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## The Typology of Contemporary Ukrainian Ballet: A Musicological Perspective

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### Abstract

In this article the author presents an original typology of contemporary ballet from a musicological standpoint. On the one hand, the proposed classification is based on already existing typologies of ballet as a dance genre. On the other hand, it proposes new criteria which take into account only the musical aspects of ballet performances. The said typology considers ballet works by Ukrainian composers from the period 1980–2020.

**Keywords:** contemporary Ukrainian ballet, typology, ballet typology criteria, contemporary art, works by contemporary Ukrainian composers.

In recent years, ballet has become one of the world's leading musical and theatrical genres. It captivates audiences not only in theatres. It is also present in cinema, magazines, social media, advertisements, etc. The vast popularity of the genre has become a major stimulus for contemporary Ukrainian composers. Each year, new ballet works emerge that merit academic consideration. This

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work is an initial attempt at creating a typology of contemporary ballet from a musicological perspective, which would take into account ballet works by Ukrainian composers of the late 20th and early 21st century. The condition for achieving the primary objective of the research is to specify the terminology and to perform the following tasks:

- Identify the main premises of existing ballet typologies, already established in musicology and related humanities.
- Define the term *contemporary Ukrainian ballet*.
- Identify the musical characteristics of a ballet performance.
- Select the criteria for creating a contemporary Ukrainian ballet typology.
- Classify the presented processes.

To address the main focus of this article, the author used the following research approaches:

- structural and typological approach (to classify ballet performance types),
- comparative approach (to compare style and genre features of contemporary ballets),
- analytical approach (to define the intonational and dramaturgical features of individual ballets),
- theoretical generalisation.

Before presenting the typology, it is important to define the term *contemporary Ukrainian ballet*. The term is composed of three elements. The first word – *contemporary* – is to be understood in terms of **arts and aesthetics** (displaying modern trends, innovative vocabulary, and the distinctive *philosophy* of today's ballet) as well as in terms of **chronology** (happening in the present). To avoid terminological confusion, this article proposes to distinguish between the two meanings of the term *contemporary*. The criteria concerning arts and aesthetics shall be defined by the term **modern**. The chronological aspect of the concept in question shall be defined based on the following definitions. The first one comes from the dictionary of Ukrainian, where the word *contemporary* is defined as:

[...] existing, happening, living [...] now, currently; concerning the present, the current historical period...<sup>1</sup>

When it comes to art history however, the term *contemporary* has several definitions – a broader and a narrower one. Most researchers consider the 1960s–70s to be the beginning of the *contemporary era*<sup>2</sup>. The second one,

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<sup>1</sup> *Словник української мови*, source: <http://sum.in.ua/s/suchasnyj>, [as of March 14, 2020]; [*Slovník ukrajyns'koj mowy*, source: <http://sum.in.ua/s/suchasnyj>, [as of March 14, 2020]], translation by the author.

<sup>2</sup> Калениченко Анатолій, *Напрями, стилі, течії та естетичні ситуації в українській музиці*, "Українське мистецтвознавство: матеріали, дослідження, рецензії: Зб. наук. пр.", vol.

a much narrower definition of *contemporaneity* in Ukrainian art history links it to the beginning of independence<sup>3</sup>. Therefore, in this article the term *contemporary* shall act as a chronological criterion defining the period of the last forty years: from the end of the 20th century to the beginning of the 21st century (1980–2020).

The second adjective of the term *contemporary Ukrainian ballet* refers not only to composers actually living in Ukraine, but also to those born in Ukraine who live and work abroad, but consider themselves to be Ukrainian composers. This allows their works to be included in the musical heritage of Ukraine. Such artists include M. Shalygin (a Ukrainian-Dutch composer) and A. Korsun (a Ukrainian-German composer).

The third element of the term *contemporary Ukrainian ballet*, the noun *ballet*, is used in its colloquial meaning. According to the ballet encyclopaedia:

the term ballet is of French origin (French – *ballet*, Italian – *balletto*, late Latin *ballo* – I dance), it describes a genre of music and stage art as well as the most complicated form of choreography<sup>4</sup>.

Therefore, the term *contemporary Ukrainian ballet* is to be defined as musical, theatrical and choreographic performances created by Ukrainian composers in the past forty years. The above definition serves as the basis for a musicological typology of contemporary Ukrainian ballet.

A ballet typology cannot be created without taking into account the achievements of various humanities like dansology, art history and theory, cultural studies, sociology and musicology. Naturally, existing typologies are influenced by the area of expertise of the researcher. They also depend on the scope of issues

9, ІМФЕ ім. М.Т. Рильського НАН України, Київ 2009, pp. 106–113; [Kalenychenko Anatoliy, *Napryamy, styli, techiyi ta estetychni sytuatsiyi v ukrayins'kiy muzytsi*, “Ukrayins’ke mystetstvoznavstvo: materialy, doslidzhennya, retsenziyi: Zb. nauk. pr.”, vol. 9, ІМФЕ ім. М.Т. Рyl’s’коho НАН Украйину, Кууiv 2009, pp. 106–113]; Свистун В’ячеслав, *Нова музика» як музика авангарду та постмодерну: до проблеми хронологічно-понятійної топографії*, „Гілея: науковий вісник” 2017, vol 118, pp. 269–273. [Svystun V”yacheslav, *Nova muzyka» yak muzyka avanhardu ta postmodernu: do problemy khronolohichno-ponyatiynoyi topografiyi*, “Hileya: naukovyy visnyk” 2017, vol. 118, pp. 269–273].

<sup>3</sup> Левко Вероніка, *Актуальні тенденції концертного життя України кінця ХХ – початку ХХІ століття*, “Культура і сучасність” 2016, no. 1, pp. 98–104; [Levko Veronika, *Aktual’ni tendentsiyi kontsertnoho zhyttya Ukrayiny kintsya ХХ – rochatku ХХІ stolittya*, “Kul’tura i suchasnist” 2016, no. 1, pp. 98–104]; Міщенко Марина, *Сучасна культура України (друга половина ХХ – початок ХХІ ст.): навч.-метод. посіб. з курсу “Історія української культури”*, НТУ „ХПІ”, Харків 2014. [Mishchenko Maryna, *Suchasna kul’tura Ukrayiny (druga polovyna ХХ – rochatok ХХІ st.): navch.-metod. posib. z kursu “Istoriya ukrayins’koyi kul’tury”*, NTU „KHPI”, Kharkiv 2014].

<sup>4</sup> *Балет*, [in:] *Балет. Енциклопедия*, гл. ред. Ю. Н. Григорович, Сов. Энциклопедия, Москва 1981, p. 42; [Balet, [in:] *Balet. Entsiklopediya*, gl. red. Yu. N. Grigorovich, Sov. Entsiklopediya, Moskva 1981, p. 42].

studied. Among existing ballet typologies at least a few deserve a more detailed description.

The first one was developed by balletologist Denys Sharykov. In his monograph *Choreology in Art History as a Phenomenon of an Artistic Culture. The Typology of Choreography*<sup>5</sup> he creates a general typology with a particular focus on various styles and schools of choreography. However, this typology is flawed as it lacks classification criteria. In her article *Ballet Audience: Typological Analysis*<sup>6</sup>, Natalia Terentyeva proposes a sociological typology of ballet performance based on the audience's reception of ballet. Alina Pidlypska, a balletologist, in her work *Repertoire of the Ballet Theater of Ukraine, the end of the XX – the beginning of the XXI century: typology and problems*<sup>7</sup> presents a typology based on ballet theatre repertoire.

As far as musicology research papers are concerned, there are currently several ballet typologies, among which Valentina Kholopova's genre- and history-based typology and Maria Zagaykewych's genre- and dramaturgy-based typology merit particular consideration. What follows is an outline of the main premises of each of the above typologies. In her work *Forms of Musical Compositions*<sup>8</sup>, Valentina Kholopova dedicated a separate chapter to musical and choreographic forms of ballet. To examine the features of ballet performances from an evolutionary standpoint, she presents a typology based on genre and history, as well as on the size and structure of the performance. Based on genre and history, ballet works are divided into the following groups:

- Jean-Georges Noverre's dramatic ballet (second half of the 18th century)
- romantic ballet (first half of the 19th century)
- great academic ballet (late 19th century)
- symphonic dramatic ballet (early 20th century)
- neoclassical ballet, including multi-plot (mid 20th century);

<sup>5</sup> Шариков Денис, *Мистецтвознавча дисципліна хореологія як феномен художньої культури. Типологія хореографії*, Частина 3, Кафедра театрального мистецтва. Київський міжнародний університет, Київ 2013; [Sharykov Denys, *Mystetstvovnavcha dystsyplina khoreolohiya yak fenomenkhudozhn'oyi kul'tury. Typolohiya khoreohrafiyi*, Chastyna 3, Kafedra teatral'noho mystetstva. Kyiviv'skyu mizhnarodnyy universytet, Kyiv 2013].

<sup>6</sup> Терентьева Наталья, *Аудитория балета: типологический анализ*, "Теория и практика общественного развития: научный журнал" 2013, no. 11, vol. 2, pp. 147–150; [Terent'yeva Natal'ya, *Auditoriya baleta: tipologicheskyy analiz*, "Teoriya i praktika obshchestvennogo razvitiya: nauchnyy zhurnal" 2013, no. 11, vol. 2, pp. 147-150].

<sup>7</sup> Підлипська Аліна, *Репертуар балетного театру України кінця ХХ – початку ХХІ століття: типологія та проблеми*, "Вісник КНУКіМ. Серія: Мистецтвознавство" 2017, vol. 36, pp. 86–94; [Pidlyps'ka Alina, *Repertuar baletnoho teatru Ukrainy kintsya XX – pochatku XXI stolittya: typolohiya ta problemy*, "Visnyk KNUKIM. Seriya: Mystetstvovnavstvo" 2017, vol. 36, pp. 86-94].

<sup>8</sup> Холопова Валентина, *Формы музыкальных произведений: Учебное пособие*, Лань, Санкт-Петербург 1999; [Kholopova Valentina, *Formy muzykal'nykh proizvedeniy: Uchebnoye posobiye*, Lan', Sankt-Peterburg 1999].

- choreodrama (mid 20th century);
- Maurice Béjart's *total theatre* (second half of the 20th century).

When it comes to size and structure, V. Kholopova's classification of ballet performances is as follows:

- multi-act ballets (3–4 acts),
- two-act ballets,
- one-act ballets,
- ballet and concert miniatures.

Therefore, V. Kholopova's typology presents, firstly, a genre- and historic-based overview of ballet in terms of its evolution (however, it ends with the 20th century and does not take into account the development of ballet at the beginning of the 21st century)<sup>9</sup>, and secondly, it classifies existing ballet works based on the structure of the performance.

The second typological system is Mariya Zahaykevych's genre- and dramaturgy-based typology presented in *The Dramaturgy of Ballet*<sup>10</sup>. Although the author herself does not define the criteria used for creating this typology, we can assume that it depends on the presence of a plot (storyline) and the size of the ballet work. Based on the presence of a plot, Mariya Zahaykevych recognises the following ballet sub-genres:

- ballet play – a theatrical work with a more or less developed plot illustrated through music and choreography
- ballet divertissement – a performance similar in structure to a concert, based on the succession of individual dance displays and symphonic ballets or non-fiction ballets.

The shortcoming of the presented typology seems to be that it does not differentiate ballet works based on common criteria. Firstly, the middle link of the typology, ballet-divertissement, does not provide any information about the presence of a plot. Secondly, the synonymous use of terms based on different criteria, *symphonic* and *non-fiction*, in relation to contemporary ballet works is unjustified. The second criterion of M. Zahaykevych's typology is the classification of performances based on their size and structure. This criterion leads to a distinction between *cyclic* choreographic forms and *ballet miniatures* which allows to define the character of grand ballet and chamber ballet.

As we can see, the structure of the two mentioned musicological typologies have one common criterion (the size of the piece) and one criterion which is different – V. Kholopova's genre- and history-based criterion and M. Zagaykewycz's plot- and dramaturgy-based criterion.

<sup>9</sup> The work was written in 1999, hence ballet works of the early 21st century were not included.

<sup>10</sup> Загайкевич Марія, *Драматургія балету*, Наук. думка, Київ 1978; [Zahaykevych Mariya, *Dramaturhiya baletu*, Nauk. dumka, Kyiv 1978].

In her article *The Musical Basis of Modern Ukrainian Ballets*<sup>11</sup>, published in 2020, musicologist Olena Afonina presents the following musical typology of contemporary Ukrainian ballet:

- original ballet music,
- classical ballet works in new arrangements,
- instrumental music by a single author,
- musical pastiche.

In the presented typology, the lack of observance of the unity of criteria principle is again noticeable. For example, *classical ballet works in new arrangements* does not in fact apply to compositional practice. The term merely states that the classical works have been arranged by contemporary directors and balletmasters. Thus, the mentioned typologies cannot be considered as complete and logically ordered, and therefore need to be significantly expanded and become more detailed. Primarily they need to take into account genre and intonational factors, and potentially musical factors as well. Understanding that every existing typology should be seen as a working draft and, as stated by Olga Solomonova, ‘assuming that all artistic phenomena are multidimensional in nature’<sup>12</sup>, the typology of contemporary Ukrainian ballet presented herein shall be based on the following criteria:

- origins and evolution of ballet music,
- concept of sonic representation of musical material – instrumentation,
- structure and size criterion,
- genre definition,
- presence or absence of a plot,
- ethnic aspects of ballet music,
- target age group of the work.

Given the musicological approach and the fact that a ballet work can have several different stage productions, it is worth pointing out that due to the musicological status and the limited framework of this study, the choreographic and scenographic aspects of ballet were deliberately not included in the typology. Let us take a closer look at the individual criteria.

The first one is **origins and evolution of ballet music**. It allows us to list three models of ballet music. Firstly, **original ballet music** which is composed specifi-

<sup>11</sup> Афоніна Олена, *Музична основа сучасних українських балетів*, „Вісник Національної академії керівних кадрів культури і мистецтв: наук. журнал” 2020, no. 3, pp. 121–126; [Afonina Olena, *Muzychna osnova suchasnykh ukrayins’kykh baletiv*, “Visnyk Natsional’noyi akademiyi kerivnykh kadriv kul’tury i mystetstv: nauk. zhurnal” 2020, no. 3, pp. 121–126].

<sup>12</sup> Соломонова Ольга, „И когда смеется лицо – вместе с ним не веселится ум”. *Смеховое зазеркалье русской музыкальной классики*, Задруга, Киев 2006 p. 187; [Solomonova Ol’ga, “I kogda smeyet-sya litsa – vmeste s nim ne veselit-sya um”. *Smekhovoye zazerkal’ye russkoy muzykal’noy klassiki*, Zadruga, Kiyev 2006 p. 187].

cally for ballet. This is the most popular, traditional work model of a composer in the ballet genre. Some examples of such contemporary Ukrainian ballet works worth mentioning are *Olga*<sup>13</sup> by Yevhen Stankovych, *Viy*<sup>14</sup> by Alexander Rodin, *Chasing after Two Hares*<sup>15</sup> by Yuri Shevchenko, etc.

The second work model in the ballet genre can be identified as **derived ballet music**, i.e. music that uses already existing works (both ballet and non-ballet pieces). An outstanding example of how one music piece can be used in two different ballets is Y. Shevchenko's *Buratino and the Magic Violin*<sup>16</sup>. The music for this ballet was written in 2007 and after rearranging the order of the musical parts it became the basis of another ballet by Y. Shevchenko *Barmaley and Aybolit*<sup>17</sup> (2011).

However, in the derived ballet model the most important device is the adaptation of *non-ballet music*. Among many others, the following works come to mind: *Intersections*<sup>18</sup> by Myroslav Skoryk which contains three violin concertos by the same author (third, sixth and seventh); *Don Juan from Kolomea*<sup>19</sup> by Alexander Kozarenko, based on his works *Oro*, *Inventions*, *Concerto Rutheno*; *Seasons*<sup>20</sup> by A. Rodin which adapts the author's quintet of the same title; *Traces*<sup>21</sup> by Maxim Shalygin based on his vocal cycle *The Songs of Holy Fools*, etc.

There is also a third, **synthetic model** of ballet music that combines two music pieces, an already existing one and one written specifically for this purpose. Some examples of this model are: Vitaliy Hubarenko's *Liebestod* where the author adapted themes from the opera *Alpine Ballad*<sup>22</sup>, as well as M. Shaligin's *Odysseus* and *Hopper*<sup>23</sup> which feature individual pieces by the same composer. This refers the use of the composition *From the other side beyond mirror* and of an excerpt from the play *When everything ends, we start to sing our songs* in the ballet *Odysseus* as well as the addition of a theme from *Duet* for violin and piano in the ballet *Hopper*.

I have also introduced a no less significant typological criterion of contemporary Ukrainian ballet which **takes into account the cast**. It refers to the concept of sonic representation of musical material understood as instrumentation. In this regard, Contemporary Ukrainian ballet abounds in a variety of composi-

<sup>13</sup> *Ольга* [Olha].

<sup>14</sup> *Вій* [Vii].

<sup>15</sup> *За двома зайцями* [Za dvoma zaitsiamy].

<sup>16</sup> *Буратіно і чарівна скрипка* [Buratino i charivna skryпка].

<sup>17</sup> *Бармалей та Айболить* [Barmalei ta Aibaolyt].

<sup>18</sup> *Перехрестя* [Perekhrestia].

<sup>19</sup> *Дон Жуан з Коломиї* [Don Zhuan z Kolomyi].

<sup>20</sup> *Пори року* [Pory roku].

<sup>21</sup> *Traces*.

<sup>22</sup> *Альпійська балада* [Alpiiska balada].

<sup>23</sup> *Odysseus*.

tional solutions. Here we must list instrumental music which is traditional to ballet: symphonic orchestral music (Y. Stankovych's *Olga*, V. Hubarenko's *Liebestod*, A. Rodin's *Le rêve de Rosa*<sup>24</sup>, Victoria Poleva's *Gagaku*<sup>25</sup> etc.), instrumental ensemble music (A. Rodin's *Seasons*, M. Shalygin's *Hopper*) and also, used less frequently, vocal and instrumental music (M. Shalygin's *Traces*) and vocal and choir music (Y. Schevchenko's *Kobzar*<sup>26</sup>). We also must mention electroacoustic music, which is more modern in terms of sound production technology (M. Shalygin's *Holy Drill*<sup>27</sup>, Marta Haladzun's *Rescue of Archon*<sup>28</sup>), as well as versions combining different approaches to tone colour in ballet (M. Shalygin's *Odysseus* which combines instrumental, vocal and choir, and electroacoustic music or Anna Korsun's *Heimsuchung*<sup>29</sup> which contains vocal and choir as well as electroacoustic elements).

As far as the **classical structure and size criterion** is concerned, a distinction must be made between grand ballet and chamber ballet (the latter must be further subdivided into uniform ballets and ballet suites). This relates to both the chronometric and structural parameters of a ballet performance as well as to the cast of performing musicians. But unlike an opera performance, it does not directly concern the number of dancers taking part in the ballet. This is particularly important, as the term *chamber* is often used by balletologists to describe modern performances with a very small number of dancers.

It is clear that nowadays there are an increasing number of different genre versions of ballet pieces. In addition to *pure ballet* there are **performances that combine features of different genres**. Often, defining the classification of such pieces is possible thanks to the author's identification of the genre of the work. When it comes to genres of synthetic nature, where the definition is present in the title of the work itself, the following should be mentioned:

- *opera ballet* (e.g. V. Hubarenko's *Viy*; R. Hryhoriv and I. Rozumeiko's *Ark*<sup>30</sup>, Igor Kowach's *Running on Waves*<sup>31</sup>);
- *symphony ballet* (V. Hubarenko's *Liebestod* and *Green Week*<sup>32</sup>);
- *oratorio ballet* (Lesia Dyczko's *Hail to Workers' Callings!*<sup>33</sup>);
- *cantata ballet* (Y. Schevchenko's *Kobzar*).

<sup>24</sup> *Видіння Рози* [Vydinnia Rozy].

<sup>25</sup> *Гагаку* [Hahaku].

<sup>26</sup> *Кобзар* [Kobzar].

<sup>27</sup> *Holly Drill*.

<sup>28</sup> *Спасіння Архонта* [Spasinnia Arkhonta].

<sup>29</sup> *Heimsuchung*.

<sup>30</sup> *ARK*.

<sup>31</sup> *Та, що біжить по хвилях* [Ta, shcho bizhyt po khvyliakh].

<sup>32</sup> *Зелені святки* [Zeleni sviatky].

<sup>33</sup> *Слава робочим професіям* [Slava robochym profesiiam].



There is one more genre emerging in contemporary Ukrainian ballet worth mentioning. It is referred to as *ballet performance*. The term *performance* is defined as:

[...] an artistic genre [...] where the dominant role is played by the author or by special participants, presenting the audience with live compositions that include symbolic attributes, gestures and poses<sup>34</sup>.

A dance performance usually contains not only a choreographic element which is characterised by movement but also a theatrical component which showcases the body as a unique artistic object. An example of the mentioned genre is the ballet performance *Gaka* by M. Shalygin. A particular aspect of this dance performance is that not only do the dancers perform dance movements, they also provide the accompaniment by playing musical instruments.

An important ballet criterion, included in the presented typology based on M. Zagaykewych's work, is the **presence or absence of a plot**. However, even this seemingly unambiguous criterion does not provide a clear identification key. There are in fact ballets that belong to the synthetic genre, which at first glance should be perceived as plotless. However, due to the use of certain semantic coding devices, especially at the intonational level, these performances refer to a specific plot. An example of this is the symphony ballet *Liebestod* by V. Hubarenko. On the one hand, due to the lack of a specific plot reference, this ballet can be considered as plotless, although having a metaphorical and philosophical title. At the same time, by exploring the sound material of the work, we can clearly see that it is a new intonational reading of the opera *Alpine Ballad* by V. Hubarenko, which in turn is based on the musical interpretation of Vasiliy Bykov's novel of the same title. A similar understanding, which assumes the presence in *Liebestod* of an 'associative musical text'<sup>35</sup>, based on the memory and aesthetic ideals of the source text', which is used as a 'semantic stimulus for

<sup>34</sup> *Словник іншомовних соціокультурних термінів*, source: [https://slovnnyk.me/dict/social\\_terms/%D0%BF%D0%B5%D1%80%D1%84%D0%BE%D1%80%D0%BC%D0%B0%D0%BD%D1%81](https://slovnnyk.me/dict/social_terms/%D0%BF%D0%B5%D1%80%D1%84%D0%BE%D1%80%D0%BC%D0%B0%D0%BD%D1%81) [as of March 18, 2020]; [*Slovnnyk inshomovnykh sotsiokul'turnykh terminiv*, source: [https://slovnnyk.me/dict/social\\_terms/%D0%BF%D0%B5%D1%80%D1%84%D0%BE%D1%80%D0%BC%D0%B0%D0%BD%D1%81](https://slovnnyk.me/dict/social_terms/%D0%BF%D0%B5%D1%80%D1%84%D0%BE%D1%80%D0%BC%D0%B0%D0%BD%D1%81)] [as of March 18, 2020]].

<sup>35</sup> The concept of "associative musical text" was introduced by O. Solomonova in: Соломонова Ольга, *Асоціативний музичний текст: дефініція, методологія дослідження*, [in:] *Тези II Міжнародної наукової конференції "Проблеми методології сучасного мистецтвознавства та культурології"*, source: [http://www.mari.kiev.ua/sites/default/files/conf\\_docs/tesy/2020-12/Tesy-metodology\\_final.pdf](http://www.mari.kiev.ua/sites/default/files/conf_docs/tesy/2020-12/Tesy-metodology_final.pdf) [as of March 14, 2021]. [Solomonova Ol'ha, *Asotsiatyvnyy muzychnyy tekst: defynitsiya, metodolohiya doslidzhennya*, [in:] *Tezy II Mizhnarodnoyi naukovoyi konferentsiyi "Problemy metodolohiyi suchasnoho mystetstvovnavstva ta kul'turolohiyi"*, source: [http://www.mari.kiev.ua/sites/default/files/conf\\_docs/tesy/2020-12/Tesy-metodology\\_final.pdf](http://www.mari.kiev.ua/sites/default/files/conf_docs/tesy/2020-12/Tesy-metodology_final.pdf) [as of March 14, 2021]].

the consciousness of the recipient<sup>36</sup>, allows the symphony ballet to become *linked* to the opera *Alpine Ballad* and therefore to *incorporate* the opera plot analogies into the intonational plot of the symphony ballet.

In turn, the plot element of a ballet, often influences the ethnic aspects of ballet music. Based on this criterion it is possible to classify ballet works into versions that are non-ethnic and those that present clear ethnic features: Ukrainian (*May Night* by Y. Stankovych or *Kobzar* by Y. Shevchenko) or Eastern (*Gagaku* by V. Polova or *Gaka* by M. Shalygin).

The last typological criterion for contemporary ballet classification is the **target age group**. According to this criterion, ballet works can be classified as “for children” and “for adults”. It should be noted that ballets for children play a significant role in the repertoire of contemporary Ukrainian ballet. Among the ballets in this group, the following are worth mentioning: *Buzzy-Wuzzy Fly*<sup>37</sup>, *The Pumpkin Walks around the Garden*<sup>38</sup>, *Maugliana*<sup>39</sup>, *Alice in Wonderland*<sup>40</sup> and *The Snow Queen*<sup>41</sup> by Andriy Bondarenko, *Buratino and the Magic Violin, Bartmaley and Aybolit, Katrusia*<sup>42</sup> by Y. Shevchenko, *Buzzy-Wuzzy Fly*<sup>43</sup> by Yuri Kitsyla, etc.

## Conclusion

The performed analyses lead to the following conclusions. Contemporary Ukrainian ballet art, at the core of which are the musical, theatrical and choreographic works created by Ukrainian authors during the last forty years, defined as contemporary Ukrainian ballet, is characterised by considerable artistic diversity. The study of the theoretical aspects related to the terminology and typology of ballet allowed the author to create a musicological typology of the ballet genre that has a general methodological character. Therefore, this typology can be adapted to the national character of ballet performances. Based on the typologies created by Valentina Kholopova and Maria Zagaykewych already used in musicology, the author proposed her own typology based on the following criteria:

- origins and evolution of ballet music,
- concept of sonic representation of musical material – instrumentation,

<sup>36</sup> Ibid., p. 140.

<sup>37</sup> *Муха-Цокотуха* [Mukha-Tsokotukha].

<sup>38</sup> *Ходить гарбуз по городу* [Khodyt harbuz po horodu].

<sup>39</sup> *Маугліана* [Mauhliana].

<sup>40</sup> *Аліса в країні чудес* [Alisa v kraini chudes].

<sup>41</sup> *Снігова королева* [Snihova koroleva].

<sup>42</sup> *Катруся* [Katrusia].

<sup>43</sup> *Муха-Цокотуха* [Mukha-Tsokotukha].

- structure and size criterion,
- genre definition,
- presence or absence of a plot,
- ethnic aspects of ballet music,
- target age group of the work.

It has been shown that despite the fact that the typology of contemporary Ukrainian ballet is seen as *scientific abstraction*<sup>44</sup>, the proposed typology of contemporary Ukrainian ballet allowed to both highlight the common features of modern ballet works and include different approaches towards ballet music creation.

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## Typologia współczesnego baletu ukraińskiego – aspekt muzykologiczny

### Streszczenie

Artykuł przedstawia autorską typologię współczesnego baletu w kontekście muzykologicznym. Proponowana klasyfikacja z jednej strony opiera się na już istniejących typologiach baletu jako gatunku tanecznego, z drugiej zaś proponuje nowe kryteria podziału dotyczące *stricte* muzycznych aspektów spektakli baletowych. Typologia obejmuje dzieła baletowe kompozytorów ukraińskich z lat 1980–2020.

**Słowa kluczowe:** współczesny balet ukraiński, typologia, kryteria typologii baletu, sztuka współczesna, twórczość współczesnych kompozytorów ukraińskich.