

UDC 783.2:271. 222]: 17.023. 32(477)
DOI <https://doi.org/10.24919/2308-4863/71-3-10>

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FEATURES OF ORTHODOX SINGING ART OF UKRAINE IN THE CONTEXT OF THE FORMATION OF NATIONAL IDENTITY

A cultural and art analysis of musical transpositions of the spiritual foundations of hesychasm is carried out, which influenced the worldview and aesthetic features of the manifestation of domestic Eastern Christianity in the Orthodox culture of Ukraine. A historical retrospective and an essential feature of the development of church singing in Ukraine as a phenomenon of the spiritual culture of Orthodoxy and one of the sources of cultural identification of the nation are revealed; the aesthetic and art features of the development of Orthodox singing art, in particular, Ukrainian church singing, and its influence on the formation of national and cultural identity are clarified. The source base and the degree of elaboration of the problem in the scientific literature are analyzed; some features of the historical development of the Ukrainian Orthodox singing art are clarified; the types of liturgical hymns according to the method of their performance are defined and described; the cultural and historical presence of church music in the modern space of musical culture of Ukraine is characterized.

It is noted that the liturgical singing practice, in particular, Orthodox church chants, influenced the processes of cultural identification and left a characteristic ideological and aesthetic imprint on the ethno-national mentality and spiritual culture of Ukraine over the centuries. Orthodox singing art in Ukraine has constantly coexisted with the singing and vocal achievements of centuries-old folk melodies. As a result of intonation syntheses, church singing acquired the status of a national musical phenomenon, absorbing elements of the ethnogenotype of culture, mentality and way of thinking and feeling, which make up the so-called «identifiers» of the spirit of the nation. The musical and aesthetic content of Orthodox singing art is important for modern art criticism and cultural studies from the point of view of understanding the processes of «transposing» the ideas of hesychia into the worldview and spiritual culture of Ukrainian Orthodoxy.

Key words: spiritual culture, Ukrainian Orthodoxy, liturgical singing practice, vocal art, national identity, hesychasm.

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ОСОБЛИВОСТІ ПРАВОСЛАВНОГО СПІВОЧОГО МИСТЕЦТВА УКРАЇНИ В КОНТЕКСТІ СТАНОВЛЕННЯ НАЦІОНАЛЬНОЇ ІДЕНТИЧНОСТІ

Проведено культурологічно-мистецтвознавчий аналіз музичних транспозицій духовних засад ісихазму, що вплинуло на світоглядно-естетичні особливості вияву вітчизняного східного християнства у православній культурі України. Розкрито історичну ретроспективу та сутнісну ознаку розвитку церковного співу в Україні як феномену духовної культури православ'я й одного з джерел культурної ідентифікації нації; з'ясовано естетико-мистецтвознавчі особливості розвитку православного співочого мистецтва, зокрема, українського церковного співу та його впливу на становлення національно-культурної ідентичності. Проаналізовано джерельну базу та ступінь опрацювання поставленої проблеми в науковій літературі; з'ясовано деякі особливості історичного розвитку українського православного співочого мистецтва; визначено і описано види богослужбових піснеспівів за способом їх виконання; охарактеризовано культурно-історичну присутність церковної музики в сучасному просторі музичної культури України.

Означено, що богослужбова співоча практика, зокрема, православні церковні піснеспіви вплинули на процеси культурної ідентифікації та наклали характерний світоглядно-естетичний відбиток на етнонаціональну ментальність та духовну культуру України упродовж віків. Православне співоче мистецтво в Україні постійно співіснувало з пісенними та вокально-виконавськими набутками багатовікового народного мелосу. Унаслідок інтонаційних синтезів церковний спів набрав статусу національного музичного явища, вбираючи у себе елементи етногенотипу культури, ментальності та способу мислення і почування, які складають так звані «ідентифікатори» духу нації. Музично-естетичний зміст православного співочого мистецтва, важливий для сучасного мистецтвознавства та культурології з точки зору розуміння процесів «транспонування» ідей ісихії у світоглядну і духовну культуру українського православ'я.

Ключові слова: духовна культура, українське православ'я, богослужбова співоча практика, вокальне мистецтво, національна ідентичність, ісихазм.

Statement of the problem. In the historical retrospective of the singing art of Ukraine in the context of the formation of national identity, Orthodox sacred music is of particular importance, which permeates the national musical culture from Kyivan Rus to the Modern Age and the present, which is partially covered in our previous studies (Sapozhnik, 2020: 53; Sapozhnik, 2023: 44). Since its inception, the tradition of ancient Russian church singing of the Kyivan genesis has been continuous: Strengthening and weakening, it was constantly revived and acquired new qualities in different cultural and historical epochs. However, the Orthodox singing art of Rus-Ukraine, in particular the liturgical church chants, the originality of their methods of performance, to this day remain a partially illuminated object in the art and cultural analysis of the church art of the Kyivan Rus.

The Byzantine traditions of spiritual culture, which were manifested in divine services during church services, influenced the aesthetic consciousness of an Orthodox person. With the help of church hymns, in the synthesis of arts and sacred acts, a connection between music and spiritual preaching was ensured, which saturated liturgical practice and the entire religious sphere of the spiritual culture of Rus-Ukraine with high meanings. In our hour of spiritual and religious vision, the problems are both practical and scientifically relevant. However, in general, it is necessary to emphasize the insufficiency of interdisciplinary complex art history, historical and cultural, religious and aesthetic, musicological studies, especially from the point of view of analyzing the spiritual culture of Orthodoxy, in particular its liturgical singing art.

Analysis of studies. The theoretical basis of the research, reflecting the spiritual, religious and aesthetic features of that era, is highlighted in many works – both historical and cultural (M. Hrushevsky, D. Likhachov, L. Dovha, Metropolitan I. Ohienko, V. Pishchanska, I. Franko, I. Yudkin-Ripun and others), as well as special spiritual and musical ones (N. Gerasimova-Persidskaya, L. Korniy, I. Lozovaya, N. Seryogina, O. Tsalai-Yakymenko, Y. Yasinovsky and others).

The formation of Ukrainian musical culture at the level of spiritual and religious ties between Kyivan Rus and Byzantium since the adoption of Christianity (988) is studied by I. Hryhorchuk, S. Shumylo, L. Tereshchenko-Kaidan, A. Tsarenok, V. Pishchanska and others. The methodology of the dialogue between the two cultures of Byzantium and Kyivan Rus in aesthetic research is developed in the works of Y. Afanasiev, Y. Legenky, V. Malakhov, I. Syundyukov, P. Shevchuk, and Y. Yukhymyk. The culturological aspect of this problem is partially covered in the

research of L. Bilozub, M. Zagorulko, F. Makarevsky, O. Yazvinska, Z. Yaropud and others. (Ihnatenko, 2017; Kornii, 2010; Sapozhnik, 2023; Fedoriv, 1997).

In Ukrainian musical medievalistics, the formative principles of church monody were considered by M. Antonovych, O. Zosim, L. Korniy, P. Matsenko, N. Syrotynska, O. Tsalai-Yakymenko, O. Shevchuk, Y. Yasinovsky and others. The issues of the structural organization of church monody chants on the basis of a comparative analysis of Byzantine, Slavic and Kyivan notations are dealt with by the art critic M. Kachmar.

Along with many problems of the development of the art of music, the question of the originality of church singing in the style of Kyiv chant aroused great interest both in the nineteenth and twentieth centuries. It was most thoroughly worked out in its time in the aspect of comparing it with the starokyivskyi “znamenny chant” and received a rather unanimous interpretation. The range of interpretations of the authenticity of Orthodox church singing ranges from the definition of its individual distinctive features and the recognition of the national features of its stylistics to the assertion of the identity of the late examples of the original church singing of Ukraine and the znamenny chant and the statement of its dependence on the significant (Kornii, 2010: 252; Fedoriv, 1997: 50).

Purpose of the study – to reveal the essence and history of the development of Orthodox singing art, in particular liturgical church singing in Ukraine as a phenomenon of the spiritual culture of Orthodoxy and one of the sources of cultural identification of the nation; to find out the aesthetic and art features of the development of Ukrainian church singing and its influence on the formation of national and cultural identity.

Among the main objectives of our research: analysing the basis of the project and the stage of the process of posing problems in the scientific literature; to find out some features of the historical development of Ukrainian church singing; to characterize the cultural and historical presence of church music in the current expanse of musical culture in Ukraine.

The Main Material Archive. To the penetration of Orthodox church music, Rus volodil was self-designed by the pre-Christian singing culture. It should be noted that the Orthodox vocal art, which developed in symbiosis with the authentic centuries-old folk melodies, From the very beginning of the introduction of Christianity, it acquired the status of a Ukrainian national musical phenomenon. This process was polished and crystallized throughout the Middle Ages and the Baroque period in Rus-Ukraine.

With the advent of Christianity, singers, Orthodox liturgical books, and schools of liturgical church singing appeared in Kyivan church practice. The reign of Prince Volodymyr the Great is characterized by the opening of parochial schools that trained singers for the church. Schools of church singing recruited the most talented singers from the baptized (1015), who sang in their ancient ritual and folk way and even added their traditional musical chants to the monophonic (monodious) singing of Greek singers, creating original church music with a purely Ukrainian mental character.

In early Christian times, all Christians present at the Divine Service sang and read the Liturgical texts at prayer meetings. There were no specially designated singers and readers. However, over time, singers and priests began to be chosen by lot from among the most talented and worthy parishioners in the religious, moral and aesthetic sense, who later became known as clerics. It should be noted that in modern Ukrainian church practice, singing during the Divine Liturgy by all parishioners of the Orthodox Church is becoming more and more widespread.

At that time, the Russians used the Byzantine system of church music, which was similar to a set of chants-formulas, which also served as a major or minor mode. They were written down by John of Damascus in the VIII century, introducing them into church practice in the form of the Octoichus. Octoichus was a kind of manual for singers, as it established the number and order of chants used during the service. It is worth noting that the quality of performance of these chants depended on the skill and skill of the singers-clerics and the leader of the choir – the protopsalt. As new texts of prayers appeared, and melodies were defined, the clerics sang them in different manners, using, as is now understood, enharmonism, the diatonic and chromatic system of singing, major-minor.

The texts were sung on the basis of chants, the melodies were tonally different and the chants ended with different degrees of scale, most often on tonic and dominant. At the end of the sixteenth century. The chants of Octopus are translated from the significant notation to the five-line one. The earliest editions are the Lviv Irmologies of 1700 and 1709.

The transfer of church hymns to the system of octopus is of great importance, since it enables each singer to sing a large number of church hymns that were previously learned by heart, creates the foundation for a strong singing tradition, gives everyone who knows the melodic lines of the voice the opportunity to unite in singing any spiritual music, to lead a common ensemble singing. The scheme of the voice melody remains in the auditory memory of any person who has an ear for music and attention.

Thus, the system of ordering the melodies of the Octopus is important among other liturgical schemes. It gives order and unity to the liturgy in singing, promotes the introduction of new and diverse chants, and establishes them for stichera, troparia, kontakions, dogmatics, and irmos of the Canon (Matviienko, 2013: 75). Learning the necessary church song repertoire, local parishes simplified and shortened it, giving it regional melodic features, which democratized and brought church singing closer to broader needs. This accelerated the ethno-national process of creating its own liturgical and liturgical style, although the episcopal sees of Kyiv continued to be the main centers of church singing, Chernihiv, Volodymyr, Lutsk, Kholm, Przemysl, Halych, as well as large monasteries, and first of all, Kyiv-Pechersk.

From the point of view of aesthetic nature, it is worth noting that in Orthodox church music, all liturgical hymns are divided into the following types according to the way they are performed: antiphonal, responsorial, epiphonic, canon, and hymnic.

Antiphonal view – from the Greek “which sounds in response” – the alternating singing of one work by two church choirs (for example, choirs and bishops) or a soloist and a choir, in which each of the choirs alternately sings a verse and a sticheron or a melodic fragment and a chorus in a certain prayer work. This specific way of performing creates the effect of a dialogue between two choirs. At the same time, the choirs occupy places on both sides of the solea, to the right and left of the iconostasis. The choir always begins singing, which is located on the right side of the iconostasis. For example, in the prayer “Blessed is the man,” each sticheron is sung in turn by a separate choir: First chorus: “Blessed is the man who does not go into the counsel of the wicked. Alleluia,” the second: “For the Lord knows the way of the righteous, but the way of the wicked shall perish. Hallelujah,” etc. It is possible to sing the chorus «Hallelujah» simultaneously by two choirs (tutti). The antiphonal hymns from the Vespers and Morning services also include “From My Youth”, “Lord, I Call on Thee, Hear Me”, “Magnification”, from the Liturgy: “Bless the Lord, O my soul”, “Praise the Lord, O my soul”, “Remember us in Thy Kingdom, O Lord”, etc.

Responsorial species focuses on its key feature associated with the response (from Latin. *responsum* is the answer). The essence of this hymn is that the singers, each time using the same text, respond to every request of the priest. In this way, the Litanies are performed: Great, Small, Triple, Mortuary, The Litany of the Announced, of the Faithful, Supplication and Supplication. For example, a priest pronounces the Great Litany: «For this holy Temple..., let

us pray to the God», the choir answers: «God, have mercy»; each subsequent pronouncement (request) of the priest is accompanied by the choir with the singing of « God, have mercy,» etc. The singing of the choir should be continuous, with chain breathing.

Another type of responsorial singing includes, for example, the Prokeimna, read at the Early and Liturgical services; according to the logic of which the reader pronounces the verses of the psalm according to the rite (in liturgical practice, “verses” are usually called “verses”; “verse” is a short phrase from the books of Scripture). From «stikha» comes the name of a variety of church hymns – «stichera» – an explanation of what the verse sums up; After that, the singers respond by singing the first verse pronounced by the reader. At the end, the reader psalmodizes (reads, pronounces) the first half of the verse, and the singers respond by singing the second half of it.

Epiphonic (hiphonic) view (epiphon – introduction, singing), it is a verse of a psalm, a kind of chant that joins a certain verse of the psalm first, for example, the troparia on the immaculate of the fifth voice: “Blessed art thou, O God, teach me thy commandments.” A hypophone is a chorus. The essence of this church music-making is to join the chant to a certain verse-psalm at the beginning or at the end of it. At the same time, the chorus is sung by a choir, and a constant verse is psalmodized by one singer. The chorus can also be sung together with a verse of a psalm, in one chorus, or antiphonally. For example, at the Early Mass, the song of the Mother of God «My soul magnifies the Lord, and my spirit rejoices in God My Savior» – The soloist or cleric sings the first verse, and the choir sings the chorus: «Fairer than the cherubim...», the soloist sings the second verse: «For I have looked upon the humility of my servant, for from now on all generations will delight me,» chorus: «More honorable than the cherubim...» and so on until the end of the hymn.

Canonical View Chants involve such music-making, in which the musical phrase is first pronounced on the same tone of the canons (there may be a member of the choir or a choir director), and the singers then repeat the verbal text melodically. In this way, stichera are performed, in particular, before the sound of the hymn itself, the canonarch announces the voice (from Church Slavonic – «voice», which also implies a specific melody inherent in this voice, or a certain tone is set), after which you need to sing a stichera, after which he immediately pronounces the initial phrase of the text, and the singers superimpose on this phrase already melodic text and so on phrase by phrase. The canonarch actually acts as prompter, and the choir duplicates him accordingly. Such church

singing is practiced mainly in monasteries, when the choir is divided into two on either side of the solea, then the canons stand in the middle of the church or solea so that all the singers can hear, or in cases where all the parishioners in the church sing. This type of performance is practiced when the texts of the stichera are often changed, and the singers know the melodies of the Voices by heart. In the modern Orthodox Church, singing with a canonarch is almost never practiced, as a modified version there is a tradition of public singing under the direction of a canonarch (whose role is played by a deacon) of the most common prayers: “Our Father”, “I believe”, etc.

Hymnic (song) view hymns are reduced to their performance from beginning to end without interruption as a separate work (prayer). This type is the most used and practiced in all Orthodox services, since it only requires the study of a piece of music with a fixed text. Such hymns include «O Quiet World», «Now You Let Go», «Praise the Name of the Lord», «Small Doxology», «Great Doxology», «Only-begotten Son», «It Is Worthy» and others. It is worth noting that it is the hymnal chant, which implies the immutability and relevance of the texts of prayers, that is the most used in the church heritage of both professional choral composers of the Baroque era and choir directors-demestics, it remains dominant in Orthodox liturgical worship to this day. Among the prayers for hymns, the most common are: «Our Father», «Cherubic», «Mercy of Peace», «One Holy», «Alleluia», «Praise the Lord from Heaven» and others.

Hymnic church hymns in church liturgical practice are the prototype of a new style of performance – a concerto, which was performed as a separate work at the end of the Liturgy before Holy Communion (Eucharist). At this time, the Royal Doors were closed with a katapetasma (a special screen, cloth), the clergy in the Altar were preparing for Communion, and the church choir sang a concerto corresponding to the feast of the church calendar.

This type of church hymn – the concerto – gave the name to the new church style of music that dominated in the Baroque era – the Ukrainian partes concert, which represented the “high” Baroque and was the most outstanding achievement of the musical culture of Ukrainian Orthodoxy of the “golden age” (according to L. Korniy) (Kornii, 2010: 252). However, the style and ecclesiastical presentation of the work was adhered to.

In church singing practice, the most important and in demand at all times was and still remains the profession of a choir director (head of a church team). The institution of regency is the basis of this specific and extremely complex activity, which primarily determines the process of

aesthetic communication with God during prayer in the Temple. The vast majority of composers, choral conductors, and music teachers in the past were leaders of church choirs. Among them are world-famous: M. Berezovsky, D. Bortnyansky, A. Vedel, O. Arkhangelsky, P. Chesnokov, O. Kastalsky, K. Pigrov, G. Lomakin, S. Degtyarev and others. The function of the choir leader in the church service was performed by domestics or protopsalts – the leaders of choral singing and responsible for the singing part of the Divine Liturgy.

Blessed Aurelius Augustine, in his exhortation «Confessions», gives an interpretation of the spiritual meaning of church hymns: “I remember the tears that I shed to the sound of church singing when I first found my faith, and although now I am touched not by singing, but by what is being sung, yet here it is sung with pure voices... and I again acknowledge the great benefit of this established custom. And so I hesitate: both pleasure is dangerous, and the salutary effect of singing has been proved by experience. Being inclined not to pronounce a final judgment, I nevertheless rather approve of the custom of singing in the Church: let the weak soul, reveling in the sounds, wake up, gaining piety» (Blazhennyi Avhustyn Avrelii, 2012: 202).

St. Basil the Great explains the need to use church singing both during divine services and in private prayer by saying that “the Holy Spirit saw how difficult the path of virtue is for the human race and how we are drawn to pleasure, forgetting about the righteous life. And what is He doing here? He mixes the sweetness of melody with the dogmas, so that we may unknowingly benefit from words that slowly and gently caress the ear, just as intelligent physicians, when the sick turn away from very acidic medicines, serve them to them in a bowl smeared with honey. That is why these modes of psalms were invented for us, so that both children and young people in spirit, carried away by singing, would educate their souls” (Matviienko, 2013: 75).

St. John Chrysostom in his work “Discourse on Psalm 41” notes that “nothing elevates and inspires the soul so much, does not separate it from the earth, does not free it from the fetters of the body, does not set it up for reflection to despise all earthly things, as harmonious singing and a well-composed Divine song” (Sapozhnik, 2023: 77). The theologian emphasizes that our soul has a tendency to various kinds of pleasures, including sinful songs, so God, in order to protect against them, established church psalms, from which there is both pleasure and benefit.

In the Epistle to the Ephesians, the holy Apostle Paul calls to prayer by singing spiritual songs, “be filled with the Spirit, instructing yourselves with Psalms and praises, and spiritual hymns, singing and glorifying the Lord in your hearts” (Eph. 5:18-19). As the

Apostle stated, whoever sings them with humility of spirit, with awareness of the essence, with repentance, invokes the grace of the Holy Spirit. “Where there are spiritual songs, the grace of the Spirit descends and sanctifies the mouth and the soul,” so “do not get drunk with wine, from which fornication occurs, but be filled with the Spirit.” And then he points to the way of being filled with the Spirit: «singing and glorifying the Lord in your hearts» (Eph. 5:18-19).

The same opinion is held by the hesychast monks, who promote prayerful singing «with the heart», that is, silently, since in order for the soul to listen to what the mouth says, it is possible to sing with the thought in any place and at all times. «Whether you are walking..., whether you are on a journey, or sitting in a community of friends, everywhere you can touch the soul, you can cry out silently» (Ihnatenko, 2017: 151).

In prayer practice, according to the preachers of hesychasm, the state of a person is inspired and God-pleasing, when the soul inside makes sounds, then it is possible to sing without a voice, because we sing not for people, but for God, Who can hear hearts and penetrate into the secret depths of our soul. This is evidenced in the Epistle to the Romans by the holy Apostle Paul: “The Spirit also strengthens us in our infirmities: for we do not know what to pray for as we ought, but the Spirit himself prays for us with unutterable sighs. But he who examines hearts knows what the mind of the Spirit is, because he intercedes for the saints according to the will of God” (Rom. 8:26-27). The word and the music must be merged into one so that it can be said that the word sings and the music announces.

As a conclusion It is worth noting that spiritual hymns are intended to pacify life’s concerns, passions, concerns, to give instruction and sanctification, to be a guide to all wisdom, because their words purify the soul, and the Holy Spirit immediately descends into the soul that sings these songs. With the help of church hymns, Orthodox believers rise above everything worldly, vain, reconcile with themselves and their neighbors, heal infirmities, ward off sadness and depression, warming their hearts with heavenly grace.

Scientific research in the unity and complementarity of art and cultural approaches has made it possible to single out the historical and cultural meaning and spiritual content of Orthodox singing art, in particular, church music as a phenomenon that embodies the type of thinking and feeling of an Orthodox person and expands the idea of his worldview. The phenomenon of church music is also revealed as a specific way of spiritual development and emotional-figurative reflection of the worldview, which gives rise to the ethno-national type of artistic thinking and cultural self-identification of a person.

The musical-aesthetic and historical-cultural analysis of Orthodox church singing in Ukraine provides grounds for further research of church singing as an expression of Ukrainian spiritual culture, which requires its preservation as an important component of the process of cultural and religious identification in modern Orthodox churches of Ukraine. In particular, the musical and aesthetic content of church music is important for modern art criticism and cultural studies from the point of view of understanding the processes of “transposing” the ideas of hesychia into the worldview and spiritual culture of Ukrainian Orthodoxy.

The musical culture of Ukraine is an exponent of religious and aesthetic ideals and mental-ideological attitudes of Eastern Christianity in its ancient Russian form, which influenced the processes of ethno-national identification. As a result of cultural transposition, this music of spiritual beauty and purity, the music of repentance, teaches Orthodox Ukrainians intimate silence, listening to the synergy of their soul with the God. It is addressed to God and to every believer at the same time. This has left a characteristic imprint on the ethno-national mentality and spiritual culture of Ukraine throughout the entire period of its existence and until now.

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