in his legacy<sup>16</sup>.

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<sup>14</sup> Lawrence, Mark. Ancient Song Re-employed: The Use of *Regilaul* in the Music of Veljo Tormis. *Studia Musicologica Academiae Scientiarum Hungaricae*, 56, No. 4, 2015, pp. 343–353. <http://dx.doi.org/10.1556/6.2015.56.4.4>

<sup>15</sup> Begić, Jasna, Pušić, Ivana, Begić, Amir. Nature in music. Conference: Festival znanosti, 2023. <https://www.researchgate.net/publication/370360905>

<sup>16</sup> Martišiūtė-Linartienė, Aušra. The Image of the Sea in Mikalojus Konstantinas Čiurlionis's and Vydūnas's Artistic Program of the Creation of the World. *Colloquia*, 46, 2021, pp. 61–85. <http://dx.doi.org/10.51554/Coll.21.46.04>

In particular, he showed the sea as a symbol of the greatest mystery of the manifestations of the Divine in man. Zubai emphasizes the uniqueness of the performance style of Ukrainian pianists, who are often composers at the same time<sup>17</sup>. In particular, the researcher notes in their practice the synthesis of national and world traditions of musical art, as well as the translation of spiritual and moral values to the listener; establishing a deep artistic dialogue with the audience; dreaminess and hyperbole. These qualities are projected in the performance of works that present landscape sketches.

Dovzhynets et al. investigate the process of integration of the unique musical art of Ukraine in the context of modern world culture with the help of active performing activities of national musicians<sup>18</sup>. This trend applies to music embodying images of nature. Fekete highlights the compositional style of the Hungarian composer Kodály Zoltán<sup>19</sup>. It is also reflected in the orchestral composition (Summer Evening, 1906), which conveys images of nature. Grauzdiņa makes a discovery in the field of involving an extensive range of means of musical expressiveness and the timbre nature of a certain instrument (organ) for the most expressive embodiment of landscapes<sup>20</sup>. She conveys the feeling of the infinity of time; immeasurable space; the breadth of dynamic waves; the variety of shades of sound).

Williams et al. study the problem of performing and creating music that embodies a landscape by means of modernized software (a creative conveyor for creating images that accompany a musical work)<sup>21</sup>. Herget and Machulla study the effectiveness of the influence of music, in particular, works of the academic tradition, which depict pictures of nature, on modern people's perception of information about climate preservation, and at the same time, the quality of life in society<sup>22</sup>. Coroiu analyses the compositional

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<sup>17</sup> Zubai, Yurii. The phenomenon of pianist-composer in Ukrainian musical culture. *Culture of Ukraine*, 76, 2022, p. 111–119. <http://dx.doi.org/10.31516/2410-5325.076.12>

<sup>18</sup> Dovzhynets, Inna, Govorukhina, Nataliya, Kopeliuk, Oleh, Ovchar, Oleksandr, Drach Iryna. Musical projects in Ukraine of the XXI century as trends in contemporary art. *Revista Amazonia Investiga*, 11, No. 54, 2022, pp. 256–263. <http://dx.doi.org/10.34069/AI/2022.54.06.24>

<sup>19</sup> Fekete, M. Kodály and Impressionism. The Influence of Debussy. *Studia UBB Musica*, LXVIII, No. 1, 2023, pp. 67–88. <http://dx.doi.org/10.24193/subbmusica.2023.1.05>

<sup>20</sup> Grauzdiņa, Ilma. The image of sea in the organ music of Romualds Jermaks. *Res Humanitariae*, 18, No. 2, 2016. <http://dx.doi.org/10.15181/rh.v18i0.1231>

<sup>21</sup> Williams, Alexander, Lattner, Stefan, Barthet, Mathieu. Sound-and-Image-informed Music Artwork Generation Using Text-to-Image Models. Conference: Music Recommender Systems Workshop at the 17th ACM Conference on Recommender Systems. Singapore, 2023. <https://www.researchgate.net/publication/374263758>

<sup>22</sup> Herget, Ann-Kristin, Machulla, Miguel Johann. Music, Images, and Preconceptions - Factors Influencing the Effects of "Green" Documentary Shorts. Conference: Music and Climate Change. Artistic Action in Times of Crisis. Essen, Germany, 2023. <https://www.researchgate.net/publication/374388896>

principles of authors who address the theme of landscape sketches (especially the sea) in music<sup>23</sup>. The researcher notes the transience and frequent changes of sound images characteristic of this type of works.

Perchard et al. investigate the issues of sound design and background support of visual images in movies, online broadcasts, and computer games<sup>24</sup>. The significance of the technologies of synthesis of artistic primary sources — works of academic music embodying the landscape — and the modern sound quality of music, which has undergone modernization thanks to the use of the latest sound engineering equipment, is manifested. Fan et al. note the perspective of such a field as musical art and, in particular, works illustrating pictures of nature for the modern tourism industry<sup>25</sup>.

However, the theme of landscape in the works of twentieth-century composers from the perspective of interpretation still needs a deep comprehensive study as a complex multi-component system. The purpose of the article is to cover the issue of performing music dedicated to natural sketches and to study all the key components that are included in its scope.

## **Methods**

### ***Research design***

The main elements of the practice, which included works dedicated to images of nature, in particular, the landscape, were studied in the process of research. The first stage of the research provided for collecting sources, which became the basis for covering the topic. The second stage involved their analysis and comparative characteristics. The third stage provided for the selection of the specified materials in accordance with their content. The fourth, final stage, involved summarizing the obtained results by showing them in the context of a single complex system, which is the performance of pianists who translate landscape sketches in their art.

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<sup>23</sup> Coroiu, Petruta-Maria. Music Inspired by the Sea: A Musical Parallel between “The Sea” by C. Debussy and “A Sea symphony” by R. V. Williams. *Bulletin of the Transilvania University of Braşov Series VIII Performing Arts*, 15, No. 64, 2023, pp. 37–42.

<http://dx.doi.org/10.31926/but.pa.2022.15.64.2.4>

<sup>24</sup> Perchard, Tom, Graham, Stephen, Rutherford-Johnson, Tim, Rogers, Holly. *Music and the Moving Image*. Cambridge: Cambridge University Press, 2022.

<http://dx.doi.org/10.1017/9781108680899.013>

<sup>25</sup> Fan, Yulan, Wong, IpKin Anthony, Lin, Zhiwei (CJ). How folk music induces destination image: A synthesis between sensory marketing and cognitive balance theory. *Tourism Management Perspectives*, 47, No. 6, 2023, 101123.

<http://dx.doi.org/10.1016/j.tmp.2023.101123>

## **Sampling**

Video recordings of the performance of musicians (soloists, conductors and orchestras, choirs) were chosen as the basis of the research, which render the compositions conveying images of nature (landscapes). In this article, the researchers focused on the following examples of artistic interpretation of the works of the specified direction:

- C. Debussy's (Clair de Lune) Moonlight performed by the outstanding contemporary pianist L. Lan;
- M. Ravel's Jeux d'Eau (Water Games) interpreted by the world-famous Argentinian pianist M. Argerich;
- I. Shamo's Winter included in the repertoire of the Kharkiv Philharmonic Chamber Choir conducted by V. Palkin;
- T. Kravtsov's Choral Watercolors performed by the Kharkiv Philharmonic Chamber Choir (artistic director A. Syrotenko);
- V. Williams' Sea Symphony presented by the London Philharmonic Orchestra, the London Philharmonic Choir and soloists;
- Reve ta stohne Dnibr Shyrokyi (The Mighty Dnieper) in the interpretation of various groups (including the Veryovka Ukrainian Folk Choir);
- V. Tormis' Evening Sky (the work is included in the repertoire of the Zhaivoronok Choir, Ukraine);
- F. Badalbeyli's The Sea performed by the author — composer and pianist F. Badalbeyli accompanied by the British Royal Philharmonic Orchestra.

## **Methods**

The research employed the following methods: monitoring of the processes of performance of works of the chosen subject; systematization of relevant video sources; audio analysis of interpretation principles; their comparison and synthesis.

With the help of the first of these methods, a panorama of the key elements of the interpretation of the works, which reproduce images of nature (landscape), was outlined. The second method served to clearly distinguish them from each other and establish the functional significance of each of them. The third of the selected methods became the foundation for revealing the interpretation of works devoted to landscape sketches as a single system of a complex phenomenon.

The study also involved calculations of the indicators (in percentages) regarding aspects of music performance.

## Results

The research established that the theme of landscape in the music of the twentieth-century composers from the perspective of interpretation is a three-dimensional integral system consisting of many components. Aspects of the interpretation of images of nature were revealed based on the analysis of a number of works of academic music of the 20th century belonging to composers of different countries, national cultures, schools, and styles. Features of works devoted to pictures of nature are based on such directions as: integration into modern world culture; synthesis of national and world traditions; updating the range of original means of interpretation; combination of different forms of consciousness (music and philosophy, ethics, spiritual principles); embodiment of various styles (neoclassicism; neo-romanticism; neo-folklorism; post-impressionism).

The dynamics and style (*Moonlight* by C. Debussy) act as key aspects of the performance of music that conveys landscape sketches. The pianists strive to demonstrate the sonority of “p” (piano) penetratingly, in many variants and shades in order to show images of the night sky, silence, and peace, which complement such a picture. This effect is achieved by lightly touching the keys of the instrument and using the pedal, which is a means of coherent exposition of the melody, being duplicated by chords in some cases. Debussy realizes the transition from one shade to another by changing the density of the musical fabric: a transparent texture is replaced by a sound sphere saturated with colourful verticals (parallel sixth chords often play their role). So, in the process of interpretation, the pianist needs to show the skill of presenting the musical material in a quiet sound using different shades of “piano” dynamics, as well as in the form of a rich style, the colourful consonances of which rapidly change each other.

Dramaturgy of dynamic waves is used in the interpretation of the second part of *Sea Symphony* by V. Williams. This performance component is reflected both in the part of the orchestra and soloists (soprano, baritone), and choir. The choir sometimes echoes the theme of the soloist (an echo effect occurs), but also acts as an independent key carrier of the musical material. The dynamic frame of the form is revealed during the performance of the third part (*Waves*) with even greater force and expressiveness. The interpreters must show a deep understanding of the ideas and intention of the author of the *Sea Symphony* in order to clearly demonstrate the sonority of the “forte” and its various shades.

In F. Badalbeyli’s fantasy for piano and symphony orchestra *The Sea*, the performers apply the principle of dynamic variety in some episodes: the pianist adheres to a quiet sound, while the orchestra (with a reduced texture)



sounds brighter in terms of volume. In the same composition, the pianist acts as a translator of two sea worlds at the same time: virtuoso arpeggio passages of small durations sound in the right hand, while the left hand plays a leisurely melody-painting, reflecting the watery depths, which symbolize the eternity of nature and its elements. Here, the specifics of the interpretation is the touch; mastery of a light touch on the keys and at the same time expressive delivery of the sounds of the solo instrument (piano) in the middle and high registers.

The principle of transcendence expressed in a whole series of rapid passages of arpeggios, glissandos imitating natural elements is reflected in the performance of M. Ravel's music (*Water Games*). Here, the mastery of the interpreters' presentation of sound in various shades of "piano" dynamics is translated at the same time. The extended sound technique used by V. Tormis in the choral miniature *Evening Sky*, arises due to the use of the "chain breathing" technique by the interpreter (choral group). Performers are required to have the skill of expressively showing their parts, which merge into a diatonic consonance of a non-third structure. Chorus artists first show each of its tones separately, thereby creating the effect of a melody within a wide range. This technique is used to create an echo effect. At the end of the miniature, each timbre group lingers on the last sound of its melodic line, continuing it and turning it into a part of a complex colourful choral vertical, which is formed by the final tones in the parts of other performers.

Shamo's choral miniature *Winter* based on I. Frank's poem is a vivid example of the combination of several aspects of the sound embodiment of the landscape, which become the foundation for creative decisions regarding interpretation. These include: flexibility and variety of texture types (pedal, imitation – interchange of choir groups of different tessitura); a wide panorama of dynamic shades; special timbre (achieved in the form of singing with the mouth closed). In the extreme sections — the first and third parts of the composition — the author uses the movement of parallel quarter-sixth chords with elements of the chromatic scale in the soprano, alto, tenor parts and the tonic organ point in the basses. The elements of imitation (new intonation and rhythmic material is performed alternately by bass, alto, soprano, tenor) are used in the middle (the second) part, which contribute to the dynamism of the development of the image. This is where the culmination of the entire work sounds (in the words: "To the deepest roots", fortissimo). At the end, a group of tenors stands out: against the background of the chorus pedal (the first and third degrees of the tonic triad in sopranos, altos, and basses), they ender the thematic core of the composition (the intonation of the minor second, which fluctuates on the words "Falling, falling, falling snow").

So, musicians operate the world of sound intonation in the process of translating ideas, plots, and images of those works that reflect nature in its various manifestations (Table 1).

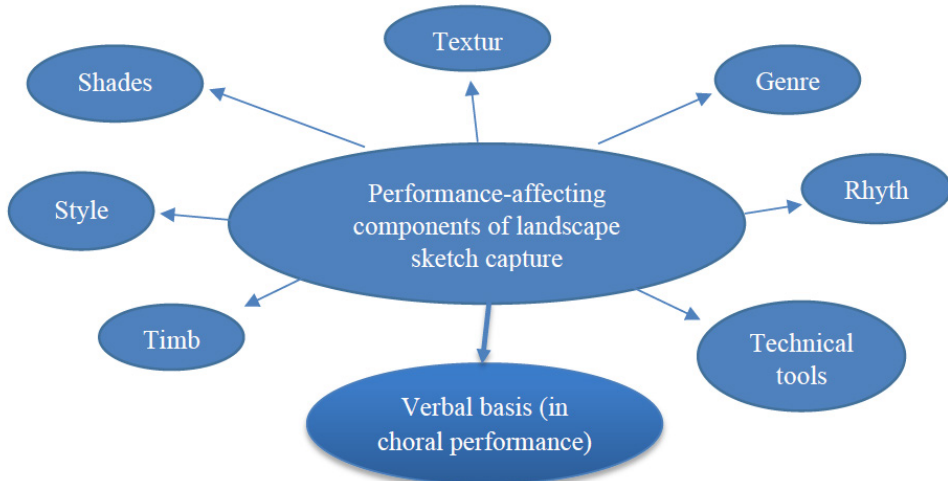
**Table 1**

The name of the components of the performance practice of the choirmaster and the choir led by him	The indicator of the frequency of its use
Intonation (in a broad sense)	90%
Diction	75%
Articulation	80%
Width of dynamic shades	85%
Timbre	80%
Chorus pedal	50%

**The level of significance of the key components of the interpretation of compositions dedicated to the landscape**

Figure 1 provides a list of components that are of key importance for conveying images of nature, landscape sketches in the process of performing music.

**Figure 1**

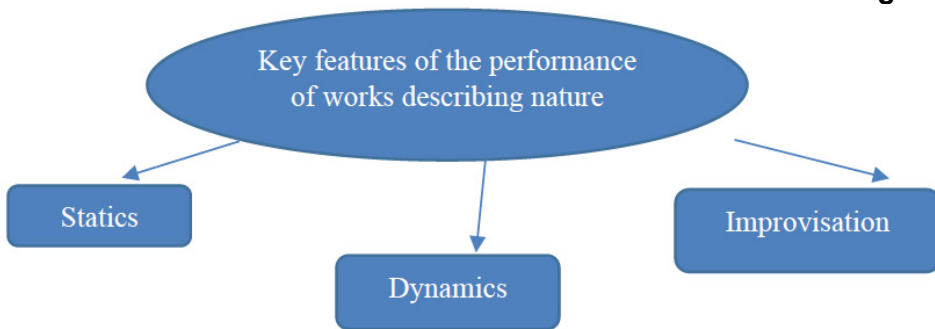


**Key components that determine the performance of landscape sketches in music**

The analysis of the performing concepts of the above-mentioned works shows what moods are conveyed by the performers in the process of interpreting the works illustrating the pictures of nature. The following ones are of key importance: statics (contemplativeness, reflection, understanding the depth of phenomena) and dynamism (an unbridled, turbulent manifestation of an emotional attitude towards the surrounding world, the manifestation of oneself in it as an integral part of the universe). The art of the masters of interpretation of works, whose programme design is a landscape, is characterized by a desire for a certain share of performance freedom, a tendency to improvisation, which reflects the effect of spontaneity as a manifestation of the essence of nature in general.

Figure 2 demonstrates the characteristic features of the interpretation of works dedicated to nature paintings.

**Figure 2**



**Key features of works dedicated to the landscape**

In the music of the twentieth-century composers dedicated to images of nature, the texture finds the meaning of a descriptive element (reflects water, fire, air elements with the help of different types of presentation of material and figuration). In particular, the principle of relieving the instrumental fabric and expanding the distance between the voices of the texture is used to make one clearly imagine the picture of infinite space, the atmosphere of the endless and immeasurable sky. The light-and-shade play translated by music of this content is reproduced by chordal pedals, chains of sonorous sequences, which sometimes act as an organ point. The most famous methods of performing works about nature include: the use of mutes and flageolets, as well as characteristic strokes (pizzicato) and division of strings (divisi) in the high register; leisure pace; the principle of variant development, improvisation. The phonic qualities of the musical material acquire the main

importance, the traditional tonality and functional relationships of chords formed in its bowels are levelled. Dynamics, in the classical sense, seem to freeze and open space for sonorous transformations of the image depicted in the theme of the work.

Choral music also reflects a wide range of means of conveying pictures of nature, its mood, manifestations of the elements. The cycle of miniatures *Choir Watercolors* for various compositions of the choirs, which illustrates the seasons, belongs to T. Kravtsov. The item that opens it (Prelude "I love when the waves are crowded") illustrates the characteristic features of the images embedded in it, thanks to the principle of extended singing (chain breathing technique in the introduction and code). In the miniature *Clouds like Smoke*, an important role in reflecting the content is played by the system of strokes (certain principles of articulation). They include the simultaneous combination of staccato (conveys lightness of sound) and legato (is the basis of the stroke palette) is of particular importance. The item called *Green Wind in the Garden* renders a playful alternation of tempos. Acceleration of movement vividly conveys the image of this landscape.

The play *Fades of Violets* focuses on a wide range of shades that are characteristic of women's voices. However, not only the timbre colours, but also the nature of the texture has a special significance in the process of sounding the work: the main thematic material is transferred to different parts, which helps to reveal its different sides. The item *I Love Scorching Summer so Much* is distinguished by such aspects of sound as the play of chord colours, the volume of the general range (it reaches three octaves), and the effect of mirroring a complex vertical in the choir by means of instrumental timbre (a piano pedal with an open lid, when the choir already stops singing).

The active play of timbres is tracked in a miniature that resembles a classical dance: "In the silence of the alleys, the wind waltzes." There is a canon dialogue between parties of female and male voices.

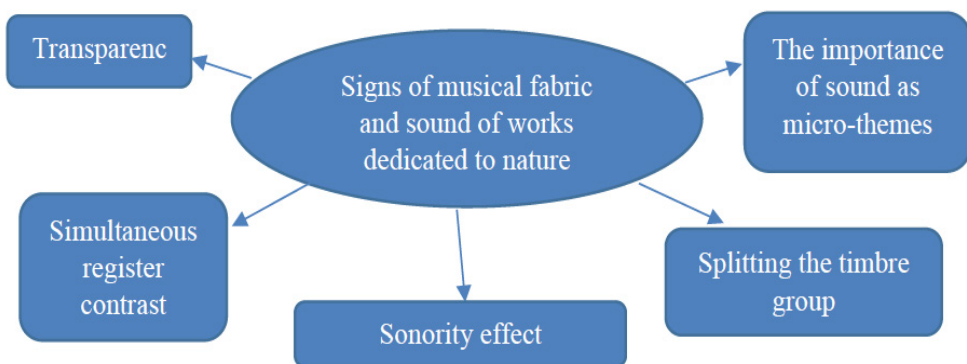
The poetic picture of winter is reflected in the item *Chestnuts Dressed in Silver*. Its characteristic feature is the transparency of the sound, while the texture represents different types of presentation of musical material (melodic-chord and polyphonic). Another version is illustrated by the miniature *The Fields Fell Asleep with a Blue Dream*, where the choral composition is dominant. Legato plays a special role among the principles of articulation, but rubato contributes to a clear display of the significance of individual words and consonances. The item called *Snowflakes* combined such aspects of interpretation as tempo (*Vivace*), one of the bright elements of the stroke system (staccato) and timbre colours (female choir). The composer pays attention to the deep, saturated sound of low female (alto) and male (bass) voices in the Postlude *Winter has Frozen Tender Flowers*. Here, the principle

of vertical echo is also used in the performance of the choir by means of instrumental timbre (piano pedal). The intergenre synthesis is traced in this cycle due to a deep focus on the world of the human soul, its thoughts, dreams, emotional state, some choral miniatures (Clouds like Smoke, Fades of Violets, I Love Scorching Summer so Much, Tender Winter Covered Flowers) convey the features characteristic of romance.

In the interpretation of the song based on T.H. Shevchenko's poem *Reve ta stohne Dnibr Shyrokyi* (The Mighty Dnipro), such aspects as tempo, dynamic shades, and phrasing play a key role. The flexible change of loudness to quietness conveys a wide range of shades of the landscape, which translates the mood of the mighty river. The effect of slowing down the movement of the musical thought until the end of the phrases illustrating its majesty also contributes to the creation of this picture. The use of noticeable caesuras gives the chorus a special expressiveness, which focuses the listeners' attention on one of the key words of the song. The stormy waves and restlessness of the Dnipro river are also reflected by means of the orchestra. In particular, the timbre of the piccolo flute, which lays out a rapid melodic figuration, symbolizes the howling of the wind and the waves of the river rising high. A group of brass wind instruments conveys a picture of the power and indomitability of the witness of the thousand-year history of Ukraine — the Dnipro river.

Figure 3 illustrates the types of texture that landscape composers turn to.

**Figure 3**



**Extending and updating of the system of music education in the modern global space**

The functional role of music, where composers fixed the landscape, is spreading today. On the one hand, it is translated as a concert piece; sound symbol of a natural phenomenon; allegory; part of a dramatic performance. On the other hand, it becomes an effective means of audio-visual communication (music for movies; video art; online culture; computer games); a foundation for improving the image of the tourism industry; sound accompaniment of significant news.

So, the landscape in the music of the twentieth-century composers from the perspective of performance practice gains its popularity and is realized in a whole spectrum of spheres: the academic concert performance environment; theatre art; management; social policy. Its importance is revealed through such aspects as: updating the intonation system - 90%; enrichment of artistic style - 80%; creation of an innovative vertical (consonances and their complexes, sequences) - 95%; realization of unique author's texture types (choral and orchestral) - 98%; formation of an individual type of performance - 98%; involvement of music in various spheres of social life - 100%. This confirms the role of the works of the academic tradition of the 20th century devoted to natural sketches as one of the bright phenomena of art and the life of society in general.

## Discussion

The researchers from different countries deal with the problem of performing works of the twentieth-century academic music, in particular, those that translate pictures of nature and its phenomena. Chibalashvili et al. conclude that the plot, directly related to natural sketches, contributed to the expansion and enrichment of the means of musical expressiveness and methods of interpretation, which caused the complication of the sound fabric of musical works and the enrichment of their concept<sup>26</sup>. Zhu and He explore the range of characteristic features of C. Debussy's style using the example of *Moonlight*<sup>27</sup>. The play of light and shadow characteristic of the composer's style is noted, which is manifested in the sound of chords, as well as the flexibility of the rhythm and speed of music performance, the asymmetry of the melody. Attention is also focused on the methods of performance, which combined the lightness and sophistication of the French piano school with a

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<sup>26</sup> Chibalashvili, Asmat, Kharchenko, Polina, Savchuk, Igor, Sydorenko, Victor, Bezuhla, Ruslana. Practices of Visual Arts in the Music of the Twentieth and Early Twenty-First Centuries. *Studia Universitatis Babeş-Bolyai Musica*, 67, Special Issue 1, 2022, pp. 79–101. <http://dx.doi.org/10.24193/subbmusica.2022.spiss1.06>

<sup>27</sup> Zhu, Linxia, & He, Shangfeng. Impressionistic Thinking—A Study on the Compositional Style and Performance Interpretation of Debussy's *Moonlight*. *Open Access Library Journal*, 09, No. 05, 2022, pp. 1–9. <http://dx.doi.org/10.4236/oalib.1108692>

unique set of principles of interpretation characteristic of Debussy. In particular, this is the use of a pedal, which causes the effect of deafened (muted) sound in some episodes in accordance with the programme plan.

Skliarenko reveals the main features of impressionism as an artistic, cultural and stylistic direction in general, which were embodied in the art of Ukraine (individualization of artistic vision, subjectivity of perception, expressiveness of colours)<sup>28</sup>. In turn, similar components encourage performers to update and expand the means of interpretation. Kudiņš examines the process of realization of modernism based on Latvian music<sup>29</sup>. According to the researcher, it is characterized by moderation and attention to deep ethnic sources of musical art (V. Tormis Evening Sky).

Savchenko explores Debussy's orchestral style as a platform for a renewed display of ideas, images (in particular, the landscape: Sea)<sup>30</sup>. This encourages performers (conductors and orchestra artists) to master the means of interpretation able to convey barely perceptible transitions of timbre colours into a new quality. Yang studies the musical impressionism of Spain. According to the researcher, he embodies the effects of the novelty of chords and their combinations; structure formalism, and thematic transformations<sup>31</sup>. Kerimova reveals several unique means of musical expression and performance used by composers for landscape sketches<sup>32</sup>. These components are: the improvisational principle characteristic of the genre of professional music of the oral tradition (mugam); combination of melodic techniques (solo timbres in some episodes) with symphonic development; variational and variational development; national regimes. Demyanenko analyses the creative aspects that are common between the Lithuanian composer M. Čiurlionis and the Ukrainian writer M. Kotsyubynsky<sup>33</sup>.

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<sup>28</sup> Skliarenko, Halyna. Interpretation Peculiarities of the Impressionistic Trends in Ukrainian Art. *Folk Art and Ethnology*, 1, No. 393, 2022, pp. 30–45. <http://dx.doi.org/10.15407/nte2022.01.030>

<sup>29</sup> Kudiņš, Jānis. Fragmentary and moderate modernism in Latvian music history. *Culture Crossroads*, 19, 2022, pp. 111–125. <http://dx.doi.org/10.55877/cc.vol19.31>

<sup>30</sup> Savchenko, Hanna. Manifestations of the “non-classical” in the orchestral manner of C. Debussy. *Culture of Ukraine*, 72, 2021, pp. 136–143. <http://dx.doi.org/10.31516/2410-5325.072.19>

<sup>31</sup> Yang, H. The Emergence of Spanish Impressionism and its Interaction with French Impressionism in Music at the Turn of the Twentieth Century: selections from the solo and collaborative piano repertoire. Doctoral thesis, 2016. <http://dx.doi.org/10.13016/M2N47K>

<sup>32</sup> Kerimova, Rovshana. Soltan Hajibeyov's “Caravan” Symphonic Poem. *Bulletin of Kyiv National University of Culture and Arts Series in Musical Art*, 4, No. 1, 2021, pp. 116–129. <http://dx.doi.org/10.31866/2616-7581.4.1.2021.233343>

<sup>33</sup> Demianenko, Luydmyla. Impressionism in music, painting and literature (Kotsyubynskyi and Čiurlionis). *Scientific Bulletin of Uzhhorod University*, 26, 2011, pp. 41–45. <https://dspace.uzhnu.edu.ua/jspui/bitstream/lib/3939/1> [in Ukrainian].

According to the researcher, they are the innovative principles of writing works, the poeticization of nature and the desire for a sonographic representation of its phenomena, as well as the polyphonization of the artistic thoughts, which is characteristic of the art of impressionism. Lunina covers a wide range of stylistic aspects of Ye Stankovych's work<sup>34</sup>. It concentrates the uniqueness of the author's style, which strives to organically combine traditional (in particular, related to the artistic heritage of the Ukrainian ethnic group) and innovative ways of self-expression in art. Mykhailova investigates the artistic direction of F. Poulenc's thinking from the perspective of the principles of fixation (through the prism of musical embodiment) of various illustrations by the French composer, as well as unusual images using the example of the cycle *Le Bestiaire ou Cortège d'Orphée* (The Bestiary, or Procession of Orpheus)<sup>35</sup>. The specialist notes the author's stylistic techniques and their refraction in several trends of modernism of the late 19th and early 20th centuries<sup>36</sup>.

Serediuk uses the example of clavier piano music of the end of the 16th - beginning of the 17th and the end of the 19th - beginning of the 20th centuries<sup>37</sup>. He studies the methods of semantic plans of drawing portraits belonging to composers of different times, styles, and national traditions. In particular, the researcher finds such aspects as: citation and self-citation; distinctive features of the authors' individual style and semantic field; personalized semantics; reflection of the cultural context, and historical and stylistic traditions within which the opuses of J. Bull, F. Couperin, G. Muffat (16th-17th centuries) and H. Villa-Lobos, G. Dandelot, and A. Casella were created. Shket defines such a concept as "musical picture". It appears to the researcher as a complex multifaceted phenomenon, which is characterized by a panorama of genre features and stylistic varieties<sup>38</sup>. Shulika explores the creative parallels that arise in the process of understanding the works of

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<sup>34</sup> Lunina, Anna. The camera format of Yevhen Stankovych's work: At the crossroads of picture-landscape visuality, film imagery and new simplicity. *Actual problems of artistic practice and art science*, 5, 2013, pp. 141–147. [http://nbuv.gov.ua/UJRN/apmpmn\\_2013\\_5\\_25](http://nbuv.gov.ua/UJRN/apmpmn_2013_5_25) [in Ukrainian].

<sup>35</sup> Mykhailova, Olga. Interaction of cultural traditions in the "Bestiary" of F. Poulenc - H. Apollinaire. *Art and education today: Problems of the interaction of art, pedagogy and the theory and practice of education*, 18, 2002, pp. 257–269 [in Ukrainian].

<sup>36</sup> Mykhailova, Olga. Musical painting by F. Pulenco. *Scientific Bulletin of the P. I. Chaikovskiy National Music Academy of Ukraine*, 73, 2008, pp. 153–161 [in Ukrainian].

<sup>37</sup> Serediuk, Iryna. *Semantics of the musical portrait in the clavier-piano creativity of the 17th-20th centuries*. Doctoral dissertation. A. V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine, 2021 [in Ukrainian].

<sup>38</sup> Shket, Anastasiia. *Musical picture in the piano work of Ukrainian composers*. Master thesis, 2020. <https://repository.sspu.edu.ua/handle/123456789/9780> [in Ukrainian].



C. Debussy and C. Monet dedicated to the seascape<sup>39</sup>. The picture of the storm that broke out (Dialogue between Wind and Wave) from the 3rd part of the symphonic suite *The Sea* by C. Debussy is associated with the shimmering of the sun's reflections on the water surface and mountain slopes depicted by C. Monet on his canvases. Anfilova and Mykhailova study the perception and reflection of the colourful landscapes of Naples, the colourful language, cheerfulness and generous emotionality of its inhabitants in F. Poulenc's music<sup>40</sup>. In his instrumental sketches from the piano suite *Naples*, the composer focuses on the external aspects of life in the south of Italy.

Pertsova and Dubinchenko analyse the choral work of I. Shamo, which mirrors the paintings of nature<sup>41</sup>. The researchers emphasize the importance of several components of his composer's style: a rich palette of folklore images; programming; a unique intonation structure, which is based on archaic inflections (including chants, whispers, exclamations) and bright melodism due to the use of modern techniques of musical writing. Parkhomenko covers the problem of the genre in the context of choral music of Ukraine<sup>42</sup>. It is considered as a complex, integral system that synthesizes traditions and innovation (the search for individual concepts, images), represents a response to the needs of modern society and representatives of the cultural sphere. The author pays attention to such a direction as choral landscape. Gao stated that choral genres in the work of landscape composer I. Shamo are combined into an artistic and stylistic system, the components of which are: choral song; a cappella choir cycle; choral suite; cantata; a cappella choral opera (*Yatran Games*); oratorio (*Skomoroshyny*)<sup>43</sup>. The master combines different structures and styles and compositional techniques (polyrhythmicity, sonoristics, aleatorics) in his music. A characteristic feature of thematism in his works is the intonation fund of Ukrainian folklore. Dontsova-Pushenko emphasizes the peculiarities of the embodiment of the genre aspects of the idyll in the choral works of V. Kireiko (*Ah, the Fields*)<sup>44</sup>. According to the researcher, the

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<sup>39</sup> Shuliika, Olena. The picturesqueness of K. Debussy's music and the musicality of K. Monet's painting. *Kyiv musicology*, 56, 2017, pp. 163–173 [in Ukrainian].

<sup>40</sup> Anfilova, Svitlana, Mykhailova, Olga. *Naples As Seen by Musicians: Intus Et Extra Cultura*. *Journal of History Culture and Art Research*, 9, No. 1, pp. 236–248.

<sup>41</sup> Pertsova, Nataliia, Dubinchenko, Yevgeniia. Choir's Works by Igor Shamo and Their Methodological Potential. *Theory and methodology of professional education*, 18, No. 2, 2019, pp. 63–66. <https://doi.org/10.32843/2663-6085-2019-18-2-13> [in Ukrainian].

<sup>42</sup> Parkhomenko, Luydmyla. *Ukrainian choral play: typology, thematics, composition*. Kyiv: Naukova dumka, 1979 [in Ukrainian].

<sup>43</sup> Gao, Chiling. Genre context of Ihor Shamo's choral creativity. *Culture of Ukraine*, 75, 2022, pp. 109–114. <https://doi.org/10.31516/2410-5325.075.14> [in Ukrainian].

<sup>44</sup> Dontsova-Pushenko, Krystyna. The Embodiment of the Genre Foundation of Idyll in the Choir Miniature by V. Kyreiko "Ah, the Fields" on the Text Written by H. Skovoroda. *Current issues of humanitarian sciences*, 37, No. 1, 2021, pp. 69–73. <https://doi.org/10.24919/2308-4863/37-1-11> [in Ukrainian].

following are of particular importance: tonality, tempo, size, syllabic-melismatic type of expression. Bielik-Zolotariova studies the issue of the conductor's concept using the example of the above-mentioned choral composition (Ah, the Fields by V. Kireiko)<sup>45</sup>. It emphasizes the significance of choral colours; "pastel" dynamics, which becomes powerful, reaching a climax in the finale; texture transparency (mainly melodic and harmonic). Savelieva reveals various aspects of the processes of creating and performing the cycle of miniatures Chorus Watercolors by T.S. Kravtsov<sup>46</sup>. The musicologist emphasizes the brightness, originality, and uniqueness of the composer's musical language, which not only preserves the achievements of Ukrainian choral art, but also opens up new facets of intonation-rhythmic, timbre, textural, dynamic, and articulatory layers.

However, the issue of landscape in the music of twentieth-century composers from the perspective of its interpretation as a complex integrated system remains unexplored. This article attempted to cover it and define the key elements forming the basis of this system.

## Conclusions

A number of works dedicated to the landscape, which belong to various genres of academic music and have a certain instrumental or vocal composition were analysed in the research. They include a piece for solo piano (including from a suite or cycle) – 2; choral suite – 1; choral miniature – 2; fantasy for soloist - instrumentalist and orchestra - 1; choral song – 1; symphony with choir - 1. The study established the indicators of the importance of individual components of the performance practice of the choirmaster and the choir led by him were: intonation (in a broad sense) - 90%; diction - 75%; articulation - 80%; width of dynamic shades - 85%; timbre - 80%; chorus pedal - 50%.

The conclusion of the study was information about the impact of the landscape in the music of the twentieth-century composers on world academic art and society in general. Its functions were implemented in such directions as: updating the intonation fund - 90%; enrichment of artistic style - 80%; creation of an innovative vertical (consonances and their complexes, sequences) - 95%; implementation of unique author's texture types (choral, orchestral and piano) - 98%; formation of an unprecedented type of performance - 98%; the

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<sup>45</sup> Bielik-Zolotarova, Nataliya. "Two choruses on H. Skovoroda's poems" by Vitalii Kyreiko: conductor's concept. *Culture of Ukraine*, 78, 2022, pp. 79–86. <https://doi.org/10.31516/2410-5325.078.10> [in Ukrainian].

<sup>46</sup> Savelieva, Hanna. Kravtsov's «Choral watercolor» in the repertoire of Chamber Choir of Kharkiv Regional Philharmonic. *Problems of interaction of art, pedagogy, theory and practice of education*, 39, 2014, pp. 21–31. [http://nbuv.gov.ua/UJRN/Pvmp\\_2014\\_39\\_5](http://nbuv.gov.ua/UJRN/Pvmp_2014_39_5) [in Ukrainian].

share of music devoted to pictures of nature in various spheres of social life - 100%. The academic novelty of the article is the landscape in academic music of the 20th century studied from the perspective of interpretation as a single complex, multi-component system. Its practical significance is emphasized by the consciousness regarding the key components of the practice of performing similar works, in particular their content and role. The research prospects on the issue consists in the creation of new samples of academic music dedicated and related to the landscape, the possibility of new discoveries in the field of musicology.

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