Filling the Silence – the Soundtrack of Solidarity for Ukraine:

National Anthem, Eurovision, and Anti-war Musical Statements from the West

Maria Bianca Stoicescu

Snr. 2028623

Bachelor Thesis Liberal Arts and Sciences

Major Arts and Humanities: Past-Present-Future

University College Tilburg

Supervisor: Dr. Siebe Bluijs

Second reader: Dr. Ruud Welten

August 5, 2022

Acknowledgements

Against the war.

And for my family and dearest friends, my teachers,

And every treasured help along the writing way,

Music included.

Abstract

Considering the first five months of the 2022 armed conflict between Ukraine and Russia, this thesis explores how music affects and bonds communities of solidarity, shaping their collective memories and group identity, as they perform against the war in concert settings, and sing in street or online protests all across the world. Contributing to an international social movement, the main case studies of this analysis are the State Anthem of Ukraine, the song *Stefania* by Kalush Orchestra, with which the Ukrainian band won Eurovision in May, and the 2013 hit *Another Love* by Tom Odell, that became associated with wartime resilience. Looking at their lyrics, tunes, and various contexts they were played in, these compositions indicate how music has been and keeps on being influential in times of war. Songs gather supporting voices and practical funds at charity concerts, create hopeful spaces in their audience's imagination, and unite collectives under a common cause. There are also dangers to the narratives displayed in sounds of solidarity, as they are one-sided, and music can manipulate human emotions, evoking or creating memories, and making listeners believe in powerful, yet less nuanced representations of a very complex conflict.

Keywords: music in solidarity, Ukraine, national anthem, Eurovision, collective memory, anti-war protests, Russian invasion

Table of contents

Introduction 6

Methodology 8

Theoretical Framework 11
- Reflections on Music 11
- Collective Memory 13
- Creating Identity 15
- Music During Wartime 16
- Creating Solidarity 18

The Soundtrack of Solidarity – Music for Ukraine 22
- The State Anthem of Ukraine – National Symbols Abroad 23
  - Historical Context, Text, and Melody 26
  - Sounding Past and Present Struggles 30
  - Official and Unofficial Anthems 31
- *Stefania* by Kalush Orchestra – Motherlands at Eurovision 33
  - Music Plays on Politics 35
  - A Mother's Words and Lullabies 38
- *Another Love* Sings of Another War – Western Music for Ukraine 40
  - Lyrics, Tunes, and Contexts 42
  - The Dangers of One-sidedness 43

Discussion 45

Conclusion 47

Bibliography 49

Appendix I – Lyrics 56
- The State Anthem of Ukraine 56
  - Ukrainian words 56
  - Transliteration 57
  - Translation to English 58
- *Stefania* by Kalush Orchestra 58
  - Ukrainian words 58
  - Transliteration 60
  - Translation to English 61
- *Another Love* by Tom Odell 62

Appendix II – Musical Scores 64

The State Anthem of Ukraine 64
Stefania by Kalush Orchestra 66
Another Love by Tom Odell 74

Appendix III – Music Analytics Data 84
Kalush Orchestra 85
April 5-11, 2022 86
April 10-16, 2022 89
April 17-23, 2022 92
April 24-30, 2022 95
May 1-7, 2022 98
June 12-18, 2022 101
June 19-25, 2022 104
June 26 - July 2, 2022 107
July 3-9, 2022 110
July 10-16, 2022 113
July 17-23, 2022 116
July 24-30, 2022 119
Tom Odell 122
April 5-11, 2022 123
April 10-16, 2022 126
April 17-23, 2022 129
April 24-30, 2022 132
May 1-7, 2022 135
June 12-18, 2022 138
June 19-25, 2022 141
June 26 - July 2, 2022 144
July 3-9, 2022 147
July 10-16, 2022 150
July 17-23, 2022 153
July 24-30, 2022 156
Top Tracks 159

Introduction

In times of war, what difference can music make? On February 24, 2022, Russia invaded Ukraine, starting an armed conflict that became the focus of worldwide attention. From the beginning, several countries, organizations, and individuals supported refugees, civilians, and soldiers affected by the battles and created a solidarity movement for Ukraine. This movement has a soundtrack too, which I will describe and analyze as it is being heard. Be it through charity concerts, songs on social media, or anti-war protests where people started singing the National Anthem of Ukraine, music fills the silence that loss, death, and destruction bring. Ukraine's National Anthem was performed in concert halls or public places all across the world. Also, already in March, perhaps an unexpected pop song became viral in showing solidarity with civilians affected by Russia's invasion. It was not a classic anti-war composition like the ones protesting Vietnam in the 1970s, but one about love, from 2012: Tom Odell's *Another Love*. Many other songs, both old and new, were dedicated to Ukraine's cause, and performed at concerts or released online. Another notable musical piece is Kalush Orchestra's *Stefania*, which remarkably increased in popularity since February 24. This song is also Ukraine's entry for Eurovision, with which they won the competition on May 14, 2022. The political play of music in this international contest is worth taking into account, especially since Russia was banned from performing this year. In light of these events, the songs associated with Ukraine's cause arguably affect the collective memory and protesting spirits of listeners. How does this happen? How does music, particularly the Ukrainian National Anthem, Ukraine's 2022 Eurovision entry, and pop songs like Tom Odell's *Another Love*, shape collective memory and protests in the solidarity movement for Ukraine, during the 2022 war with Russia?

Similar questions have been posed before. This is not the first time when one analyzes songs during a war. There are countless books and articles on music from the Vietnam War, the Civil War in America, the two World Wars, and other armed conflicts. Furthermore, the connection between music, memory and protests is a debated topic in the academic world, especially focusing on the surge in musical protests at the end of the 1960s, and on how music acts in shaping collective memories and building communities.[1] The social relevance of music and whether the age of protest music still continues (and if yes, then how) are also issues brought up on social media nowadays.[2] An analysis of music related to the war between Ukraine and Russia would further explore the role that music has in anti-war protests, especially since this is a recent development which has not been interpreted in detail yet.

Other compositions than the ones mentioned above can make relevant topics too. The music performed in bunkers, or on the ruined streets of Ukraine, as well as new military songs on Radio Bayraktar,[3] or the melodies that fighting soldiers are listening to also connect with memory and resistance during the war. They are, however, only partially accessible for the public, and especially difficult to analyze if one is not present in the war-affected country and does not understand Ukrainian either. Therefore, I will mostly reflect on Ukraine's National Anthem and Eurovision entry, and on Western pop songs like Tom Odell's *Another Love*, which are more approachable case studies.

[1] Beate Kutschke, and Barley Norton, eds., *Music and Protest in 1968* (Cambridge, England: Cambridge University Press, 2013).
[2] Ted Gioia, "Protest Music Hasn't Disappeared—It's Everywhere (Except the Music Business)," last modified February 22, 2022, https://tedgioia.substack.com/p/protest-music-hasnt-disappearedits.
[3] "Радіо БАЙРАКТАР — слухати онлайн — Музика української перемоги" (translated as Radio Bayraktar – listen online – Music of Ukrainian victory), accessed July 18, 2022, https://www.radiobayraktar.com.ua/.

Methodology

First of all, a literature analysis of relevant academic articles and books defines the theories and concepts used in this thesis. These are works on collective memory, group identity, performance of the past through art, solidarity movements, anti-war protests, and community building. They are brought together from the fields of musicology, history, social sciences, cultural analysis, and other related studies. The notion of collective memory was first coined by the sociologist Maurice Halbwachs,[4] and even though the term evolved in other fields of study too, his initial works are the main focus of the theoretical framework. Furthermore, the notions of group identity and performing memory are taken from historical writings on World War II, reflecting on the trauma affecting collectives that witnessed or try making sense of the Holocaust. Theories on cultural trauma are not included in this thesis, even though they are strongly connected with wars. Since the focus is on a movement of solidarity, the field of cultural analysis provides relevant insights on community building and social movements. Adding to this, music is analyzed by looking at melodies, lyrics, and also at performances from various concerts or other contexts, considering the following musicology methods.

There are many cases of songs bringing the past into the present through their play of verses and instruments. A country's national anthem is a suggestive example of how collective memories may be performed through music. In which instances, however, can music be considered a performance? According to Nicholas Cook, the experience of listening to recorded music is similar to that of a live concert, both involving music as performance, and "together constituting a single, though complex and varied, cultural domain."[5] This, however, is not a

[4] JV Wertsch, and HL Roediger, "Collective Memory: Conceptual Foundations and Theoretical Approaches," *Memory* 16, no. 3 (2008): 318.
[5] Nicholas Cook, "Introduction," in *Beyond the score: Music as performance* (Oxford University Press, 2013), 6.

traditional view in musicology. Older perspectives would focus on "music as writing" rather than "music as performance," with the latter being only an addition to the former, and the score being the basis of analyzing compositions.[6] Cook compares this earlier method to how a poem's text is usually the one considered in interpreting the poem's message, with the action of reading it out loud being only a mirror of its meaning.[7] He then argues that "[t]he experience of live or recorded performance is a primary form of music's existence, not just the reflection of a notated text."[8] I will also look at music as a play between text, tunes, and context, and not only as something written down on staves. I will consider lyrics and melodies along with relevant online recordings and live concert accounts, as well as the performers' explicit dedications of their songs, since they are all important in making sense of music's role in the solidarity movement for Ukraine. Close analyses of both lyrics and instrumentals add to the interpretation of how music, as a medium, shapes collective memory and protests in the solidarity movement for Ukraine. In other words,

> [the] meaning of songs cannot be reduced to the semantic meaning of lyrics divorced from their musical setting because how the words of a song are heard and understood depends on how they are musically performed.[9]

Appendix I includes the verses of all musical pieces selected for this research, while Appendix II shows their scores.

Furthermore, music analytics tools like *Soundcharts*, *Chartmetric*, and *Songstats* offer significant data on the popularity of songs and artists on social networks, in streamed playlists, on digital charts, and on the radio. These accessible statistics help in showing the reach of

[6] Cook, "Introduction," 1.
[7] Cook, 1.
[8] Cook, 1.
[9] Barley Norton, "Vietnamese popular song in '1968': war, protest and sentimentalism," in *Music and Protest in 1968*, eds. Beate Kutschke and Barley Norton (Cambridge, England: Cambridge University Press, 2013), 111.

musical pieces in the first months of the 2022 war between Ukraine and Russia. Closely following available data on a number of songs specifically tied to the solidarity movement for Ukraine, I chose to focus on the relatively more popular *Stefania* from Kalush Orchestra and on Tom Odell's *Another Love*. Sting's *Russians*, Pink Floyd' *Hey Hey Rise Up* (feat. Andriy Khlyvnyuk of Boombox), and U2's *Walk On Ukraine* were also considered, but they will only be mentioned, at most, in the following pages, and will not turn into detailed case studies. Appendix III covers an overview of *Soundcharts* data on Kalush Orchestra and Tom Odell from April until the end of July, 2022.

Part of what I call "the soundtrack of solidarity," Tom Odell's song particularly resonated with the public outside Ukraine in supporting those affected by the war in this country. Even though *Another Love* is not explicitly connected to the current events in Eastern Europe, and was composed in 2013, it gained a new meaning when performed for those witnessing the ruins of their home country.[10] Already in early March, this love song turned into an anti-war anthem in the solidarity movement for Ukraine.[11]

As for *Stefania* by Kalush Orchestra, this composition makes a particularly interesting case study, since it is also the musical entry with which Ukraine won Eurovision on May 14, 2022, a contest that not only involves music, but also plays on international politics.[12] Kalush Orchestra has a significantly smaller fanbase than any other artists considered for potential case studies, but their followers drastically increased in number ever since Russia invaded Ukraine (see Appendix III). The support they gained from European countries in winning Eurovision is telling of their important musical role in the solidarity movement for Ukraine.

[10] Ali Shutler, "Watch Tom Odell perform 'Another Love' for Ukrainian refugees," NME, accessed August 1, 2022, https://www.nme.com/en_asia/news/music/watch-tom-odell-perform-another-love-for-ukrainian-refugees-3181687.
[11] Shutler, "Watch Tom Odell perform 'Another Love' for Ukrainian refugees."
[12] Eurovision Song Contest, "Turin 2022," accessed August 1, 2022, https://eurovision.tv/event/turin-2022.

The first case study, however, is the National Anthem of Ukraine, which was probably also the first song chanted at anti-war protests since February 24, 2022, according to online accounts, and which continued to be performed in concert halls, on the streets among protesters, or with other occasions. As one of the official emblems of this nation-state, the anthem's use in the solidarity movement for Ukraine is also particularly compelling.

Furthermore, news articles or social media posts are also taken into account for putting musical performances in context. Videos of concerts and protests are especially relevant. The case studies, however, do not aim to be a complete list of all instances in which the selected songs were performed at concerts or with other notable occasions since the beginning of the war. Instead, they take into account a few relevant contexts, and explore their implications through the lens of the theoretical framework.

Theoretical Framework

Collective memory, group identity, and community building are notions connected with music in anti-war protests and solidarity movements. This can be interpreted in many ways, so the following subsections will explain intended definitions, drawing the relations between all these concepts. As with most choices of framework, there is much that can be added to the coming explanations. They form only a selection of opinions, which cannot possibly cover every turn of every theoretical debate until the present, at least not without becoming an entire series of books. What they tell should be enough, however, for an exploration of the case studies.

Reflections on Music

First of all, what is music? Thinking of examples may be simple. Offering a definition that would fit them all may be rather challenging. There is no single description of what music is

that cannot be countered with other depictions, as shown by debates throughout the ages.[13] Even the most basic feature of "organized sound"[14] came to be disputed by creations such as John Cage's *4'33"*. This composition entails *not* playing any instruments for the duration of its title (four minutes and thirty-three seconds), the "sound" of silence being disrupted only by that from the environment (audience members coughing, breathing, clocks ticking etc.).[15] Stating that it rather sounds like noise and it is disorganized, many argue that John Cage's *4'33"* is not actually a musical piece.[16] A more intuitive understanding of music as organized sound filling the ears, rather than consisting mostly in silence, is also used in this thesis, without detailing on any definition in particular.

Another notable reflection is how music relates to other notions in this theoretical framework: "Music is per se an art of memory; it requires memory to be perceived, enjoyed, and understood; it creates and works upon what could be called the memory of an implied listener."[17] If a song recording played into an empty room, to consider one exception for example, no one would observe it there, and the sound would not be captured in anyone's memory at that place and time. Usually, however, music has an audience. It plays on their memories, which can be categorized in several different ways. First of all, music can create a memory, even if just briefly, or remind of ones that listeners already have. Jan Assmann illustrates these options with the terms "intratextual" and "extratextual" memory.[18] The first notion refers to how the audience remembers songs, or at least retains them on a short term. They "create a 'past' and a memory of

[13] Jonathan McKeown-Green, "What Is Music? Is There a Definitive Answer?," *The Journal of Aesthetics and Art Criticism* 72, no. 4 (2014): 393–403.
[14] McKeown-Green, "What Is Music? Is There a Definitive Answer?," 394.
[15] Joel Hochberg, "John Cage's 4'33"," December 15, 2010, music video, 7:44, https://www.youtube.com/watch?v=JTEFKFiXSx4
[16] Irving Godt, "Music: A Practical Definition," *The Musical Times* 146, no. 1890 (2005): 86.
[17] Jan Assmann, "Music and memory in Mozart's Zauberflöte," in *Performing the Past : Memory, History, and Identity in Modern Europe* (Amsterdam: Amsterdam University Press, 2010), 187.
[18] Jan Assmann, "Music and memory in Mozart's Zauberflöte," 187.

[their] own as [they unfold] in time."[19] Elements within a composition, be them repetitions or changes of rhythm, for example, are recalled by listeners as they perceive, appreciate and comprehend this music.[20] The second concept is the opposite, alluding to what is "outside the musical text itself."[21] Music may evoke emotions, "moods and tempers"[22] in listeners. It can therefore affect memories of the "extratextual" kind, which are not found in the recollection of the play of sound itself.[23]

Furthermore, depending on whether the audience is only one person (which can even be the musician, when performing in solitude) or a group of people, the remembrances created or alluded to by songs may add to either "individual" or "collective memory".[24] Both of these categories may come into play in either case, but in different proportions. Especially noteworthy when looking at concert crowds, singing protesters, or any other movement involved in musical performances, is the latter type of memory.

Collective Memory

Groups are marked by shared experiences. Be them decades of living together as a family, holiday trips with friends, or more reaching events that can affect entire nations (such as corrupt regimes or catastrophic wars), these common grounds contribute to what Maurice Halbwachs conceptualized as "collective memory."[25] He distinguished this notion from "individual memory," and extensively wrote on its definition.[26] Since Halbwachs first coined the term in the 1920s, however, uses and explanations of it have come to vary, depending on the

[19] Jan Assmann, 188.
[20] Jan Assmann, 187.
[21] Jan Assmann, 188.
[22] Jan Assmann, 187.
[23] Jan Assmann, 187.
[24] Maurice Halbwachs, "Historical Memory and Collective Memory," in *The Collective Memory* (New York: Harper & Row, 1980), 50.
[25] Halbwachs, "Historical Memory and Collective Memory," 50.
[26] Halbwachs, "Historical Memory and Collective Memory."

scholars and the field of study.[27] It seems that the only "generally agreed-upon feature is that collective memory is a form of memory that transcends individuals and is shared by a group."[28] Therefore, this manner of organizing remembrances encompasses more than what one has personally witnessed, more than "individual" memories. Being part of a collective also means being affected by events that one has not directly experienced, but which are "of interest to the group"[29] and so they come to be discussed, recorded, or repressed by it, depending on the context. Each member contributes to this process of shaping collective memory, which entails more than the sum of all members' individual memories.

To clarify, another related concept introduced by Halbwachs is that of "social frameworks."[30] This is what individuals depend on when recollecting events tied to the groups that they are part of. In other words, social frameworks are "instruments used by the collective memory to reconstruct an image of the past which is in accord, in each epoch, with the predominant thoughts of the society."[31] Group members count on each other and their environment, on their shared social frame, to make sense of the past as they see fit, to preserve certain remembrances, while not mentioning others, to fill in the blanks of individual thought with what is "known" on a collective level.[32] In Aleida Assmann's words as well, "human beings do not only live in the first person singular, but also in various formats of the first person plural."[33] The latter configuration is the basis of social frameworks, and collective memory depends on them in shaping how remembrances are organized on a group level, transcending

[27] JV Wertsch, and HL Roediger, "Collective Memory: Conceptual Foundations and Theoretical Approaches," *Memory* 16, no. 3 (2008): 318.
[28] Wertsch, and Roediger, "Collective Memory: Conceptual Foundations and Theoretical Approaches," 318.
[29] Halbwachs, "Historical Memory and Collective Memory," 50.
[30] Maurice Halbwachs, *On Collective Memory*, ed. Lewis A Coser (Chicago: University of Chicago Press, 1992), 38.
[31] Maurice Halbwachs, *On Collective Memory*, 40.
[32] Maurice Halbwachs, *On Collective Memory*, 40.
[33] Aleida Assmann, "Re-framing memory. Between individual and collective forms of constructing the past," in *Performing the Past : Memory, History, and Identity in Modern Europe* (Amsterdam: Amsterdam University Press, 2010), 37.

individuals.

Bringing these notions closer to music, Jay Winter argues that "memory performed is at the heart of collective memory."[34] By performances he refers mainly to gestures, art, and speech-act (phrases that do not only offer information, but also entail an action when they are stated).[35] Music too fits in this context, as Nicholas Cook also argues through his method of analyzing compositions by not only considering their musical notations, but also their performativity and how they are always placed in a context.[36]

Creating Identity

Besides intra- and extratextual memory, music can also create, affirm, or further shape the identity of audience members. As groups glorify, express, or deny remembrances through their experience of musical performances, they also revise their identity on a collective level. This latter concept is connected with the ones discussed above.[37] Gillis argues that "identity and memory are not things [that people] think about, but things [that people] think with."[38] Furthermore, groups also speak and act based on their memories and what they identify with, performance also being key in bonding them. "To be part of the identity of […] a group is to participate in the group's history which often exceeds the boundaries of one's individual life span."[39] A song about a war that ended long ago can still influence the national views of those who did not witness these remembrances performed through music. Thomas Turino also argues that through the art of sound "people articulate the collective identities that are fundamental to

[34] Jay Winter, "The performance of the past: memory, history, identity," in *Performing the Past : Memory, History, and Identity in Modern Europe* (Amsterdam: Amsterdam University Press, 2010), 11.
[35] Winter, "The performance of the past: memory, history, identity," 12.
[36] Nicholas Cook, "Introduction," in *Beyond the score: Music as performance* (Oxford University Press, 2013), 2.
[37] John R. Gillis, "Memory and Identity: The History of a Relationship," in *Commemorations: The Politics of National Identity*, ed. Attila Pok, Jorn Russen and Jutta Scherrer (Princeton: Princeton University Press, 1994).
[38] Gillis, "Memory and Identity: The History of a Relationship," 5.
[39] Aleida Assmann, "Re-framing memory. Between individual and collective forms of constructing the past," 38.

forming and maintaining social groups"[40] He coined the term "sonic bonding" to refer to this connection, to the "feeling of oneness" that can be felt by groups of people united in singing, listening to the same musical performance.[41] Especially in times of trouble, melodies can be more powerful than words in shaping the identity and memory of collectives, in bonding their members.

Music During Wartime

Battlefield atrocities, the horror of living in a war-affected area, and the trauma that can arise from distressing events are usually impressions left unspoken in one's daily conversations, even if they may be on one's mind most of the time. Turning hometowns into ruins, killing soldiers and civilians, leaving only suffering behind, wars can deeply affect entire populations, posing questions on the meaning of humanity. The 2022 armed conflict between Russia and Ukraine is no exception, as described by Beth Van Schaack, head of the Office of Global Criminal Justice in the United States Department of State, in a press briefing.[42] War crimes are increasing as the months go by. In the first few weeks after February 24, the Russian invasion seemed to be the only topic of discussion on the news, on social media, and on other channels of communications. With time, however, the news became more varied again. The war that attracted worldwide attention, and still does in a less obvious manner, became normalized. Especially in countries that seem at a safe distance from Ukraine, Russia's invasion is probably no longer on people's minds on a daily basis. When the topic does come up, however, it might seem difficult to find the words to say. Refugees fleeing their country and burdened by loss, to

[40] Thomas Turino, "Introduction: Why Music Matters," in *Music as Social Life: The Politics of Participation* (University of Chicago Press, 2008), 2.
[41] Turino, "Introduction: Why Music Matters," 3.
[42] "War Crimes and Accountability in Ukraine," Briefings – Foreign Press Center, U.S. Department of State, last modified June 15, 2022, https://www.state.gov/briefings-foreign-press-centers/war-crimes-and-accountability-in-ukraine.

take another example, often also just keep quiet or do not detail their most appalling memories.

In these kinds of contexts, music can be especially expressive. The horrors of the battlefield "may be beyond factual description, but they are not beyond performative statements."[43] As observed in previous armed conflicts as well, songs can show what words can barely say, can unite groups of protesters under a common message, and can strengthen one's feeling of belonging to a certain group. Looking at less recent events, Tôru Mitsui writes on how "collective singing of anti-war songs, most of which became nationally popular in 1968" stimulated the Peace for Vietnam Committee in Japan, and "how songs were an important medium for protest against the Vietnam War.[44] In more general terms, to quote Adorno, "[music] inhabits the pockets of silence that develop between people,"[45] especially in dire times. This idea is of particular importance in the case studies of this thesis, as they all come to "fill the silence" brought by war.

Another notable aspect is how songs can create and consolidate a hopeful space in their audience's imagination.[46] When change is needed, they can offer an idea of a better world that listeners can strive for. Returning to Turino, he elaborates on how music is an "interplay between the Possible and the Actual."[47] A group affected by the actuality of war, can still sing about the possibility of peace, and try to reach it. During the Vietnam war as well, composers wrote "songs about lost love and human fate, about nature and beauty, about the pain and suffering of war and about the desire for peace."[48] Not only the "militarism of revolutionary music" is connected with

[43] Winter, "The performance of the past: memory, history, identity," 14.
[44] Tôru Mitsui, "Music and protest in Japan: the rise of underground folk song in '1968'," in *Music and Protest in 1968*, eds. Beate Kutschke and Barley Norton (Cambridge, England: Cambridge University Press, 2013), 83.
[45] Theodor W. Adorno, *Essays on Music*, ed. R. Leppert, trans. Susan H. Gillespie (Berkeley: University of California Press, 2002), 289, quoted in Street, "Breaking the Silence: Music's Role in Political Thought and Action," 327.
[46] Turino, "Introduction: Why Music Matters," 16-18.
[47] Turino, "Introduction: Why Music Matters," 16.
[48] Barley Norton, "Vietnamese popular song in '1968': war, protest and sentimentalism," in *Music and Protest in 1968*, eds. Beate Kutschke and Barley Norton (Cambridge, England: Cambridge University Press, 2013), 108.

music during wartime.[49] From the selected case studies, only the State Anthem of Ukraine includes historical references to battles for freedom, and explicitly calls nationals to arms for defending their country. The other two are associated with the war in Ukraine mainly through the contexts in which they were performed, as they show a *Possible* which contrasts with or complements the *Actual*. Before delving into the details of each example, it is worth further reflecting on the notion of solidarity.

Creating Solidarity

How does "sonic bondic"[50] form communities and social movements? This section explores potential answers about music during times of war. First of all, what is a community? In her PhD thesis, Renée Vulto explores how songs and singing can "mobilize," "imagine," and "affirm" political communities in the Dutch Revolutionary Period.[51] She offers the following explanation:

> Not every community is an assembly, and not every assembly is a community. An assembly can simply be a number of people that share nothing but the physical space that they are in. The people that make up a community do not necessarily have to share a physical space; they are connected on emotional, social and/or ideological levels.[52]

Indeed, not every group of people also forms a community. When they share an identity, perhaps a common goal or set of values, and are bonded by collective memories, it can be said that this shift occurs. There are many different manners of building communities, which can be as small as a village's folks, or as large as a nation, or even expanding on international levels. Music is also a medium that can bring people together, that can "mobilize," "imagine," or "affirm"

[49] Norton, "Vietnamese popular song in '1968': war, protest and sentimentalism," 108.
[50] Turino, "Introduction: Why Music Matters," 3.
[51] Renée Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)" (PhD thesis, Ghent University, Faculty of Arts and Philosophy, 2022), 12.
[52] Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)," 33.

communities.[53] As Vulto explains, these functions of songs and singing are interconnected.[54] Shared musical messages can drive or *mobilize* people to form communities, but these communities are also conceived through the *imagined* space that music creates, and any existing communities can further be enforced or *affirmed* through song and singing.

What happens on a national level? Renée Vulto also refers to the work of Anderson, *Imagined Communities*, on which I will briefly reflect on in connection to the war in Ukraine. Anderson enlists several elements that define a nation, with the terms from the title being of particular interest for this thesis. Firstly, he describes nations as *imagined* political communities, because not any member of a nation can possibly know all other members, but they still live with the idea that something connects them to each other.[55] Furthermore, nationals imagine themselves as part of a *community*, meaning that they may sense a "deep, horizontal comradeship" with fellow members, even if they are not treated equally in any given national context.[56] "Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings."[57] Songs can affirm this already existing fraternity, driving Ukrainians to defend their country, but they can also create international solidarity, and mobilize larger imagined communities than the national one.

There are many works on internationalism and solidarity movements, each providing different insights on these topics. For this thesis, I look at David Featherstone's theories on

[53] Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)," 12.
[54] Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)," 12-13.
[55] Benedict Richard O'Gorman Anderson, "Introduction," in *Imagined Communities: Reflections On the Origin and Spread of Nationalism* (London: Verso, 2006), 6.
[56] Anderson, "Introduction," 7.
[57] Anderson, 7.

solidarity.[58] He defines it "as a relation forged through political struggle which seeks to challenge forms of oppression."[59] Basing his definition on an analysis of various accounts of solidarity, from different times and scholars,[60] Featherstone argues that there is no universal human essence that stands at the core of such social initiatives, but that they also involve "fractured and contested"[61] processes of articulating political messages. Furthermore, solidarities do not only entail the union of already formed communities.[62] They also "produce new ways of configuring political relations and spaces."[63] They can shape the formation of new communities, which can happen through music as well, as exemplified by Featherstone too.[64] He writes about *Rivia* and other "singing of freedom songs,"[65] which shaped solidarities with South African struggles of emancipation. Returning to Ukraine, the solidarity movement that I focus on is the growing number of initiatives that have supported refugees and those affected by the war since February 24, 2022.

What, however, is a social movement and how does it differ from a community? The answers vary in complexity, since there are many different kinds of social movements, but they usually strive towards change, and are not necessarily marked by the "fraternity"[66] that communities can involve.

> Some social movements represent efforts by citizens to collectively create a more just and equitable world. Other movements are motivated by compelling grievances that push their adherents out of their ordinary daily routines. Social movements are typically resisted by forces that

[58] David Featherstone, *Solidarity : Hidden Histories and Geographies of Internationalism* (London: Bloomsbury Academic & Professional, 2012).
[59] Featherstone, *Solidarity : Hidden Histories and Geographies of Internationalism*, 5.
[60] Featherstone, 15-39.
[61] Featherstone, 38.
[62] Featherstone, 7.
[63] Featherstone, 6.
[64] Featherstone, 33-34.
[65] Featherstone, 35.
[66] Anderson, 7.

> favor the status quo, which imparts a fundamental contentiousness to movement actions.[67]

Solidarity movements in times of war can both promote peace, seeking a better world, and can react to extreme suffering, driving people out of their usual rhythm and into remarkable gestures of kindness, when helping those affected by armed conflicts.

Many long wars were accompanied by music. During the one in Vietnam as well, at the end of the 20th century, international "feelings of solidarity" were expressed through songs and singing.[68] As scenes from the battlefield could reach a wider public, due to TV broadcasts, the war did not only disturb the ones directly witnessing it.[69] For the sake of both American and Vietnamese soldiers, as well as civilians affected by the armed conflict in South and North Vietnam, protesters in the United States promoted peace through music.[70] What is the case for Ukraine in 2022? The internet makes information about ongoing wars more reachable than ever. Political messages can get to almost anyone across the globe.[71] Songs were also shared or created online, allowing groups to be together from a distance, *mobilizing*, *imagining*, and *affirming* communities. A relevant example is how 94 violinists from 29 countries, including a few musicians hiding in bunkers in Ukraine, "joined in harmony" to perform an old national folk song, *Verbovaya Doschechka*.[72] Already since early March, music played an important role in building the solidarity movement for Ukraine.

---

[67] Hank Johnston, *What is a social movement?* (Cambridge: Polity Press, 2014), 1.
[68] Norton, "Vietnamese popular song in '1968': war, protest and sentimentalism," 106.
[69] Doug Bradley, and Craig Werner, *We Gotta Get Out of This Place : The Soundtrack of the Vietnam War*, Culture, Politics, and the Cold War (Amherst: University of Massachusetts Press, 2015).
[70] Norton, "Vietnamese popular song in '1968': war, protest and sentimentalism," 106.
[71] Statista Research Department, "Global digital population as of April 2022," published July 16, 2022, https://www.statista.com/statistics/617136/digital-population-worldwide/.
[72] ViolinistsSupportUkraine, "Violinists Across the World Play for Ukraine," March 9, 2022, music video, 1:31, https://www.youtube.com/watch?v=mQSIeD-x6dQ.

The Soundtrack of Solidarity – Music for Ukraine

On April 3, 2022, during the Grammy Awards, Ukraine's current president Volodymyr Zelenskyy held a virtual speech about music's role in times of war.[73] His words are a fitting introduction to the following analysis, especially considering their context. The Grammy Awards is an annual ceremony originating in 1959, in the United States, with the purpose of honoring remarkable musicians.[74] It is often called "music's biggest night," and Zelenskyy was present there through a pre-taped recording, since he was still fighting the Russian invasion in his home country. "The war. What is more opposite to music? The silence of ruined cities and killed people."[75] This is how the president's speech started. He emphasized the contrast between the "dead silence"[76] that bombardments leave behind, and the music still played in Ukraine.

> Our musicians wear body armor instead of tuxedos. They sing to the wounded in hospitals. Even to those who can't hear them. But the music will break through anyway. We defend our freedom. To live. To love. To sound.[77]

Zelenskyy's rhetoric played on hopeful tunes, carrying an emotional message. It is noteworthy that besides the viewers watching the Grammy Awards on TV or online, the live audience consisted mostly of the nominees of the ceremony, today's most famous musicians. They were all urged to "fill the silence with [their] music," as the president ended his speech by asking for songs which show the story of Ukrainians and the "truth" of their war.[78] That Zelenskyy was allowed to speak up in this context is particularly telling of the influence that the solidarity

[73] The Independent, "Ukraine president Zelensky delivers speech at the Grammys," April 4, 2022, video, 1:00, https://www.youtube.com/watch?v=4985U0PQ97Y.
[74] N. Anand, and Mary R. Watson, "Tournament Rituals in the Evolution of Fields: The Case of the Grammy Awards," *Academy of Management Journal* 47, no. 1 (February 2004): 63, doi:10.5465/20159560.
[75] The Independent, "Ukraine president Zelensky delivers speech at the Grammys," 0:00 to 0:05.
[76] The Independent, "Ukraine president Zelensky delivers speech at the Grammys," 0:50.
[77] The Independent, "Ukraine president Zelensky delivers speech at the Grammys," 0:31 to 0:45.
[78] The Independent, "Ukraine president Zelensky delivers speech at the Grammys," 0:52 to 1:00.

movement for Ukraine gained in the music world, and in the West in general. Given the first few months of the armed conflict with Russia, what songs have filled the silence that Zelenskyy speaks of? Countless tunes were heard, adding to what may be called a "soundtrack of solidarity". In the following sub-chapters, I will focus on a few examples that supported Ukraine so far. I will explore their relation with anti-war protests and with the public's collective memory of this conflict. The first section will discuss the National Anthem of Ukraine, the second will investigate the implications of Ukraine's Eurovision entry, and the third will center on Western pop music, especially Tom Odell's *Another Love*. Lastly, a short and critical reflection on the "truths" that these songs convey will address the one-sided narratives that music in times of war often displays.

The State Anthem of Ukraine – National Symbols Abroad

Ever since the beginning of the war, *Shche Ne Vmerla Ukrayina*, the national anthem of Ukraine, has been heard in countless spaces around the world, gathering communities of solidarity for this Eastern European country. The anthem is a particularly important song for the Ukrainian nation, being one of its emblems, together with their blue and yellow flag, the trident on their coat of arms, or the sunflower, symbol of peace and their national flower. As the solidarity movement for Ukraine became increasingly more influential in the West, these symbols became familiar to ever more foreigners. Already at the end of February and in early March 2022, anti-war protests in Stockholm, Sweden,[79] in front of the Russian Embassy in

[79] Storyful News & Weather, "Crowd Sings Ukrainian National Anthem at Anti-War Protest in Stockholm," February 26, 2022, protest video, 1:28- 2:21, https://www.youtube.com/watch?v=5or4EcMy72Y.

Warsaw, Poland,[80] in Tokyo, Japan,[81] and in London, the United Kingdom,[82] to name just a few examples, involved groups waving blue and yellow banners and together singing the State Anthem of Ukraine. Even in Moscow, Russia, some dared to sing this hymn in public squares, with the risk of being arrested.[83] Concert halls as well echoed with the sound of Ukraine's anthem, performed by professional orchestras across Europe.[84] Other continents joined too, for example through the West Australian Symphony Orchestra,[85] the Toronto Symphony Orchestra in Canada,[86] or the Queens Symphony Orchestra from the United States.[87] There are also regions in which the general population did not join the solidarity movement for Ukraine through song or other means. There are counter-movements too, or groups stating their neutrality regarding the war between Russia and Ukraine, but I focus on the social movement supporting the latter country and on the roles that music plays in this movement. It is worth mentioning, however, that the consequences of Russia's invasion reach many other states around the world, no matter if their people also sing in solidarity with Ukraine or participate less in this social movement. Several African countries are in dire need of the grain export from Ukraine, which is currently blocked due to the ongoing war, and their people are risking starvation.[88] This is just one

[80] Jakub Morawski, "Ukrainian anthem at anti-war protest at the Russian Embassy in Warsaw," February 24, 2022, protest video, 0:00-1:13, https://www.youtube.com/watch?v=b4s4vzg8ph8.
[81] Enjoy Military, "Japanese protestors singing the Ukrainian anthem in Tokyo after Putin's invasion of Ukraine," February 27, 2022, protest video, 3:26, https://www.youtube.com/watch?v=ZHgEAbvjFPM.
[82] Reuters, "UK anti-war protesters sing Ukrainian national anthem," March 7, 2022, protest video, 0:45, https://www.youtube.com/watch?v=4zE5KZGEd48.
[83] ceaser, "Moscow protesters arrested four singing Ukrainian national anthem," March 14, 2022, protest video, 1:00, https://www.youtube.com/watch?v=MgKmPXsWXrc.
[84] Het Concertgebouw, "Europe stands with Ukraine 💙💛," March 5, 2022, concert video, 2:44, https://www.youtube.com/watch?v=_pWKVJFF-Pc.
[85] West Australian Symphony Orchestra, "Ukrainian National Anthem "Shche ne vmerla Ukrainy"," March 12, 2022, concert video, 3:51, https://www.youtube.com/watch?v=hrLDUHKh3pk.
[86] Toronto Symphony Orchestra, "Ukrainian National Anthem (Arr. Bohdan Reshetilov) · Toronto Symphony Orchestra," March 18, 2022, concert video, 3:20, https://www.youtube.com/watch?v=BIbOx2PUUQ0.
[87] Queens Symphony Orchestra, "The Queens Symphony performs the Ukrainian National Anthem," April 4, 2022, concert video, 1:46, https://www.youtube.com/watch?v=YMbPti2-JfQ.
[88] Abbie Llewelyn, "Putin's 'food terrorism' in Ukraine war leaves millions facing famine in Africa," The Independent, accessed July 21, 2022, https://www.independent.co.uk/news/uk/ukraine-alton-africa-lord-horn-of-africa-b2128463.html.

example of the complex global implications brought by this recent armed conflict.

Charity concerts were also held in numerous countries, gathering funds for various causes supporting those affected by the war. A remarkable occasion is when Amelia Anisovych, a seven years old Ukrainian who performed *Let it Go* from the film *Frozen* in a bomb shelter in Kyiv,[89] managed to exit the country and was invited to sing the State Anthem of Ukraine on stage, opening a charity concert in Łódź, Poland.[90] Many other similar events included performances of this national hymn, just like other orchestras played instrumental versions of it, or countless other anti-war protests showed groups singing the anthem (probably not all of them involving video recordings posted online). In other words, the events mentioned above do not form a complete list of all the times and spaces in which the State Anthem of Ukraine was performed since February 24, 2022, but they illustrate some relevant examples.

As the first song to be heard on the "soundtrack of solidarity" for Ukraine since the start of the war, *Shche Ne Vmerla Ukrayina* was performed in contexts that told of its importance for nationals and supporters alike. Looking at performances from the streets outside this war affected country, one notices how foreigners are singing the lyrics even if they most probably do not all know Ukrainian as well. This shows how the anthem can bring other nationals closer to the nation that it represents. Furthermore, entire musical orchestras rehearsed the instrumental of this song, to play it in harmony with the cause of the war-affected Ukrainians. This is also telling of the reach that *Shche Ne Vmerla Ukrayina* has in the international solidarity movement for Ukraine. Since this song's influence, however, goes further back in time, it is also worth delving into the origins of the anthem, the historical references from its verses, and other significant

[89] The Independent, "Young girl sings 'Let it Go' inside Ukrainian bomb shelter," March 7, 2022, video, 1:38, https://www.youtube.com/watch?v=P_zHOBaWfrg.
[90] The Independent, "Amelia Anisovych: Ukrainian girl who sang 'Let It Go' in bomb shelter performs national anthem," March 21, 2022, concert video, 1:03, https://www.youtube.com/watch?v=KrI7jPWzHzA.

contexts in which it was chanted on the streets, at the Euromaidan protests, reflecting the connection between Ukrainians and their anthem. This will also involve a discussion on how the hymn's lyrics and accompanying melody play on the collective memory of nationals, as well as foreigners singing along, and will explore the idea of "official" and "unofficial" state anthems.

Historical Context, Text, and Melody

The State Anthem of Ukraine was adopted in 1992, but its verses and melody have older origins.[91] Mykhailo Verbytsky composed the music in 1863, initially for solo performances, and afterwards also "for orchestra to accompany a patriotic poem."[92] This was a text written by Pavlo Chubynsky, in 1862."[93] He was "a prominent ethnographer in the Kyiv region,"[94] and his background shows in the lyrics of this national hymn, which was also the anthem of the "short-lived" Ukrainian National Republic, before the Soviet era.[95]

> In his poem "Shche Ne Vmerla Ukrayina" (which means "Ukraine is Not Yet Dead"), Chubynsky expresses the mixture of hope and desperation felt by Ukrainians over their continuous struggle to rule their own land. Both the melody and lyrics were similar to Polish and Serbian anthems. The song was widely sung around the country as the "Hymn to Ukraine."[96]

Time, however, also brought changes to the original text of Chubynsky.[97] After gaining independence, the Ukrainian government even sponsored multiple writing competitions for finding new lyrics for the anthem's melody.[98] The outcomes, however, were not a fitting alternative, so versions performed nowadays as the State Anthem of Ukraine are still based on

[91] Xing Hang, "Ukraine," in *Encyclopedia of National Anthems* (Lanham, MD: Scarecrow Press, 2003), 645.
[92] Hang, "Ukraine," 645.
[93] Hang, 645.
[94] Hang, 645.
[95] Hang, 646.
[96] Hang, 645.
[97] Hang, 645.
[98] Hang, 645.

Chubynsky's poem.[99]

Even if not everyone might identify with its patriotic message, translations of *Shche Ne Vmerla Ukrayina* are also available for non-Ukrainian speakers seeking to understand its lyrics, which arguably gain a new meaning when sung by foreigners, in solidarity. Looking at Appendix I and the text of the State Anthem of Ukraine, one notices lyrical imagery "typical [for] a national anthem conceived in the nineteenth century and adopted in the twentieth century,"[100] according to Philip Bohlman. It is divided in three stanzas and the chorus, repeated between them, which is also a common structure for this kind of composition.[101] Ukraine's fight for independence is emphasized ever since the title and first lines of the anthem. This nation "has not perished, neither her glory, nor freedom,"[102] but there is an implied threat to these values, explicitly called "enemies" in the following lines. Against their foes, as Bohlman writes, "the collective 'we'"[103] calls to all Ukrainians "and the universal recognition of freedom as worthy of nationalistic struggle"[104] is also a typical element for a national anthem. The word "brothers" is repeated in the first verse and the refrain, along with other expressions that address Ukrainians as a whole, emphasizing the shared heritage of their Cossack origins.[105] Their liberty is something to die for, if needed, as the chorus chants. The second stanza of the anthem bonds the people of Ukraine to the places that border their country: "We'll stand together for freedom from the Sian

[99] Hang, 646.
[100] Philip V. Bohlman, "The Nation in Song." In *Narrating the Nation : Representations in History, Media and the Arts*, ed. Stefan Berger, Linas Eriksonas, and Andrew Mycock (New York, NY: Berghahn Books, Incorporated, 2008), 262.
[101] Bohlman, "The Nation in Song," 262.
[102] Hang, 646.
[103] Bohlman, 262.
[104] Bohlman, 262.
[105] Bohlman, 261.

to the Don"[106] refers to Western[107] and Eastern[108] rivers, respectively, and the frontier regions surrounding them. The Black Sea and the river Dnipro are also mentioned, along with personifying familial terms that bond Ukrainians to their "motherland," making the sea "smile," and the "grandfather" river "rejoice."[109] Once again, these elements are "typical of the age of rising nationalism."[110] The third and last verse pictures a promising future, in which the nation's endurance "will be rewarded, and freedom's song will resound throughout all of Ukraine."[111] Geographical landmarks are named here too, indicating a larger perspective: the freedom's hymn is "echoing off the Carpathians, and rumbling across the steppes," with its message of Ukraine's "fame" and "glory" reaching different countries too.[112]

Whether they understood the lyrics or not, the State Anthem of Ukraine was indeed heard and sung by an increasingly wider international public, in the months following February 24, 2022. The text arguably plays on the collective memory of Ukrainians, who share a national history, and have to face horrendous threats to their national freedom. Outside this imagined community, however, the anthem also came to be recognized in larger social groups. As orchestras performed instrumental versions of this national song, music, beyond words, could become a unifying factor in the solidarity movement for Ukraine. No matter one's nationality or how familiar one is with the Ukrainian language, the anthem's melody can still be enjoyed by any listening ear, bonding groups in their support for this Eastern European country. A closer

[106] Hang, 646.
[107] Volodymyr Kubijovyč, "Sian region," Internet Encyclopedia of Ukraine, accessed July 24, 2022, http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CS%5CI%5CSianregion.htm.
[108] Volodymyr Kubijovyč, Vasyl Markus, Mykhailo Miller, Oleksander Ohloblyn, "Don region," Internet Encyclopedia of Ukraine, accessed July 24, 2022, http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CD%5CO%5CDonregion.htm.
[109] Hang, 646.
[110] Bohlman, 261.
[111] Hang, 646.
[112] Hang, 646-647.

analysis of its musical notation, however, reveals a few more typical traits that connect it with other national anthems from similar times and contexts.

> There is little that is Ukrainian about the melody and the form of the song itself. The minor mode might be more likely in Eastern than in Central Europe, and the relative absence of upbeats reflects the similar absence of articles in the Ukrainian language.[113]

The melody is composed in the G minor key (see Appendix II), which is relatively common, and often associated with more somber feelings than any major key.[114] A song, however, is more than musical notations on a piece of paper. Returning to Nicholas Cook's view, music involves performance.[115] The instances in which the State Anthem of Ukraine was performed as time went by can also tell of how Ukrainians identify with this song, or what national memories it can remind of.

Even though views on its origins might differ, many historians agree that "Ukraine is a unique country with its own culture, heritage, traditions and language,"[116] and with a national identity that is continuously shaped by notable events. Performances of *Shche Ne Vmerla Ukrayina* also contribute to this process. By singing the anthem together, groups act in further shaping its meaning. In the solidarity movement for Ukraine, this song not only bonds the national community, but also foreigners who sing it in an act of support for Ukrainians, who are devastated by war. *Sonic bonding* gathers a large international social movement under the same cause.

---

[113] Bohlman, 262.
[114] P. G. Hunter, E. G. Schellenberg, and U. Schimmack, "Feelings and Perceptions of Happiness and Sadness Induced by Music: Similarities, Differences, and Mixed Emotions," *Psychology of Aesthetics, Creativity, and the Arts* 4, no. 1 (2010): 47–56, https://doi.org/10.1037/a0016873.
[115] Nicholas Cook, "Introduction," in *Beyond the score: Music as performance* (Oxford University Press, 2013), 2.
[116] Adrian Mandzy, "Historical Justice, National Identity and Memory in Contemporary Ukraine," in *Transitional Justice in Troubled Societies*, ed. Aleksandar Fatić, Klaus Bachmann, and Igor Lyubashenko (Rowman & Littlefield Publishers, 2018), 186.

Furthermore, repeatedly performing the State Anthem of Ukraine can connect past and present national groups singing for the liberation of their motherland. In Renée Vulto's words too, "repeatedly singing the same repertoire of songs over time can establish connections between past and present performers – both the practices and their songs become part of a shared social memory."[117] In light of this idea, it is worth briefly reflecting on another relatively recent series of protests that involved numerous performances of the national anthem of Ukraine.

Sounding Past and Present Struggles

Ignited in November 2013 due to the Ukrainian president's decision to not sign a Treaty of Association with Europe and instead further tie the country's connections with Russia, the Euromaidan are a series of protests demanding political change in Ukraine.[118] This time of civil unrest, lasting into 2014 as well and culminating with a revolution, is another example of the national struggle of being torn between Europe and Russia.[119] Citizens who were supporting a European direction were against the president's choice, and other injustices. Therefore, protests erupted in the capital city, especially in the Maidan public square, and they also relied on music for voicing political messages, through concerts and singing.[120] Ruslana, an influential Ukrainian musician who won Eurovision in 2004, also took part in the Euromaidan, and sang the State Anthem of Ukraine together with other protesters.[121] With this occasion as well, Ukrainians arguably came to identify with their national anthem. "On New Year's Eve 2013, hundreds of thousands of protestors, including the future president of Ukraine, Petro Poroshenko, joined

[117] Renée Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)" (PhD thesis, Ghent University, Faculty of Arts and Philosophy, 2022), 35.
[118] Mandzy, "Historical Justice, National Identity and Memory in Contemporary Ukraine," 177.
[119] Mandzy, 177.
[120] Mandzy, 177.
[121] Mandzy, 177.

Ruslana in singing [this song]."[122] Marking and linking historic events through time, *Shche Ne Vmerla Ukrayina* was sung in several contexts calling for change, imagining the future of a free Ukraine, and promoting national ideals for which participating groups could strive for.

By repeatedly singing together their national anthem in the Euromaidan protests, as well as with other occasions, Ukrainians and other performers also create more collective memories tied to this song. Since the Euromaidan demonstrations are relatively recent, memories of it can also come to mind when singing the anthem in 2022, in the face of the war against Russia. The two events are related because they both indicate Ukraine's position as confronting a Russian past and present, and trying to build a bridge between its nation and a more European or Western future. Other recent conflicts can probably also be added here, as the parallel with the Euromaidan is just one example of how the State Anthem of Ukraine can bring together several landmarks in the nation's collective memory. To return to the 2022 solidarity movement with Ukraine, however, I will only further reflect on how other political songs can become emblematic for a nation, even if they are not officially considered a national anthem.

Official and Unofficial Anthems

Exploring how songs display national narratives, Philip Bohlman claims that all modern music "has the potential to narrate the nation,"[123] which is especially the case for national anthems of any kind. He argues that today's music evolved alongside the rise of "the modern nation and nationalism,"[124] and then describes cases in which folk or political songs became "unofficial" or "quasi-national anthems."[125] Music from this genre is especially well known on a national level, and nationals can come to identify with unofficial anthems more than they could

[122] Mandzy, 177.
[123] Bohlman, 249.
[124] Bohlman, 249.
[125] Bohlman, 256.

with the official one.[126] Therefore, even if they "do not have the top-down sanction to represent the nation beyond its borders,"[127] unofficial anthems can still fulfill "ritual functions" similar to the ones intended for the emblematic hymn found on national records.[128] One of the examples mentioned by Bohlman is how *Three Lions* is an unofficial anthem frequently sung at football competitions in England instead of *God Save the Queen*, the official national song.[129]

Considering the movement of solidarity for Ukraine, a notable example of a national folk song which arguably fits into the unofficial anthem category is *Oy u luzi chervona kalyna*, translated as *The Red Viburnum In The Meadow*. This song became viral online in showing support for those affected by the war. The musician Andriy Khlyvnyuk of Boombox sang it in Kyiv's Sofiyskaya Square, and the video-recording of him attracted the attention of Pink Floyd.[130] The famous band adapted Khlyvnyuk's vocals in *Hey Hey Rise Up*, their first new release in almost thirty years.[131] Another initiative is that of a Ukrainian refugee, the singer Elizaveta, who gathered 300 Lithuanians to perform *The Red Viburnum In The Meadow* together, in a sign of solidarity with Ukraine.[132]

Turning further back in time, Bohlman also emphasizes the role of Ukraine's Eurovision entries in the country's national struggles.[133] Ruslana's music was influential in the Euromaidan protests, and the Eurovision entry from 2005, when this competition was hosted in Kyiv due to her 2004 winning performance, was also the unofficial anthem of Ukraine's Orange Revolution:

---

[126] Bohlman, 256.
[127] Bohlman, 256.
[128] Bohlman, 256.
[129] Bohlman, 256.
[130] Pink Floyd ♪, "Pink Floyd - Hey Hey Rise Up (feat. Andriy Khlyvnyuk of Boombox)," April 7, 2022, music video, 3:54, https://www.youtube.com/watch?v=saEpkcVi1d4.
[131] Pink Floyd ♪, "Pink Floyd - Hey Hey Rise Up (feat. Andriy Khlyvnyuk of Boombox)," 3:54.
[132] Neringa Rekasiute, "Ukrainian refugee sings with Lithuanians in support for Ukraine," April 12, 2022, music video, 1:42, https://www.youtube.com/watch?v=LIUoFuSuvTM.
[133] Bohlman, 262.

Razom Nas Bahato by Greenjolly.[134] The details of this event will not be discussed here, but it is worth noting how Eurovision entries can carry a strong political message for the nations that they represent, at least in the case of Ukraine. The song *Stefania* by Kalush Orchestra is no exception, especially due to the ongoing war in their home country and the folkloric themes found in their song.

> No genre is more widely associated with the nation and nationalism than folk song. Its association with tradition and the past – with the imagination of myth and the premodern traces of the nation – nonetheless belies its modernity and its narrative potency to proliferate as new and fertile genres and subgenres.[135]

Ukraine's entry to Eurovision in 2022 combined folklore with rap and other modern influences too. The analysis goes on, with this interesting mixture as the next more detailed track.

Stefania **by Kalush Orchestra – Motherlands at Eurovision**

Ever since the start of the war on February 24, 2022, Kalush Orchestra's fanbase significantly increased in numbers, gathering more listeners from Eastern and Western Europe, but also other regions (see Appendix III). According to *Soundcharts* data, their followers on social media and music streaming platforms almost tripled from the beginning of April until the end of July (also in Appendix III). Looking further back in time, however, they were not the finalists of the national selections for what songs to represent Ukraine at Eurovision. Alina Pash was the initial winner, but she withdrew her candidacy for Eurovision, due to conflicts on her supposed illegal travels to Crimea.[136] It already seems this contest does not only play on music, but on politics as well. Kalush Orchestra's song was the next to be selected, without knowing the

[134] Bohlman, 262.
[135] Bohlman, 253.
[136] Rasmus Petersen, "Alina Pash will not represent Ukraine at Eurovision 2022," eurovisionworld.com, published February 16, 2022, https://eurovisionworld.com/esc/ukraine-alina-pash-withdraws-from-eurovision-song-contest-2022.

role that it would have during a new Russian invasion. On February 25, 2022, reacting to the war that started just a day before, the European Broadcasting Union (EBU), that is responsible for the Eurovision Song Contest, announced that "no Russian act will participate in this year's [competition]."[137] Marking the international support for Ukraine, this country's entry turned to be the winner at Turin, on May 14, 2022.[138] Times of war, however, are still terribly uncertain, as no one can predict exactly when and how they will come to an end. For this reason, the United Kingdom will be hosting Eurovision in 2023, for Ukraine, and with the entry gaining second place in Eurovision 2022.[139]

The frontman of Kalush Orchestra, Oleh Psiuk, reflected on the band's performing role in post-invasion months.[140] According to an online interview, he states that "[representing] Ukraine in the international arena is always a responsibility, but [representing] it during the war is just the highest responsibility possible."[141] *Stefania* merges folk and modern styles, reflecting the mixture of national and European influences that this band combines, mirroring the country's aspirations of tying relations with the West. After bringing victory to their motherland, Kalush Orchestra auctioned their trophy, and supported military efforts with these funds.[142] Before delving into an analysis of their song's lyrics, tunes, and relevant performances, it is worth reflecting on the history of Eurovision, and on the previous Ukrainian entries that they added to in 2022. This year is not the first in which political statements were taken on the stage of Eurovision.

---

[137] Eurovision Song Contest, "EBU statement regarding the participation of Russia in the Eurovision Song Contest 2022," accessed August 5, 2022, https://eurovision.tv/mediacentre/release/ebu-statement-russia-2022.
[138] Eurovision Song Contest, "Turin 2022," accessed August 1, 2022, https://eurovision.tv/event/turin-2022.
[139] Maiia Habruk, "Eurovision 2023: Kalush Orchestra vow to win next year in UK to bring Song Contest back to 'peaceful' Ukraine," inews, last modified July 26, 2022, https://inews.co.uk/news/world/eurovision-2023-kalush-orchestra-win-next-year-uk-song-contest-ukraine-1762428.
[140] Andrew Trendell, "Ukrainian Eurovision entry Kalush Orchestra: "This is the highest responsibility possible"," NME, published May 10, 2022, https://www.nme.com/news/music/ukrainian-eurovision-entry-kalush-orchestra-interview-russia-war-stefiana-song-lyrics-meaning-3222586.
[141] Trendell, "Ukrainian Eurovision entry Kalush Orchestra: "This is the highest responsibility possible"."
[142] Maiia Habruk, "Eurovision 2023: Kalush Orchestra vow to win next year in UK to bring Song Contest back to 'peaceful' Ukraine," inews, last modified July 26, 2022, https://inews.co.uk/news/world/eurovision-2023-kalush-orchestra-win-next-year-uk-song-contest-ukraine-1762428.

Music Plays on Politics

Ever since 2000, the official Eurovision rules "explicitly banned political statements," yet this has not stopped them from being heard between the lyrics lines and stage lights of the show.[143] Irving Wolther argues that the Eurovision Song Contest is "more than just music."[144] He analyzes this competition from its beginnings, in 1956, until his paper's publication, in 2004, by introducing seven dimensions for understanding this yearly event: *the media*, *the musical*, *the musical-economical*, *the political*, *the national-cultural*, *the national-economic*, and *the competitive dimensions*.[145] Two of these aspects, *the media* and *musical-economical* ones, will not be detailed here as well, as they are less relevant for looking at Kalush Orchestra's performance during times of war. The dimension of most interest is probably the *political* one. Presidents or politicians often dedicate their support to the musicians representing their nation-states, through live or recorded speeches that are shown during the contest. Another relevant example is how in 2005, when the competition was hosted in Kyiv, president Victor Yushchenko awarded a special prize to the winner of Eurovision, on behalf of the national government of Ukraine.[146] These are just a few of the many cases in which politics were intertwined with music at this contest. Furthermore, entries to the contest show various displays of *national-cultural* identity, since participants "assume the clear responsibility of representing their respective countries" at this contest.[147] *Musically*, some songs might seem repetitive, in a style typical to Eurovision, but many countries, particularly from the Mediterranean region and

[143] Arve Hansen, Andrei Rogatchevski, Yngvar Steinholt, and David-Emil Wickström, "'Lasha Tumbai,' or 'Russia, Good-Bye'? – The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground," in *War of Songs : Popular Music and Recent Russia-Ukraine Relations* (La Vergne: Ibidem Verlag, 2019), 169.
[144] Irving Wolther, "More than Just Music: the Seven Dimensions of the Eurovision Song Contest," *Popular Music* 31, no. 1 (2012): 165, doi:10.1017/S0261143011000511.
[145] Wolther, "More than Just Music: the Seven Dimensions of the Eurovision Song Contest," 165–71.
[146] Wolther, 168.
[147] Wolther, 169.

Eastern Europe, try expressing the richness of their national identity through "folkloristic influences."[148] An example of this that won Eurovision in 2004 is Ruslana's *Wild Dances*, that "used elements of the archaic Hutsul culture to represent her country, which has a young political history."[149] There is also a *national-economic* dimension to Eurovision: whether a country wins and then hosts this contest is important for its economy as well. Perhaps it might seem costly to organize an edition of this grand musical competition, but it comes with benefits too, "not only in terms of tourism but also in showcasing the national service sectors and promoting goods intended for export."[150] It is also interesting to note that the contest's voting system initially included a list of all the competing song titles, but this eventually turned into a list of the participating countries, accompanied by their national flags as well.[151] The change of the scoreboard indicates how *competitive* Eurovision became, as viewers would vote for countries rather than songs, as nations rather than musical entries would appear on the voting list.[152]

Russia and Ukraine both joined the European Broadcasting Union (EBU) in 1993, with the first participating in Eurovision ever since the following year, and the latter only since 2003.[153] Ukraine won Eurovision for the first time in 2004, with the song *Wild Dances* by Ruslana. As already mentioned before, the singer had important political roles in the Orange Revolution,[154] and then later on in the Euromaidan protests.[155] She was also elected as a member of the Ukrainian Parliament in 2006.[156] Even though the national broadcasting stations which

[148] Wolther, 167.
[149] Wolther, 167.
[150] Wolther, 169.
[151] Wolther, 170.
[152] Wolther, 170.
[153] Arve Hansen, Andrei Rogatchevski, Yngvar Steinholt, and David-Emil Wickström, "'Lasha Tumbai,' or 'Russia, Good-Bye'? – The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground," in *War of Songs : Popular Music and Recent Russia-Ukraine Relations* (La Vergne: Ibidem Verlag, 2019), 163.
[154] Hansen, Rogatchevski, Steinholt, and Wickström, "'Lasha Tumbai,' or 'Russia, Good-Bye'? – The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground," 163.
[155] Mandzy, "Historical Justice, National Identity and Memory in Contemporary Ukraine," 177.
[156] Hansen, Rogatchevski, Steinholt, and Wickström, 164.

form EBU are supposed to keep their independence from political affairs found in their country's government and ruling parties, this is not the case in practice.[157] "Songs and performers are linked to their historical context and thus a product of their time."[158] The audience can interpret performances in light of other elements as well, including collective memories on current or past marking events.[159] Considering this, Eurovision musical entries from Eastern Europe are more than a display of national heritage.[160] "Within a broader Russian-European context, the contributions also double as tools to broadcast post-Soviet regional conflicts on a European level."[161] Furthermore, the imposing political powers of Russia and the West are fighting on musical and "symbolic discursive" battlefields, as they cannot "outmanoeuvre each other on trade or through military might."[162] Ukraine is one of the major conflicts of interest between these powers, with its potential future as a member of the European Union or a puppet country tied to Russia.[163]

The events in 2014 were also reflected in the Eurovision edition of that year. After the annexation of Crimea, the Tolmachevy Sisterswere were booed in the semi-final votings, when it became obvious that Russia, the country that they represented, would be selected for the finals.[164] Further through the years, Jamala's 2016 entry to Eurovision, the song *1944*

> decried the murder and dispossession of innocents that accompanies war [, alluding] explicitly through its title to Stalin's expulsion of the

[157] Hansen, Rogatchevski, Steinholt, and Wickström, 192.
[158] Hansen, Rogatchevski, Steinholt, and Wickström, 192.
[159] Hansen, Rogatchevski, Steinholt, and Wickström, 192.
[160] Hansen, Rogatchevski, Steinholt, and Wickström, 164.
[161] Hansen, Rogatchevski, Steinholt, and Wickström, 164.
[162] Hansen, Rogatchevski, Steinholt, and Wickström, 165.
[163] Hansen, Rogatchevski, Steinholt, and Wickström, 165.
[164] Hansen, Rogatchevski, Steinholt, and Wickström,183-184.

> singer's Crimean Tatar compatriots from their homeland and, implicitly, to their present plight in Crimea.[165]

This was the second time Ukraine won Eurovision, and another example of international solidarity supporting its national struggle.[166] Not all songs, however, have to be explicitly political to become a tool of nation-branding.[167]

A Mother's Words and Lullabies

Stefania tells the story of a mother, who grows old, but her lullaby stays hopeful – an anchor for her children as the years go by. With the start of the war, the song gained a new meaning too, taking a special place in the hearts of all Ukrainians by paralleling the protection of their homeland, an image that also impressed supporters of Ukraine from all around the world.[168] The title holds the name of Oleh Psyuk's mother.[169] Lyrics and melody play on painting an endearing image of belonging, shaping and evoking intra- and extratextual memories of what is deemed beautiful, and worth returning to by all Ukrainians and other listeners as well. Connecting to the notion of music creating imagined spaces, it can also offer a hopeful and more bearable alternative to the horrific image of war. The chorus of the song repeats a call to the mother Stefania, who is growing older as the "field is blooming" in spring, a contrast that also stays valid for the destruction in Ukraine since winter's end, in 2022.[170] References to music and

[165] Marko Pavlyshyn, "Ruslana, Serduchka, Jamala: National Self-Imaging in Ukraine's Eurovision Entries," in *Eurovisions : Identity and the International Politics of the Eurovision Song Contest Since 1956*, eds. Julie Kalman, Ben Wellings, and Keshia Jacotine (Cham, Switzerland: Springer Nature, 2019), 132.
[166] Eurovision Song Contest, "Eurovision Archives," accessed August 5, 2022, https://eurovision.tv/history.
[167] Arve Hansen, Andrei Rogatchevski, Yngvar Steinholt, and David-Emil Wickström, "'Lasha Tumbai,' or 'Russia, Good-Bye'? – The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground," in *War of Songs : Popular Music and Recent Russia-Ukraine Relations* (La Vergne: Ibidem Verlag, 2019), 190-191.
[168] Trendell, "Ukrainian Eurovision entry Kalush Orchestra: "This is the highest responsibility possible"."
[169] Sophia Alexandra Hall, "Eurovision winner, Kalush Orchestra, brings traditional Ukrainian woodwind into the 21st century," Classic fm, accessed August 5, 2022, https://www.classicfm.com/music-news/kalush-orchestra-ukraine-eurovision/.
[170] Genius English Translations, "Kalush Orchestra - Stefania (English Translation)," Genius, accessed July 22, 2022, https://genius.com/Genius-english-translations-kalush-orchestra-stefania-english-translation-lyrics.

singing in the first verse ("She was rocking me as a baby, she gave me a rhythm" and the recurring "Lully-lully-lullaby...")[171] are contrasted with storms from the outside, that a child could always face knowing the safety of his mother's presence. Taking these lines in a context of performance during times of war, the song *Stefania* itself may also fulfill similar functions to the lullaby mentioned inside it, imagining, gathering, and enforcing the national community and those standing in solidarity with it. Another notable line, from the second verse, refers to the unending love children can have for their kind mothers, even if they might sometimes feel as if they are reaching a "dead-end."[172] Comparing this part as well with the situation in Ukraine, patriots still fight, defending their homeland no matter how dire the times may become.

Turning to the tunes, the song combines various genres in praising a familial image. Oleh Psyuk comments on Kalush Orchestra's style:

> The band combines old forgotten folklore, which could have been forgotten through many generations, and new, modern contemporary hip-hop and rap – all mixed into one cocktail. That's why it has an interesting sound, but I don't know anything similar to that.[173]

Stefania features traditional flute instruments, the sopilka, and telenka, which contrast and complement the rap parts of the song.[174] It was originally written in the key D minor, with a low emotional valence.[175] The mixture of folkloric and Western influences found in the song *Stefania* arguably mirrors the bridge that many Ukrainians would like to see between their country and Europe. Being the winning Eurovision entry in 2022, it also indicates the international support

[171] Genius English Translations, "Kalush Orchestra - Stefania (English Translation)."
[172] Genius English Translations, "Kalush Orchestra - Stefania (English Translation)."
[173] Trendell, "Ukrainian Eurovision entry Kalush Orchestra: "This is the highest responsibility possible"."
[174] Sophia Alexandra Hall, "Eurovision winner, Kalush Orchestra, brings traditional Ukrainian woodwind into the 21st century," Classic fm, accessed August 5, 2022, https://www.classicfm.com/music-news/kalush-orchestra-ukraine-eurovision/.
[175] P. G. Hunter, E. G. Schellenberg, and U. Schimmack, "Feelings and Perceptions of Happiness and Sadness Induced by Music: Similarities, Differences, and Mixed Emotions," *Psychology of Aesthetics, Creativity, and the Arts* 4, no. 1 (2010): 47–56, https://doi.org/10.1037/a0016873.

that Ukraine's representatives gained across its borders. Their final performance at Eurovision was accompanied by explicit political statements related to the war, even if this would probably be against the official rules.[176]

Furthermore, the Official Eurovision video includes battlefield imagery, with various female soldiers carrying their children through the ruined cities of Ukraine.[177] The added description by Oleh Psyuk indicates the function of the song as an unofficial anthem of their country:

> Although there is not a word about the war in the song, many people began to associate the song with mother Ukraine. Moreover, society began to call it the anthem of our war! But if Stefania is now the anthem of our war, I would like it to become the anthem of our victory.

As the lyrics sing as well, Ukrainians hope of returning home one day, "even if all roads are destroyed,"[178] and then this anthem of victory could help them imagine and contribute to a restored image of their motherland, for which Western solidarity also sings along.

Another Love Sings of Another War – Western Music for Ukraine

In early March 2022, Tom Odell's song *Another Love* became viral on TikTok, a social media platform, in connection to videos from the war devastating Ukraine.[179] The track quickly became a solidarity anthem for the current struggles experienced by Ukrainian people.[180] Despite the artist releasing several new songs in the past years, his older 2012 hit, *Another Love*, has

[176] Eurovision Song Contest, "Kalush Orchestra - Stefania - LIVE - Ukraine 🇺🇦 - Grand Final - Eurovision 2022," May 14, 2022, music video, 3:44, https://www.youtube.com/watch?v=F1fl60ypdLs.
[177] Kalush Orchestra, "Kalush Orchestra - Stefania (Official Video Eurovision 2022)," May 15, 2022, music video, 3:12, https://www.youtube.com/watch?v=Z8Z51no1TD0.
[178] Genius English Translations, "Kalush Orchestra - Stefania (English Translation)."
[179] Ali Shutler, "Watch Tom Odell perform 'Another Love' for Ukrainian refugees," NME, accessed August 1, 2022, https://www.nme.com/en_asia/news/music/watch-tom-odell-perform-another-love-for-ukrainian-refugees-3181687.
[180] Shutler, "Watch Tom Odell perform 'Another Love' for Ukrainian refugees."

been his top track over the past months, according to *Chartmetric* (see last page of Appendix III). Tom Odell's overall popularity as an artist has also increased over the past few months, with circa 500 000 new followers gained from the beginning of April until the end of July, according to *Soundcharts* (see Appendix III).

Shortly after the war broke, the musician came to Bucharest and performed the track for Ukrainian refugees at the central train station,[181] event closely followed by the *We Are One*[182] humanitarian concert in the same city and other similar occasions.[183] These types of performances add a new meaning to a love song that is in no way explicitly about warfare. Tom Odell dedicated his top charting track to all Ukrainians, even adding a donation link to the official video on *YouTube*, with the encouragement to "please give generously to the Ukraine Crisis Fundraiser at Choose Love."[184] Every individual listener or and every group has their own ways of perceiving the lyrics and melody of this song, but since it was associated with powerful imagery of from the war affecting Ukraine on social media, coupled also with being performed in charity concerts for Ukraine, and even for refugees in the central train station in Bucharest, in a free concert by Tom Odell, these contexts arguably give rise to similar impressions in the collective memory of those participating in the solidarity movement for Ukraine.

[181] Ali Shutler, "Watch Tom Odell perform 'Another Love' for Ukrainian refugees," NME, accessed August 1, 2022, https://www.nme.com/en_asia/news/music/watch-tom-odell-perform-another-love-for-ukrainian-refugees-3181687.
[182] Thorsten Benders, "WE ARE ONE Charity Concert to Take Place at National Arena in Bucharest, in aid of Ukrainian People," The Nocturnal Times, accessed August 5, 2022, https://www.thenocturnaltimes.com/charity-concert-we-are-one-to-take-place-at-national-arena-in-bucharest-in-aid-of-the-ukrainian-people/.
[183] ITV, "Tom Odell Emotional Performance Of 'Another Love' | ITV," March 29, 2022, music video, 4:27, https://www.youtube.com/watch?v=tnDSfMEyRbg.
[184] Tom Odell ♪, "Tom Odell - Another Love (Official Video)," November 5, 2012, music video, 4:07, https://www.youtube.com/watch?v=MwpMEbgC7DA.

Parallels between war and love are as old as these concepts' origins. To take a more recent example, the expression "Make Love, Not War" was coined in the US protests against the armed conflict in Vietnam, another time in which these two opposing concepts were associated. Even though there is an obvious contrast between the notions, some people also draw similarities between war and love, considering the saying that "all's fair in love and war."[185] Furthermore, love can be a source of peace, but also a conflict that instead of involving tanks or shotguns is armed with emotions and too many expectations.

Tom Odell's song is about someone who wants to love another, but at the same time senses the impossibility of this desire. The lyrics and melody suggest a feeling of hopelessness, which fits in the spectrum of opinions brought by the war in Ukraine. Building on the message of the song, many supporters of the solidarity movement for this country would like to have the power to make everything "feel alright" again for the people of Ukraine.[186] They might instead share the impressions created and evoked by *Another Love*, singing of the "used up" tears of someone broken-hearted who tries in vain to care again, as the chorus repeats.[187]

Other recent global affairs as well, for example the COVID-19 pandemic or the return of the Taliban in Afghanistan, or further back, the World Wars of the previous century, have also arguably drained the energies of those witnessing "another war". These events are represented in the collective memory of nations and other collectives all across the world, and listeners can be reminded of them as well when listening to a song that is associated with a current event with worldwide effects. Furthermore, since Russia is the other combatant power in this armed conflict

[185] "Origin of: All's fair in love and war," Idiom Origins, accessed August 3,2022, https://idiomorigins.org/origin/alls-fair-in-love-and-war.
[186] Tom Odell, "Another Love," Genius, accessed July 22, 2022, https://genius.com/Tom-odell-another-love-lyrics.
[187] Odell, "Another Love."

with Ukraine, it is extremely difficult to confront it and to stop Vladimir Putin from carrying out what he calls his "special military operation."

Turning to the second verse, the lines referring to how a lover would fight against those threatening their potential partner also make an interesting comparison to the people defending Ukraine. If *Stefania* associated patriotism with the love found in caring families, Tom Odell's song connects national devotion with the affection found in romantic relationships. The last half of the second verse is also repeated in the bridge of the track, making a reference to music tied to interpersonal relations. *Another Love* is arguably the "song that'd be just ours" in the context of the solidarity movement for Ukraine.

Like the lyrics of the song, its melody seems bittersweet as well. The vocals are in the key G major, while the piano instrumental is in the key E minor, telling of the mixture of uplifting feelings that a love could bring and more hopelessness that the impossibility of reaching these confers if one is to consider the traditional high and low emotional valence of major and minor keys, respectively.

The Dangers of One-sidedness

One should also be wary when listening to the "soundtrack of solidarity" for Ukraine, as in most of the cases, it narrates a one-sided perspective on Russia's 2022 invasion. Music can become a "weapon in an ideological battle,"[188] manipulating the emotions of the public. The song by Tom Odell arguably glorifies Ukraine, comparing the country's suffering to that of a potential lover. The idyllic image of motherhood that parallels Ukraine's struggle in the song by Kalush Orchestra also plays on the opinions of collectives, gathered in solidarity. The space created by these kinds of songs can initially seem peaceful, an ideal worth striving for. The better

[188] Renée Vulto, "Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815)" (PhD thesis, Ghent University, Faculty of Arts and Philosophy, 2022), 10.

world that they perform about, however, would also involve killing and fighting Russians, who are not taken into account as much as they probably should in trying to paint a more nuanced picture of this ongoing war. Not necessarily with bad intentions, or on purpose, music simplifies war-related narratives and can become a tool of propaganda. The songs from the solidarity movement for Ukraine risk becoming too eulogizing for the Ukrainian case, while this country is not actually the perfect motherland.[189] What one should keep in mind is that suffering and injustice exist on both sides of the war, and that "Russians love their children too."[190]

Already in March, the famed artist Sting performed an online statement in support of those affected by the war. Reacting to the escalating violence on the battlefield and in city bombardments, he played his 1985 top-charting song entitled *Russians*, saying a short dedication before the music begins :

> I've only rarely sang this song in the many years since it was written, because I never thought it would be relevant again, but in the light of one man's bloody and woefully misguided decision to invade a peaceful, unthreatening neighbor, the song is, once again, a plea for our common humanity. For the brave Ukrainians fighting against this brutal tyranny, and also the many Russians who are protesting this outrage despite the threat of arrest and imprisonment, we all of us love our children.[191]

This track was composed during the Cold War, and criticized the rhetoric from the United States that portrayed the Russians as an evil enemy. In the more recent March 2022 context, one can think of the international tendency of solely supporting Ukrainians, protecting their cause as if they are the only ones who suffer from the war. Even though the lyrics and chords of this

[189] Oliver Bullough, "Welcome to Ukraine, the most corrupt nation in Europe," published February 6, 2015, https://www.theguardian.com/news/2015/feb/04/welcome-to-the-most-corrupt-nation-in-europe-ukraine.
[190] Sting, "Russians," Genius, accessed August 3, 2022, https://genius.com/Sting-russians-lyrics.
[191] Sting ♪. "Sting - Russians (Guitar / Cello Version)." March 25, 2022. Music video, 0:00-0:31. https://www.youtube.com/watch?v=6w3037nq23o.

composition are not part of a detailed case study, mentioning the lines "Russians love their children too" and "we share the same biology" remind of the hardship that is found on the other side of the war as well. There is not, however, any wide solidarity movement for Russia, since this is the country that started the invasion, mainly due to Vladimir Putin's decision, the "tyrannical" ruler that Sting refers to. The majority of Russian citizens probably do not agree with this, yet the songs from the solidarity movement for Ukraine might make it seem as if only this country is to be supported.

Discussion

Considering the three main case studies of this thesis, it is evident that music played important roles in the solidarity movement for Ukraine, in the first five months of the 2022 war with Russia. Through charity concerts, orchestral performances, or protesters singing on the streets, against the war, the world outside Ukraine showed its solidarity with those struggling for freedom, and joined this country's nationals in intoning *Shche Ne Vmerla Ukrayina*. The anthem went across the borders of the state it represents and united groups under the same supporting message, playing on collective memories, bringing to the surface the national struggle of defending territories that were labeled as "the motherland." Another international setting in which Ukraine obtained the solidarity of other nations in 2022 is Eurovision. The band Kalush Orchestra won the contest with the entry *Stefania*, in Turin, on May 14. This song's mixture of national folklore and modern musical genres, like rap, arguably mirrors the cultural and political bridge that Ukraine, at least in a significant part, tries building with the West and Europe. Furthermore, when associated with the war, the theme of *Stefania*, a mother, also becomes connected with the idea of protecting the motherland, another evocation of this imagery. By auctioning their Eurovision trophy, and performing at various charity concerts or future

international tours, Kalush Orchestra also gathers significant funds for their home-country. They are often viewed as heroes, a notable play in the solidarity movement for Ukraine, notably shaping their audience's collective memory. Last but not least, the Western pop hit *Another Love*, performing against this current war, also manipulates the listeners' impressions by comparing those who suffer from the conflict in Ukraine with someone who struggles in mending the damage of a broken heart. Inspiring resilience in spite of the destruction from this Eastern European country, as contextualized in videos on social media, or through live performances at concerts, this song also reminds of older parallels between warfare and love, arguably also the famed slogans from the protests in the 1960s, that sought to bring peace in Vietnam.

These findings indicate that certain songs can have an influential role when nations turn against each other, as the "soundtrack of solidarity" was involved in uniting an international movement to support Ukraine. Music is a major part of human culture, of many people's daily lives, but it can also be taken for granted. Considering the case studies of this thesis, as well as other times of war in which songs mobilized, enforced or helped imagining communities, striving for peace, it seems this art of sound can greatly shape the group identity and memory of listening collectives, tightening the bond between them.

There are also limitations to what this analysis of music in the solidarity movement for Ukraine could show. First of all, the 2022 war between Ukraine and Russia is still an ongoing conflict. These pages cannot predict how it will unfold and finally end in the future, what other songs would seem worth listening to when evaluating the role of music in this context, and whether the case studies of this thesis will remain a reference point when looking back at this armed conflict, years after it would be resolved. Adding to this, there are many other musical examples which were not even mentioned, let alone closely analyzed in the present thesis, even

if they too could fit in the "soundtrack of solidarity" for Ukraine. There are also other details on the chosen case studies that could be further explored. Due to limitations of space and time, probably no answer to a research question can ever be fully comprehensive. Also, especially in cultural analysis, one has to face the obstacles of subjectivity when describing the relations between human interactions and the social concepts that construct it. One's interpretation of the musical factors that can contribute to an international movement of solidarity might strongly diverge from another person's views. Trials of approximation of social reality can still be pursued.

Future studies of the music that supported those affected by the 2022 Russian invasion can be more exhaustive by reflecting on a larger portion of this conflict, preferably after its resolution. They can also go further back in time to other notable events that marked the history of Europe-Ukraine-Russia relations, and discuss how memories on them are shaped by recent music too. The main case studies of this thesis can also be followed in more detail as the time goes by. Different songs and the influence of their performances during the war can make suitable additions too, while other theoretical perspectives can bring a new light to the research question: How does music shape collective memory and protests in the solidarity movement for Ukraine, during the 2022 war with Russia?

Conclusion

Songs play important roles in the current times of war, by imagining, gathering, and enforcing communities of solidarity in the international social movement for Ukraine to protest the destruction caused by the 2022 Russian invasion of the country. Considering the first five months of this armed conflict, and focusing on three main case studies (*Shche Ne Vmerla Ukrayina*, *Stefania*, and *Another Love*), it can be seen that musical performances mirror and

shape anti-war actions. The State Anthem of Ukraine plays on the collective memory of the imagined national community, and through post-invasion renditions of this song in international contexts, it brings other nations closer to the one praised in the lyrics. The folk-rap song *Stefania* by Kalush Orchestra gathered the support of Eurovision voters, crowning Ukraine the winner of the contest's 2022 edition. The band is especially acclaimed in their home country, since they represent the nation's cause abroad, and are making use of their success in music to gather funds for war-related charities. One of the Western pop songs from the solidarity movement for Ukraine, *Another Love* by Tom Odell, bonds communities online or through live performances in promoting resilience against the Russian invasion. Performances of Odell's 2013 hit in this new wartime context also play on older parallels between love and armed conflicts. Other musical examples that could fit into this "soundtrack of solidarity" for Ukraine can also be considered, however these three case studies are already enough to show the dangers of one-sidedness that lyrical and melodic narratives can display. Praising the rightful freedom of Ukraine, associating the land with the theme of motherhood, and comparing the nation to a lover, music can glorify Ukraine to the point of being blind to more nuanced portrayals of the other side of this armed conflict. The music of the solidarity movement for Ukraine from 2022, provides an important view into the emotions surrounding the conflict, but one should not forget that there is always more nuance to understand from the complex affairs that mark mankind.

Bibliography

Anderson, Benedict Richard O'Gorman. "Introduction." In *Imagined Communities: Reflections On the Origin and Spread of Nationalism.* London: Verso, 2006.

Anand, N., and Mary R. Watson. "Tournament Rituals in the Evolution of Fields: The Case of the Grammy Awards." *Academy of Management Journal* 47, no. 1 (February 2004): 59–80. doi:10.5465/20159560.

Assmann, Aleida. "Re-framing memory. Between individual and collective forms of constructing the past." In *Performing the Past : Memory, History, and Identity in Modern Europe*, edited by Karin Tilmans, Frank van Vree, and Jay Winter, 35-50. Amsterdam: Amsterdam University Press, 2010.

Assmann, Jan. "Music and memory in Mozart's Zauberflöte." In *Performing the Past : Memory, History, and Identity in Modern Europe*, edited by Karin Tilmans, Frank van Vree, and Jay Winter, 187-206. Amsterdam: Amsterdam University Press, 2010.

Barthes, Roland. "The Discourse of History," from "From History to Reality." In *The Rustle of Language*, 127-140. New York: Farrar, Straus and Giroux, Inc., 1989.

Benders, Thorsten. "WE ARE ONE Charity Concert to Take Place at National Arena in Bucharest, in aid of Ukrainian People." The Nocturnal Times. Accessed August 5, 2022. https://www.thenocturnaltimes.com/charity-concert-we-are-one-to-take-place-at-national-arena-in-bucharest-in-aid-of-the-ukrainian-people/.

Bohlman, V. Philip. "The Nation in Song." In *Narrating the Nation : Representations in History, Media and the Arts*, edited by Stefan Berger, Linas Eriksonas, and Andrew Mycock, 246-265. New York, NY: Berghahn Books, Incorporated, 2008.

Bradley, Doug, and Craig Werner. *We Gotta Get Out of This Place : The Soundtrack of the Vietnam War*. Culture, Politics, and the Cold War. Amherst: University of Massachusetts Press, 2015.

Brandt, Anthony, Molly Gebrian, and L. Robert Slevc. "Music and Early Language Acquisition." *Frontiers in Psychology* 3. (September 2012):1-17. https://doi.org/10.3389/fpsyg.2012.00327.

Bullough, Oliver. "Welcome to Ukraine, the most corrupt nation in Europe." Published February 6, 2015. https://www.theguardian.com/news/2015/feb/04/welcome-to-the-most-corrupt-

nation-in-europe-ukraine.

ceaser. “Moscow protesters arrested four singing Ukrainian national anthem.” March 14, 2022. Protest video, 1:00. https://www.youtube.com/watch?v=MgKmPXsWXrc.

Cook, Nicholas. “Introduction.” In *Beyond the score: Music as performance*, 1-7. Oxford University Press, 2013.

Cherviatsova, Alina. “On the Frontline of European Memory Wars: Memory Laws and Policy in Ukraine.” *European Papers* 5, no. 1 (2020): 119–36. https://doi.org/10.15166/2499-8249/387.

Eurovision Song Contest. “Turin 2022.” Accessed August 1, 2022. https://eurovision.tv/event/turin-2022.

Featherstone, David. *Solidarity : Hidden Histories and Geographies of Internationalism*. London: Bloomsbury Academic & Professional, 2012.

Diuk, Nadia. “Euromaidan: Ukraine's Self-Organizing Revolution.” *World Affairs* 176, no. 6 (2014): 9–16.

Enjoy Military. “Japanese protestors singing the Ukrainian anthem in Tokyo after Putin's invasion of Ukraine.” February 27, 2022. Video, 3:26. https://www.youtube.com/watch?v=ZHgEAbvjFPM.

Eurovision Song Contest. “EBU statement regarding the participation of Russia in the Eurovision Song Contest 2022.” Accessed August 5, 2022. https://eurovision.tv/mediacentre/release/ebu-statement-russia-2022.

Eurovision Song Contest. “Eurovision Archives.” Accessed August 5, 2022. https://eurovision.tv/history.

Eurovision Song Contest. “Kalush Orchestra - Stefania - LIVE - Ukraine 🇺🇦 - Grand Final - Eurovision 2022.” May 14, 2022. Music video, 3:44. https://www.youtube.com/watch?v=F1fl60ypdLs.

Genius English Translations. “Kalush Orchestra - Stefania (English Translation).” Genius. Accessed July 22, 2022. https://genius.com/Genius-english-translations-kalush-orchestra-stefania-english-translation-lyrics.

Gillis, John. “Memory and Identity: The History of a Relationship.” In *Commemorations: The*

Politics of National Identity, edited by Attila Pok, Jorn Russen and Jutta Scherrer, 3-24. Princeton: Princeton University Press, 1994.

Gioia, Ted. "Protest Music Hasn't Disappeared—It's Everywhere (Except the Music Business)." Last modified February 22, 2022. https://tedgioia.substack.com/p/protest-music-hasnt-disappearedits.

Godt, Irving. "Music: A Practical Definition." *The Musical Times* 146, no. 1890 (2005): 83–88.

Halbwachs, Maurice. "Historical Memory and Collective memory." In *The Collective Memory,* 50-87. New York: Harper & Row, 1980.

Halbwachs, Maurice. *On Collective Memory*. Edited by Lewis A Coser. Chicago: University of Chicago Press, 1992.

Hall, Sophia Alexandra. "Eurovision winner, Kalush Orchestra, brings traditional Ukrainian woodwind into the 21st century." Classic fm. Accessed August 5, 2022. https://www.classicfm.com/music-news/kalush-orchestra-ukraine-eurovision/.

Hansen, Arve, Andrei Rogatchevski, Yngvar Steinholt, and David-Emil Wickström. "'Lasha Tumbai,' or 'Russia, Good-Bye'? – The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground," 163-195. In *War of Songs : Popular Music and Recent Russia-Ukraine Relations*. La Vergne: Ibidem Verlag, 2019.

Maiia Habruk, "Eurovision 2023: Kalush Orchestra vow to win next year in UK to bring Song Contest back to 'peaceful' Ukraine," inews, last modified July 26, 2022, https://inews.co.uk/news/world/eurovision-2023-kalush-orchestra-win-next-year-uk-song-contest-ukraine-1762428.

Hang, Xing. "Ukraine." In *Encyclopedia of National Anthems*, 645-649. Lanham, MD: Scarecrow Press, 2003.

Het Concertgebouw. "Europe stands with Ukraine 💙💛." March 5, 2022. Concert video, 2:44. https://www.youtube.com/watch?v=_pWKVJFF-Pc.

Hochberg, Joel. "John Cage's 4'33"." December 15, 2010. Music video, 7:44. https://www.youtube.com/watch?v=JTEFKFiXSx4.

Hunter P.G, E. G. Schellenberg, and U. Schimmack. "Feelings and Perceptions of Happiness and Sadness Induced by Music: Similarities, Differences, and Mixed Emotions." *Psychology of Aesthetics, Creativity, and the Arts* 4, no. 1 (2010): 47–56.

https://doi.org/10.1037/a0016873.

ITV. “Tom Odell Emotional Performance Of 'Another Love' | ITV.” March 29, 2022. Music video, 4:27. https://www.youtube.com/watch?v=tnDSfMEyRbg.

Johnston, Hank. *What is a social movement?*. Cambridge: Polity Press, 2014.

KALUSH. “Stefania.” Genius. Accessed July 22, 2022. https://genius.com/Kalush-stefania-lyrics.

KALUSH. “STEFANIA (Transliteration).” LyricsTranslate. Accessed July 22, 2022. https://lyricstranslate.com/en/stefania-stefania.html-20#songtranslation.

Kalush Orchestra. “Kalush Orchestra - Stefania (Official Video Eurovision 2022).” May 15, 2022. Music video, 3:12. https://www.youtube.com/watch?v=Z8Z51no1TD0.

Kubijovyč, Volodymyr. “Sian region.” Internet Encyclopedia of Ukraine. Accessed July 24, 2022. http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CS%5CI%5CSianregion.htm.

Kubijovyč, Volodymyr, Vasyl Markus, Mykhailo Miller, and Oleksander Ohloblyn. “Don region.” Internet Encyclopedia of Ukraine. Accessed July 24, 2022. http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CD%5CO%5CDonregion.htm.

Kutschke, Beate, and Barley Norton, eds. *Music and Protest in 1968*. Music Since 1900. Cambridge, England: Cambridge University Press, 2013.

Llewelyn, Abbie. “Putin’s ‘food terrorism’ in Ukraine war leaves millions facing famine in Africa.” The Independent. Accessed July 21, 2022. https://www.independent.co.uk/news/uk/ukraine-alton-africa-lord-horn-of-africa-b2128463.html.

Mandzy, Adrian. “Historical Justice, National Identity and Memory in Contemporary Ukraine.” In *Transitional Justice in Troubled Societies*, edited by Aleksandar Fatić, Klaus Bachmann, and Igor Lyubashenko, 177-195. Rowman & Littlefield Publishers, 2018.

McKeown-Green, Jonathan. “What Is Music? Is There a Definitive Answer?.” *The Journal of Aesthetics and Art Criticism* 72, no. 4 (2014): 393–403.

Morawski, Jakub. “Ukrainian anthem at anti-war protest at the Russian Embassy in Warsaw.”

February 24, 2022. Protest video, 0:00-1:13. https://www.youtube.com/watch?v=b4s4vzg8ph8.

nootstudio. “Another Love by Tom Odell.” Musescore. Accessed July 30, 2022. https://musescore.com/user/37231457/scores/6636450.

Odell, Tom. “Another Love.” Genius. Accessed July 22, 2022. https://genius.com/Tom-odell-another-love-lyrics.

Odell, Tom ♪. “Tom Odell - Another Love (Official Video).” November 5, 2012. Music video, 4:07. https://www.youtube.com/watch?v=MwpMEbgC7DA.

“Origin of: All’s fair in love and war.” Idiom Origins. Accessed August 3,2022. https://idiomorigins.org/origin/alls-fair-in-love-and-war.

“Радіо БАЙРАКТАР — слухати онлайн — Музика української перемоги.” Accessed July 18, 2022. https://www.radiobayraktar.com.ua/.

Peterson, Rasmus. “Alina Pash will not represent Ukraine at Eurovision 2022.” eurovisionworld.com. Published February 16, 2022. https://eurovisionworld.com/esc/ukraine-alina-pash-withdraws-from-eurovision-song-contest-2022.

Pink Floyd ♪. “Pink Floyd - Hey Hey Rise Up (feat. Andriy Khlyvnyuk of Boombox).” April 7, 2022. Music video, 3:54. https://www.youtube.com/watch?v=saEpkcVi1d4.

Queens Symphony Orchestra. “The Queens Symphony performs the Ukrainian National Anthem.” April 4, 2022. Concert video, 1:46. https://www.youtube.com/watch?v=YMbPti2-JfQ.

Rekasiute, Neringa. “Ukrainian refugee sings with Lithuanians in support for Ukraine.” April 12, 2022. Music video, 1:42. https://www.youtube.com/watch?v=LIUoFuSuvTM.

Reuters. “UK anti-war protesters sing Ukrainian national anthem.” March 7, 2022. Protest video, 0:45. https://www.youtube.com/watch?v=4zE5KZGEd48.

Shutler, Ali. “Watch Tom Odell perform ‘Another Love’ for Ukrainian refugees.” NME. Accessed August 1, 2022. https://www.nme.com/en_asia/news/music/watch-tom-odell-perform-another-love-for-ukrainian-refugees-3181687.

Songfacts. “Stefania by Kalush Orchestra.” Accessed July 29, 2022. https://www.songfacts.com/facts/kalush-orchestra/stefania.

Statista Research Department. “Global digital population as of April 2022.” Published July 16, 2022. https://www.statista.com/statistics/617136/digital-population-worldwide/.

"Stefania: BY KALUSH ORCHESTRA - DIGITAL SHEET MUSIC." Musicnotes. Accessed July 30, 2022. https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0255943.

Sting. "Russians." Genius. Accessed August 3, 2022. https://genius.com/Sting-russians-lyrics.

Sting ♪. "Sting - Russians (Guitar / Cello Version)." March 25, 2022. Music video, 3:18, https://www.youtube.com/watch?v=6w3037nq23o.

Storyful News & Weather. "Crowd Sings Ukrainian National Anthem at Anti-War Protest in Stockholm." February 26, 2022. Video, 1:28- 2:21. https://www.youtube.com/watch?v=5or4EcMy72Y.

Street, John. "Breaking the Silence: Music's Role in Political Thought and Action." *Critical Review of International Social and Political Philosophy* 10, no. 3 (2007): 321-37. doi:10.1080/13698230701400296.

Street, John, Seth Hague, and Heather Savigny. "Playing to the Crowd: The Role of Music and Musicians in Political Participation." *The British Journal of Politics & International Relations* 10, no. 2 (2008): 269-285. doi:10.1111/j.1467-856X.2007.00299.x.

The Independent. "Amelia Anisovych: Ukrainian girl who sang 'Let It Go' in bomb shelter performs national anthem." March 21, 2022. Concert video, 1:03. https://www.youtube.com/watch?v=KrI7jPWzHzA.

The Independent. "Ukraine president Zelensky delivers speech at the Grammys." April 4, 2022. Video, 1:00. https://www.youtube.com/watch?v=4985U0PQ97Y.

The Independent. "Young girl sings 'Let it Go' inside Ukrainian bomb shelter." March 7, 2022. Video, 1:38. https://www.youtube.com/watch?v=P_zHOBaWfrg.

Toronto Symphony Orchestra. "Ukrainian National Anthem (Arr. Bohdan Reshetilov) · Toronto Symphony Orchestra." March 18, 2022. Concert video, 3:20. https://www.youtube.com/watch?v=BIbOx2PUUQ0.

Trendell, Andrew. "Ukrainian Eurovision entry Kalush Orchestra: "This is the highest responsibility possible"." NME. Published May 10, 2022, https://www.nme.com/news/music/ukrainian-eurovision-entry-kalush-orchestra-interview-russia-war-stefiana-song-lyrics-meaning-3222586.

Turino, Thomas. "Introduction: Why Music Matters." In *Music as Social Life: The Politics of Participation*, 1-22. University of Chicago Press, 2008.

ViolinistsSupportUkraine. “Violinists Across the World Play for Ukraine.” March 9, 2022. Music video, 1:31. https://www.youtube.com/watch?v=mQSIeD-x6dQ.

Vulto, Renée. “Singing Communities : Politics of Feeling in Songs of the Dutch Revolutionary Period (1780-1815).” PhD thesis, Ghent University, Faculty of Arts and Philosophy, 2022.

“War Crimes and Accountability in Ukraine,” Briefings – Foreign Press Center, U.S. Department of State, last modified June 15, 2022,https://www.state.gov/briefings-foreign-press-centers/war-crimes-and-accountability-in-ukraine.

Wertsch JV, and HL Roediger. "Collective Memory: Conceptual Foundations and Theoretical Approaches." *Memory* 16, no. 3 (2008): 318-26. doi:10.1080/09658210701801434.

West Australian Symphony Orchestra. “Ukrainian National Anthem “Shche ne vmerla Ukrainy”.” March 12, 2022. Concert video, 3:51. https://www.youtube.com/watch?v=hrLDUHKh3pk.

Winter, Jay. “The performance of the past: memory, history, identity.” In *Performing the Past : Memory, History, and Identity in Modern Europe*, edited by Karin Tilmans, Frank van Vree, and Jay Winter, 11-34. Amsterdam: Amsterdam University Press, 2010).

Wolther, Irving. “More than Just Music: the Seven Dimensions of the Eurovision Song Contest.” *Popular Music* 31, no. 1 (2012): 165–71. doi:10.1017/S0261143011000511.

Appendix I – Lyrics

The State Anthem of Ukraine

There are many lyrical versions of Ukraine's national anthem, especially in the case of translations to English and other languages, but they all approximate the same message. The following examples are taken from Xing Hang's *Encyclopedia of National Anthems*.[192]

Ukrainian words

1
Ще не вмерла Україна, ні слава, ні
воля,
Ще нам, браття-українці, усміхнеця
доля.
Згинуть наші воріженьки, як роса
на сонці.
Заживемо і ми, браття, у своїй
сторонці.

CHORUS
Душу й тіло ми положим за нашу
соборну
І покажем, що ми, браття,
козацького роду.
(repeat chorus)

2
Станем браття, всі за волю, від
Сяну до Дону
В рідним краю панувати не дамо ні
кому.
Чорне море ще всміхнеця, дід
Дніпро зрадіє,

[192] Xing Hang, "Ukraine," in *Encyclopedia of National Anthems* (Lanham, MD: Scarecrow Press, 2003), 646-647.

Ще на нашій Україні доленька
доспіє.

CHORUS

3
А завзятта праця щира свого ще
докаже,
Ще ся вомі в Україні пісньгучна
розляже.
За Карпати відібється, згомонить
степами,
України слава стане поміж
гародами.

CHORUS[193]

Transliteration

1
Shche ne vmerla Ukrayina, i slava, i vola,
Shche nam brattia molodii Usmikhnet dola:
Zkhynut'nashi vorozhen'ky, Yak rossa na sonci,
Zapanuyem i my, brattia, U svoii storonci.

CHORUS
Dushu, tilo my polozhym Za nashu svobodu
I pokazhem, shcho my, brattia, Kozackoho rodu.
(repeat chorus)

2
Stanem, bratt'a v biy krivavyi vid Syanu do Donu
V ridnim krayu panuvaty ne damo nikomu
Chorne morye sche smikhnet's'a did Dnipro zradiye
Sche u Nashiy Ukrayini dolen'ka naspiye!

CHORUS

3
A zavzyattya pracya shira svoho sche dokazhe
Sche s'a voli v Ukrayini pisn'huchna 'rozl'azhe

[193] Hang, "Ukraine," 646-647.

Za Karpatt'a vidob'yet's'a zhomonyt' stepamy
Ukrayini slavo stane pomizh vorohami!

CHORUS[194]

Translation to English

1
Ukraine has not perished, neither her glory, nor freedom,
Upon us, fellow – Ukrainians, fate shall smile once more.
Our enemies will vanish, like dew in the morning sun,
And we too shall dwell, brothers, in a free land of our own.

CHORUS
We'll lay down our souls and bodies to attain our freedom,
And we'll show that we, brothers, are of the Kozak nation.
(repeat chorus)

2
We'll stand together for freedom, from the Sian to the Don,
We will not allow others to rule in our motherland.
The Black Sea will smile and grandfather Dnipro will rejoice,
For in our own Ukraine fortune shall flourish again.

CHORUS

3
Our persistence and our sincere toils will be rewarded
And freedom's song will resound throughout all of Ukraine.
Echoing off the Carpathians, and rumbling across the steppes,
Ukraine's fame and glory will be known among all nations.

CHORUS[195]

***Stefania* by Kalush Orchestra**

Ukrainian words

[Chorus: Timofey Muzychuk]
Стефанія мамо, мамо Стефанія!
Розквітає поле, а вона сивіє
Заспівай мені, мамо, колискову
Хочу ще почути твоє рідне слово

[194] Hang, "Ukraine," 646-647.
[195] Hang, "Ukraine," 646-647.

[Verse 1: KALUSH]
Вона мене колисала, дала мені ритм
І, напевне, силу волі не забрати в мене, бо дала вона
Напевне, знала може більше і від Соломона
Ломаними дорогами прийду я завжди до тебе
Вона не розбудить, не будить, мене в сильні бурі
Забере в бабулі дві дулі, ніби вони кулі
Дуже добре знала мене, не була обманута
Як була дуже втомлена, гойдала мене в такт
[Pre-chorus: Tymofiy Muzychuk]
Люлі, люлі, люлі, гой

[Chorus: Timofey Muzychuk]
Стефанія мамо, мамо Стефанія!
Розквітає поле, а вона сивіє
Заспівай мені, мамо, колискову
Хочу ще почути твоє рідне слово

[Flute Solo]

[Verse 2: KALUSH]
Я не в пеленах, но, ма, но, ма, хватить
Як би я не виріс, на виріст за речі платить
Я не мала дитина, вона далі нерви тратить
Я гуляв, шляк би тебе трафив!
Ти все молода, о, мамо, на піку
Якщо не ціню опіку на піку слави, мені в тупику
Забивайте піку, цю піку, я би попік, спік, своєю любов'ю

[Pre-chorus: Timofey Muzychuk]
Люлі, люлі, люлі, гой

[Chorus: Timofey Muzychuk]
Стефанія мамо, мамо Стефанія!
Розквітає поле, а вона сивіє
Заспівай мені, мамо, колискову
Хочу ще почути твоє рідне слово
Стефанія мамо, мамо Стефанія!
Розквітає поле, а вона сивіє
Заспівай мені, мамо, колискову

Хочу ще почути твоє рідне слово
[Flute Solo][196]

Transliteration

Stefanija mamo mamo Stefanija
Rozkvitaje pole, a vona syvije
Zaspivaj meni mamo kolyskovu
Choču šče počuty tvoje ridne slovo

Vona mene kolysala dala meni rytm i napevne sylu voli ne zabraty v mene, bo dala vona
Napevne znala može biľše i vid Solomona
Lamanymy dorohamy pryjdu ja zavždy do tebe
Vona ne rozbudyť, ne budyť, mene v syľni buri
Zabere v babuli dvi duli, niby vony kuli
Duže dobre znala mene ne bula obmanuta, jak bula duže vtomlena, hojdala mene v takt
Liuli liuli liuli...

Stefanija mamo mamo Stefanija
Rozkvitaje pole, a vona syvije
Zaspivaj meni mamo kolyskovu
Choču šče počuty tvoje ridne slovo

Ja ne v pelenach no ma no ma, chvatyť, jak by ja ne vyris na vyrist za reči platyť
Ja ne mala dytyna, vona dali nervy tratyť, ja huliav, šliak by tebe trafyv
Ty vse moloda o mamo na piku, jakščo ne ciniu opiku na piku slavy meni v tupyku
Zabyvajte piku ciu piku, ja by popik spik, svojeju liubovju
Liuli liuli liuli...

Stefanija mamo mamo Stefanija
Rozkvitaje pole, a vona syvije
Zaspivaj meni mamo kolyskovu
Choču šče počuty tvoje ridne slovo

Stefanija mamo mamo Stefanija

[196] KALUSH, "Stefania," Genius, accessed July 22, 2022, https://genius.com/Kalush-stefania-lyrics.

Rozkvitaje pole, a vona syvije
Zaspivaj meni mamo kolyskovu
Choču šče počuty tvoje ridne slovo[197]

Translation to English

[Chorus]
Stefania mom, mom Stefania!
The field is blooming, but her hair is getting gray
Sing me the lullaby, mom
I want to hear your dear word

[Verse 1]
She was rocking me as a baby, she gave me a rhythm
And you can't take willpower from me, as I got it from her
I think she knew more than King Solomon
I'll always find my way home, even if all roads are destroyed
She wouldn't wake me, she wouldn't wake me, even if there was a storm outside
Or if there was a storm between her and grandma
She trusted me over everyone else, she was not deceived, even she was tired, she just kept rocking me
"Lully-lully-lullaby..."
[Chorus]
Stefania mom, mom Stefania!
The field is blooming, but her hair is getting gray
Sing me the lullaby, mom
I want to hear your dear word

[Verse 2]
I'm not a kid anymore, but she will always treat me like one
I'm not a kid anymore, but she keeps worrying about me, anytime I'm out
Mother, you're still young, oh mom
If I don't appreciate your kindness, I'm moving towards a dead-end
But my love for you has no end
"Lully-lully-lullaby..."

[Chorus]

[197] KALUSH, "STEFANIA (Transliteration)," LyricsTranslate, accessed July 22, 2022, https://lyricstranslate.com/en/stefania-stefania.html-20#songtranslation.

Stefania mom, mom Stefania!
The field is blooming, but her hair is getting gray
Sing me the lullaby, mom
I want to hear your dear word
Stefania mom, mom Stefania!
The field is blooming, but her hair is getting gray
Sing me the lullaby, mom
I want to hear your dear word[198]

***Another Love* by Tom Odell**

[Verse 1]
I wanna take you somewhere so you know I care
But it's so cold and I don't know where
I brought you daffodils in a pretty string
But they won't flower like they did last spring
And I wanna kiss you, make you feel alright
I'm just so tired to share my nights
I wanna cry and I wanna love
But all my tears have been used up

[Chorus]
On another love, another love
All my tears have been used up
On another love, another love
All my tears have been used up
On another love, another love
All my tears have been used up, up

[Verse 2]
And if somebody hurts you, I wanna fight
But my hands been broken one too many times
So I'll use my voice, I'll be so fucking rude
Words, they always win, but I know I'll lose

And I'd sing a song that'd be just ours
But I sang 'em all to another heart
And I wanna cry, I wanna learn to love
But all my tears have been used up

[Chorus]
On another love, another love
All my tears have been used up

[198] Genius English Translations, "Kalush Orchestra - Stefania (English Translation)," Genius, accessed July 22, 2022, https://genius.com/Genius-english-translations-kalush-orchestra-stefania-english-translation-lyrics.

On another love, another love
All my tears have been used up
On another love, another love
All my tears have been used up, up

[Bridge]
(Oh, need a love, now, my heart is thinking of)
I wanna sing a song that'd be just ours
But I sang 'em all to another heart
And I wanna cry, I wanna fall in love
But all my tears have been used up
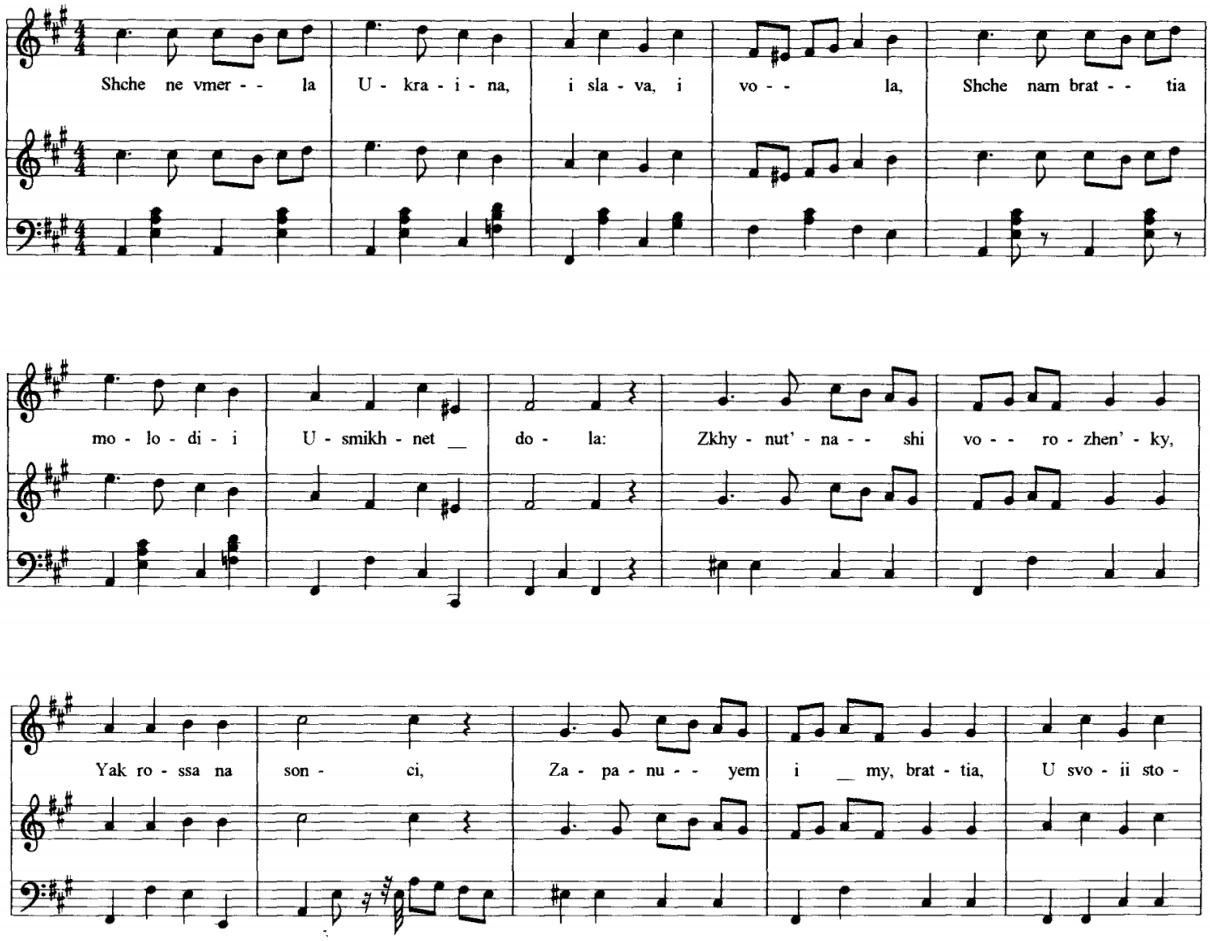
[Chorus]
On another love, another love
All my tears have been used up
On another love, another love
All my tears have been used up
On another love, another love
All my tears have been used up, up[199]

[199] Tom Odell, "Another Love," Genius, accessed July 22, 2022, https://genius.com/Tom-odell-another-love-lyrics.
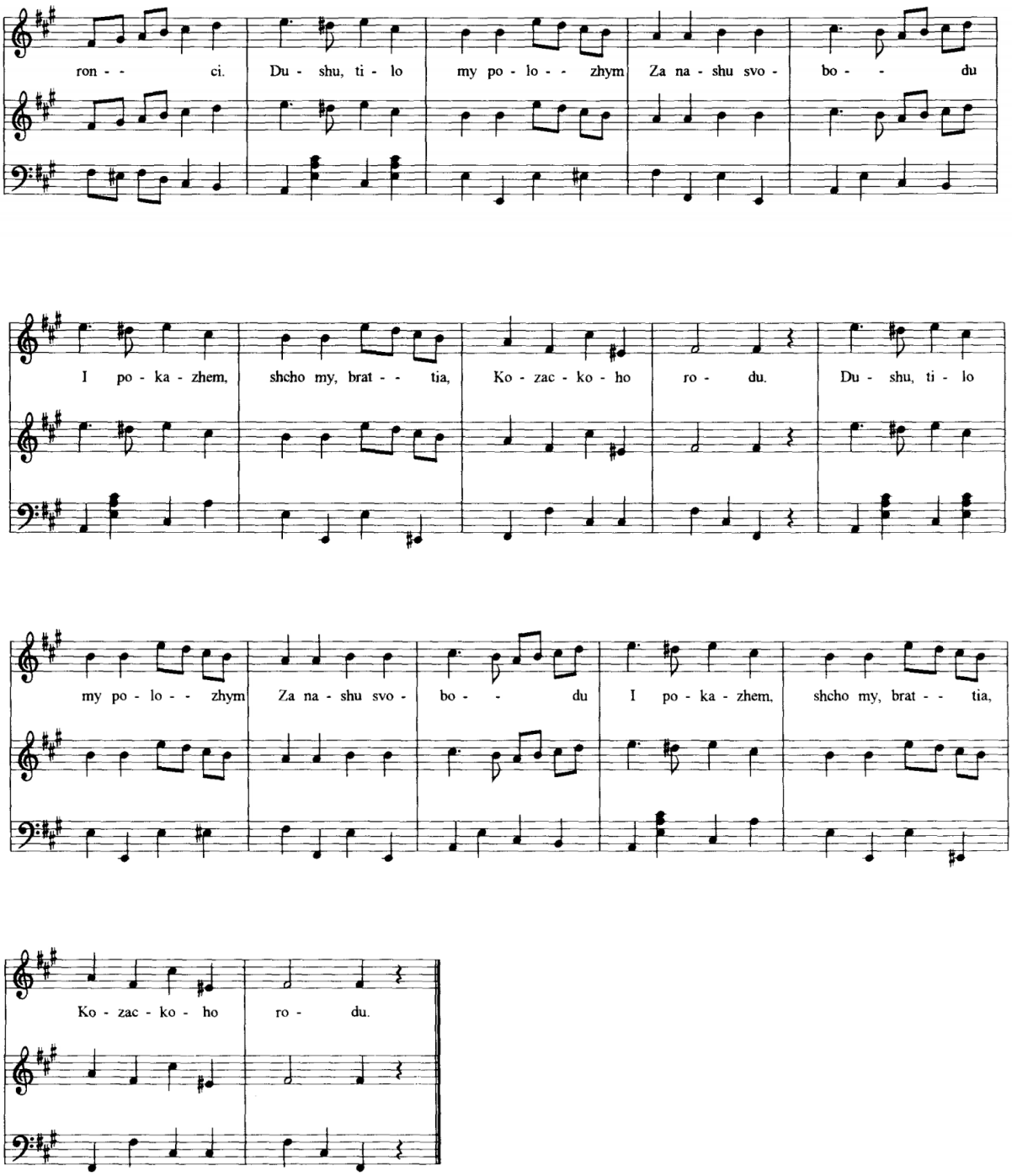
Appendix II – Musical Scores

The State Anthem of Ukraine

The following score of *Shche ne vmerla Ukrayina*, translated as *Ukraine Is Not Yet Dead* (among other versions), was taken from Xing Hang's *Encyclopedia of National Anthems*.[200] It includes the musical notation for both vocals (first staff) and instruments (the last two staves).
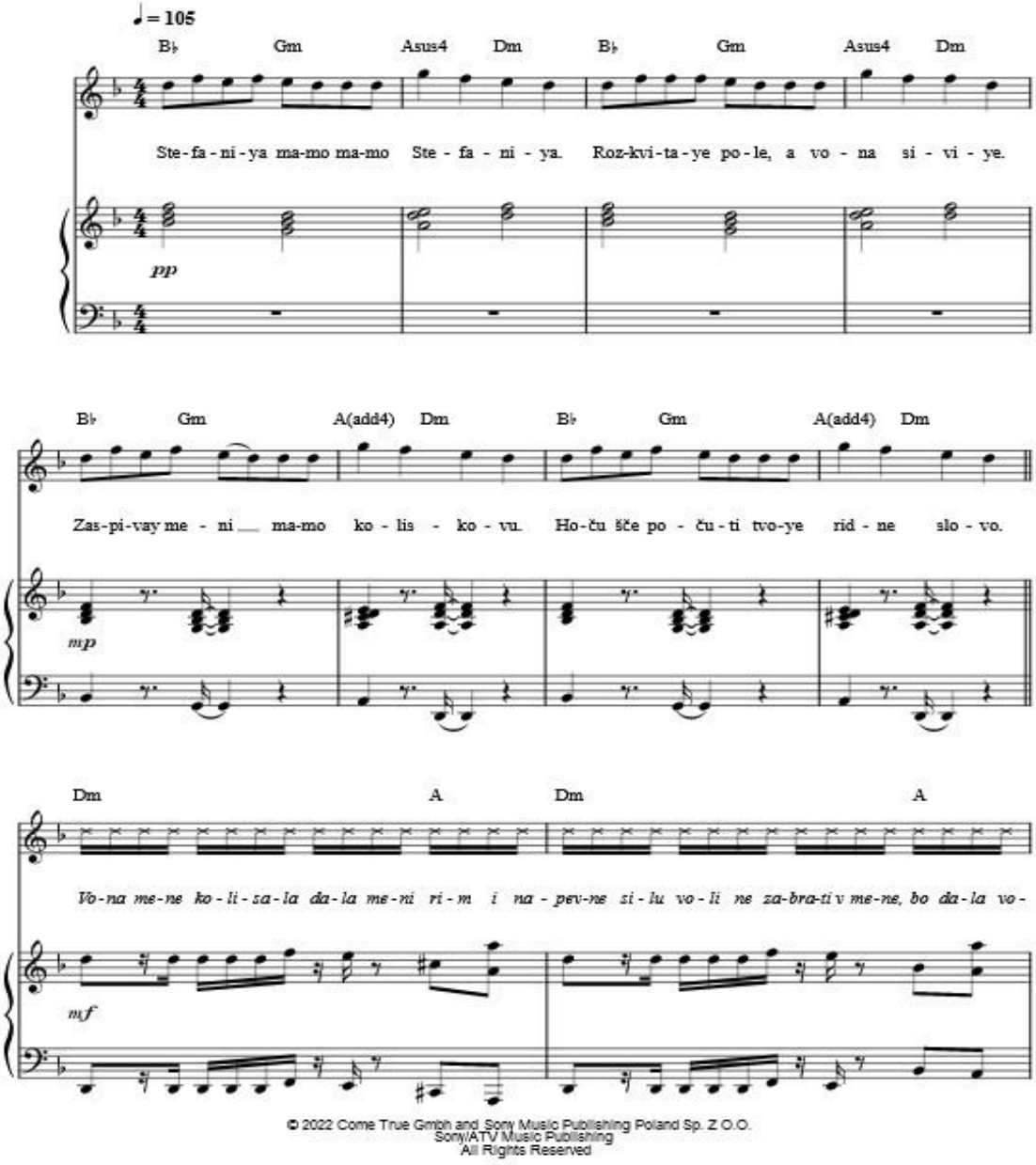


[200] Xing Hang, "Ukraine," in *Encyclopedia of National Anthems* (Lanham, MD: Scarecrow Press, 2003), 648-649.
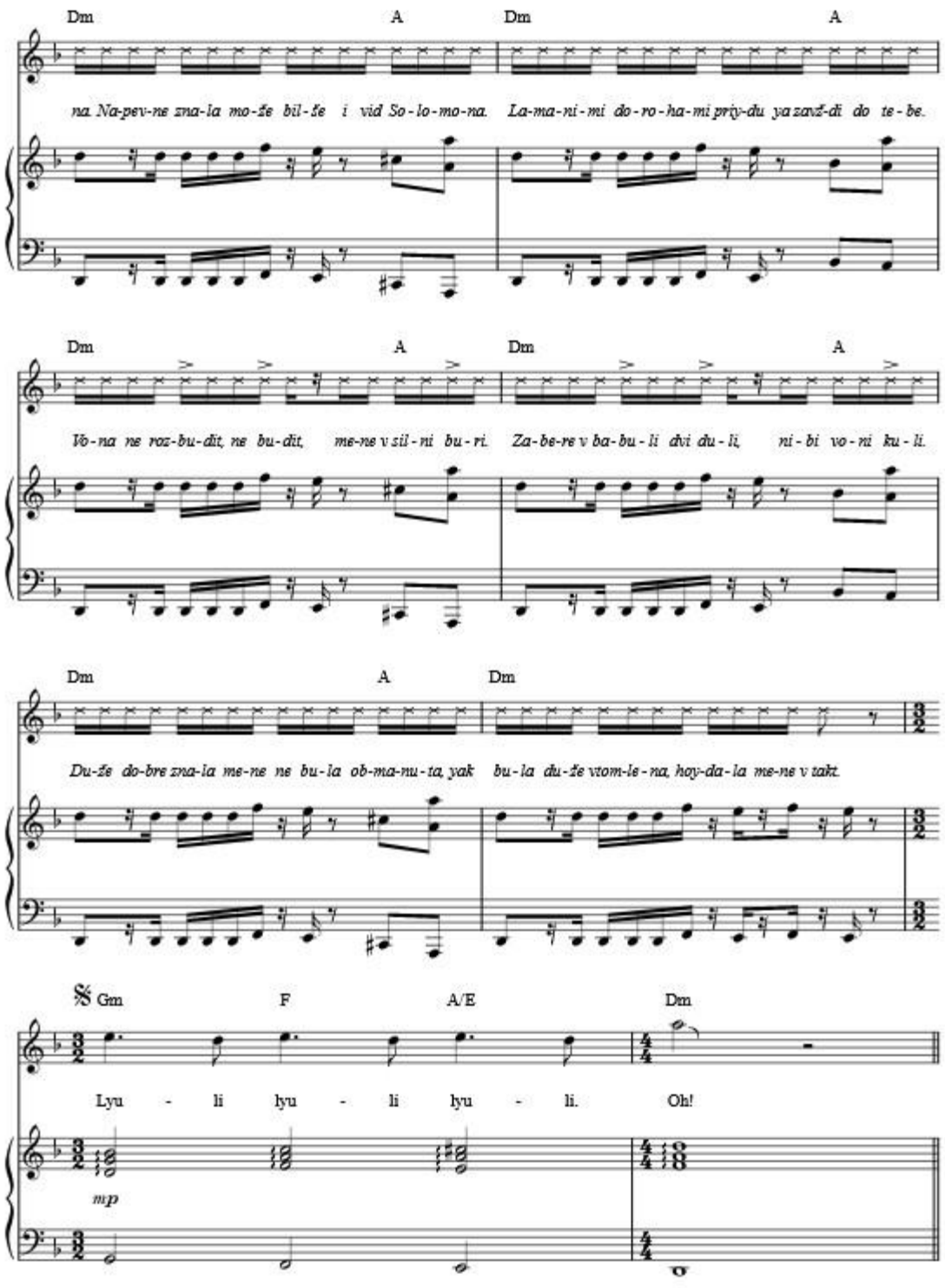

ron - - ci. Du - shu, ti - lo my po - lo - - zhym Za na - shu svo - bo - - du
I po - ka - zhem, shcho my, brat - - tia, Ko - zac - ko - ho ro - du. Du - shu, ti - lo
my po - lo - - zhym Za na - shu svo - bo - - du I po - ka - zhem, shcho my, brat - - tia,
Ko - zac - ko - ho ro - du.
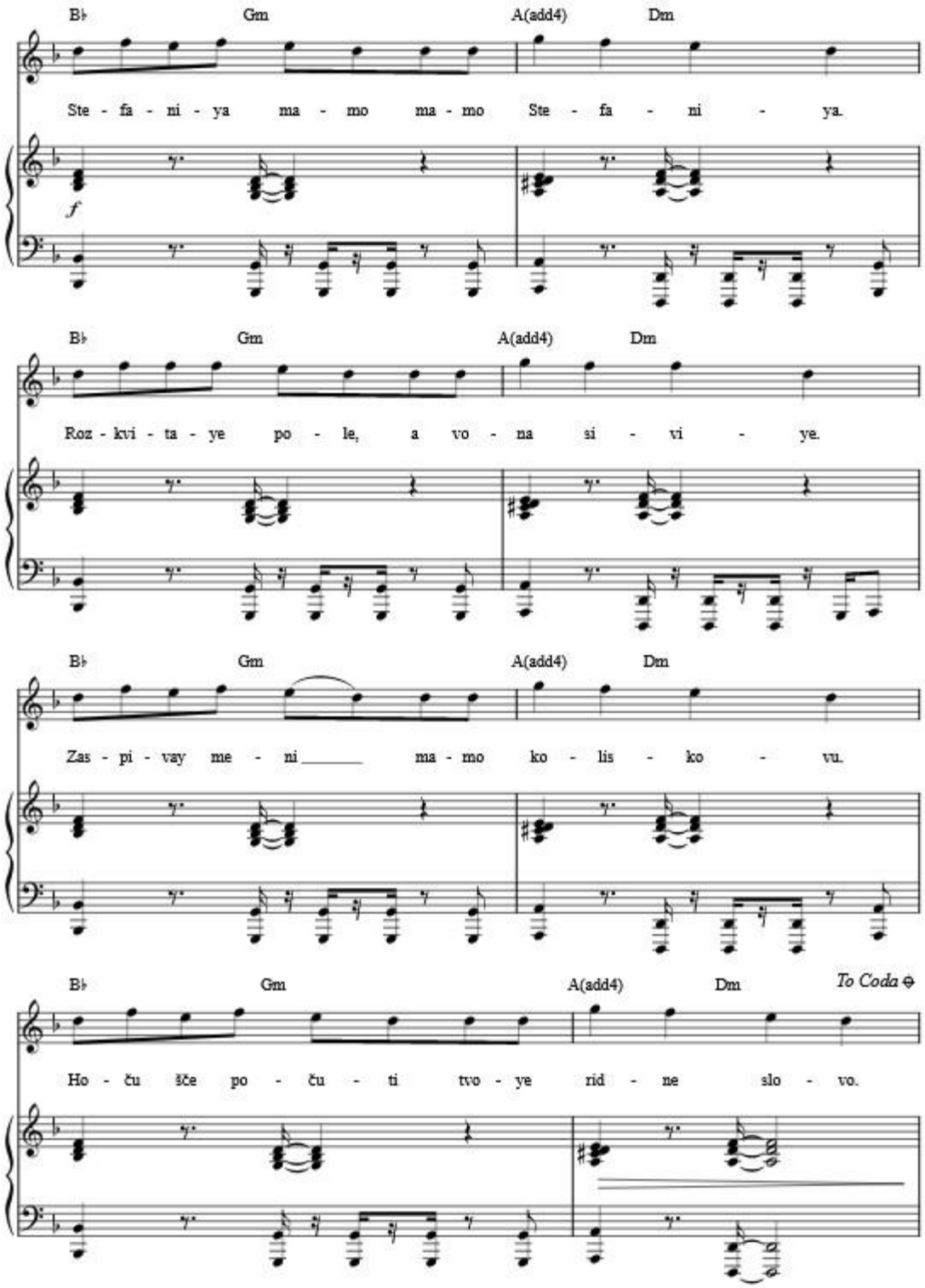
***Stefania* by Kalush Orchestra**
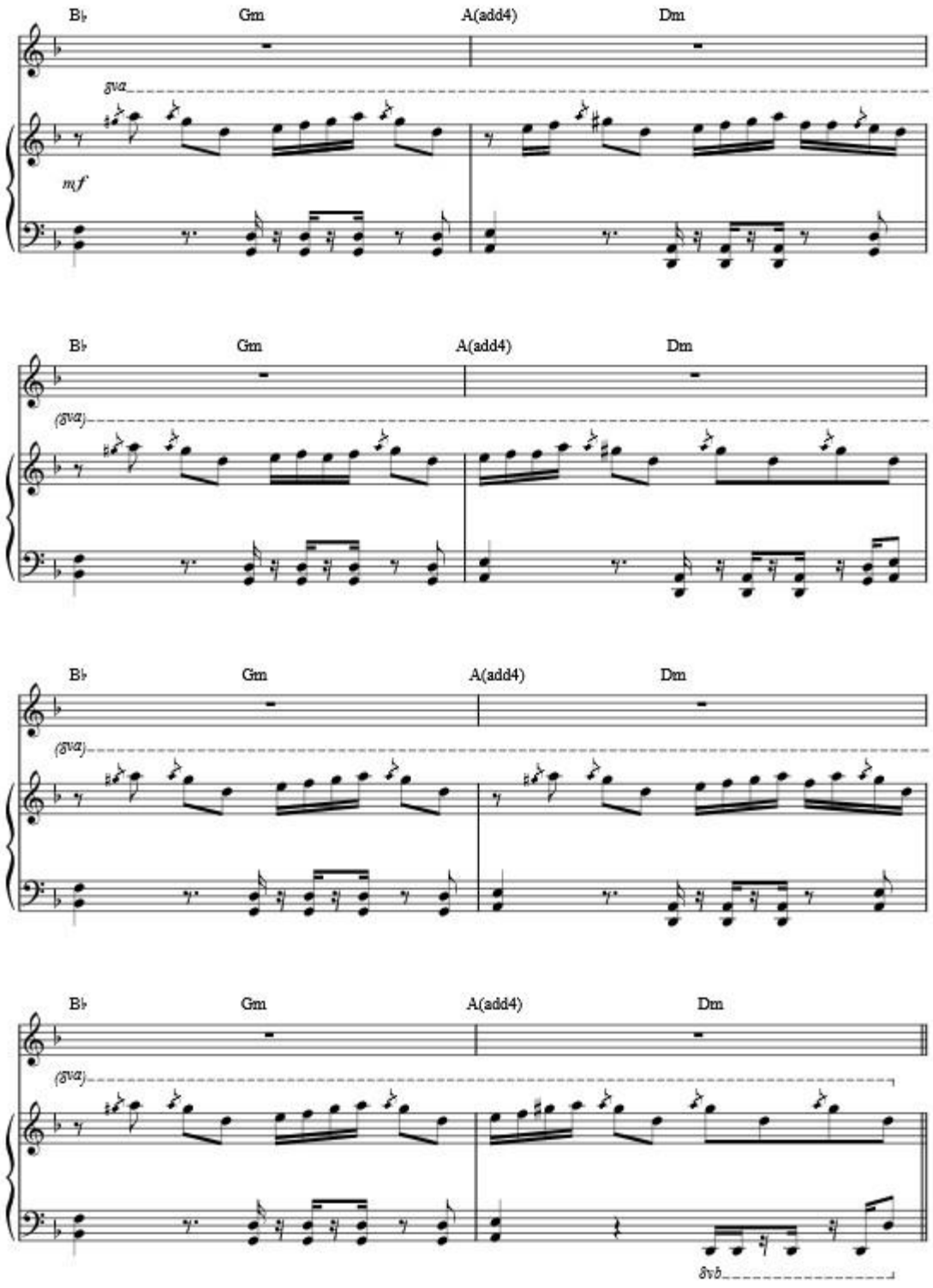
The musical score of *Stefania* by Kalush Orchestra ("Words and Music by Ihor Didenchuk, Ivan Klimenko, Vitalii Duzhyk, Tymofii Musychuk and Oleh Psiuk"[201]) for piano and vocals was purchased from Musicnotes in the key D minor, in which the song was originally published.[202]
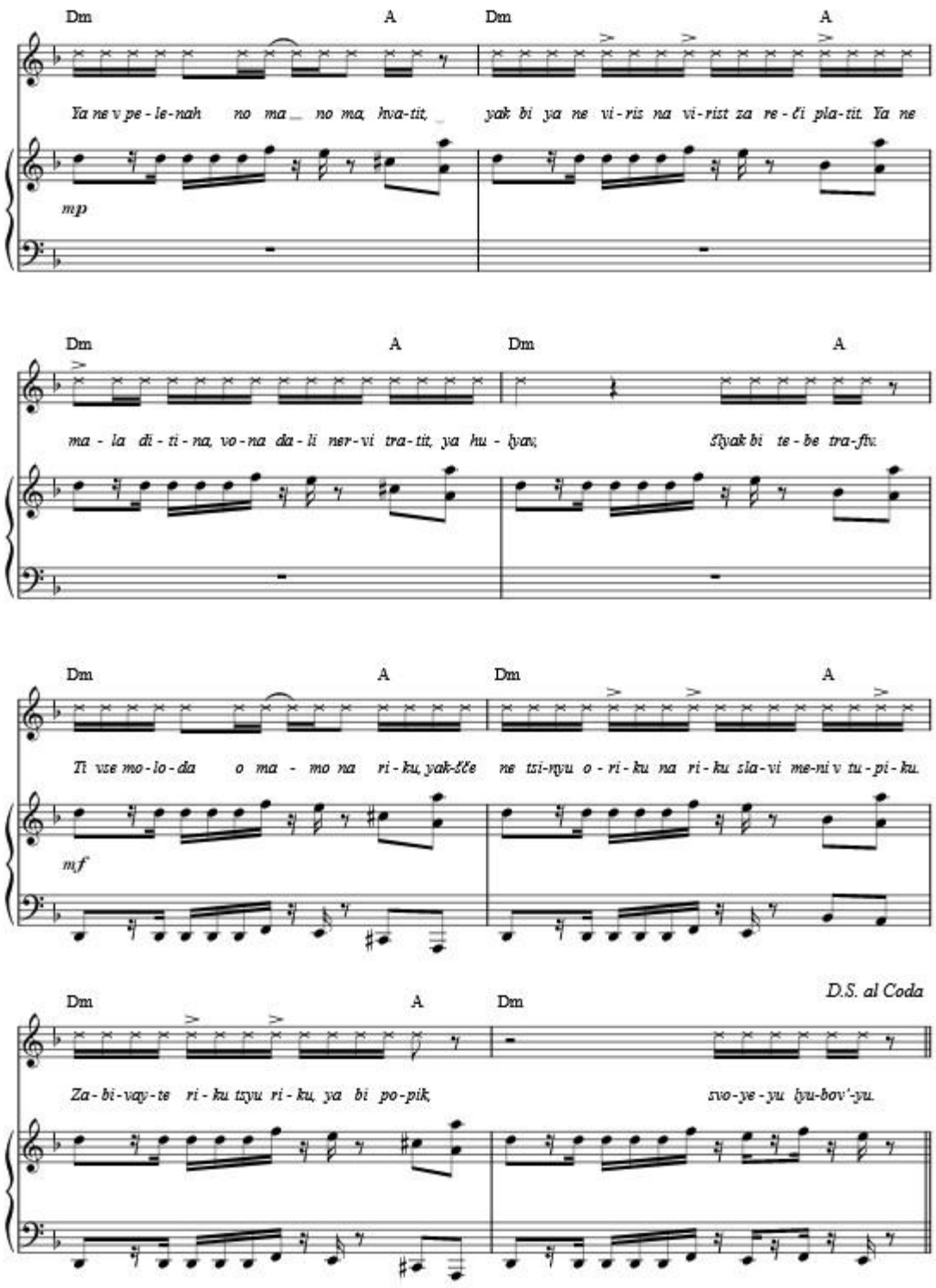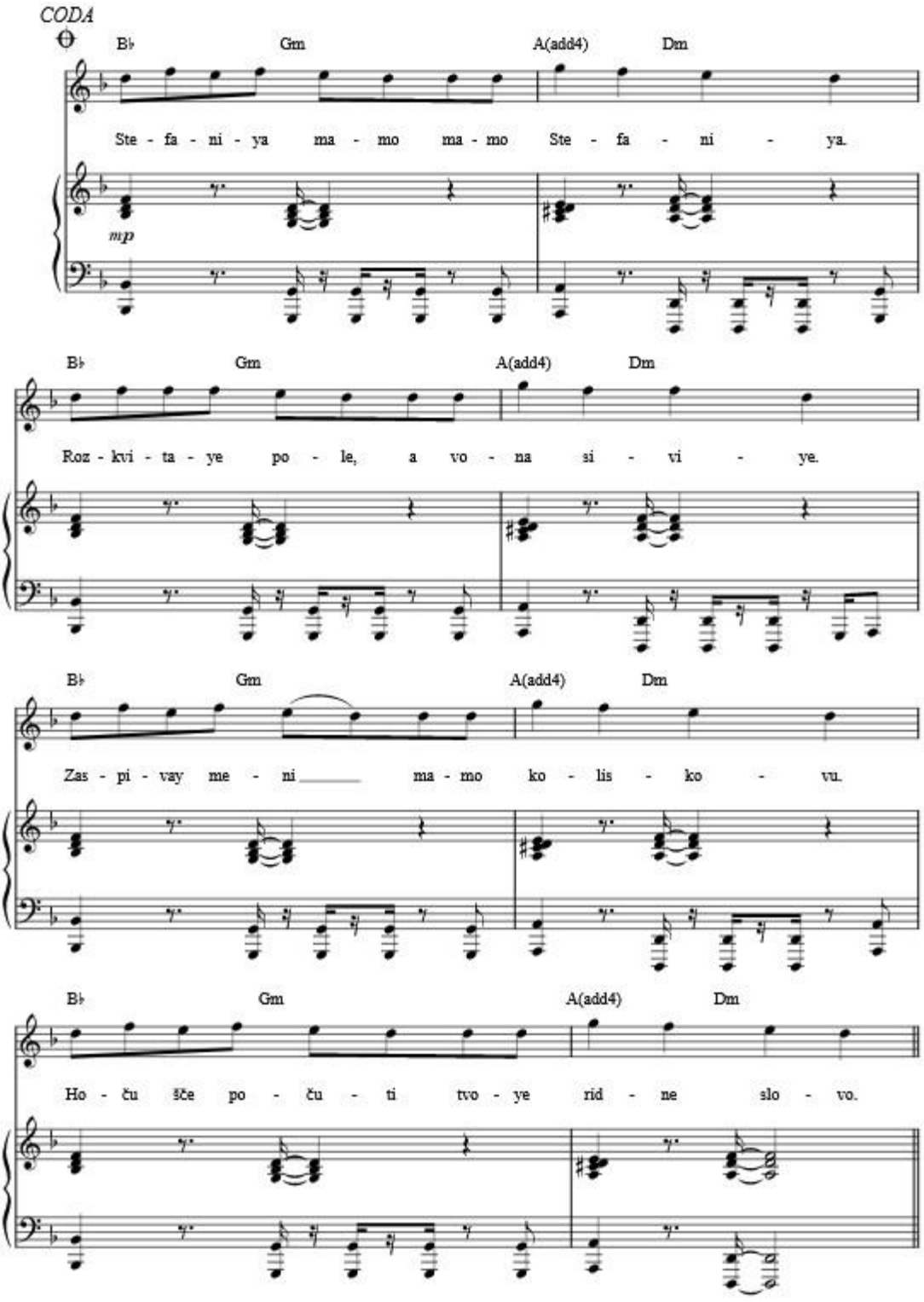


[201] "Stefania: BY KALUSH ORCHESTRA - DIGITAL SHEET MUSIC," Musicnotes, accessed July 30, 2022, https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0255943.
[202] Musicnotes, "Stefania: BY KALUSH ORCHESTRA - DIGITAL SHEET MUSIC."
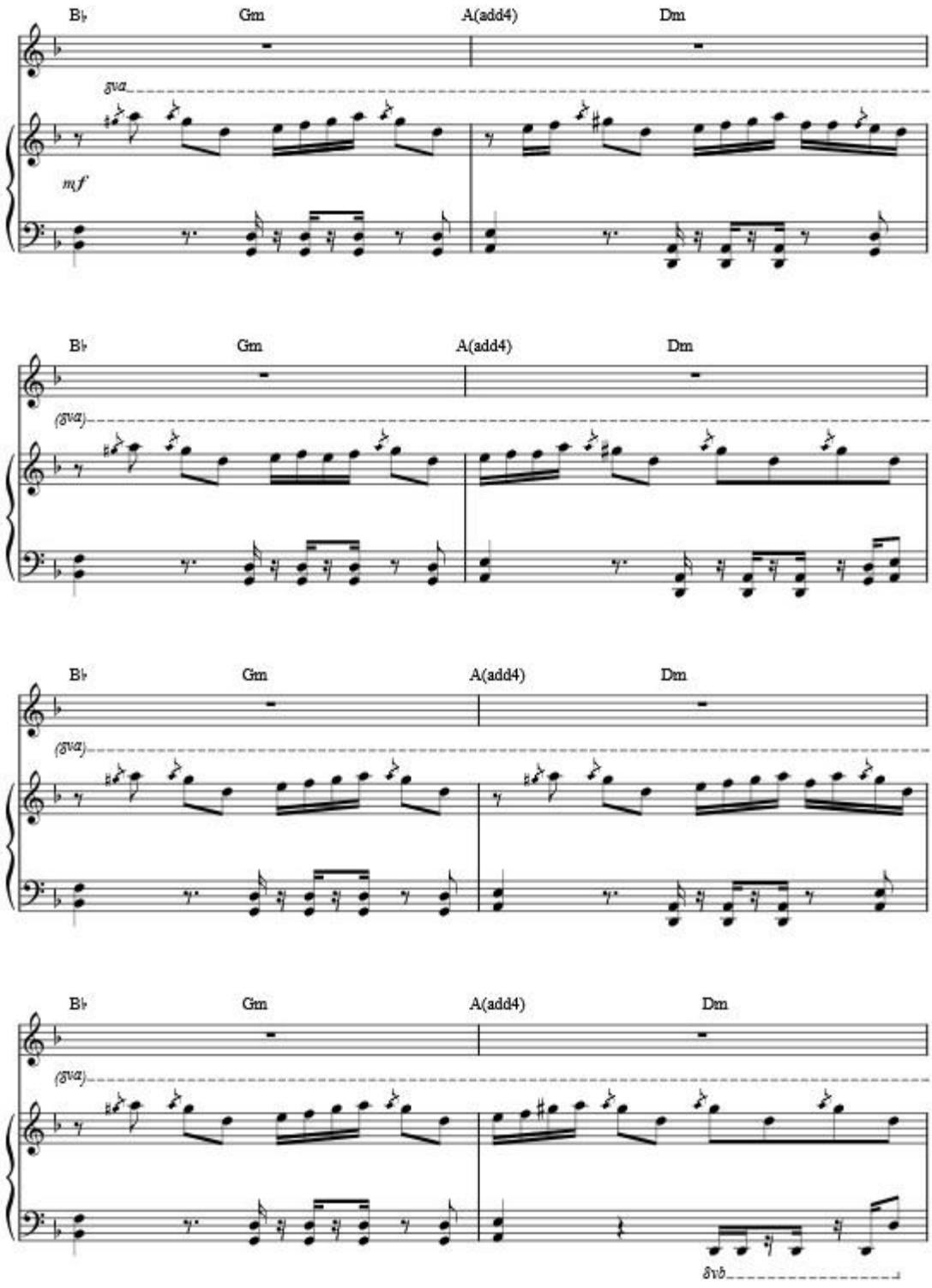

Dm A Dm A
na. Na-pev-ne zna-la mo-že bil-že i vid So-lo-mo-na. La-ma-ni-mi do-ro-ha-mi priy-du ya zavž-di do te-be.
Dm A Dm A
Vo-na ne roz-bu-dit, ne bu-dit, me-ne v sil-ni bu-ri. Za-be-re v ba-bu-li dvi du-li, ni-bi vo-ni ku-li.
Dm A Dm
Du-že do-bre zna-la me-ne ne bu-la ob-ma-nu-ta, yak bu-la du-že vtom-le-na, hoy-da-la me-ne v takt.
Gm F A/E Dm
Lyu - li lyu - li lyu - li. Oh!
mp
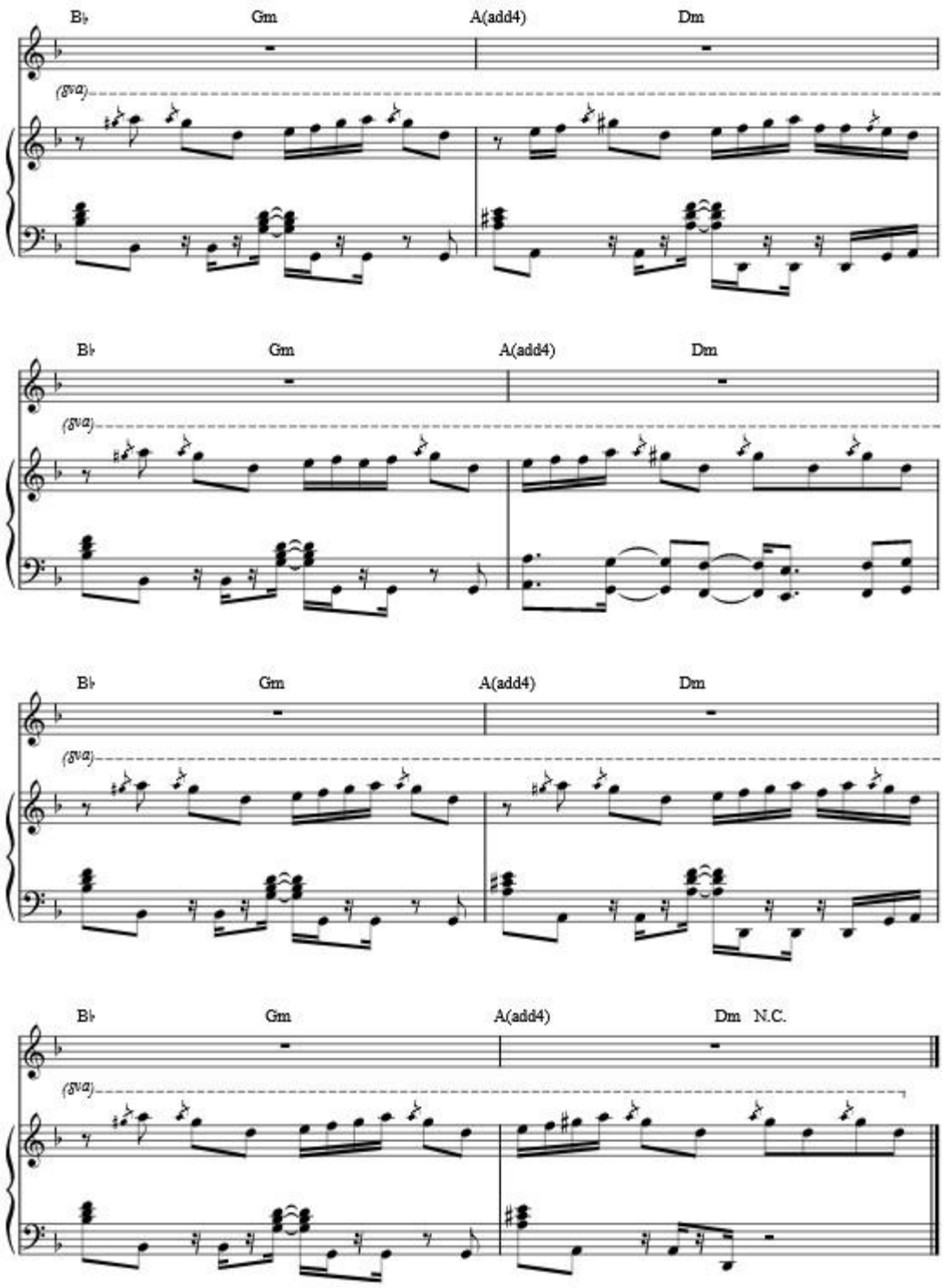

B♭ Gm A(add4) Dm
Ste - fa - ni - ya ma - mo ma - mo Ste - fa - ni - ya.
f
B♭ Gm A(add4) Dm
Roz - kvi - ta - ye po - le, a vo - na si - vi - ye.
B♭ Gm A(add4) Dm
Zas - pi - vay me - ni ma - mo ko - lis - ko - vu.
B♭ Gm A(add4) Dm To Coda
Ho - ču šče po - ču - ti tvo - ye rid - ne slo - vo.


B♭
Gm
A(add4)
Dm
8va
mf
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
8vb


Dm
A
Dm
A
Ya ne v pe - le - nah no ma no ma hva - tit, yak bi ya ne vi - ris na vi - rist za re - či pla - tit. Ya ne
mp
Dm
A
Dm
A
ma - la di - ti - na, vo - na da - li ner - vi tra - tit, ya hu - lyan; Šlyak bi te - be tra - fiv.
Dm
A
Dm
A
Ti vse mo - lo - da o ma - mo na ri - ku, yak - šče ne tsi - nyu o - ri - ku na ri - ku sla - vi me - ni v tu - pi - ku.
mf
Dm
A
Dm
D.S. al Coda
Za - bi - vay - te ri - ku tsyu ri - ku, ya bi po - pik, svo - ye - yu lyu - bov' - yu.
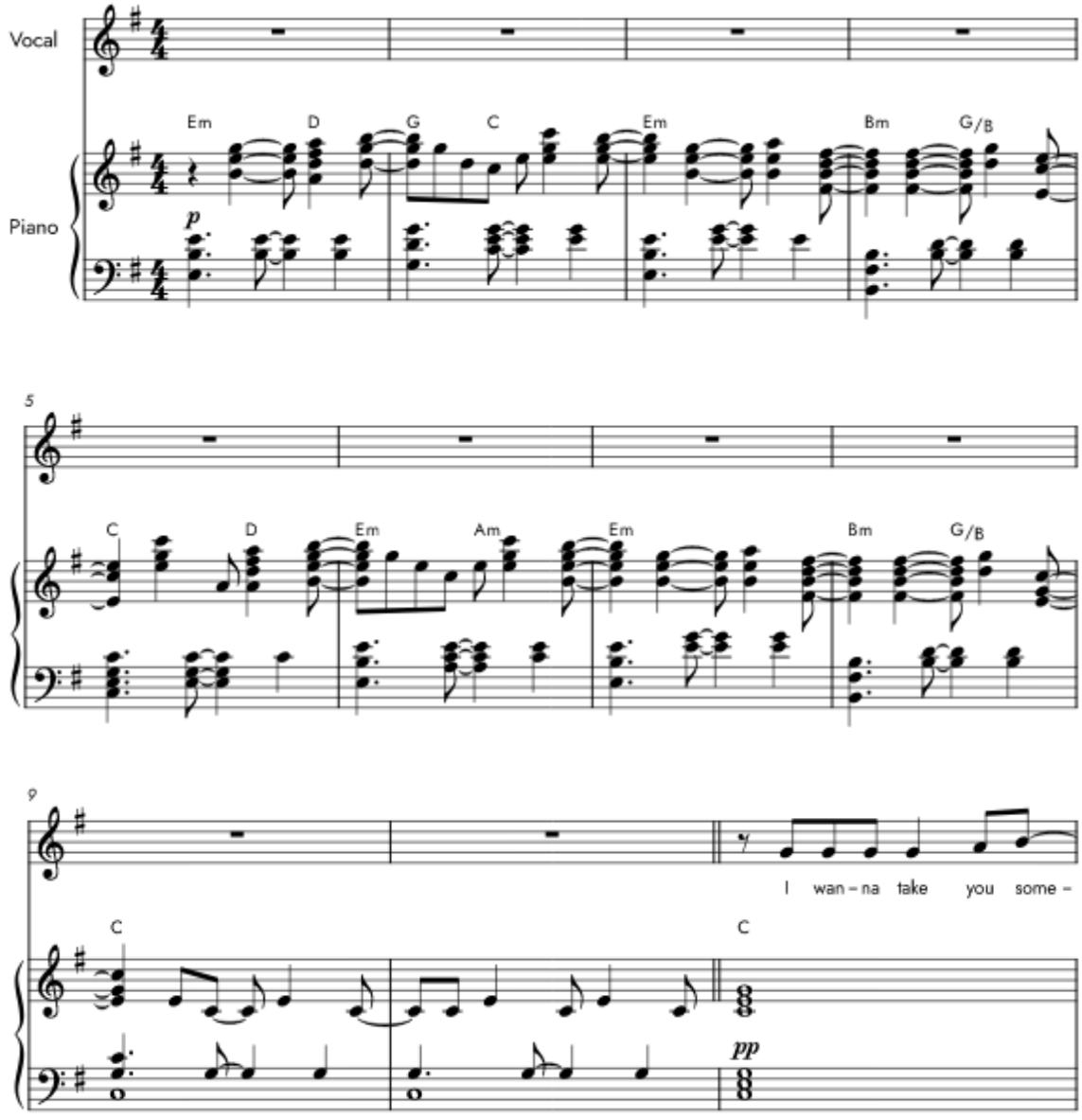

CODA
B♭ Gm A(add4) Dm
Ste - fa - ni - ya ma - mo ma - mo Ste - fa - ni - ya.
mp
B♭ Gm A(add4) Dm
Roz - kvi - ta - ye po - le, a vo - na si - vi - ye.
B♭ Gm A(add4) Dm
Zas - pi - vay me - ni ma - mo ko - lis - ko - vu.
B♭ Gm A(add4) Dm
Ho - ču šče po - ču - ti tvo - ye rid - ne slo - vo.


B♭
Gm
A(add4)
Dm
8va
mf
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
8vb
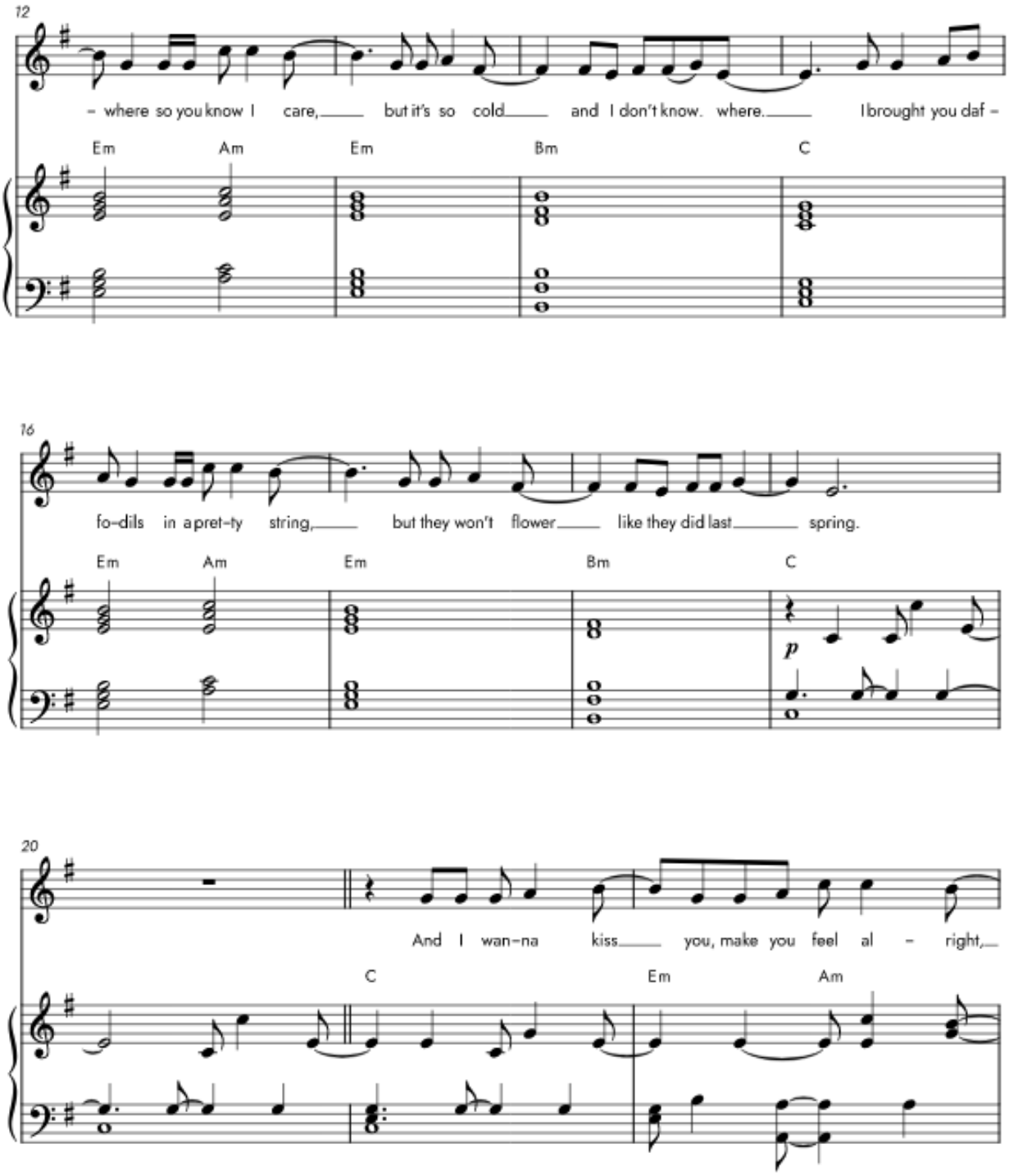

B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm
(8va)
B♭
Gm
A(add4)
Dm N.C.
(8va)
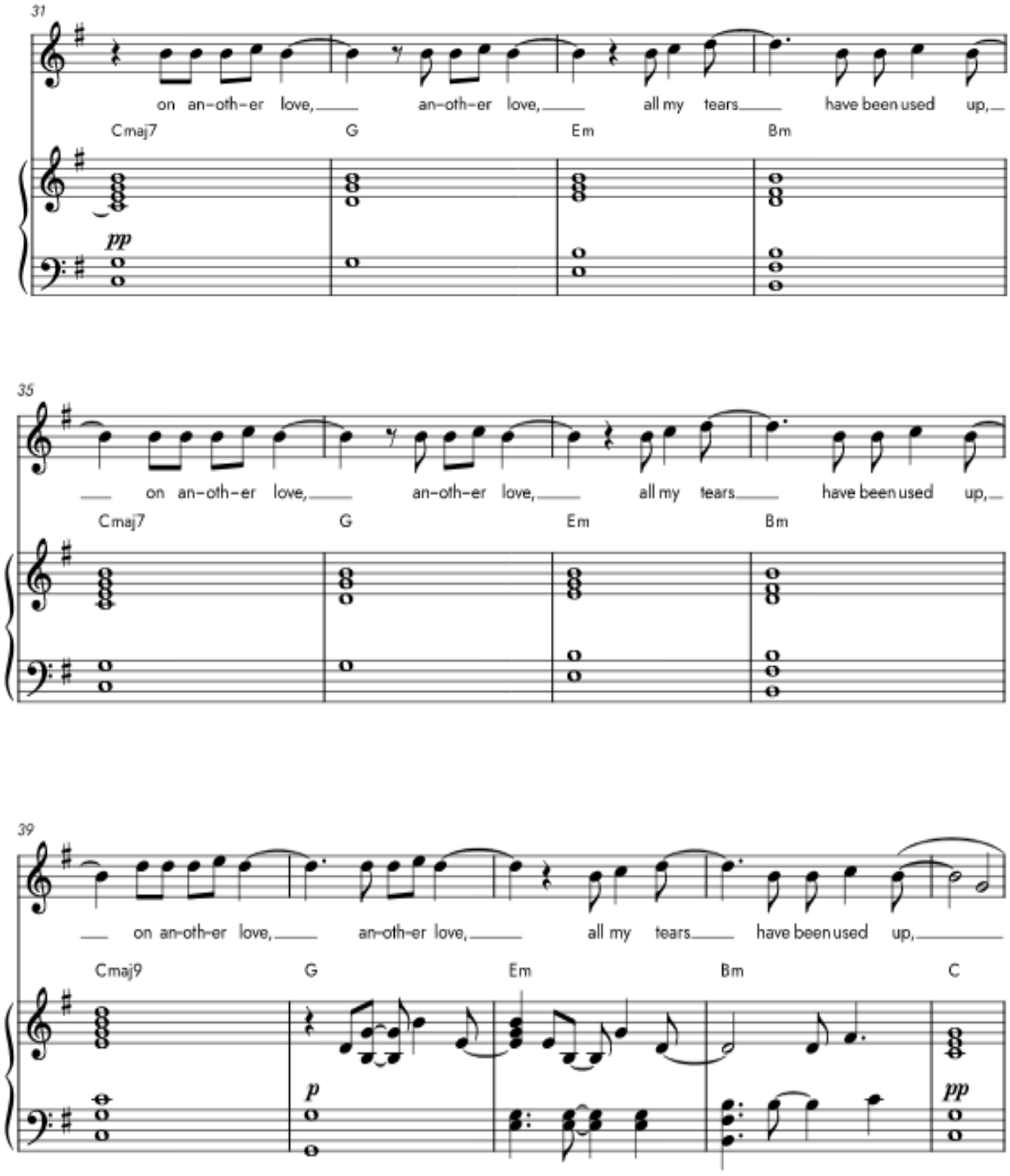
***Another Love* by Tom Odell**
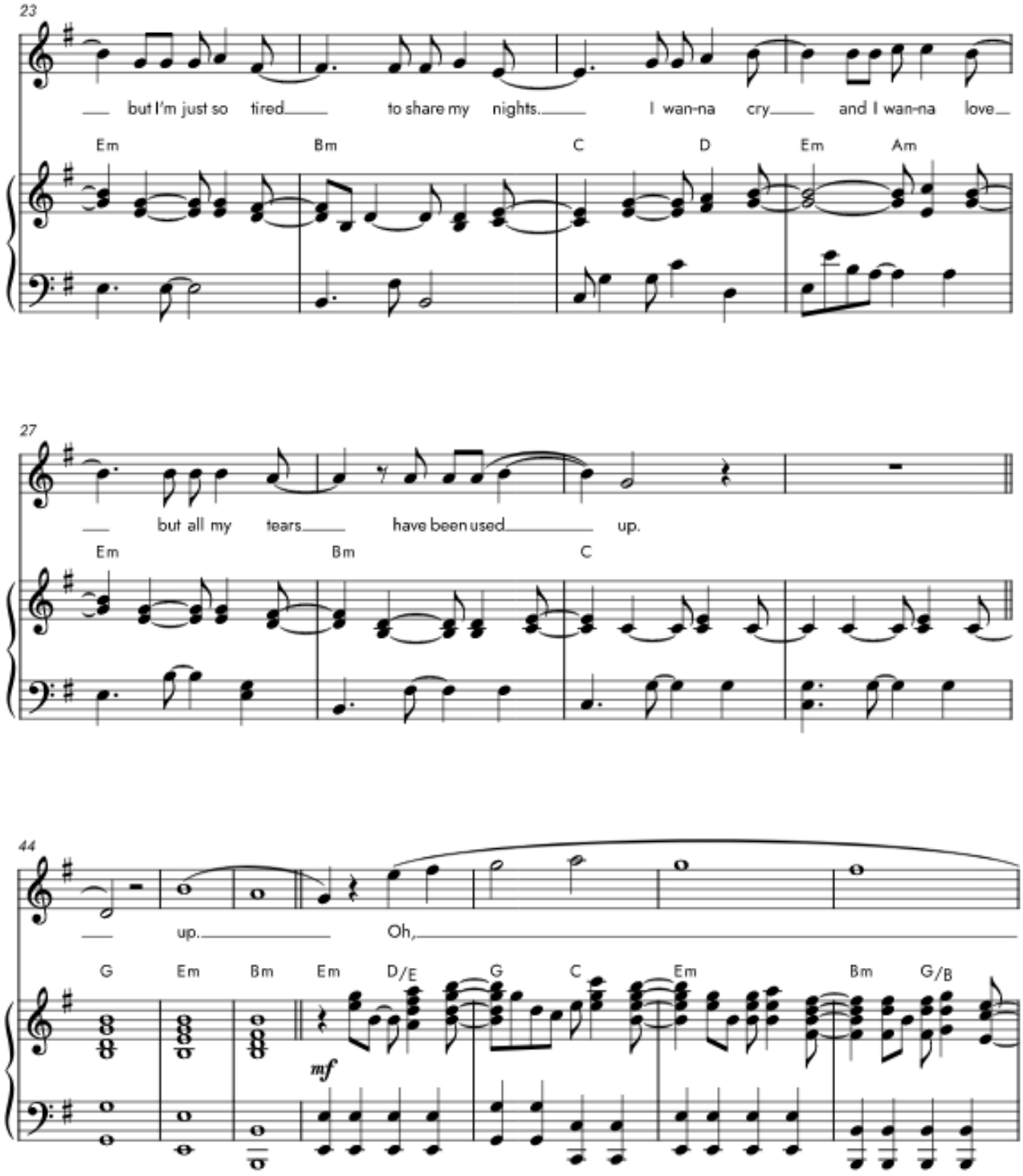
The musical score for *Another Love* by Tom Odell was acquired through Musescore, where it was uploaded by nootstudio for piano and vocals.[203]
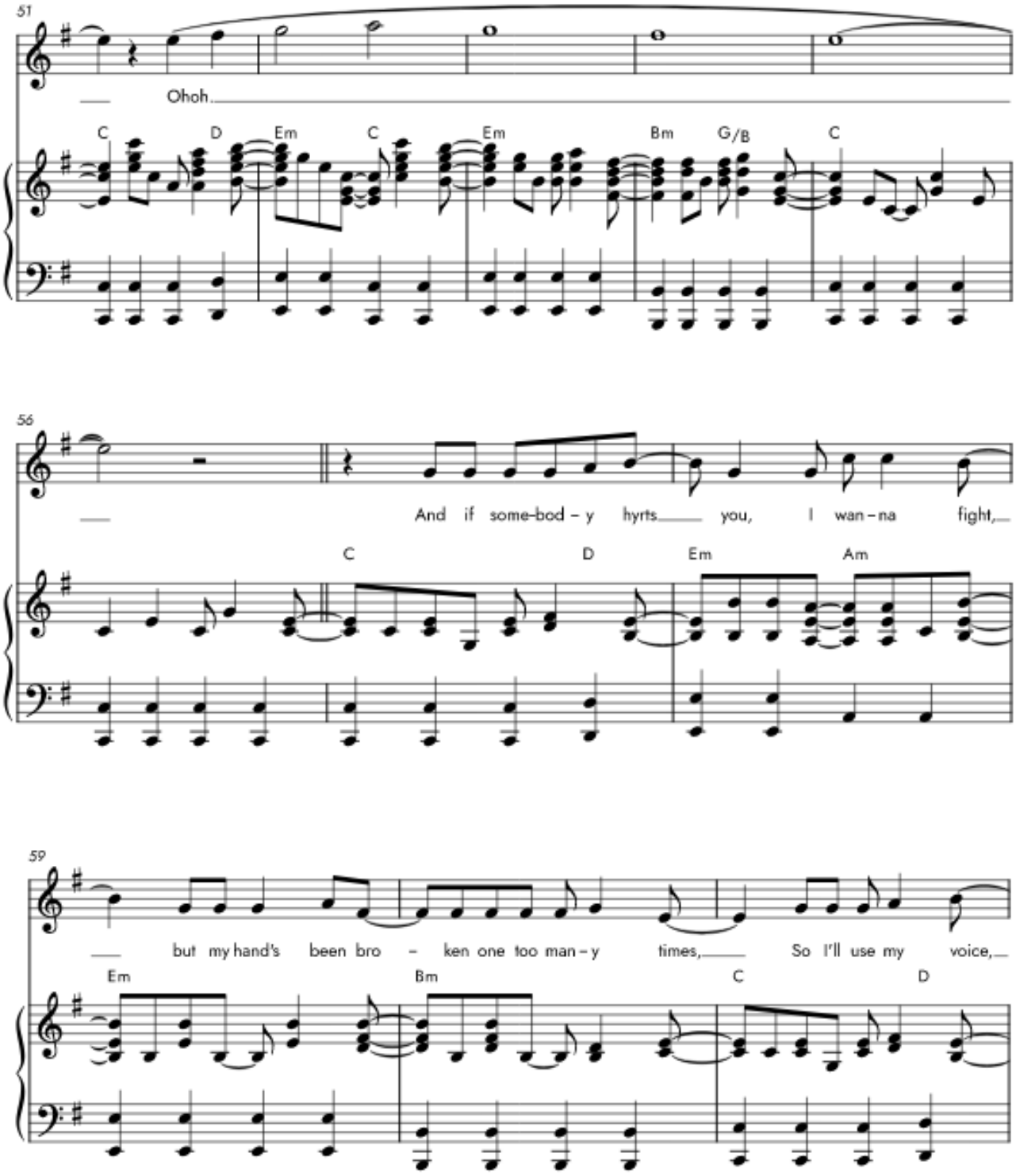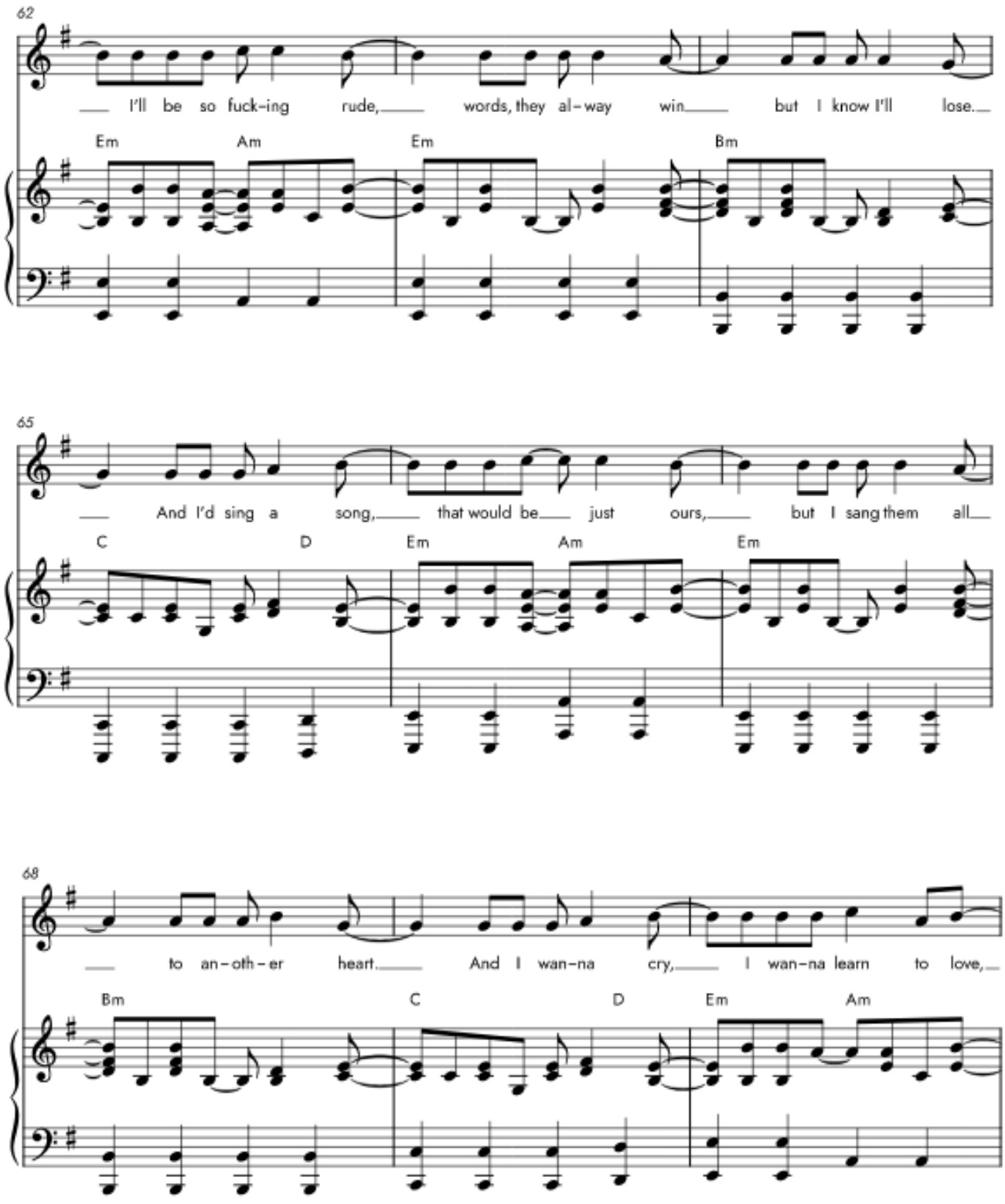


[203] nootstudio, "Another Love by Tom Odell," Musescore, accessed July 30, 2022, https://musescore.com/user/37231457/scores/6636450.
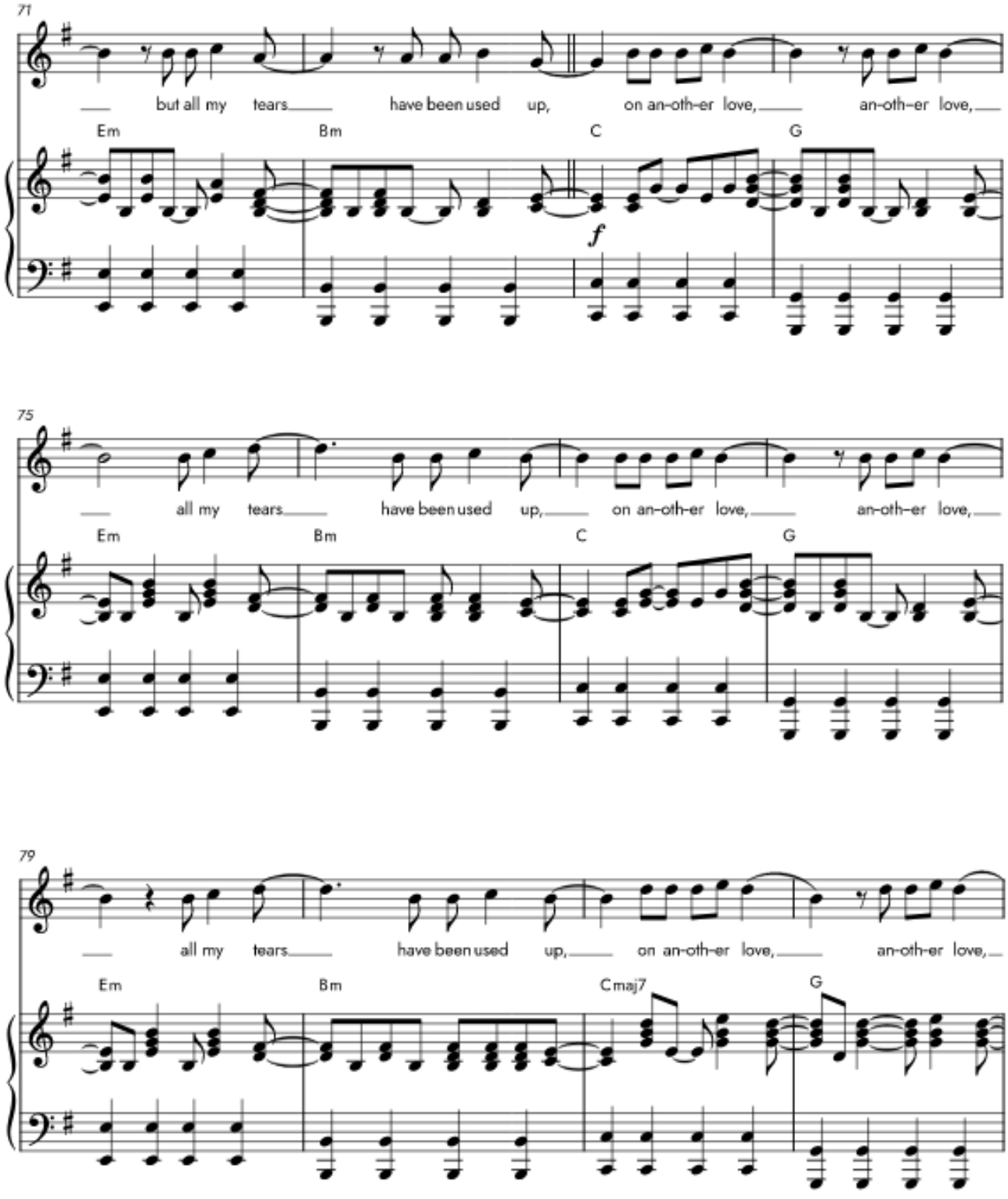

12
– where so you know I care, but it's so cold and I don't know. where. I brought you daf –
Em Am Em Bm C
16
fo–dils in a pret–ty string, but they won't flower like they did last spring.
Em Am Em Bm C
p
20
And I wan–na kiss you, make you feel al – right,
C Em Am
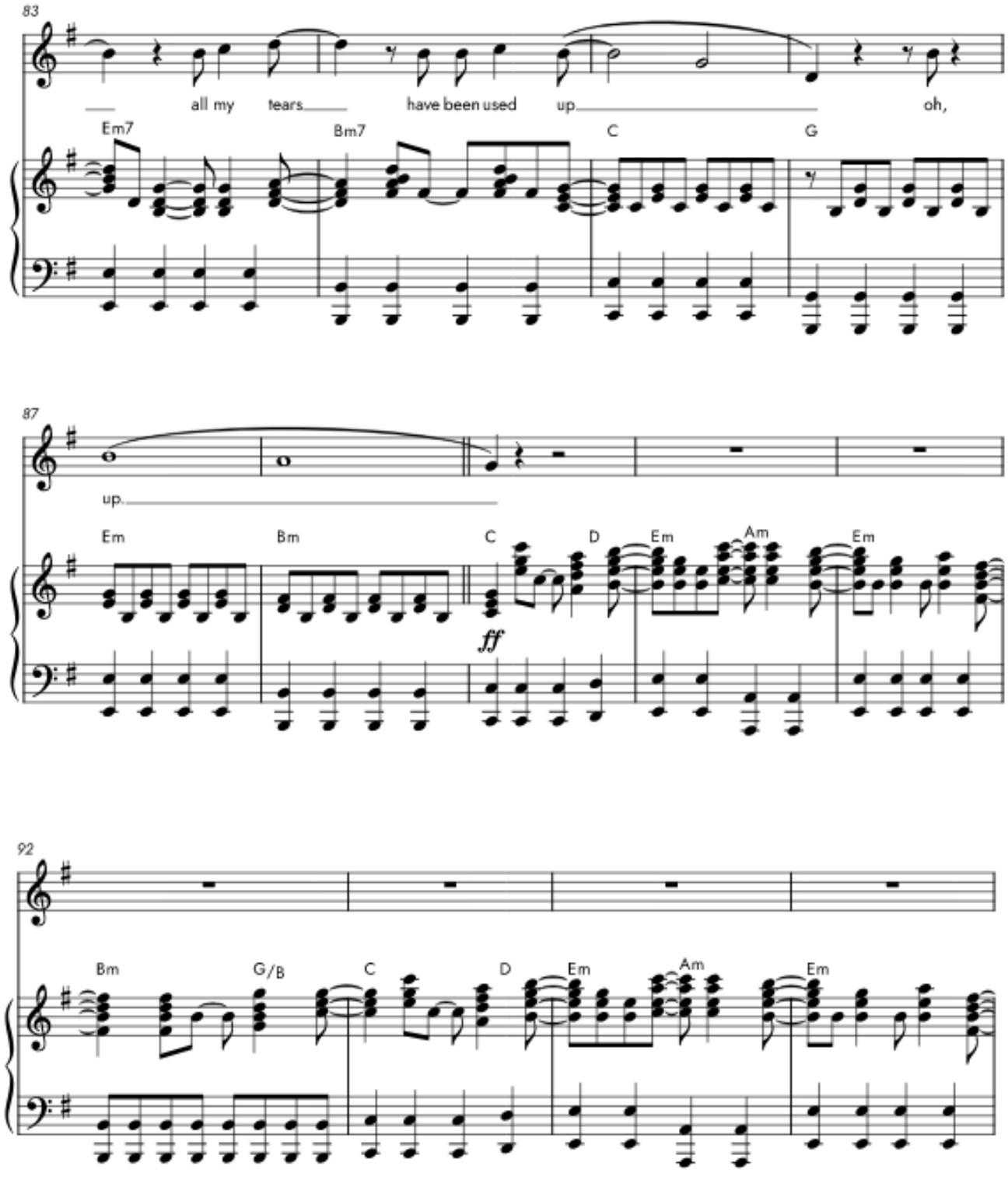

31
on an-oth-er love, an-oth-er love, all my tears have been used up,
Cmaj7 G Em Bm
pp
35
on an-oth-er love, an-oth-er love, all my tears have been used up,
Cmaj7 G Em Bm
39
on an-oth-er love, an-oth-er love, all my tears have been used up,
Cmaj9 G Em Bm C
p
pp
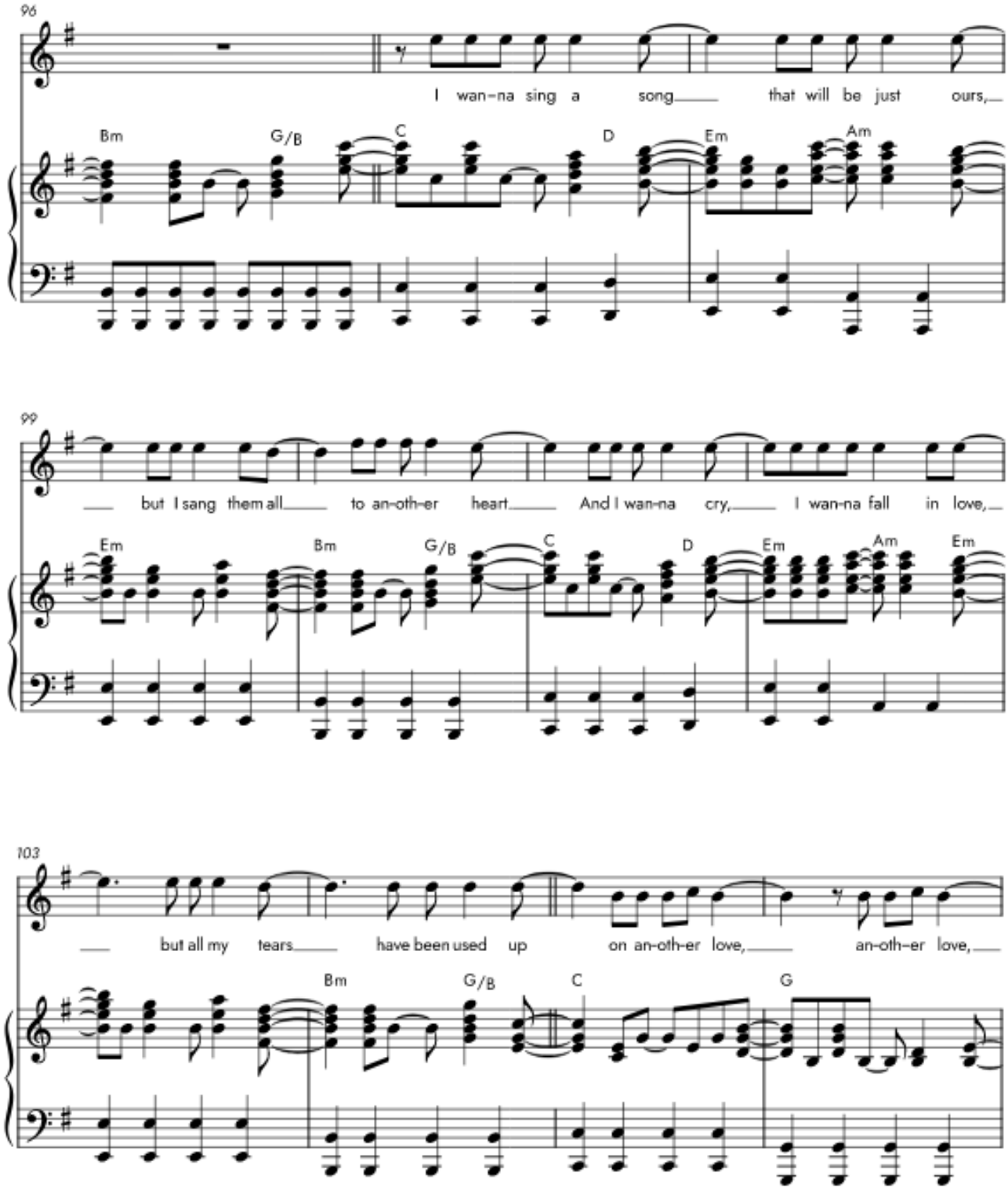

23
but I'm just so tired to share my nights. I wan-na cry and I wan-na love
Em Bm C D Em Am
27
but all my tears have been used up.
Em Bm C
44
up. Oh,
G Em Bm Em D/E G C Em Bm G/B
mf
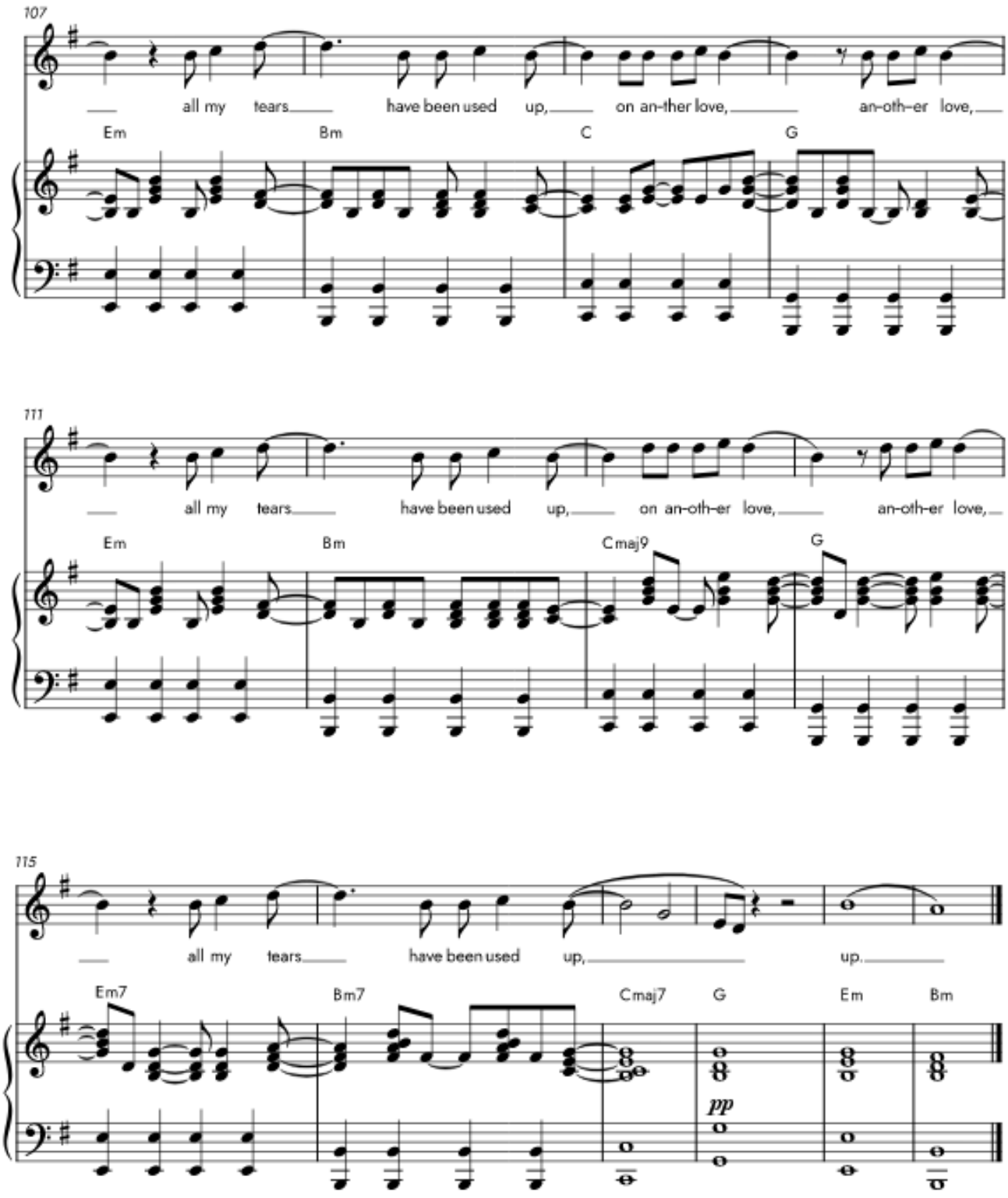

51
Ohoh
C D Em C Em Bm G/B C
56
And if some-bod – y hyrts you, I wan – na fight,
C D Em Am
59
but my hand's been bro – ken one too man – y times, So I'll use my voice,
Em Bm C D


62
I'll be so fuck-ing rude, words, they al-way win but I know I'll lose.
Em Am Em Bm
65
And I'd sing a song, that would be just ours, but I sang them all
C D Em Am Em
68
to an-oth-er heart. And I wan-na cry, I wan-na learn to love,
Bm C D Em Am


71
but all my tears have been used up, on an-oth-er love, an-oth-er love,
Em
Bm
C
G
f
75
all my tears have been used up, on an-oth-er love, an-oth-er love,
Em
Bm
C
G
79
all my tears have been used up, on an-oth-er love, an-oth-er love,
Em
Bm
Cmaj7
G


83
all my tears have been used up oh,
Em7
Bm7
C
G
87
up.
Em
Bm
C
D
Em
Am
Em
ff
92
Bm
G/B
C
D
Em
Am
Em


96
I wan-na sing a song that will be just ours,
Bm
G/B
C
D
Em
Am
99
but I sang them all to an-oth-er heart And I wan-na cry, I wan-na fall in love,
Em
Bm
G/B
C
D
Em
Am
Em
103
but all my tears have been used up on an-oth-er love, an-oth-er love,
Bm
G/B
C
G


107
all my tears have been used up, on an-ther love, an-oth-er love,
Em Bm C G
111
all my tears have been used up, on an-oth-er love, an-oth-er love,
Em Bm Cmaj9 G
115
all my tears have been used up, up.
Em7 Bm7 Cmaj7 G Em Bm
pp

Appendix III – Music Analytics Data

In evaluating the popularity of various songs associated with the solidarity movement for Ukraine, I consulted several music analytics tools, among which *Soundcharts*, *Songstats* and *Chartmetric*. In the following pages, I attach weekly reports on Kalush Orchestra and Tom Odell, the musicians figuring in two of the case studies of this thesis. The data was provided through an email subscription to Soundcharts, from April 5 until July 30, 2022, with a pause between May 8 and June 11, 2022. I could not find any explanation for the break in the weekly notifications, and any more extensive statistics (that go further back in time) are not available on the free versions of the music analytics tools that I consulted. The following images, however, are also suggestive for the fanbase of Kalush Orchestra and Tom Odell during almost three months of the 2022 war between Ukraine and Russia.

Each weekly report is divided into the *Audience*, *Airplay*, and *Playlists* sections. The first one gathers data from several platforms (*Deezer*, *Facebook*, *Instagram*, *Soundcloud*, *Spotify*, *Youtube*) and adds up the fanbase of the analyzed artists. The second one lists the top 10 countries in which musicians' songs were aired on national radios. The last one counts the number of playlists on various platforms, like *Spotify* or *Deezer*, in which songs from reviewed artists were also featured. Each weekly report compares the statistics gathered in its seven days with the ones from the previous week, indicating the percentages with which musicians' popularity increased or decreased in these three categories.

Kalush Orchestra

According to *Soundcharts* data, the fanbase of Kalush Orchestra almost tripled from the beginning of April until the end of July, 2022, growing from 670,747 (a week before the count in Figure 1) to 1,592,978 fans (Figure 34). Considering the *Airplay* sections, the band was mainly heard on radios from Eastern and Western Europe, with a significant lead in Ukraine, in every attached weekly report. Other regions also featured in the top 10 countries from this list. Iceland appears in Figures 11, 23, and 35, Canada in Figure 11, the United States in Figure 14, Colombia in Figure 5, Israel in Figure 8 and 32, and South Korea in figure 32. The number of plays per radio might not seem very far reaching, especially when compared to the more popular reports on Tom Odell, but considering that Kalush Orchestra is rather at the beginning of their musical career, it is interesting to see how the band's music (most probably their Eurovision song in particular) is aired on many radios outside Ukraine, even if just a few times every week. As for the playlists this group was part of, the beginning of April counted 356 entries (a week before the sum in Figure 3), then this peaked in June 12-18, 2022, with 1081 playlists (Figure 18), and slightly decreased by the end of July, adding 921 entries (Figure 36).

April 5-11, 2022

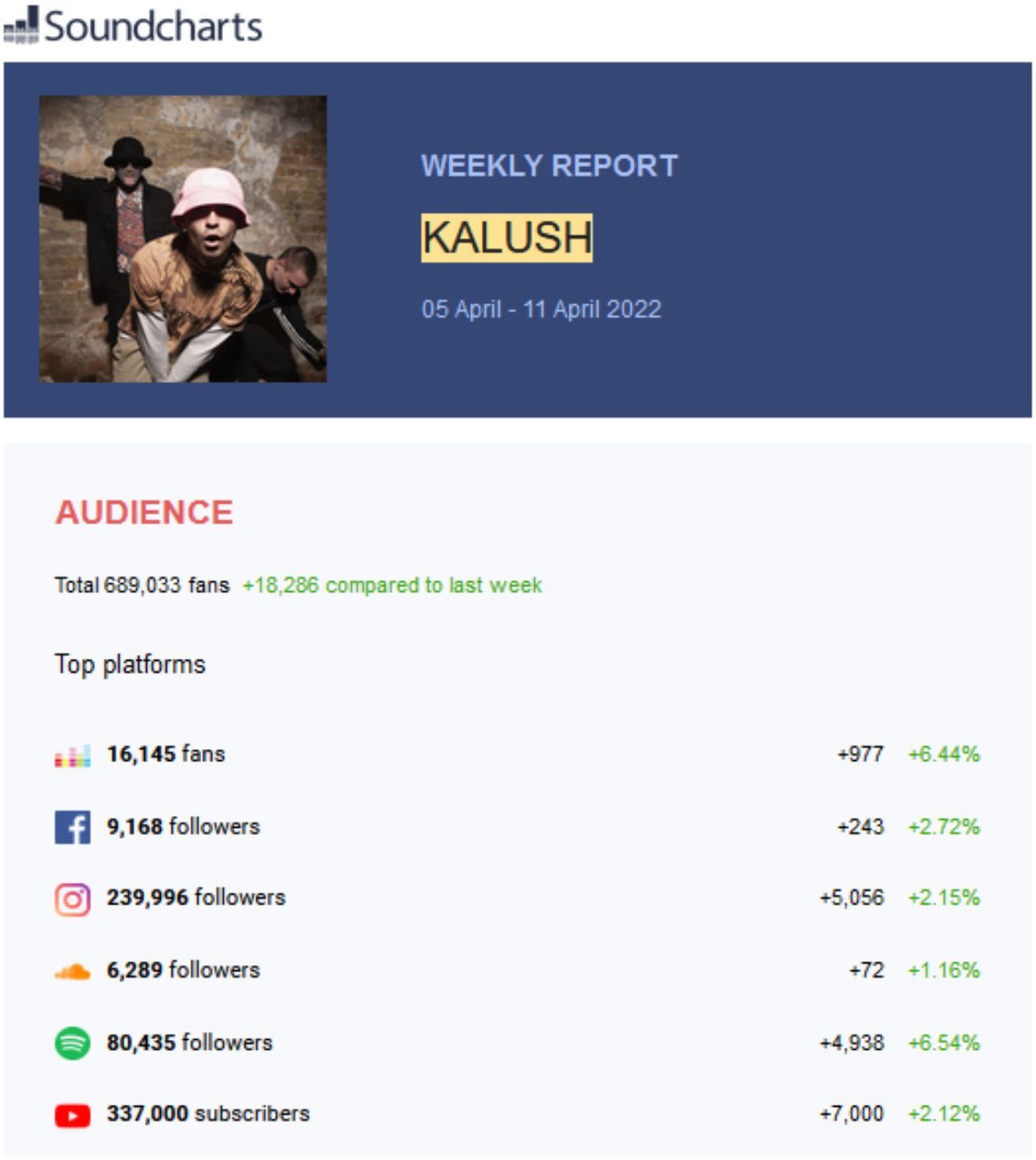


Figure 1: Kalush Orchestra Audience, April 5-11, 2022, *Soundcharts* Weekly Report



Figure 2: Kalush Orchestra Airplay, April 5-11, 2022, *Soundcharts* Weekly Report



Figure 3: Kalush Orchestra Playlists, April 5-11, 2022, *Soundcharts* Weekly Report

April 10-16, 2022

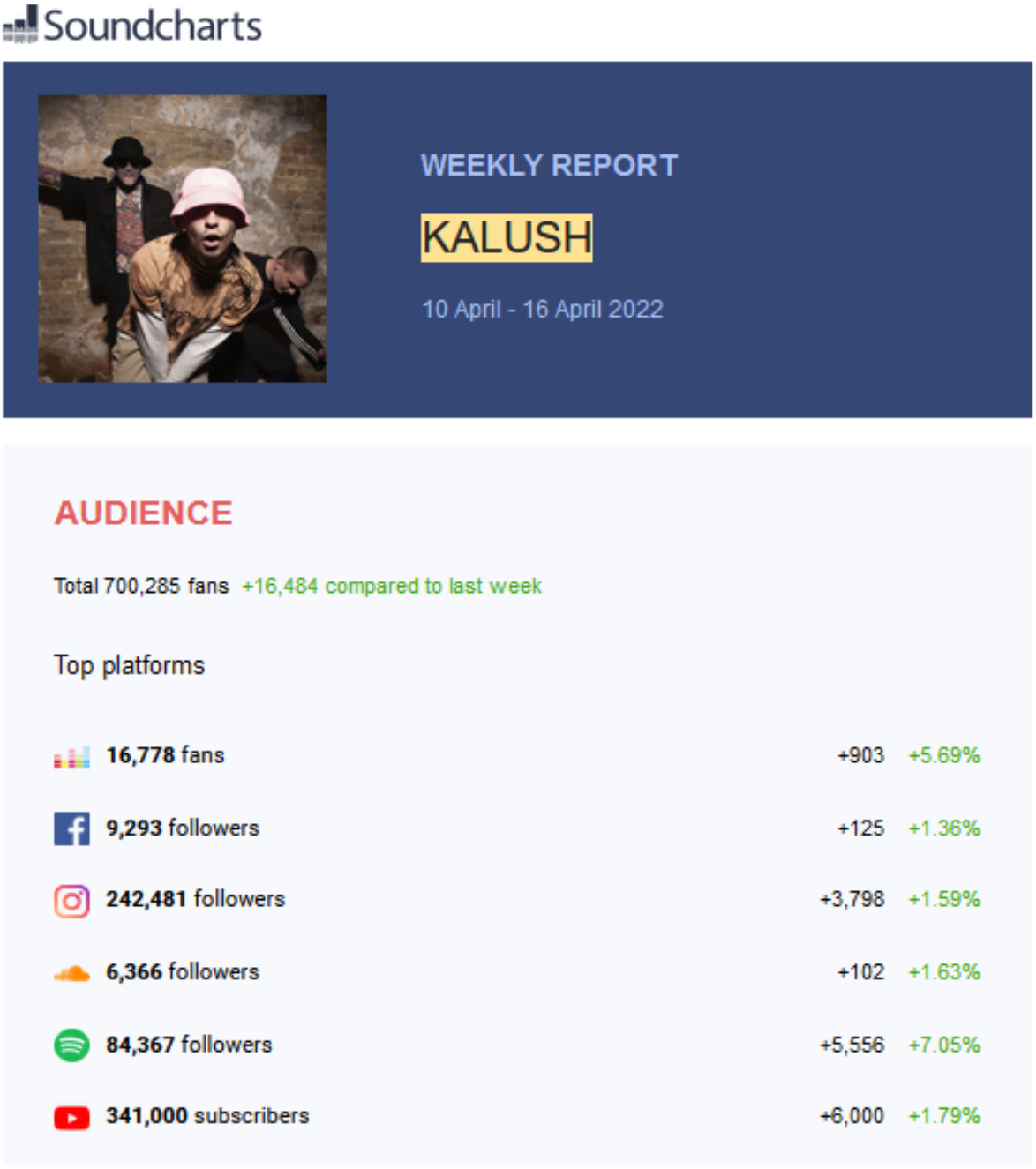


Figure 4: Kalush Orchestra Audience, April 10-16, 2022, *Soundcharts* Weekly Report

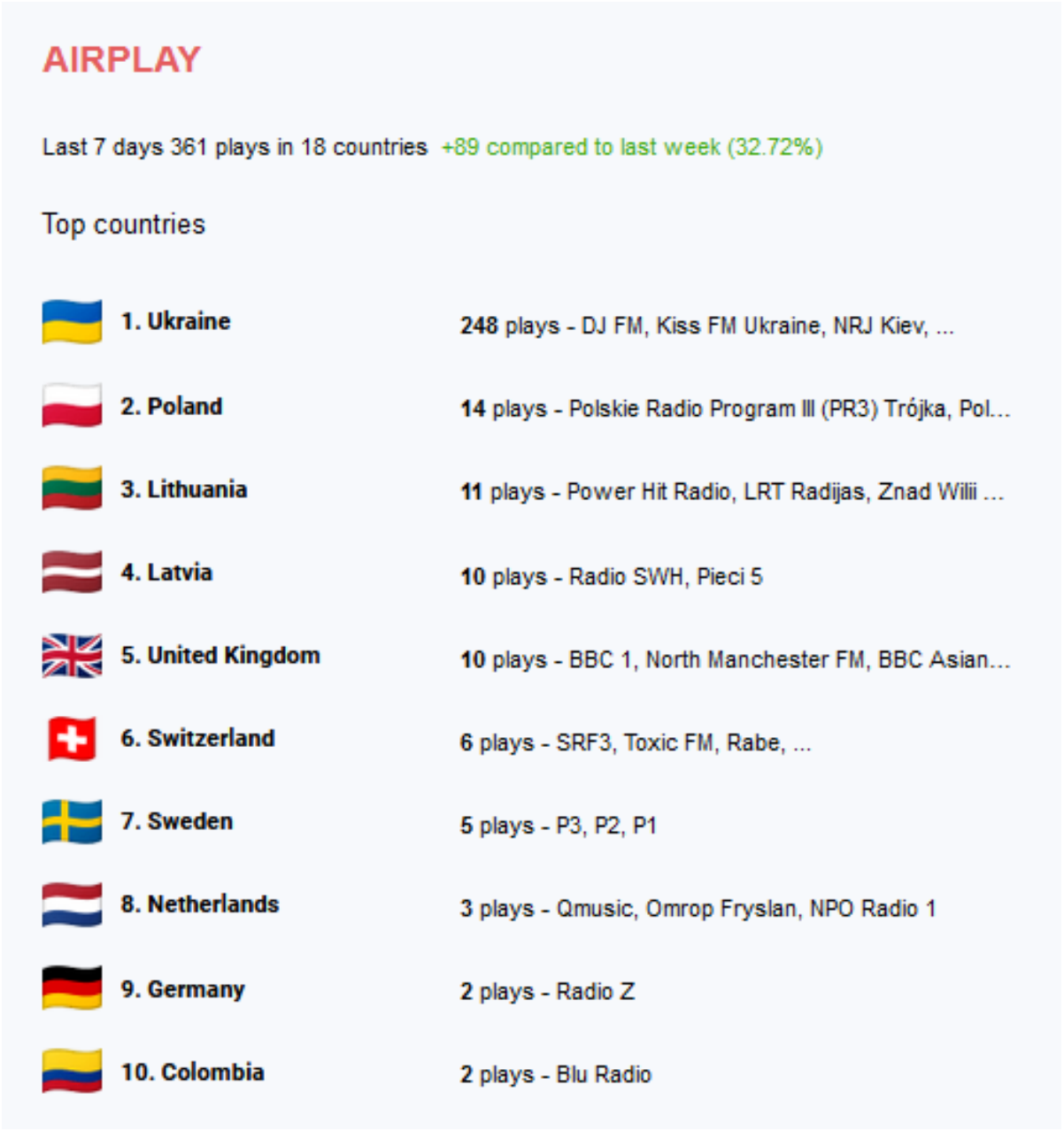


Figure 5: Kalush Orchestra Airplay, April 10-16, 2022, *Soundcharts* Weekly Report

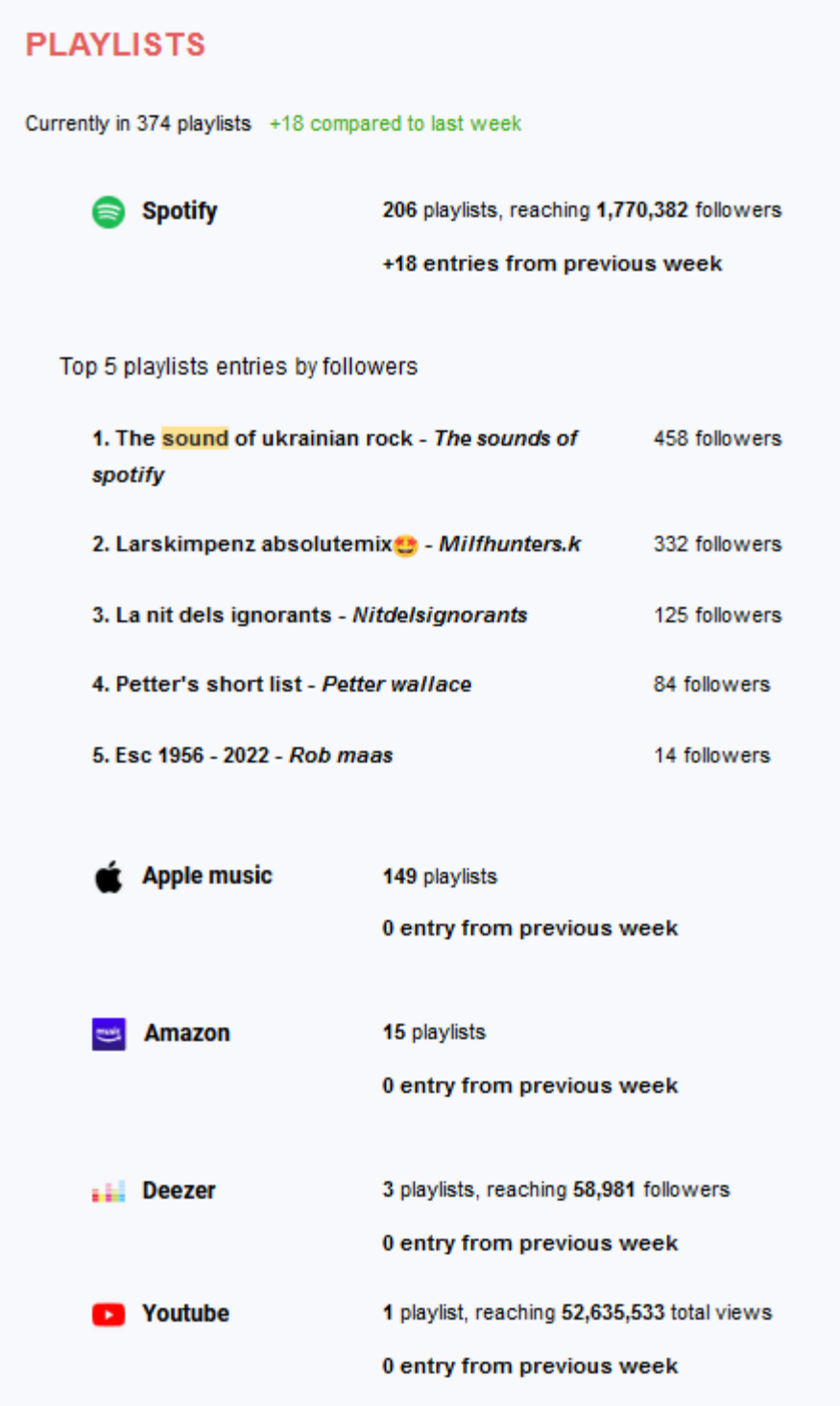


Figure 6: Kalush Orchestra Playlists, April 10-16, 2022, *Soundcharts* Weekly Report

April 17-23, 2022

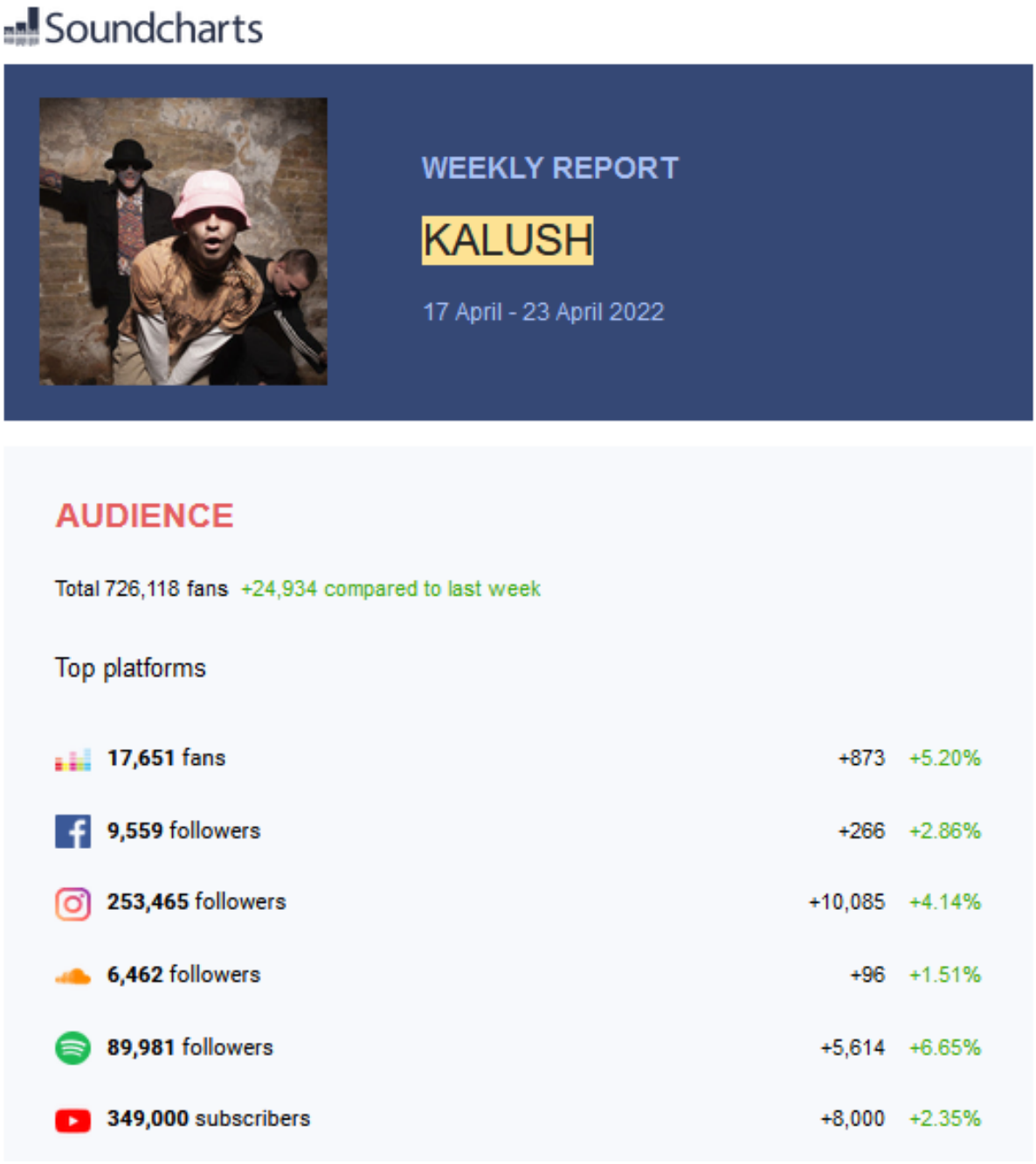


Figure 7: Kalush Orchestra Audience, April 17-23, 2022, *Soundcharts* Weekly Report



Figure 8: Kalush Orchestra Airplay, April 17-23, 2022, *Soundcharts* Weekly Report

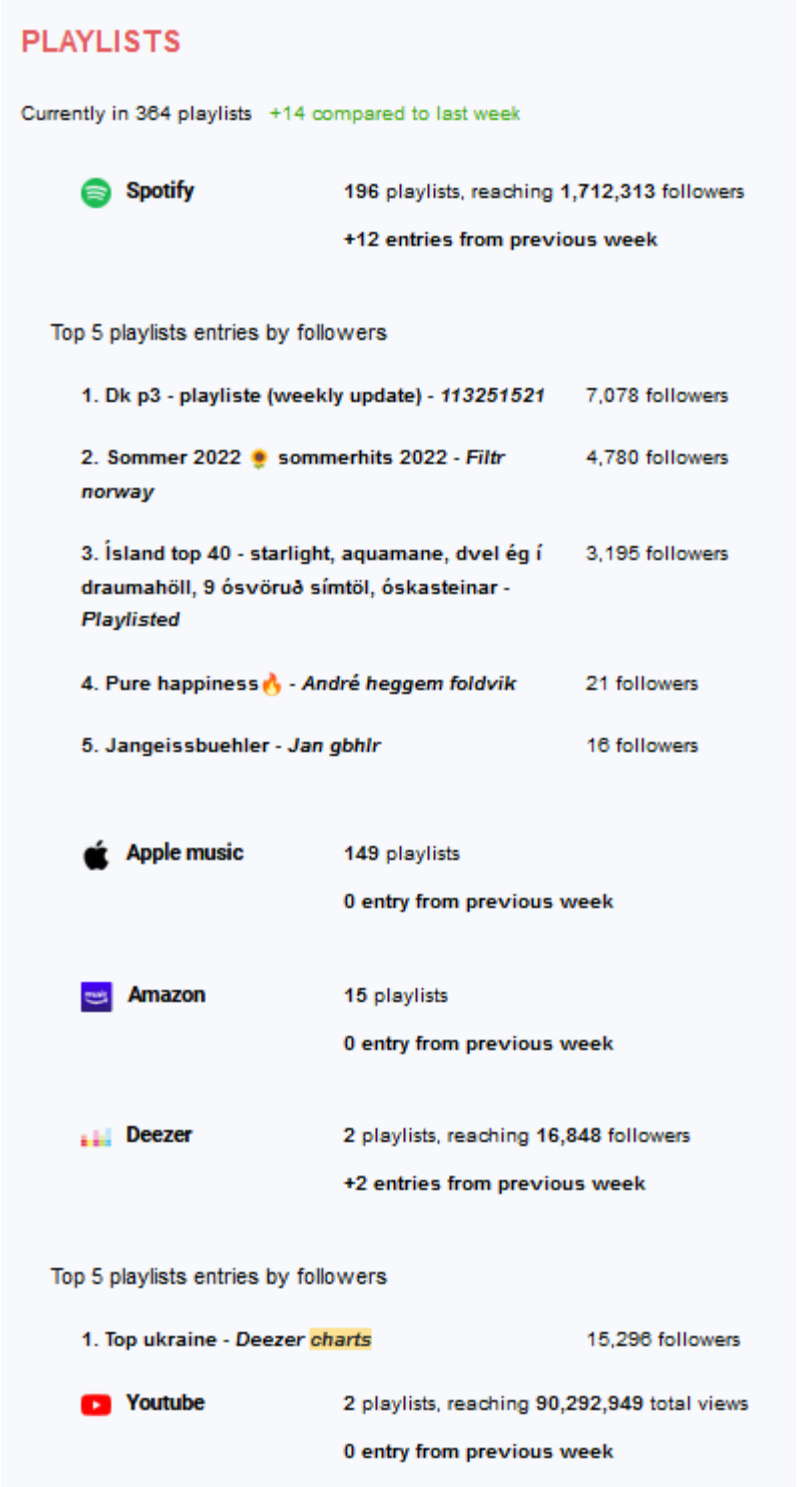


Figure 9: Kalush Orchestra Playlists, April 17-23, 2022, *Soundcharts* Weekly Report

April 24-30, 2022

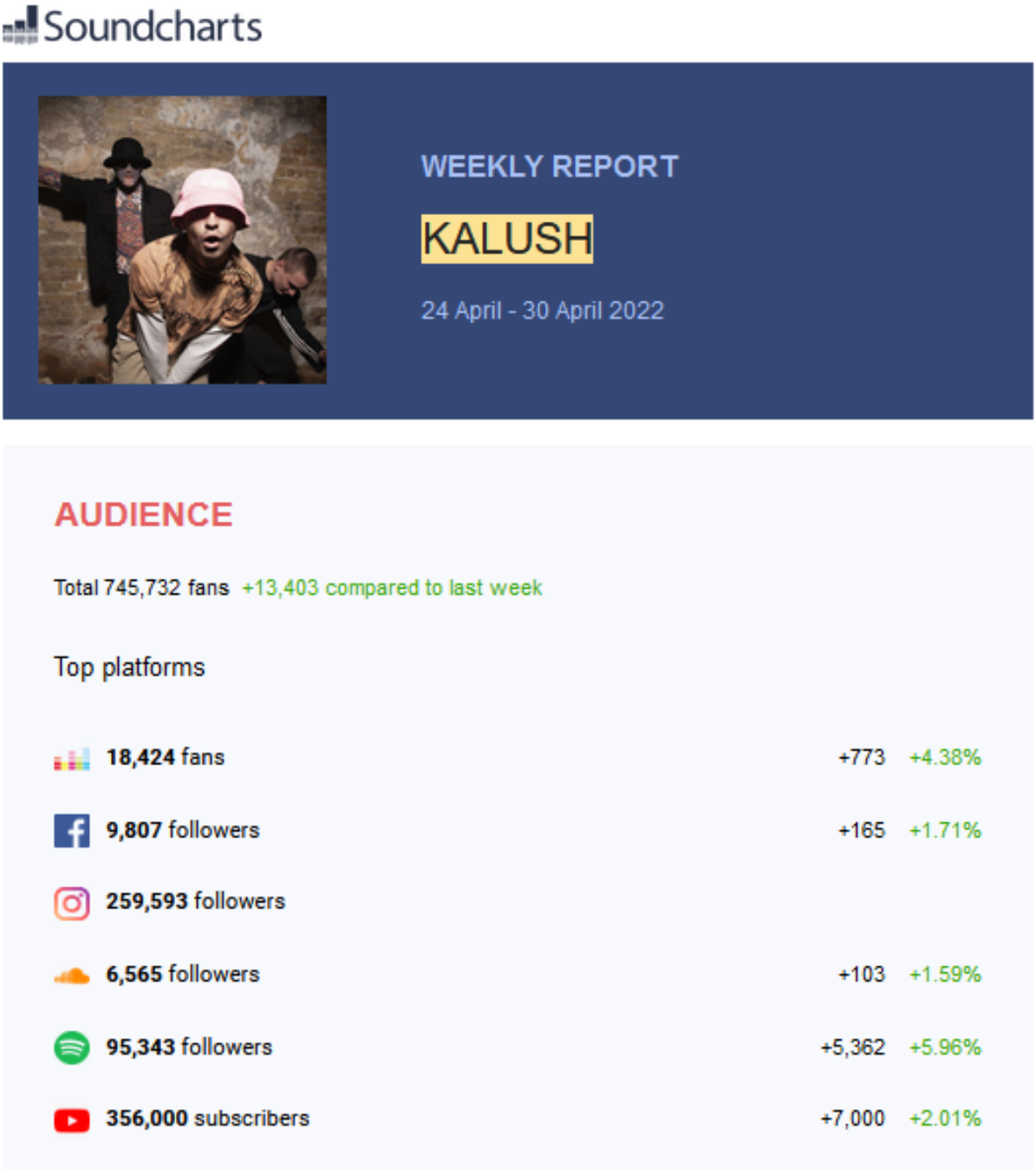


Figure 10: Kalush Orchestra Audience, April 24-30, 2022, *Soundcharts* Weekly Report



Figure 11: Kalush Orchestra Airplay, April 24-30, 2022, *Soundcharts* Weekly Report

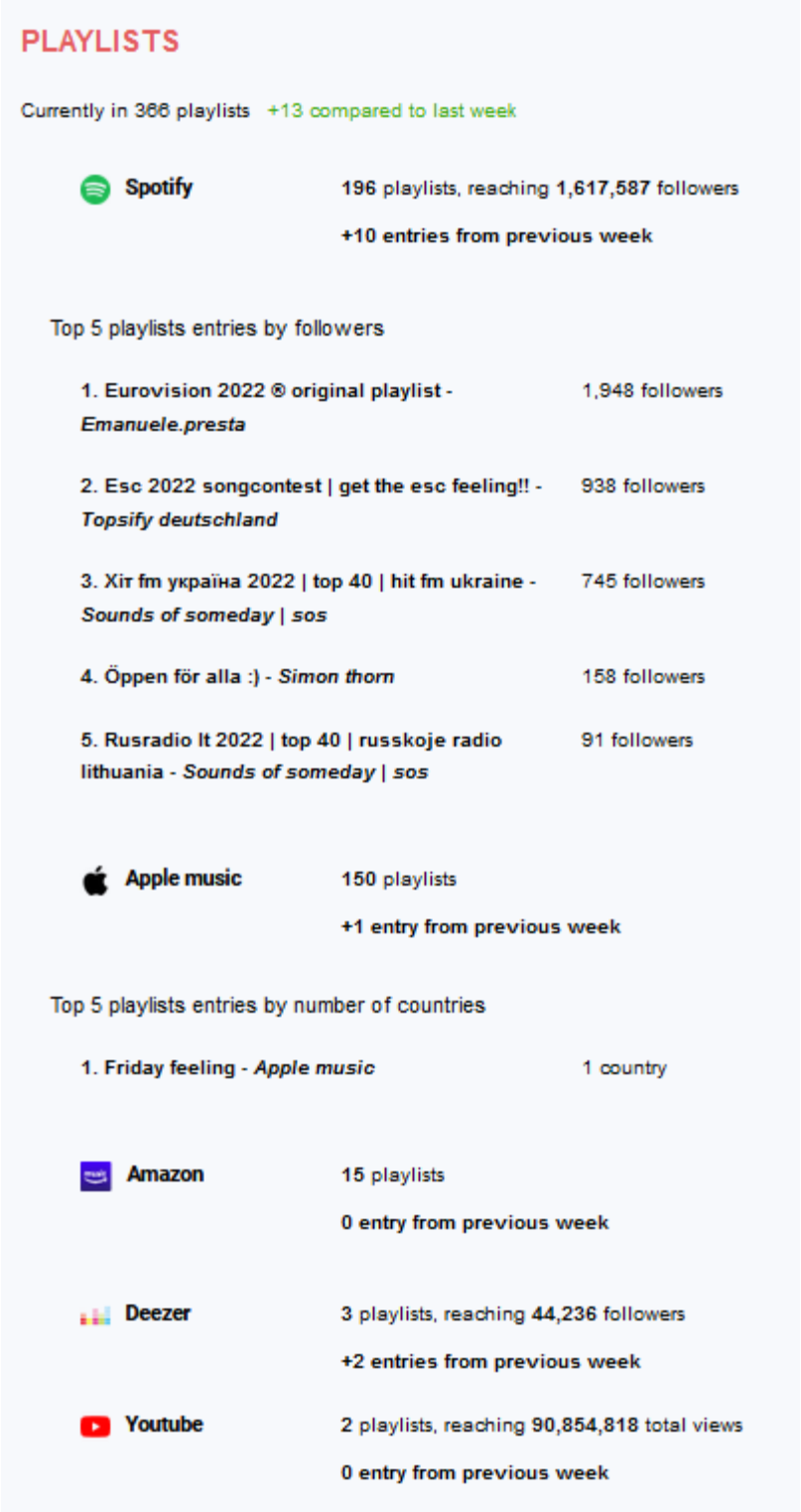


Figure 12: Kalush Orchestra Playlists, April 24-30, 2022, *Soundcharts* Weekly Report

May 1-7, 2022

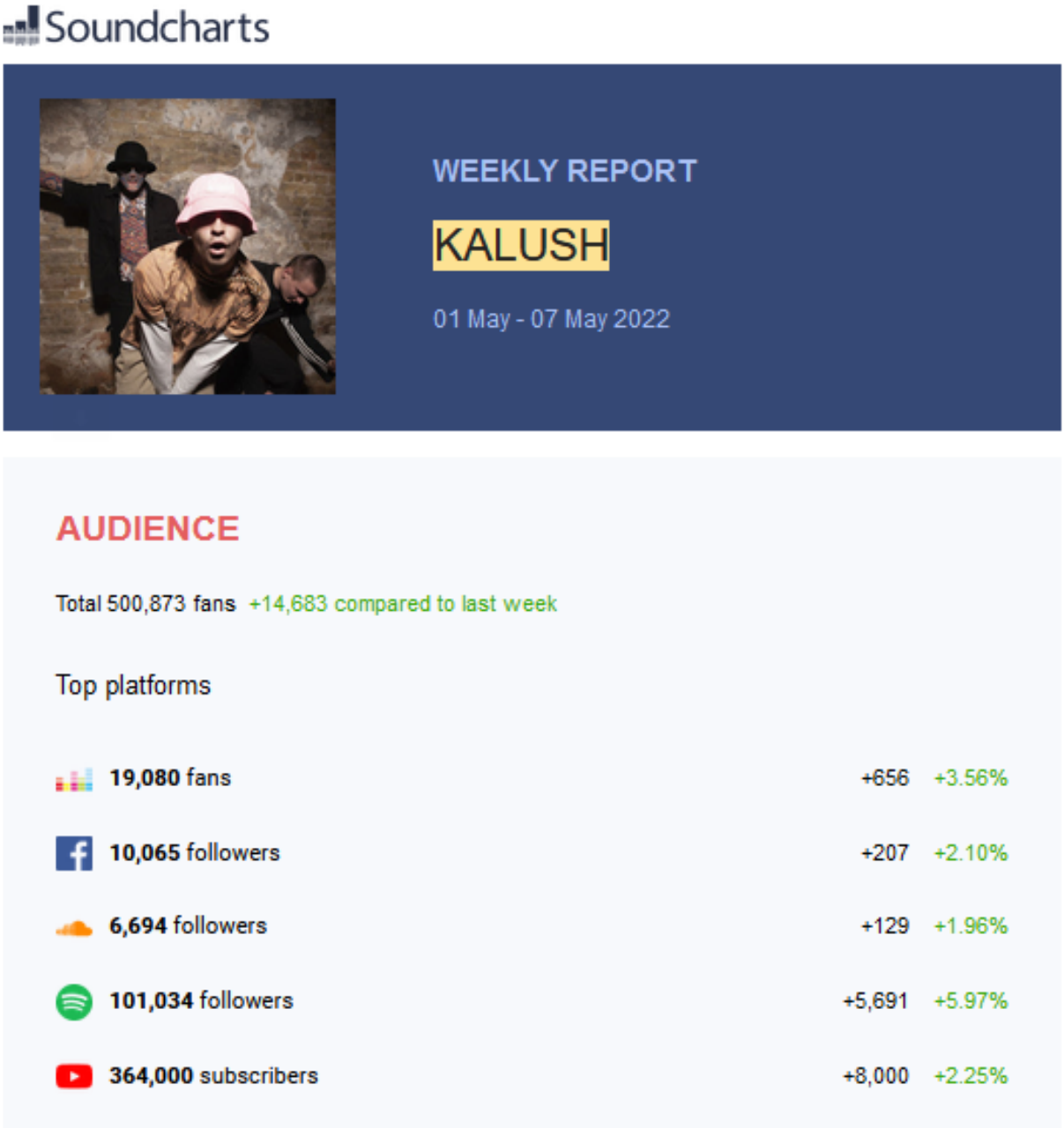


Figure 13: Kalush Orchestra Audience, May 1-7, 2022, *Soundcharts* Weekly Report



Figure 14: Kalush Orchestra Airplay, May 1-7, 2022, *Soundcharts* Weekly Report

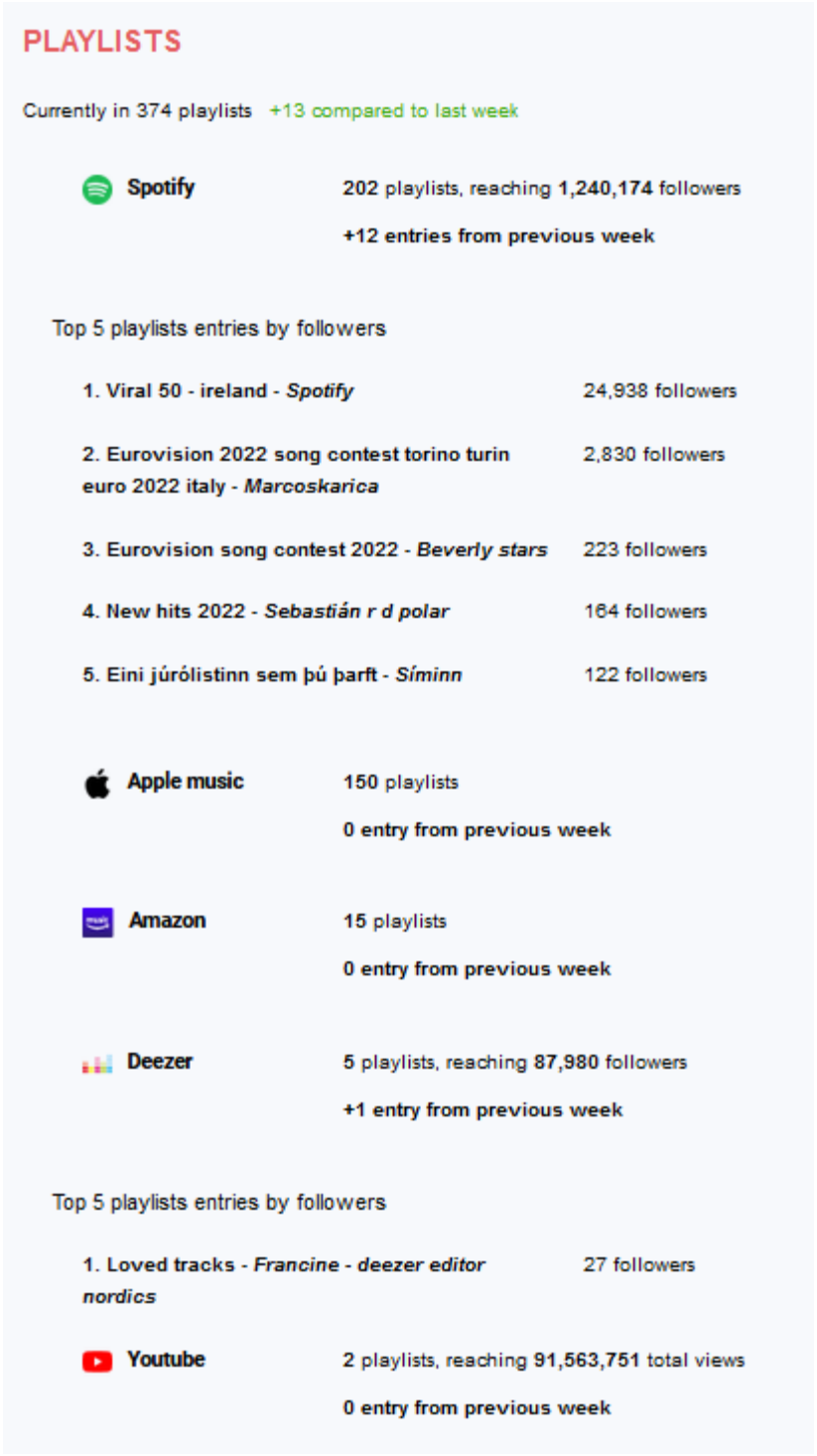


Figure 15: Kalush Orchestra Playlists, May 1-7 2022, *Soundcharts* Weekly Report

June 12-18, 2022

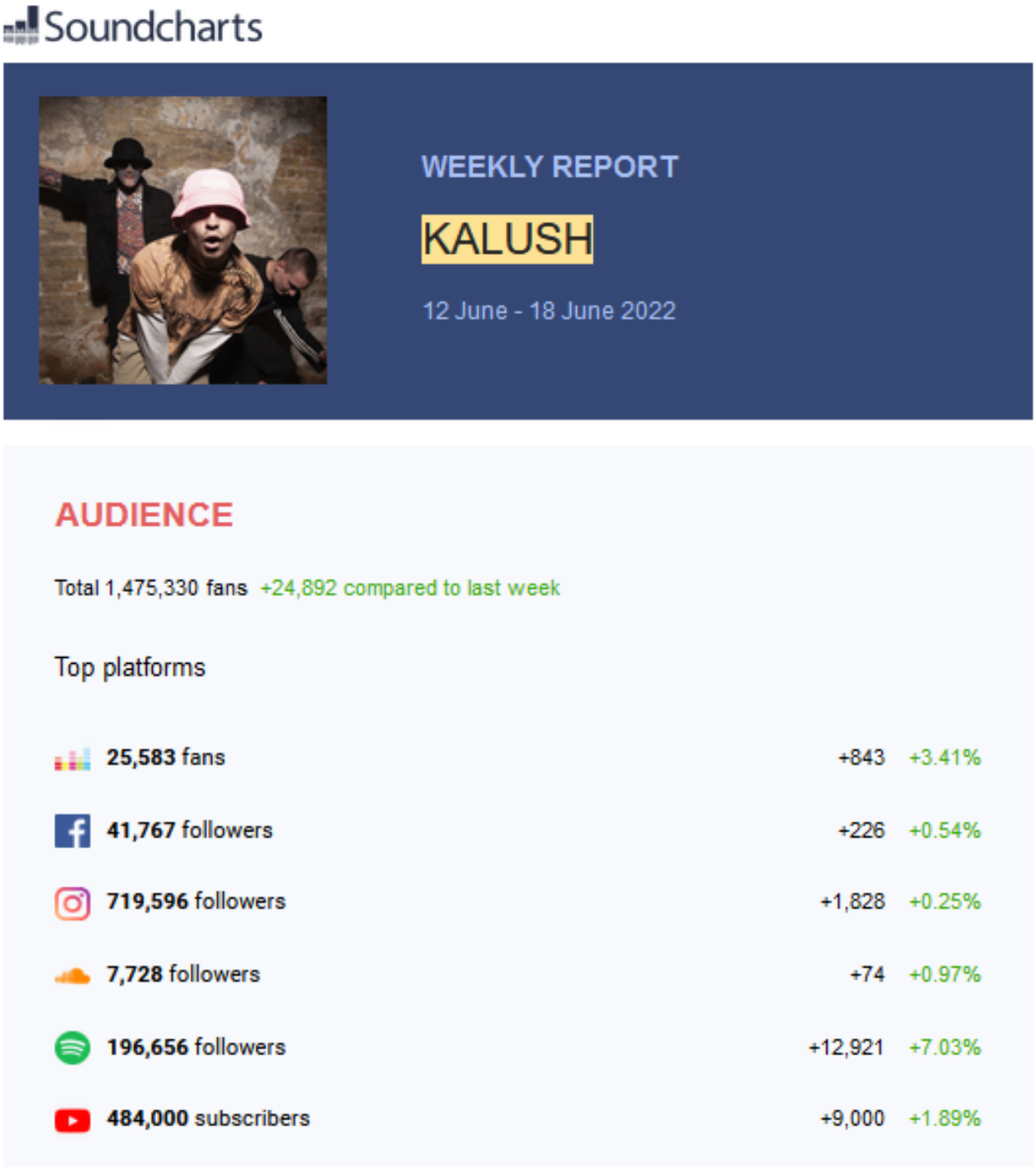


Figure 16: Kalush Orchestra Audience, June 12-18, 2022, *Soundcharts* Weekly Report



Figure 17: Kalush Orchestra Airplay, June 12-18, 2022, *Soundcharts* Weekly Report

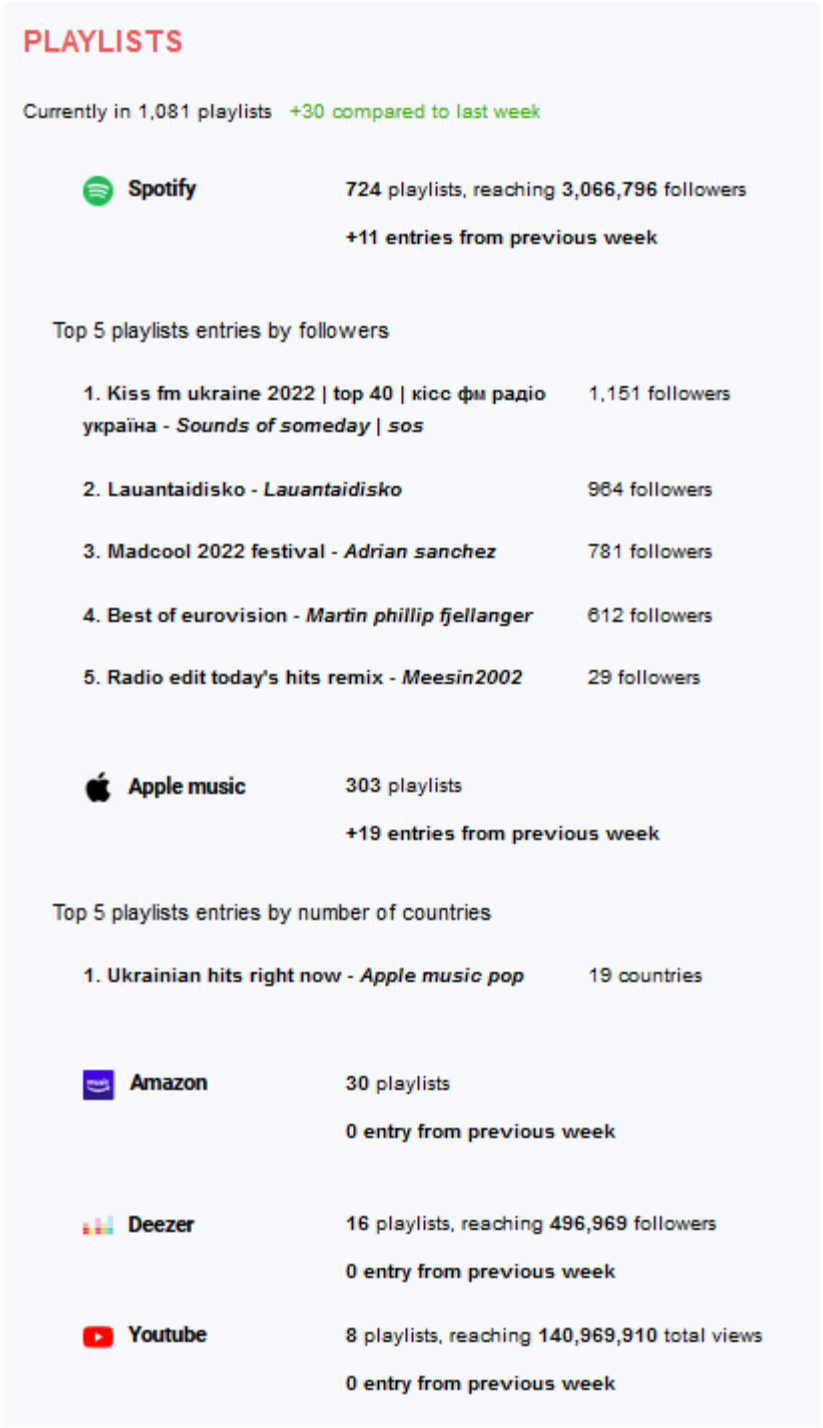


Figure 18: Kalush Orchestra Playlists, June 12-18, 2022, *Soundcharts* Weekly Report

June 19-25, 2022

Soundcharts



WEEKLY REPORT

KALUSH

19 June - 25 June 2022

AUDIENCE

Total 1,498,665 fans +23,374 compared to last week

Top platforms

26,507 fans	+924	+3.61%
41,998 followers	+231	+0.55%
719,557 followers		
7,834 followers	+106	+1.37%
210,769 followers	+14,113	+7.18%
492,000 subscribers	+8,000	+1.65%

Figure 19: Kalush Orchestra Audience, June 19-25, 2022, *Soundcharts* Weekly Report

AIRPLAY

Last 7 days 397 plays in 24 countries -136 compared to last week (-25.52%)

Top countries

1. Ukraine	**213** plays - UR2 – Radio Promin, Kiss FM Ukraine, N...
2. Lithuania	**23** plays - Power Hit Radio, LRT Radijas, Radio M-1, ...
3. Germany	**16** plays - NDR Blue, SWR 2, WDR Funkhaus Europ...
4. United Kingdom	**15** plays - Gorgeous FM, BBC World Service, BBC ...
5. Italy	**11** plays - CiccioRiccio
6. Norway	**9** plays - NRK mP3
7. Switzerland	**6** plays - SRF3, RaSa, SRF1, ...
8. Poland	**6** plays - Radio RSC 88.6 FM, Jedynka, Polskie Radi...
9. Estonia	**5** plays - ERR Raadio 2
10. France	**5** plays - Sud Radio, Mélodie

Figure 20: Kalush Orchestra Airplay, June 19-25, 2022, *Soundcharts* Weekly Report



PLAYLISTS

Currently in 1,034 playlists +16 compared to last week

Spotify — 683 playlists, reaching **2,758,750** followers
+15 entries from previous week

Top 5 playlists entries by followers

1. /r/listentothis - *Andreas karlsson*	20,883 followers
2. Beach 2022 sommarhits & pepplåtar - *Filtr sweden*	2,928 followers
3. Lauantaidisko - *Lauantaidisko*	964 followers
4. The international playlist - *The-big-list*	797 followers
5. Singles jukebox now - songs on deck for 2021 - *Forksclovetofu*	55 followers

Apple music — 298 playlists
0 entry from previous week

Amazon — 30 playlists
0 entry from previous week

Deezer — 15 playlists, reaching **410,933** followers
+1 entry from previous week

Youtube — 8 playlists, reaching **139,319,372** total views
0 entry from previous week

Top 5 playlists entries by total views

1. Top 100 music videos estonia - *Youtube*	848,818 total views

Figure 21: Kalush Orchestra Playlists, June 19-25, 2022, *Soundcharts* Weekly Report

June 26 - July 2, 2022

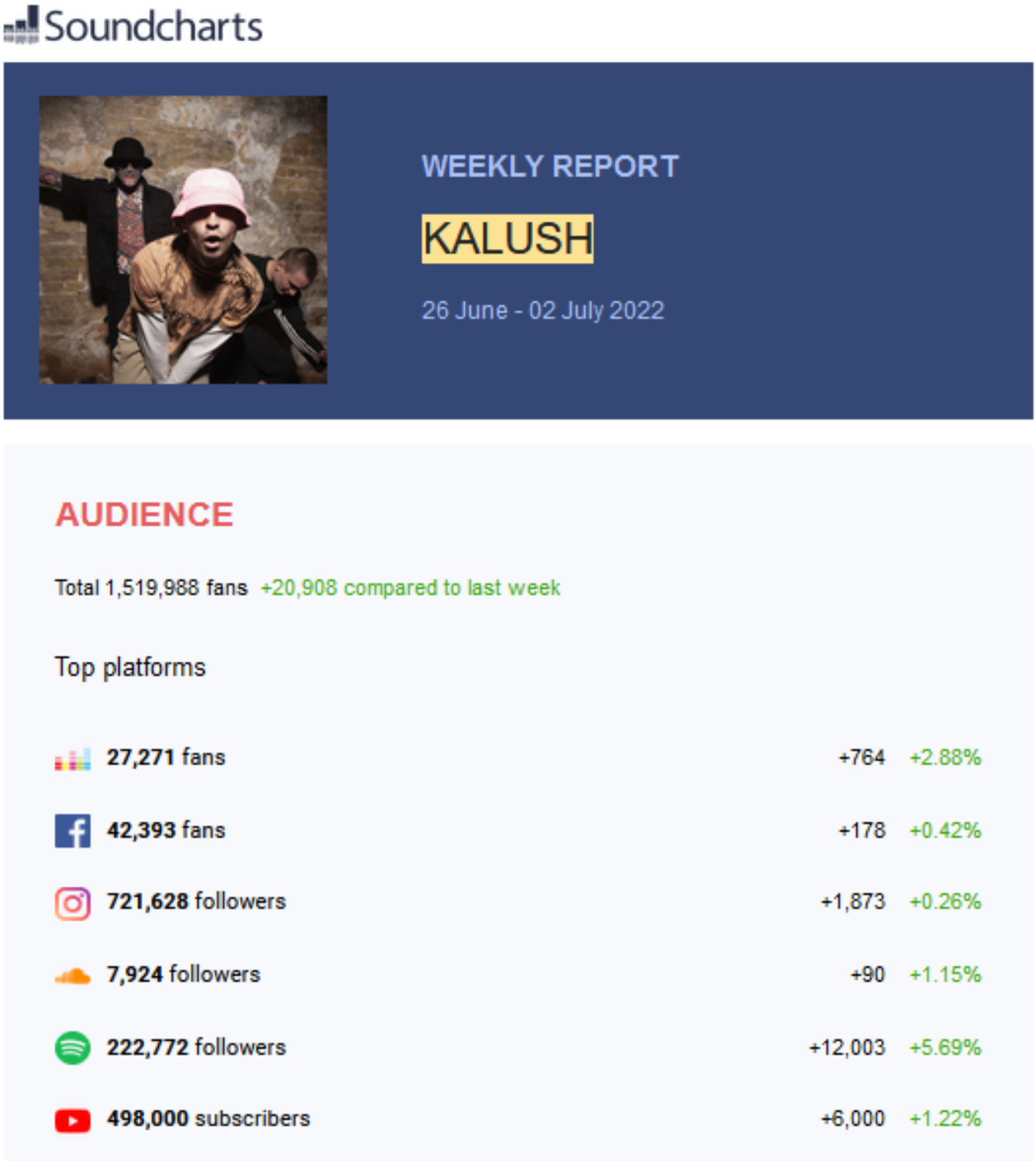


Figure 22: Kalush Orchestra Audience, June 26 - July 2, 2022, *Soundcharts* Weekly Report



Figure 23: Kalush Orchestra Airplay, June 26 - July 2, 2022, *Soundcharts* Weekly Report



Figure 24: Kalush Orchestra Playlists, June 26 - July 2, 2022, *Soundcharts* Weekly Report

July 3-9, 2022

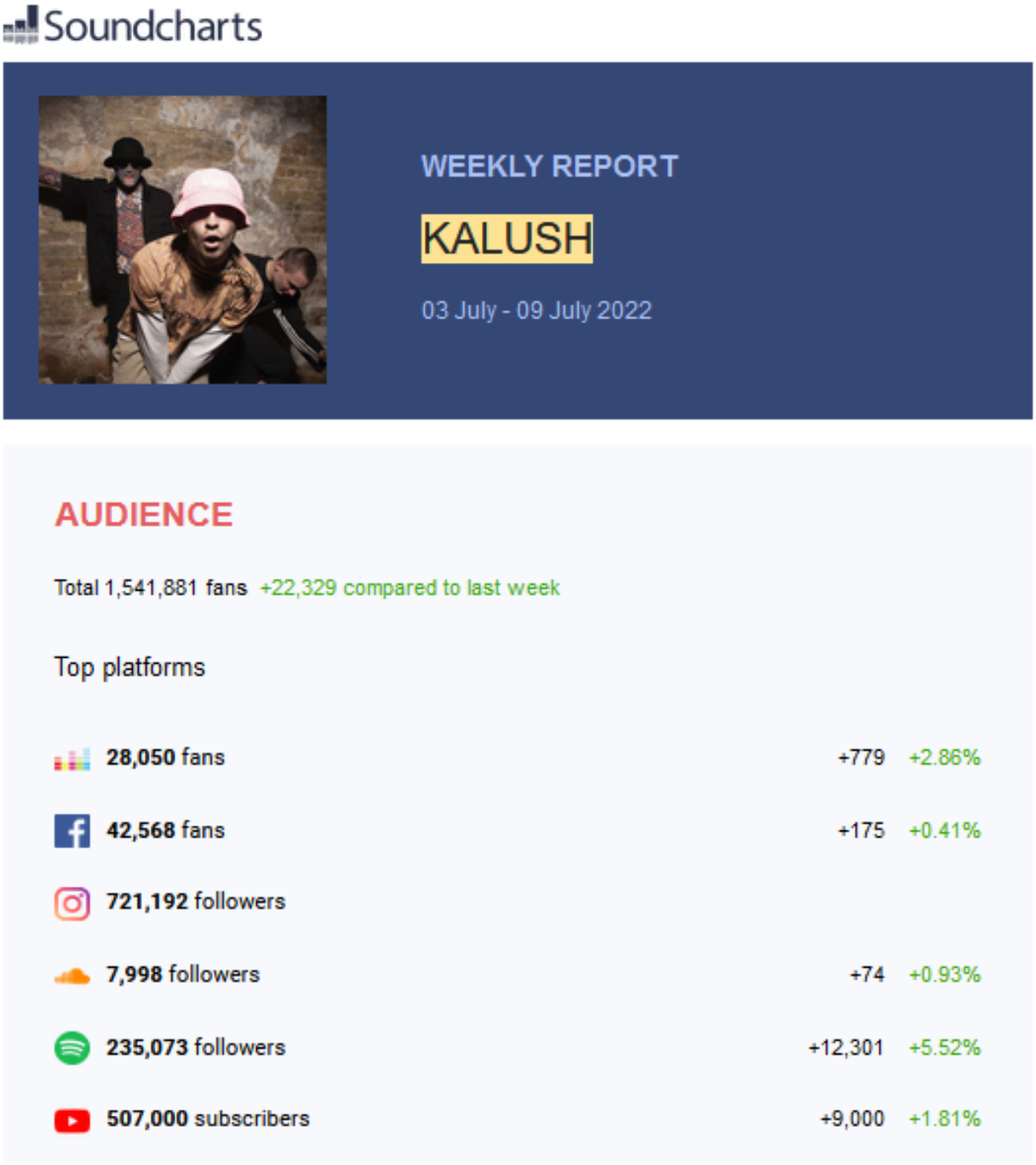


Figure 25: Kalush Orchestra Audience, July 3-9, 2022, *Soundcharts* Weekly Report

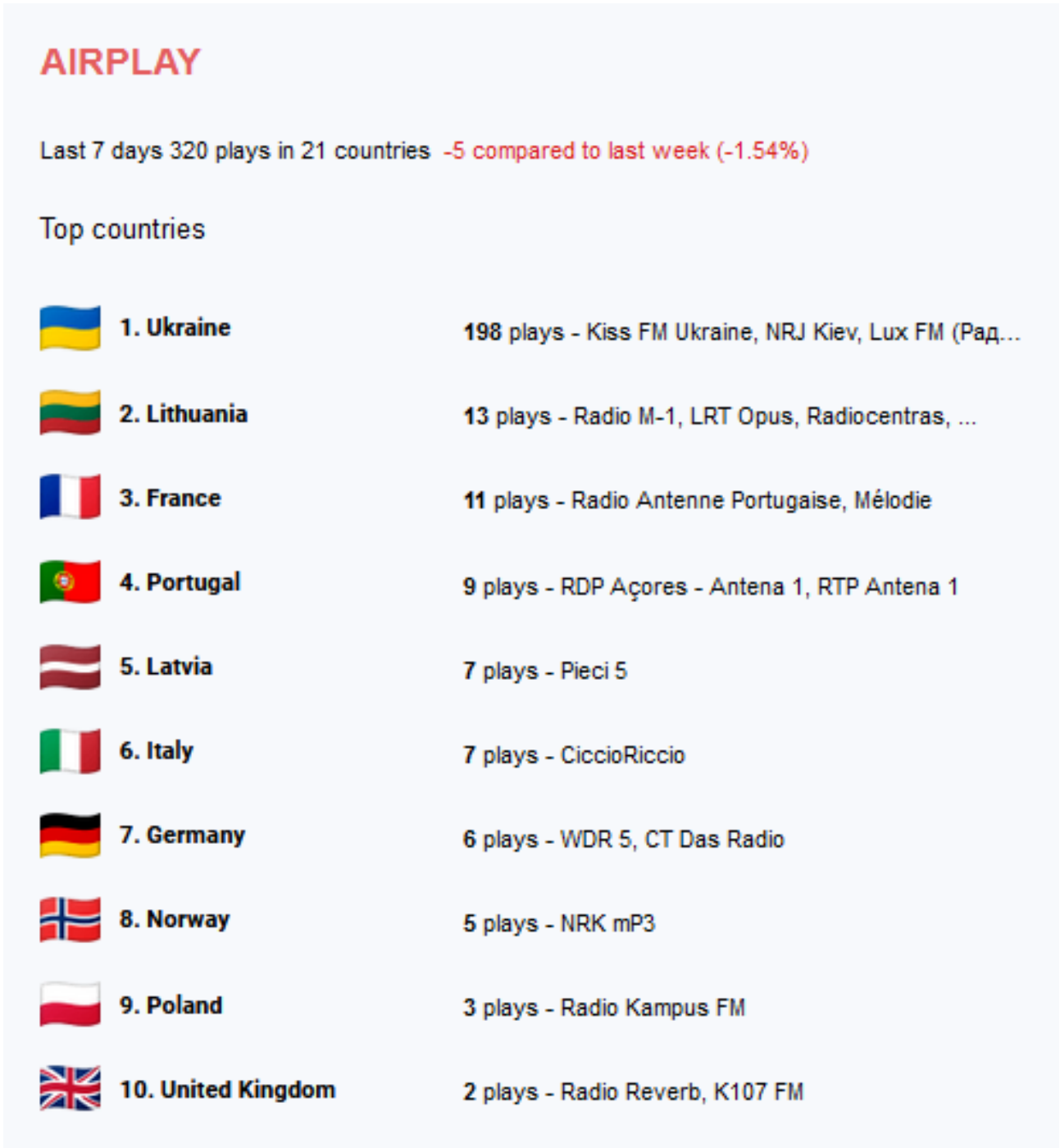


Figure 26: Kalush Orchestra Airplay, July 3-9, 2022, *Soundcharts* Weekly Report

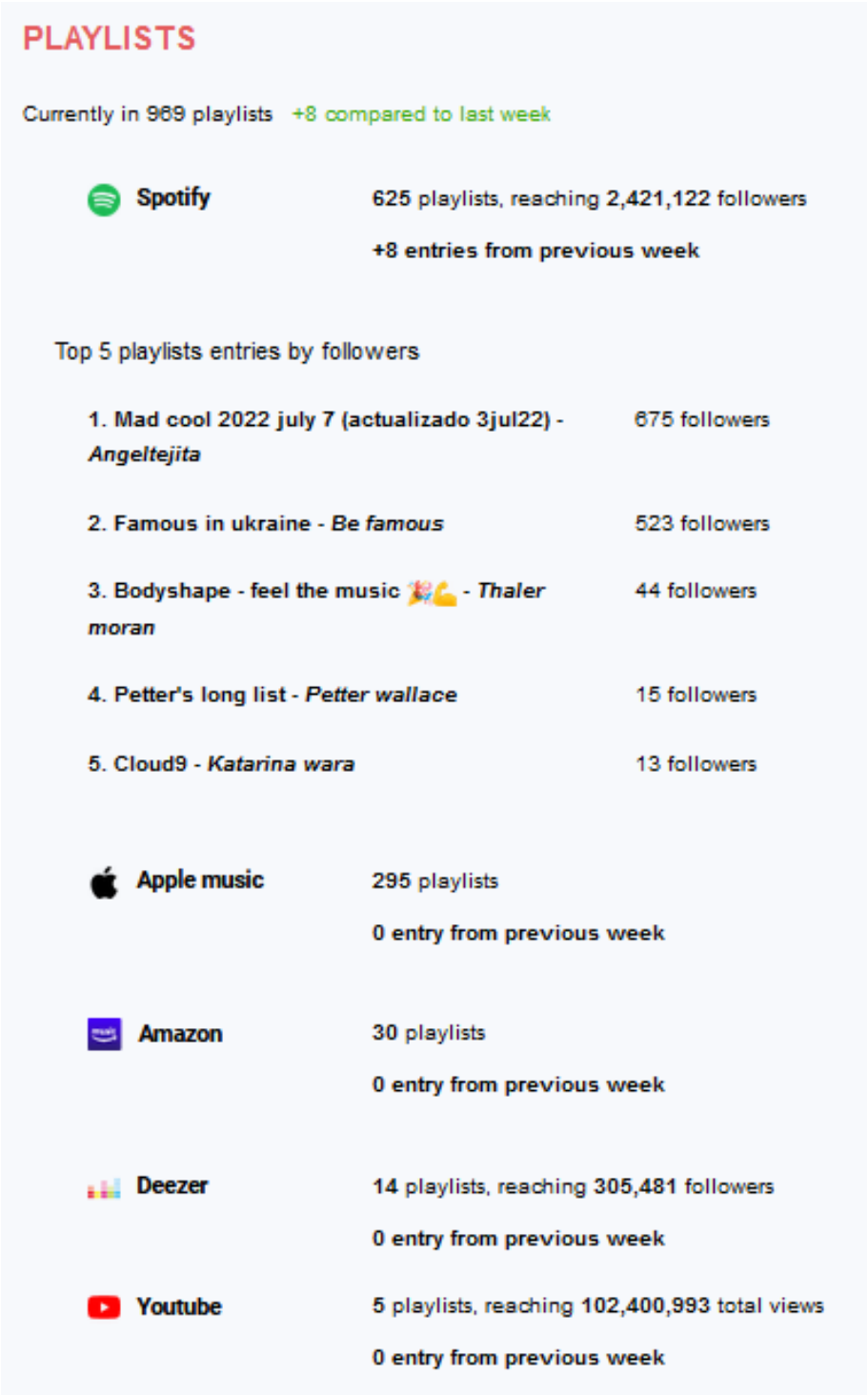


Figure 27: Kalush Orchestra Playlists, July 3-9, 2022, *Soundcharts* Weekly Report

July 10-16, 2022

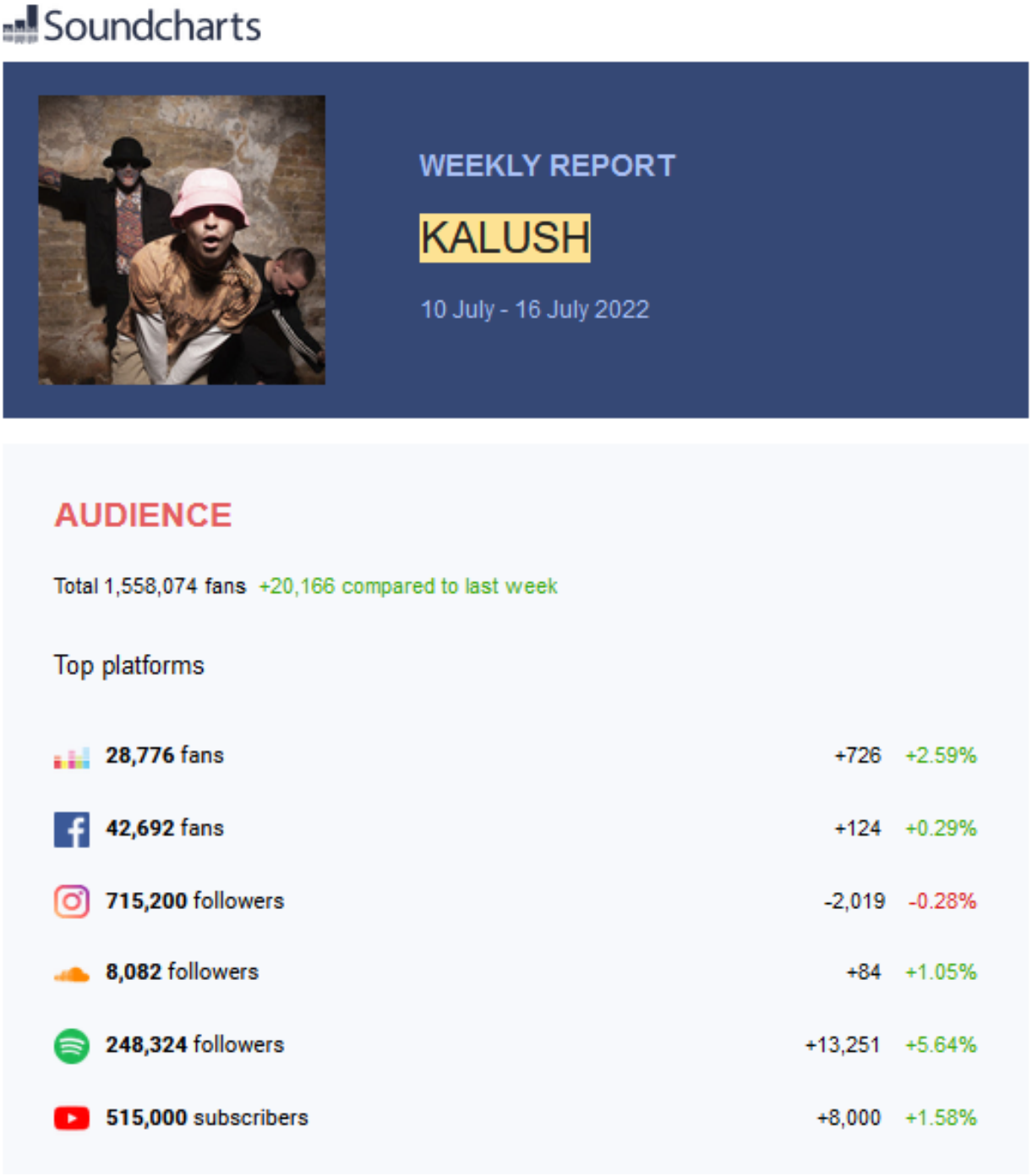


Figure 28: Kalush Orchestra Audience, July 10-16, 2022, *Soundcharts* Weekly Report

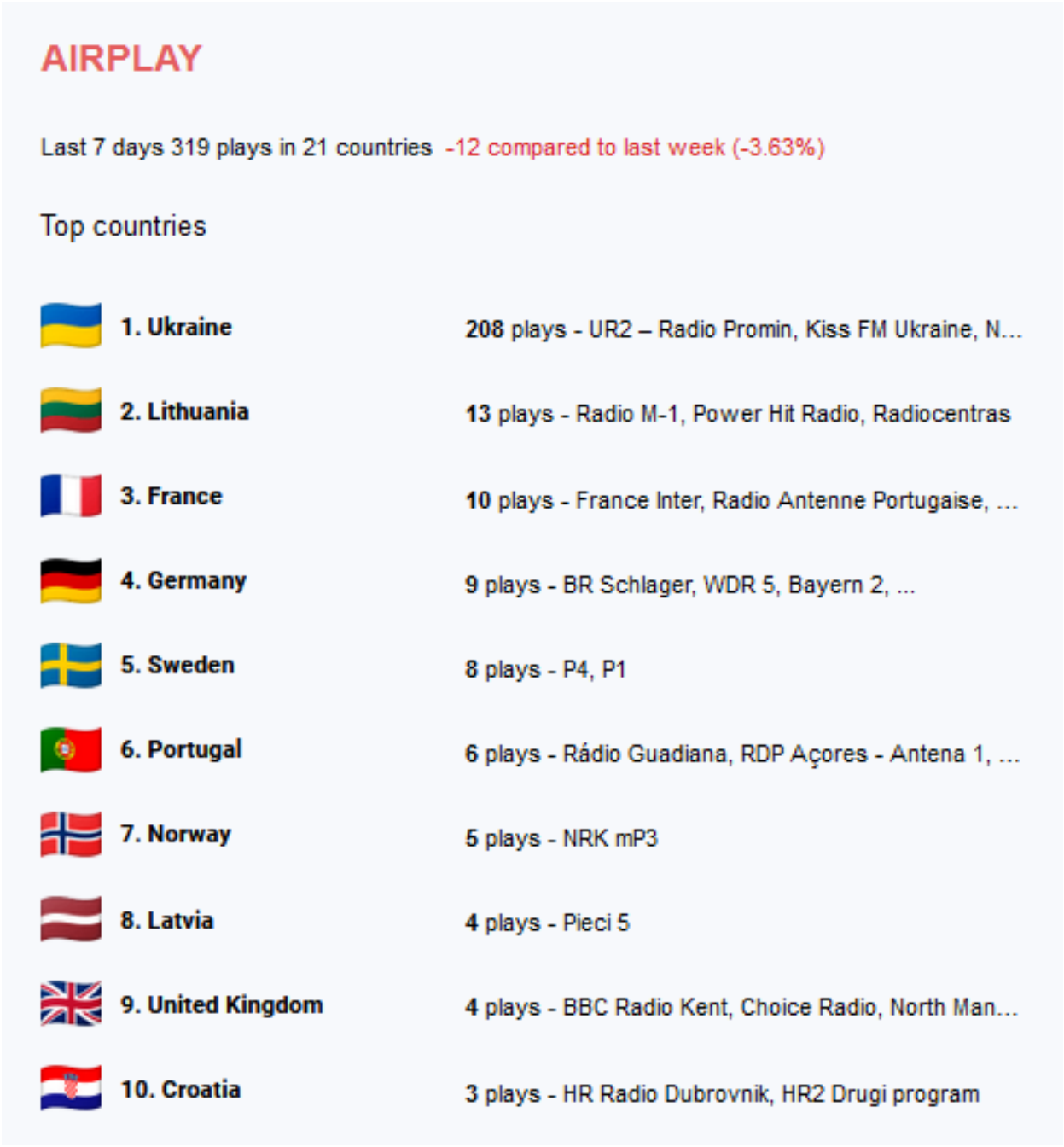


Figure 29: Kalush Orchestra Airplay, July 10-16, 2022, *Soundcharts* Weekly Report

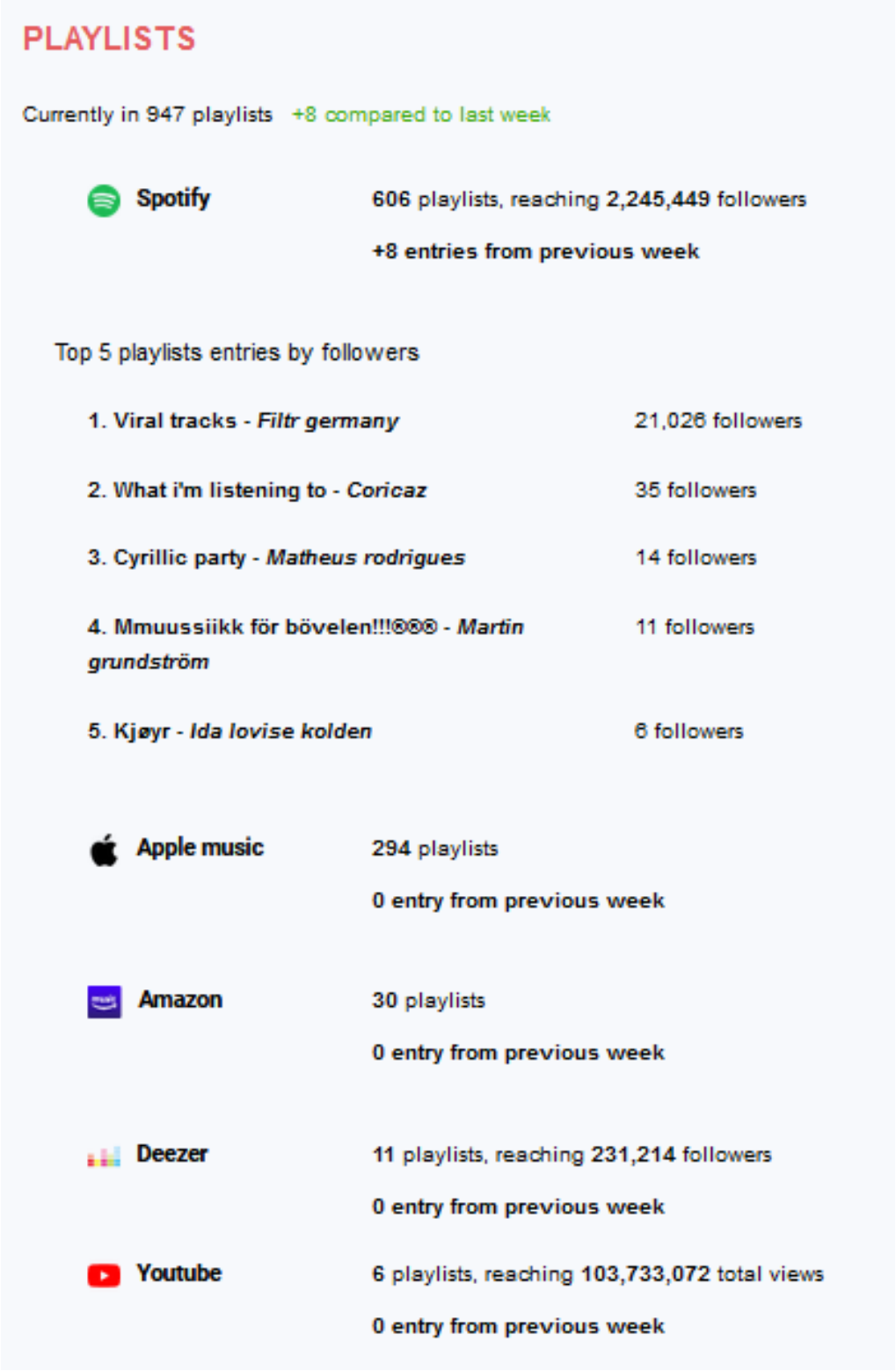


Figure 30: Kalush Orchestra Playlists, July 10-16, 2022, *Soundcharts* Weekly Report

July 17-23, 2022

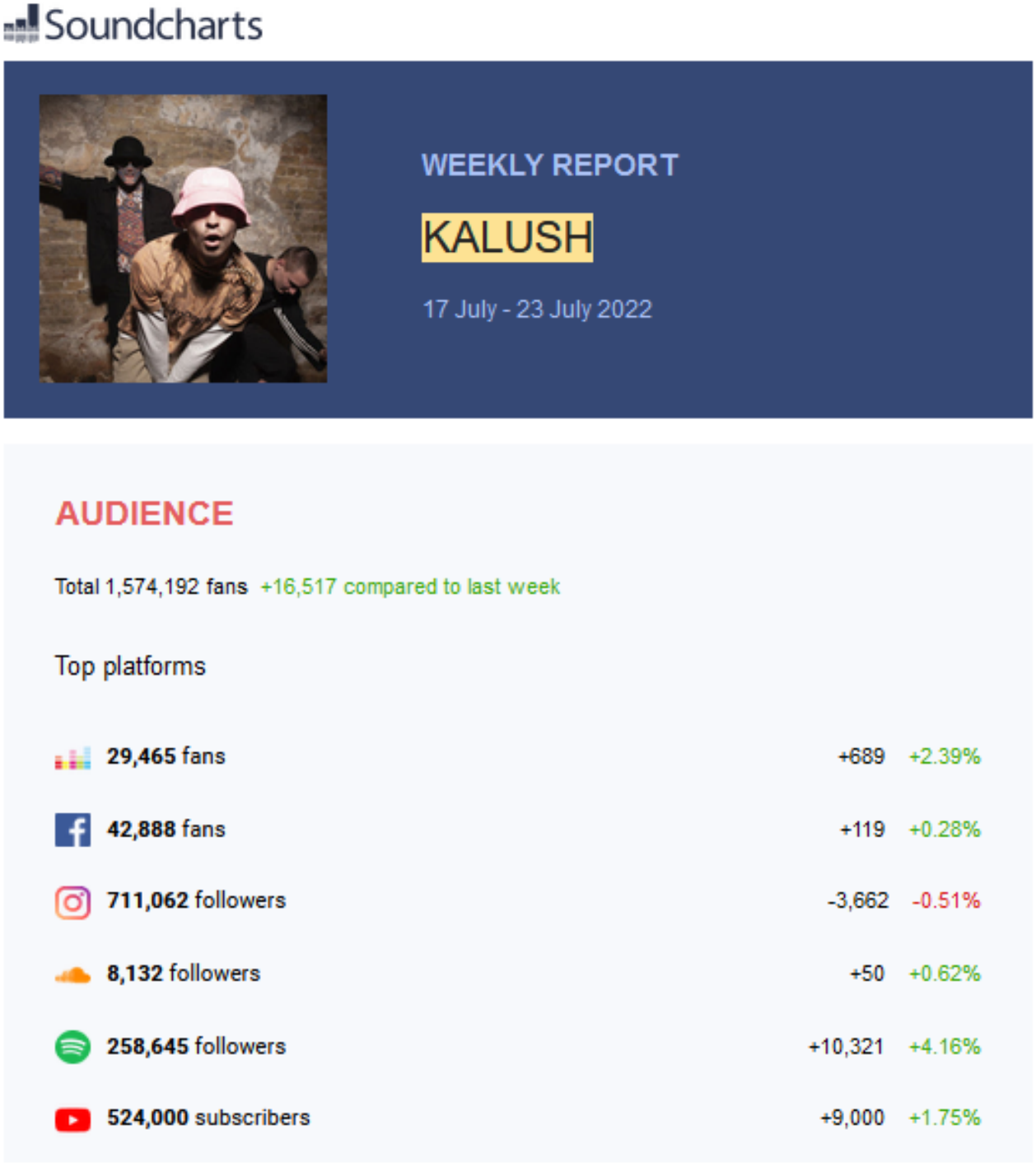


Figure 31: Kalush Orchestra Audience, July 17-23, 2022, *Soundcharts* Weekly Report

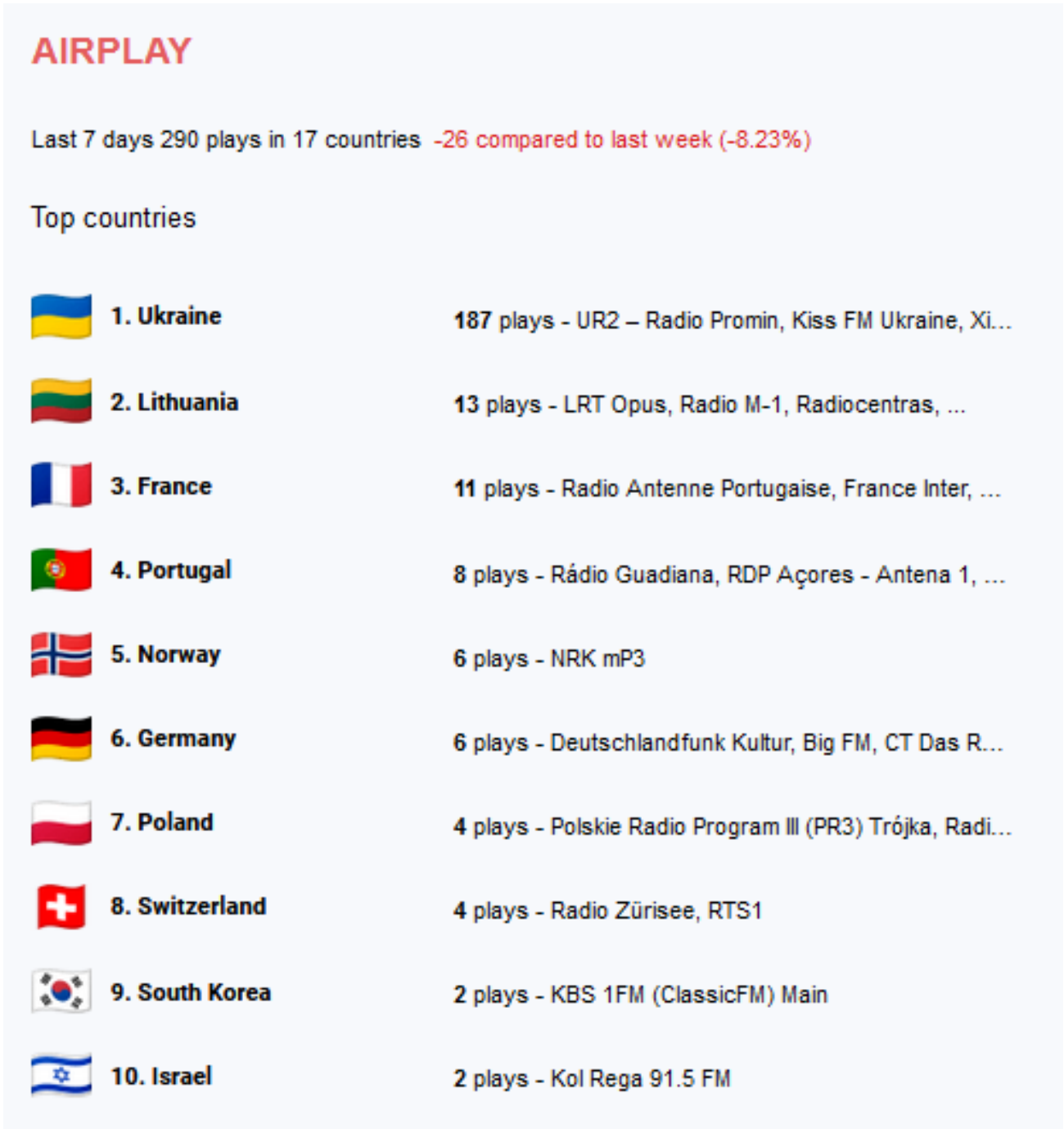
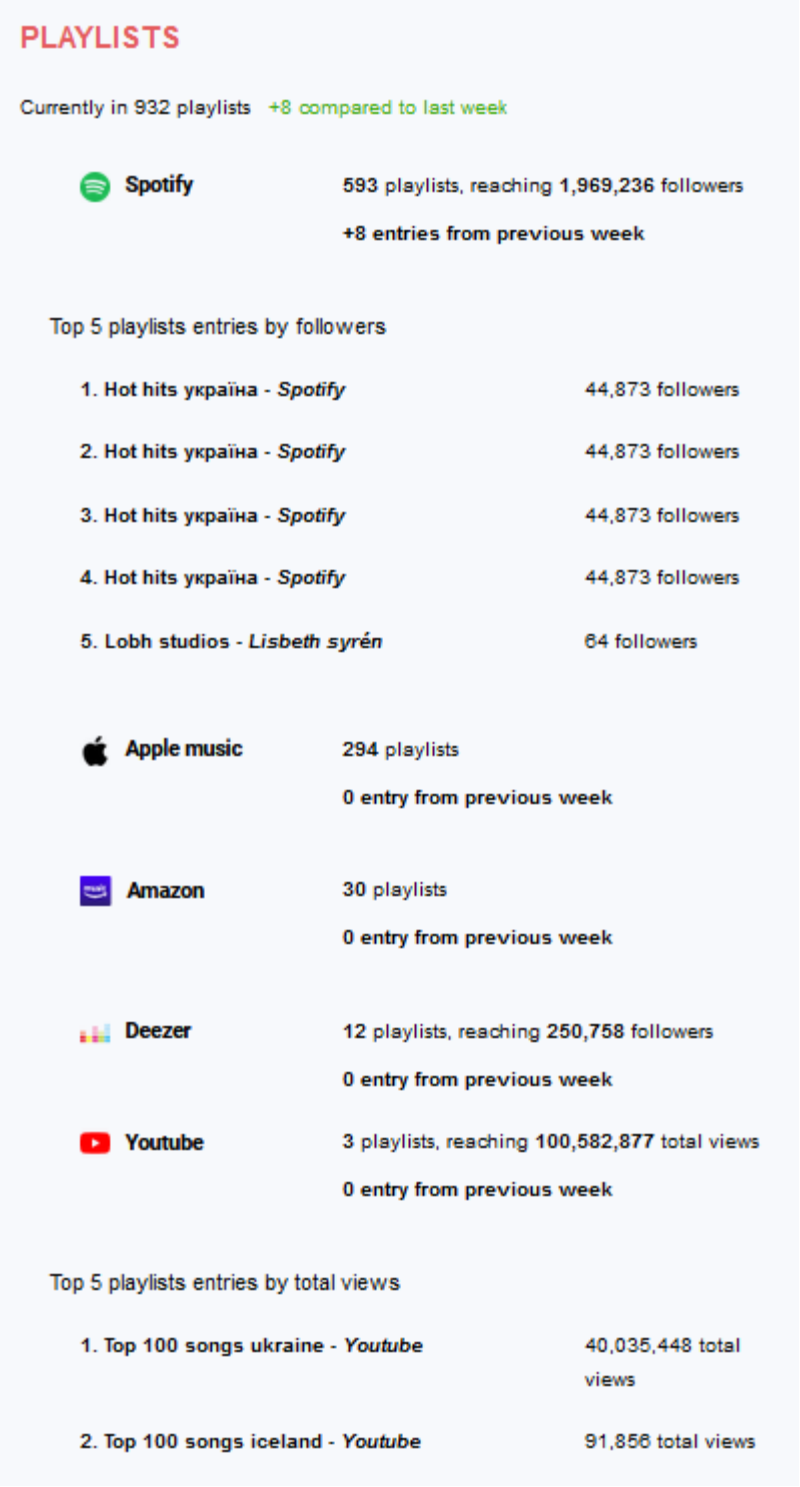


Figure 32: Kalush Orchestra Airplay, July 17-23, 2022, *Soundcharts* Weekly Report



PLAYLISTS

Currently in 932 playlists +8 compared to last week

Spotify — 593 playlists, reaching 1,969,236 followers

+8 entries from previous week

Top 5 playlists entries by followers

1. Hot hits україна - *Spotify*	44,873 followers
2. Hot hits україна - *Spotify*	44,873 followers
3. Hot hits україна - *Spotify*	44,873 followers
4. Hot hits україна - *Spotify*	44,873 followers
5. Lobh studios - *Lisbeth syrén*	64 followers

Apple music — 294 playlists

0 entry from previous week

Amazon — 30 playlists

0 entry from previous week

Deezer — 12 playlists, reaching 250,758 followers

0 entry from previous week

Youtube — 3 playlists, reaching 100,582,877 total views

0 entry from previous week

Top 5 playlists entries by total views

1. Top 100 songs ukraine - *Youtube*	40,035,448 total views
2. Top 100 songs iceland - *Youtube*	91,856 total views

Figure 33: Kalush Orchestra Playlists, July 17-23, 2022, *Soundcharts* Weekly Report

July 24-30, 2022

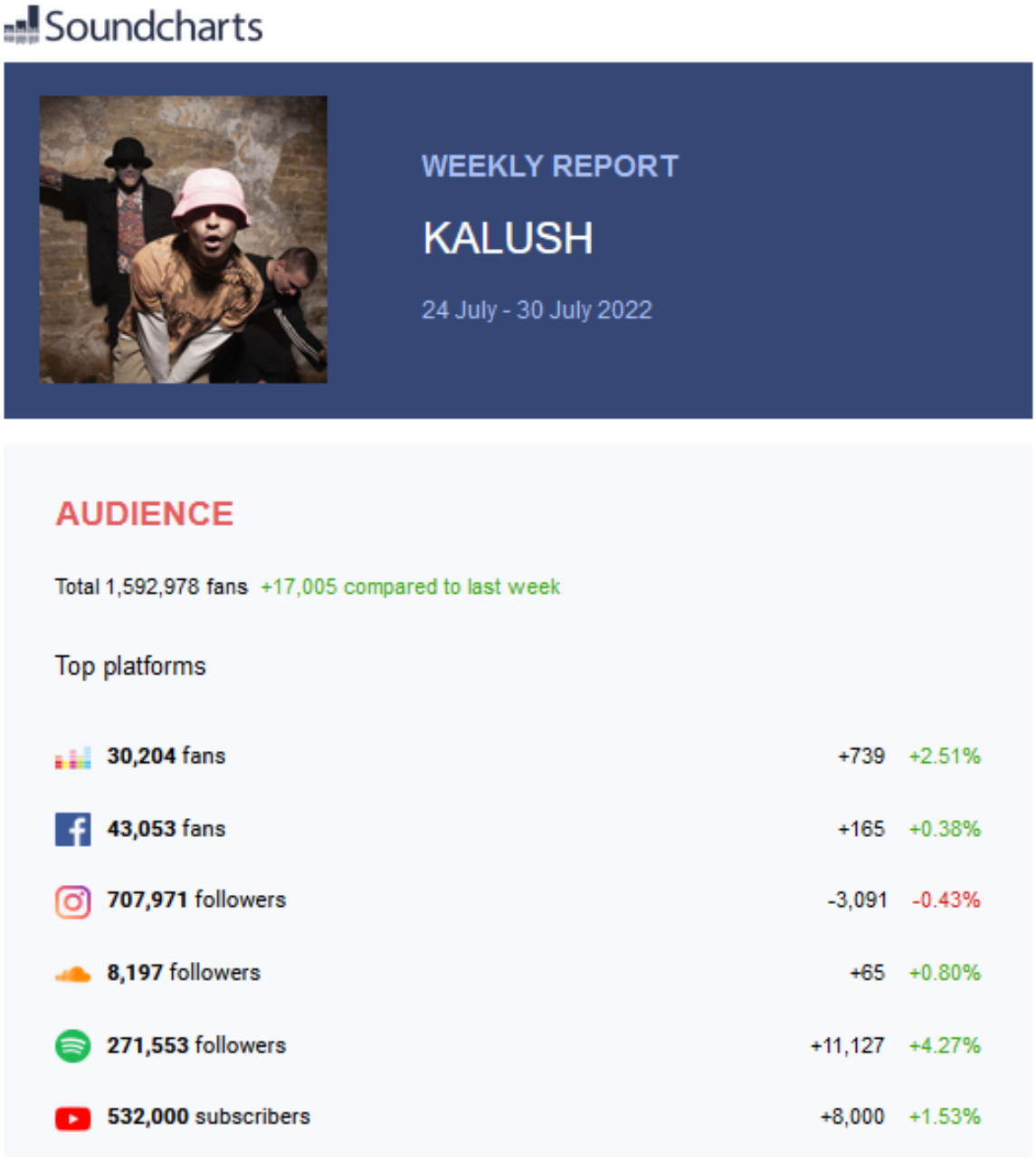
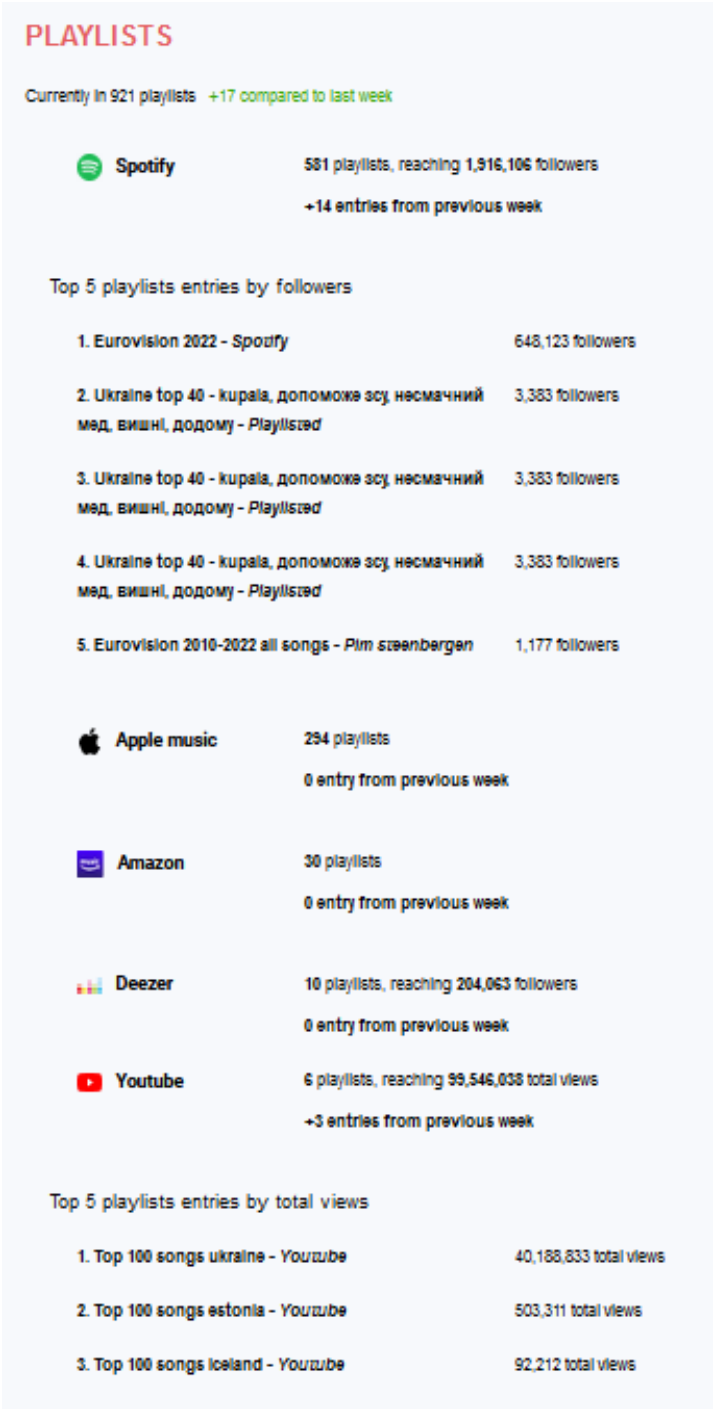


Figure 34: Kalush Orchestra Audience, July 24-30, 2022, *Soundcharts* Weekly Report



Figure 35: Kalush Orchestra Airplay, July 24-30, 2022, *Soundcharts* Weekly Report



PLAYLISTS

Currently in 921 playlists +17 compared to last week

Spotify — 581 playlists, reaching 1,916,106 followers
+14 entries from previous week

Top 5 playlists entries by followers

1. Eurovision 2022 - *Spotify*	648,123 followers
2. Ukraine top 40 - kupala, допоможе зсу, несмачний мед, вишні, додому - *Playlisted*	3,383 followers
3. Ukraine top 40 - kupala, допоможе зсу, несмачний мед, вишні, додому - *Playlisted*	3,383 followers
4. Ukraine top 40 - kupala, допоможе зсу, несмачний мед, вишні, додому - *Playlisted*	3,383 followers
5. Eurovision 2010-2022 all songs - *Pim steenbergen*	1,177 followers

Apple music — 294 playlists
0 entry from previous week

Amazon — 30 playlists
0 entry from previous week

Deezer — 10 playlists, reaching 204,063 followers
0 entry from previous week

Youtube — 6 playlists, reaching 99,546,038 total views
+3 entries from previous week

Top 5 playlists entries by total views

1. Top 100 songs ukraine - *Youtube*	40,188,833 total views
2. Top 100 songs estonia - *Youtube*	503,311 total views
3. Top 100 songs iceland - *Youtube*	92,212 total views

Figure 36: Kalush Orchestra Playlists, July 24-30, 2022, *Soundcharts* Weekly Report

Tom Odell

According to *Soundcharts* data, the fanbase of Tom Odell gained circa half a million new followers from the beginning of April until the end of July, 2022, growing from 6,538,900 (a week before the count in Figure 37) to 7,055,635 fans (Figure 70). This is only half of the increase in popularity that was noted in Kalush Orchestra's case, but Tom Odell had a significantly bigger audience to start with (around 6 millions, if one compares Figure 1 with Figure 37). Considering the *Airplay* sections on Tom Odell, the artist was mainly heard on radios from European countries, especially Western ones like Germany, but also Eastern ones. Lithuania, for example, has the top position in Figure 53. Other regions also featured in the top 10 countries from this list, Turkey being in almost all reports. Iceland appears in Figures 50, the United States in Figure 41, and South Africa in Figure 47. The number of plays per radio is generally higher than that of Kalush Orchestra, indicating Tom Odell's bigger popularity. Considering the top positions of these two sets of reports, however, there is a notable difference between the constant Ukrainian lead airplay for Kalush Orchestra and the various countries at the top of Tom Odell's airplay time, the first generally adding more plays. As for the playlists this musician was part of, the beginning of April counted 55,182 entries (a week before the sum in Figure 39), then this fluctuated until ending with 54,373 playlists by the end of July (Figure 72). Again, these numbers are significantly higher than those reporting on Kalush Orchestra, which tells of the different influences of these two case studies: winning national representatives at Eurovision, and a superstar singing in solidarity for Ukraine.

April 5-11, 2022



Figure 37: Tom Odell Audience, April 5-11, 2022, *Soundcharts* Weekly Report



Figure 38: Tom Odell Airplay, April 5-11, 2022, *Soundcharts* Weekly Report

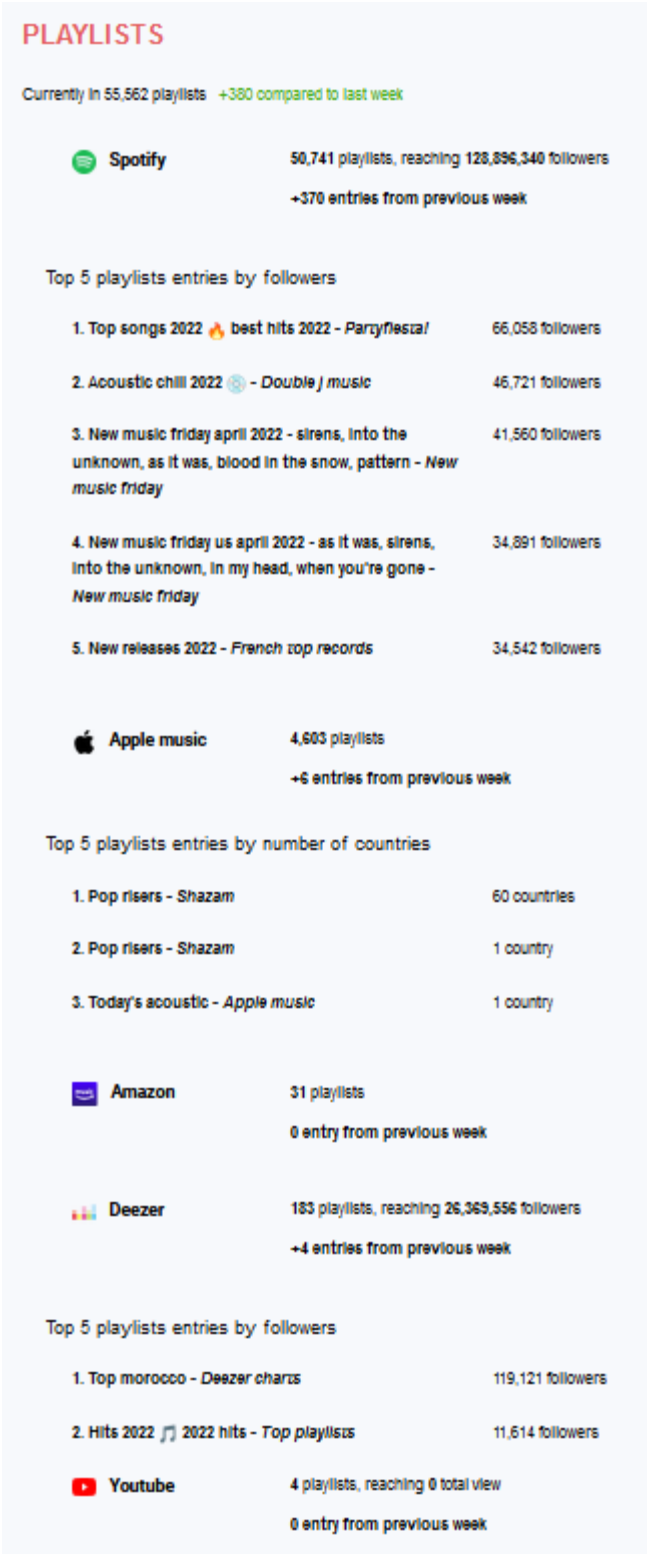


Figure 39: Tom Odell Playlists, April 5-11, 2022, *Soundcharts* Weekly Report

April 10-16, 2022



Figure 40: Tom Odell Audience, April 10-16, 2022, *Soundcharts* Weekly Report

AIRPLAY

Last 7 days 304 plays in 30 countries -58 compared to last week (-16.02%)

Top countries

1. France	**66** plays - K6 FM, Flor FM, Fréquence Grands Lacs,...
2. Germany	**49** plays - Antenne Bad Kreuznach, Gong 96.3, Ra...
3. United Kingdom	**24** plays - All FM, SG1 Radio, Lincs FM, ...
4. Belgium	**23** plays - Nostalgie [Vlaanderen], MNM, Antipode, ...
5. Switzerland	**15** plays - SRF3, Rhône FM, Radio Freiburg, ...
6. Turkey	**12** plays - Joy FM, Power FM
7. United States	**9** plays - KCRW, WXRV-FM
8. Luxembourg	**8** plays - RTL Radio Lëtzebuerg, Eldoradio Alternative
9. Finland	**7** plays - YLEX
10. Portugal	**7** plays - Rádio Lagoa, Rádio Canal FM, Mix FM

Figure 41: Tom Odell Airplay, April 10-16, 2022, *Soundcharts* Weekly Report

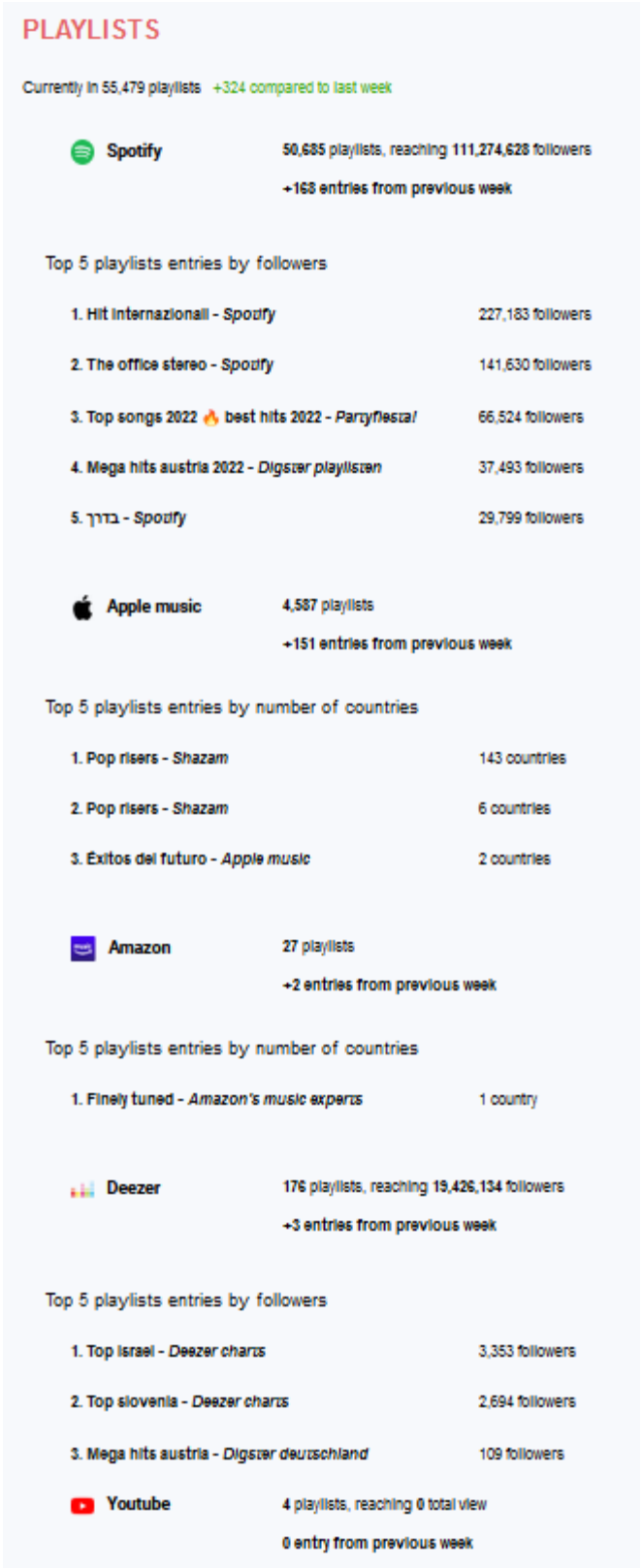


Figure 42: Tom Odell Playlists, April 10-16, 2022, *Soundcharts* Weekly Report

April 17-23, 2022



Figure 43: Tom Odell Audience, April 17-23, 2022, *Soundcharts* Weekly Report



Figure 44: Tom Odell Airplay, April 17-23, 2022, *Soundcharts* Weekly Report



Figure 45: Tom Odell Playlists, April 17-23, 2022, *Soundcharts* Weekly Report

April 24-30, 2022

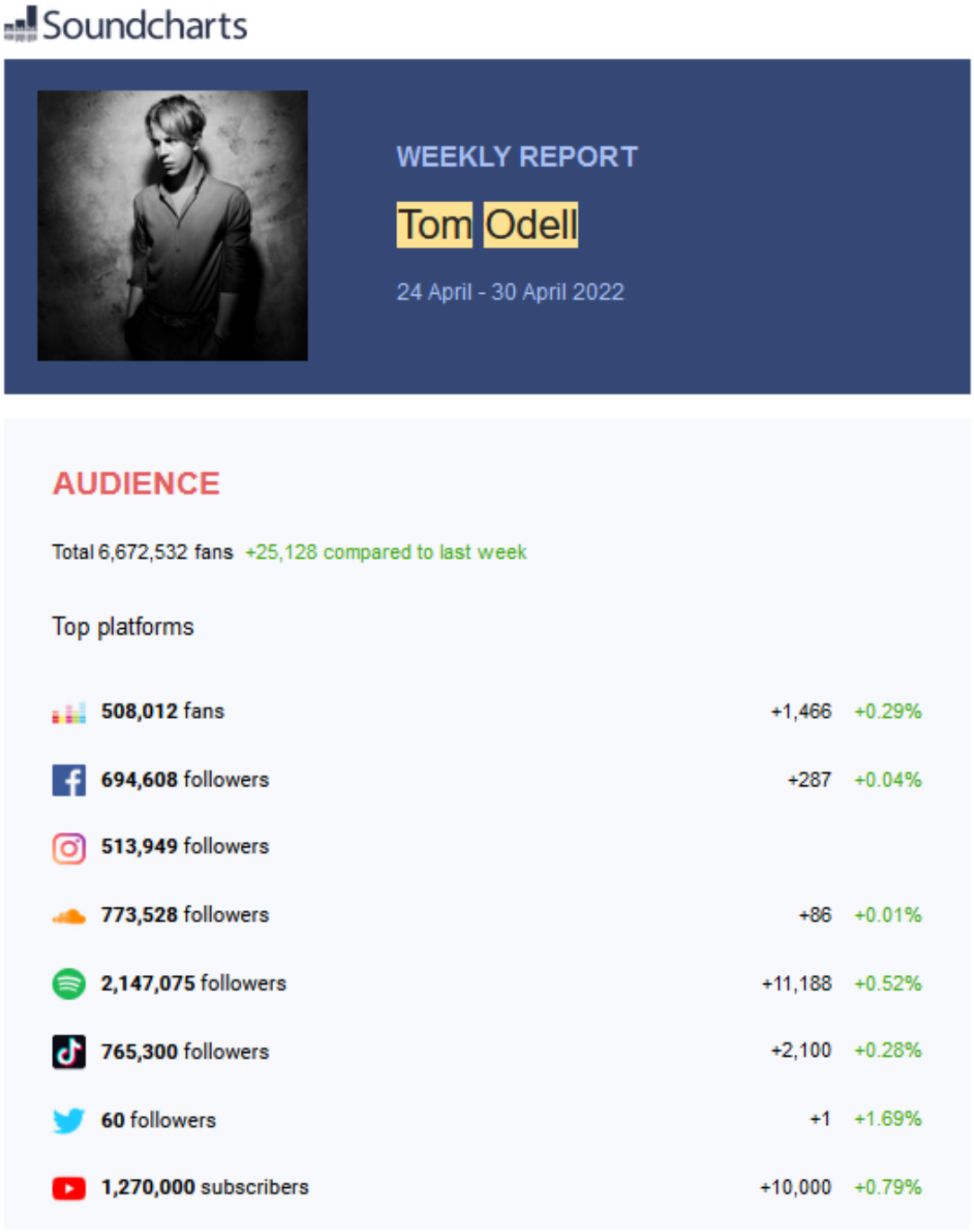


Figure 46: Tom Odell Audience, April 24-30, 2022, *Soundcharts* Weekly Report



Figure 47: Tom Odell Airplay, April 24-30, 2022, *Soundcharts* Weekly Report



Figure 48: Tom Odell Playlists, April 24-30, 2022, *Soundcharts* Weekly Report

May 1-7, 2022

Soundcharts



WEEKLY REPORT

Tom Odell

01 May - 07 May 2022

AUDIENCE

Total 6,700,887 fans +27,308 compared to last week

Top platforms

509,324 fans	+1,312	+0.26%
694,895 followers	+287	+0.04%
515,571 followers	+575	+0.11%
773,637 followers	+109	+0.01%
2,158,297 followers	+11,222	+0.52%
769,100 followers	+3,800	+0.50%
63 followers	+3	+5.00%
1,280,000 subscribers	+10,000	+0.79%

Figure 49: Tom Odell Audience, May 1-7, 2022, *Soundcharts* Weekly Report

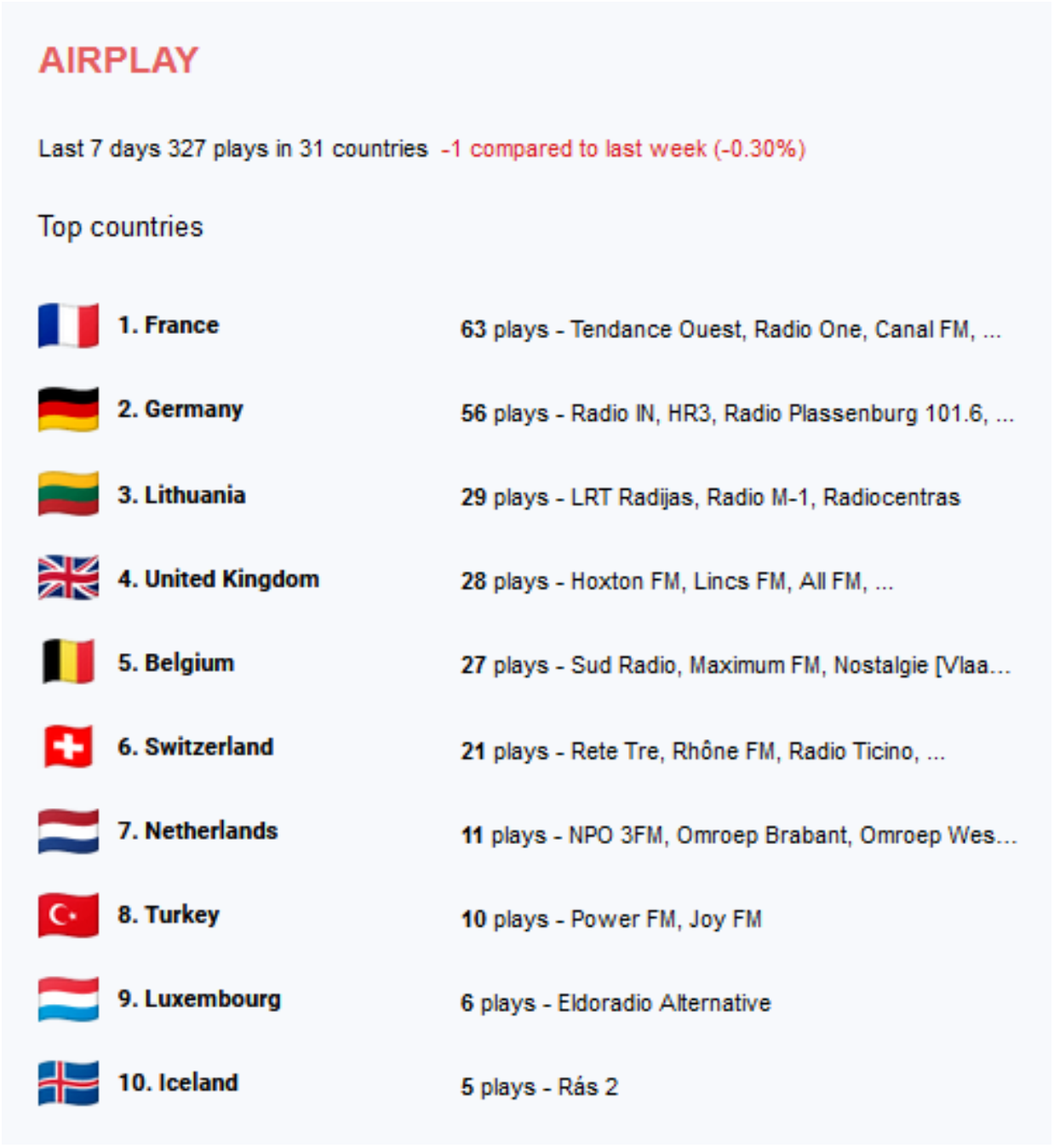


Figure 50: Tom Odell Airplay, May 1-7, 2022, *Soundcharts* Weekly Report



Figure 51: Tom Odell Playlists, May 1-7, 2022, *Soundcharts* Weekly Report

June 12-18, 2022



Figure 52: Tom Odell Audience, June 12-18, 2022, *Soundcharts* Weekly Report



Figure 53: Tom Odell Airplay, June 12-18, 2022, *Soundcharts* Weekly Report

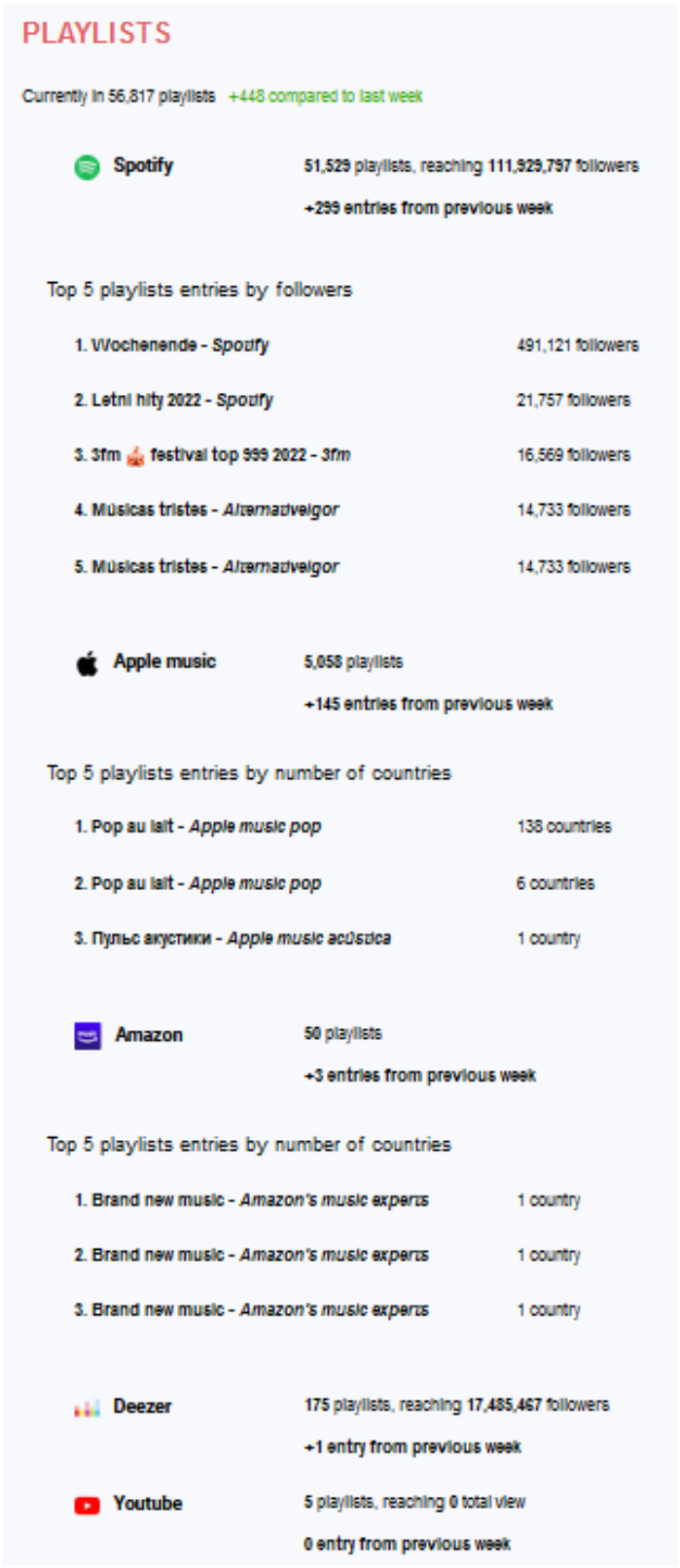


Figure 54: Tom Odell Playlists, June 12-18, 2022, *Soundcharts* Weekly Report

June 19-25, 2022

Soundcharts



WEEKLY REPORT

Tom Odell

19 June - 25 June 2022

AUDIENCE

Total 6,894,403 fans +19,835 compared to last week

Top platforms

517,664 fans	+1,223	+0.24%
698,018 followers	+136	+0.02%
530,140 followers	+2,442	+0.46%
774,129 followers	+58	+0.01%
2,233,278 followers	+10,776	+0.48%
821,100 followers	+5,200	+0.64%
74 followers		
1,320,000 subscribers		

Figure 55: Tom Odell Audience, June 19-25, 2022, *Soundcharts* Weekly Report



Figure 56: Tom Odell Airplay, June 19-25, 2022, *Soundcharts* Weekly Report



Figure 57: Tom Odell Playlists, June 19-25, 2022, *Soundcharts* Weekly Report

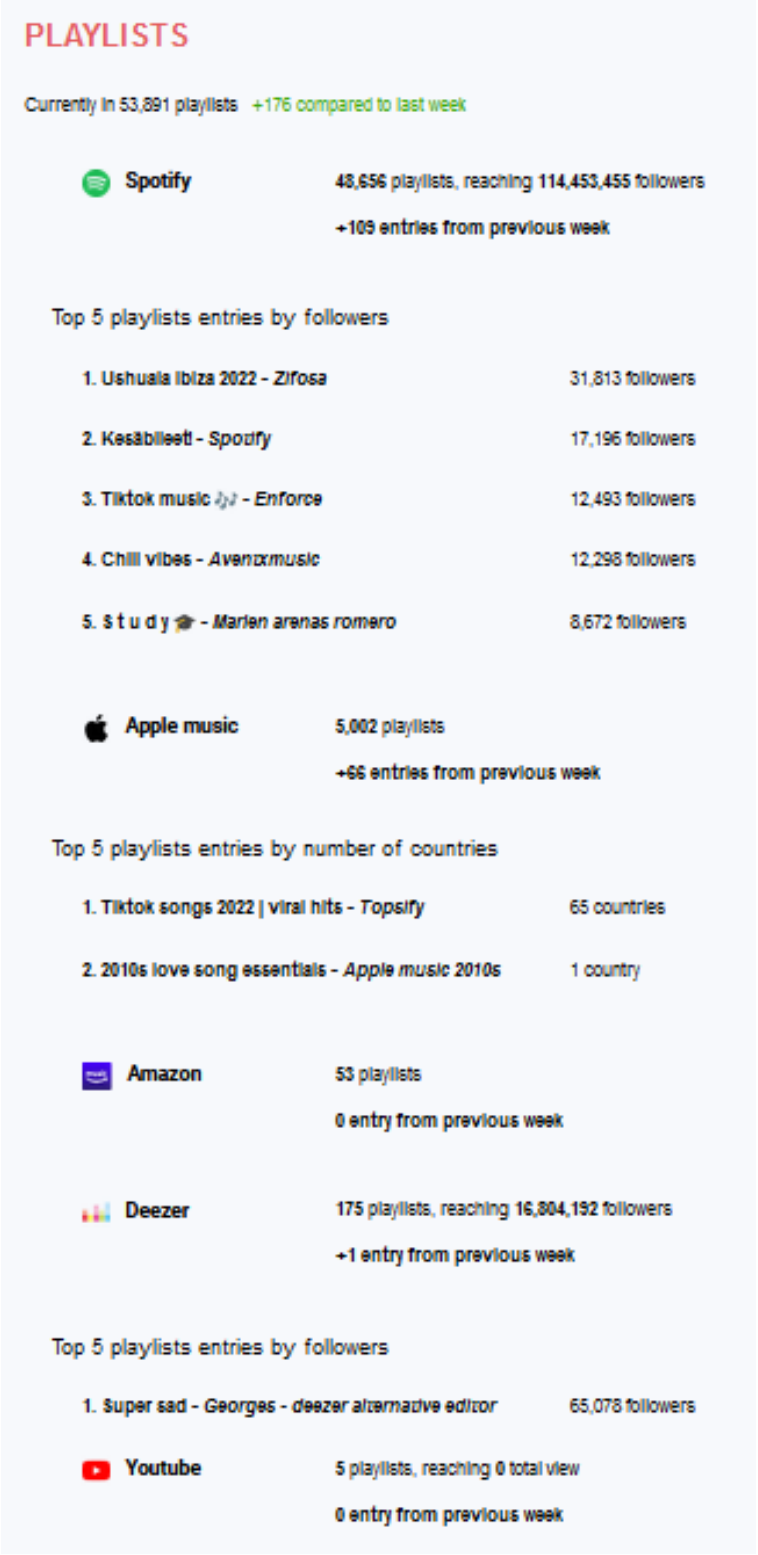
June 26 - July 2, 2022



Figure 58: Tom Odell Audience, June 26 - July 2, 2022, *Soundcharts* Weekly Report



Figure 59: Tom Odell Airplay, June 26 - July 2, 2022, *Soundcharts* Weekly Report



PLAYLISTS

Currently in 53,891 playlists +176 compared to last week

Spotify — 48,656 playlists, reaching 114,453,455 followers

+109 entries from previous week

Top 5 playlists entries by followers

1. Ushuaia Ibiza 2022 - *Zifosa*	31,813 followers
2. Kesäbileet! - *Spotify*	17,196 followers
3. Tiktok music 🎶 - *Enforce*	12,493 followers
4. Chill vibes - *Avenixmusic*	12,296 followers
5. $ t u d y 🎓 - *Marlen arenas romero*	8,672 followers

Apple music — 5,002 playlists

+66 entries from previous week

Top 5 playlists entries by number of countries

1. Tiktok songs 2022	viral hits - *Topsify*	65 countries
2. 2010s love song essentials - *Apple music 2010s*	1 country

Amazon — 53 playlists

0 entry from previous week

Deezer — 175 playlists, reaching 16,804,192 followers

+1 entry from previous week

Top 5 playlists entries by followers

1. Super sad - Georges - *deezer alternative editor*	65,078 followers

Youtube — 5 playlists, reaching 0 total view

0 entry from previous week

Figure 60: Tom Odell Playlists, June 26 - July 2, 2022, *Soundcharts* Weekly Report

July 3-9, 2022

Soundcharts



WEEKLY REPORT

Tom Odell

03 July - 09 July 2022

AUDIENCE

Total 6,972,802 fans +23,430 compared to last week

Top platforms

519,815 fans	+1,089	+0.21%
698,200 fans	+24	+0.00%
541,291 followers		
774,257 followers	+62	+0.01%
2,254,856 followers	+10,351	+0.46%
844,300 followers	+1,900	+0.23%
83 followers	+4	+5.06%
1,340,000 subscribers	+10,000	+0.75%

Figure 61: Tom Odell Audience, July 3-9, 2022, *Soundcharts* Weekly Report



Figure 62: Tom Odell Airplay, July 3-9, 2022, *Soundcharts* Weekly Report

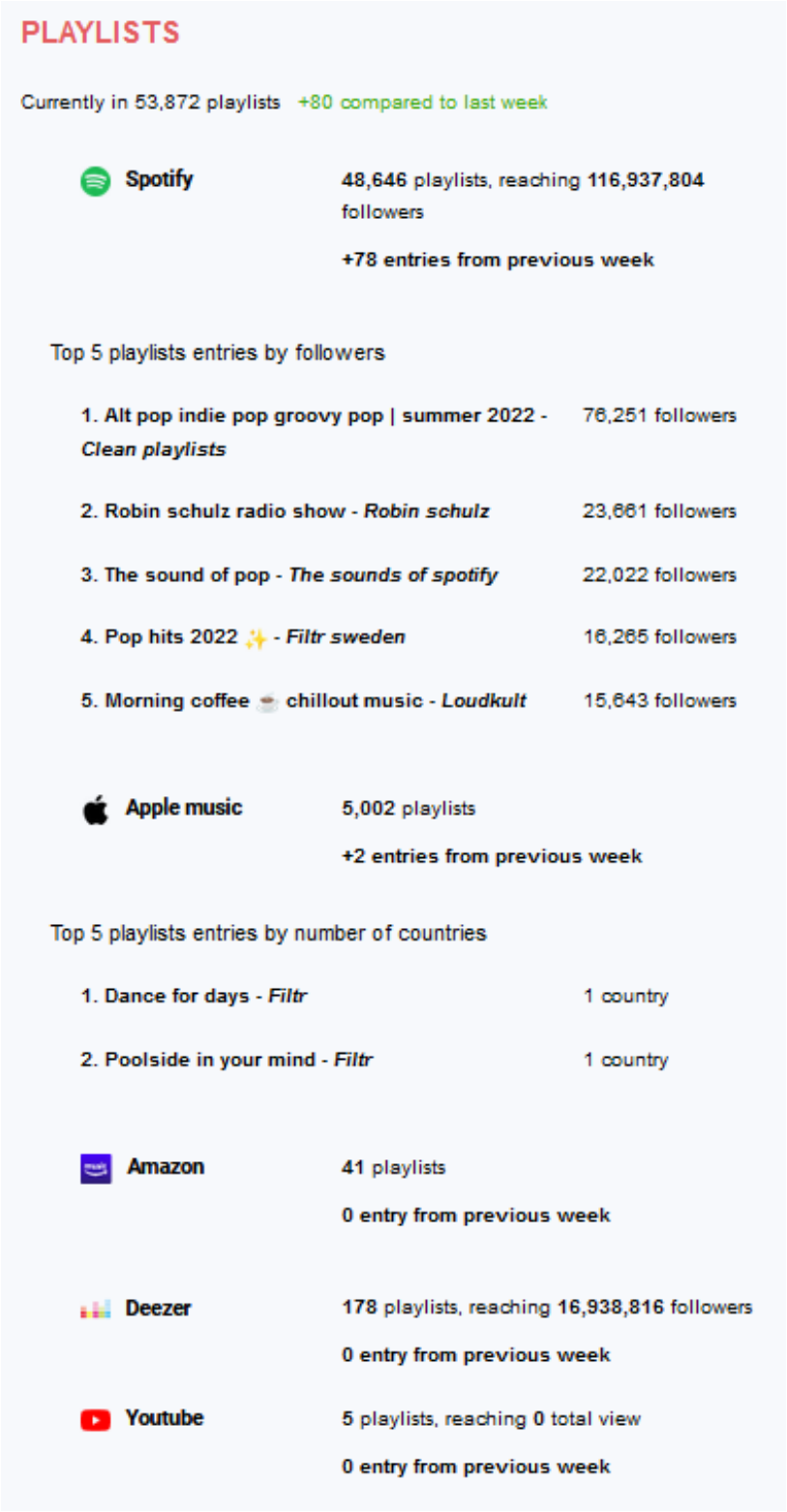


Figure 63: Tom Odell Playlists, July 3-9, 2022, *Soundcharts* Weekly Report

July 10-16, 2022

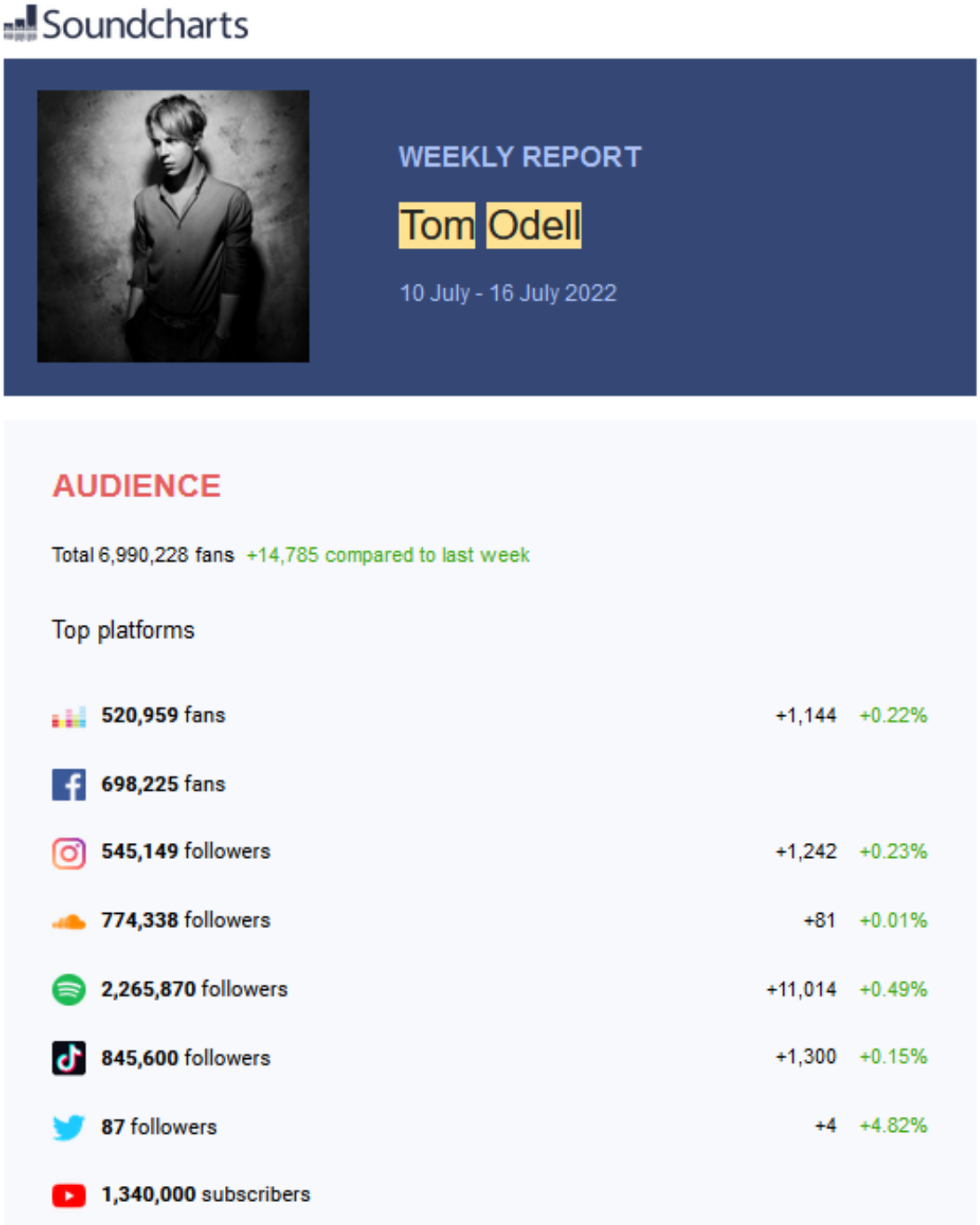


Figure 64: Tom Odell Audience, July 10-16, 2022, *Soundcharts* Weekly Report



Figure 65: Tom Odell Airplay, July 10-16, 2022, *Soundcharts* Weekly Report

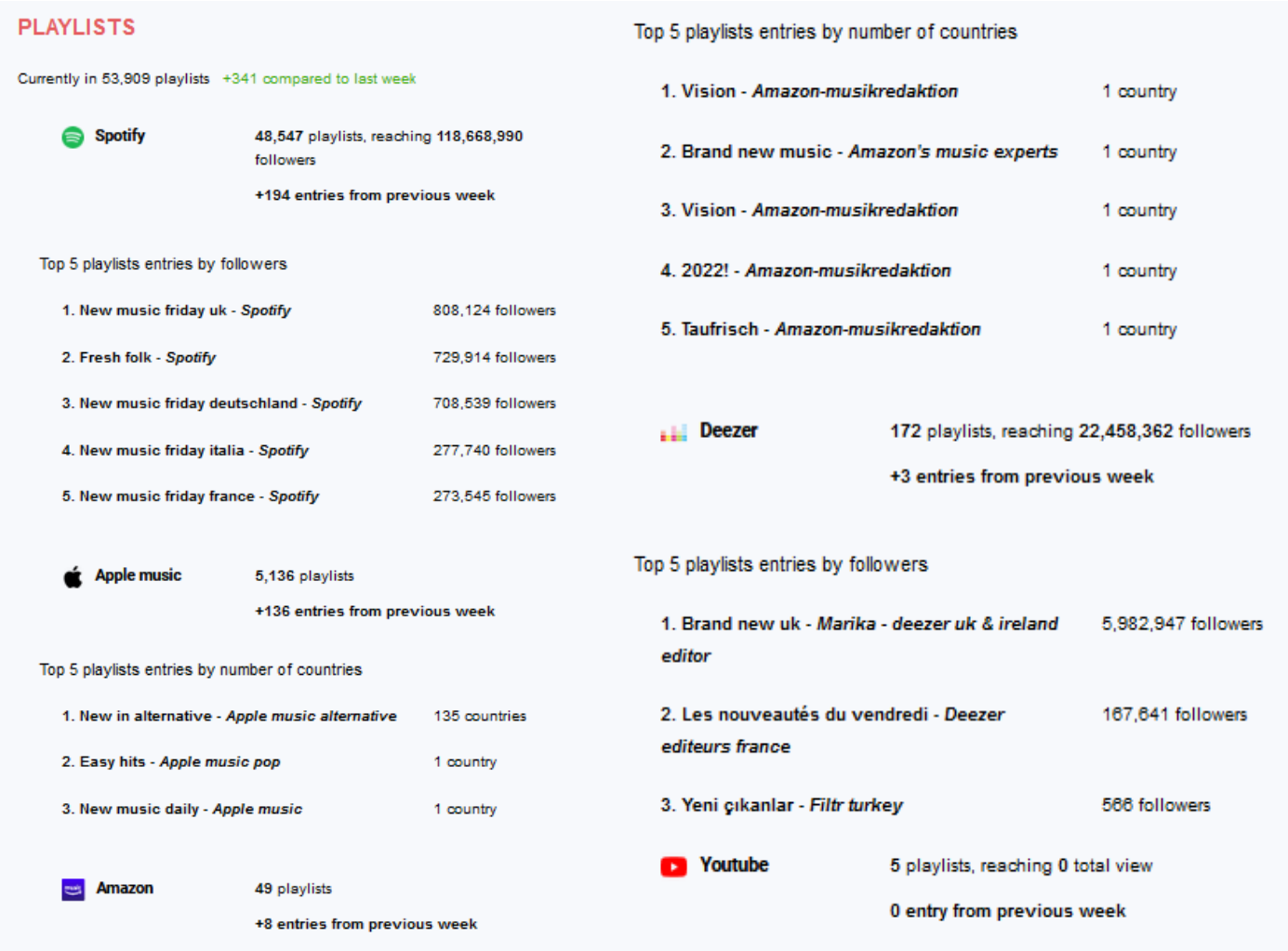


Figure 66: Tom Odell Playlists, July 10-16, 2022, *Soundcharts* Weekly Report

July 17-23, 2022



Figure 67: Tom Odell Audience, July 17-32, 2022, *Soundcharts* Weekly Report

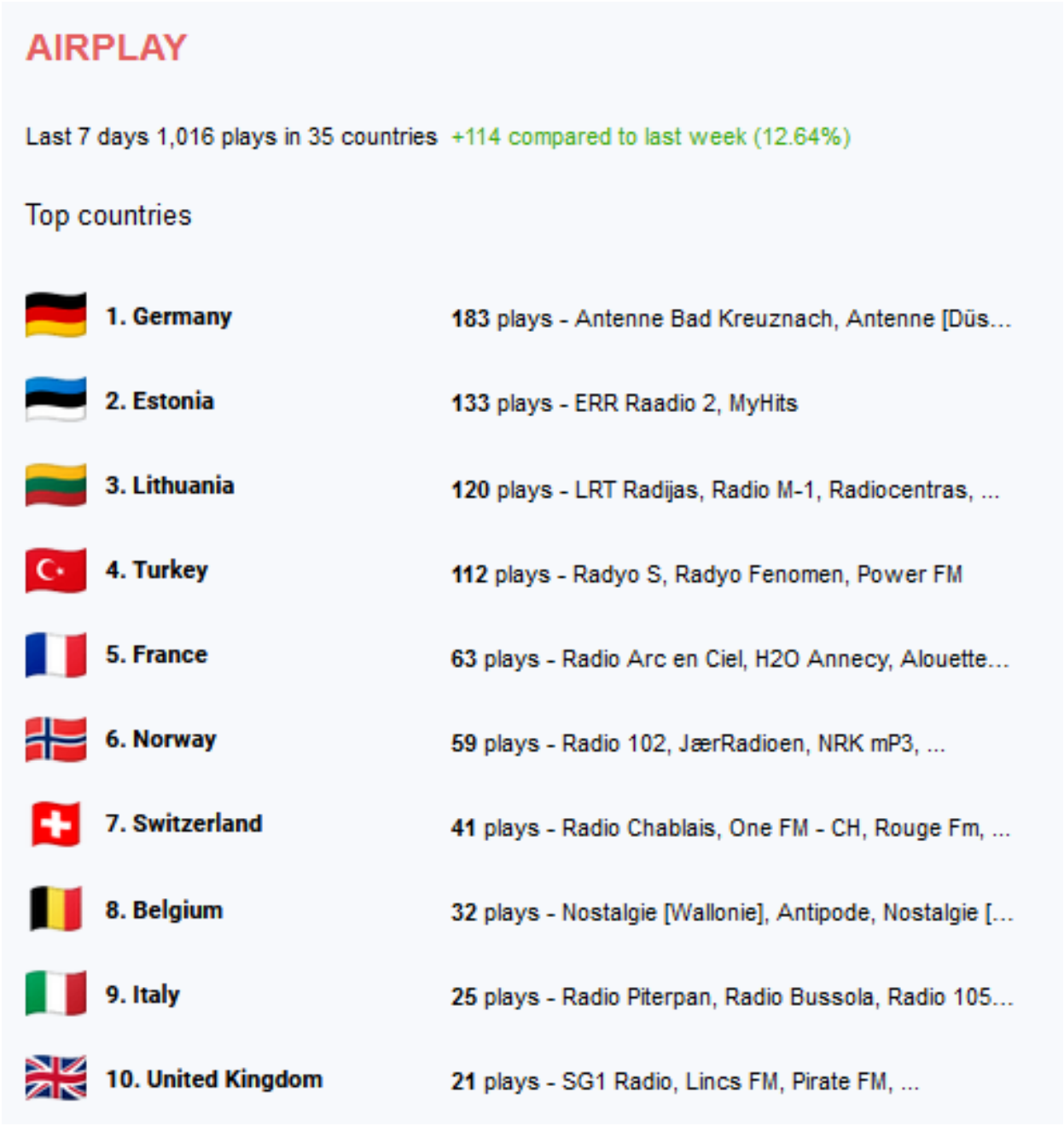
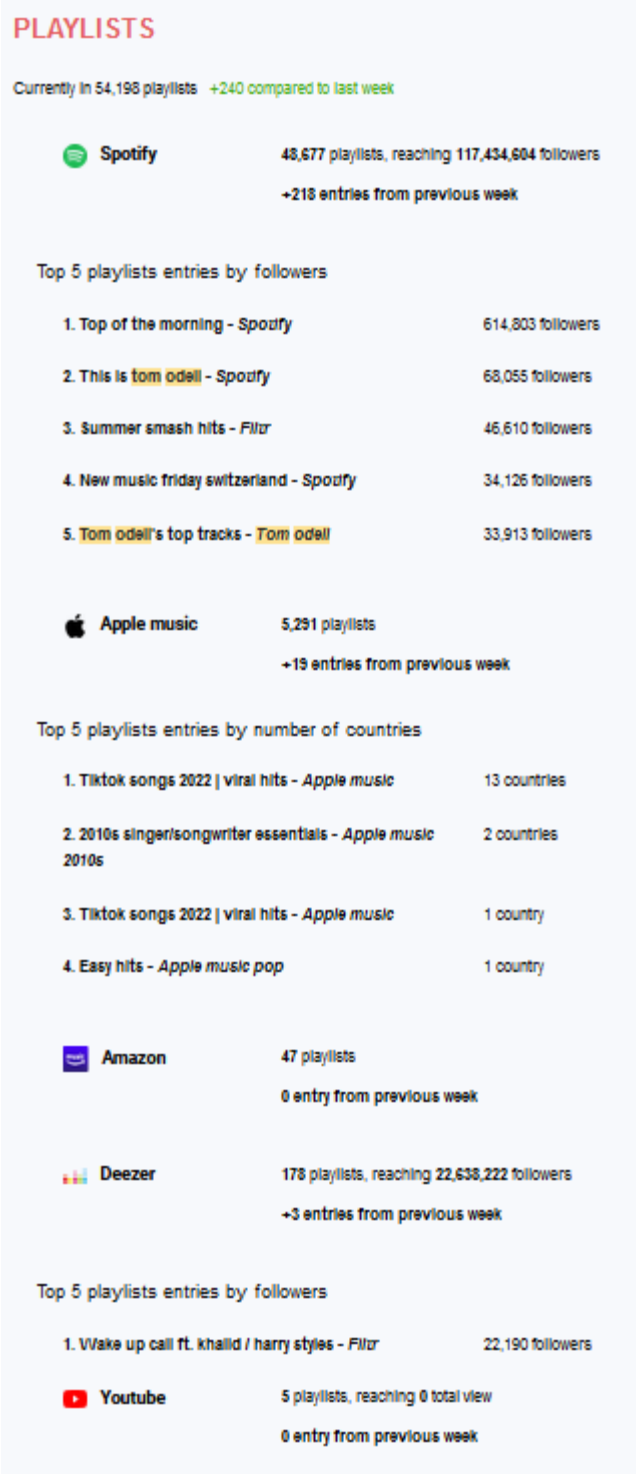


Figure 68: Tom Odell Airplay, July 17-32, 2022, *Soundcharts* Weekly Report



PLAYLISTS

Currently in 54,198 playlists +240 compared to last week

Spotify — 48,677 playlists, reaching 117,434,604 followers

+218 entries from previous week

Top 5 playlists entries by followers

1. Top of the morning - *Spotify*	614,803 followers
2. This is tom odell - *Spotify*	68,055 followers
3. Summer smash hits - *Filtr*	46,610 followers
4. New music friday switzerland - *Spotify*	34,126 followers
5. Tom odell's top tracks - *Tom odell*	33,913 followers

Apple music — 5,291 playlists

+19 entries from previous week

Top 5 playlists entries by number of countries

1. Tiktok songs 2022 | viral hits - *Apple music*	13 countries
2. 2010s singer/songwriter essentials - *Apple music 2010s*	2 countries
3. Tiktok songs 2022 | viral hits - *Apple music*	1 country
4. Easy hits - *Apple music pop*	1 country

Amazon — 47 playlists

0 entry from previous week

Deezer — 178 playlists, reaching 22,638,222 followers

+3 entries from previous week

Top 5 playlists entries by followers

1. Wake up call ft. khalid / harry styles - *Filtr*	22,190 followers

Youtube — 5 playlists, reaching 0 total view

0 entry from previous week

Figure 69: Tom Odell Playlists, July 17-32, 2022, *Soundcharts* Weekly Report

July 24-30, 2022



Figure 70: Tom Odell Audience, July 24-30, 2022, *Soundcharts* Weekly Report

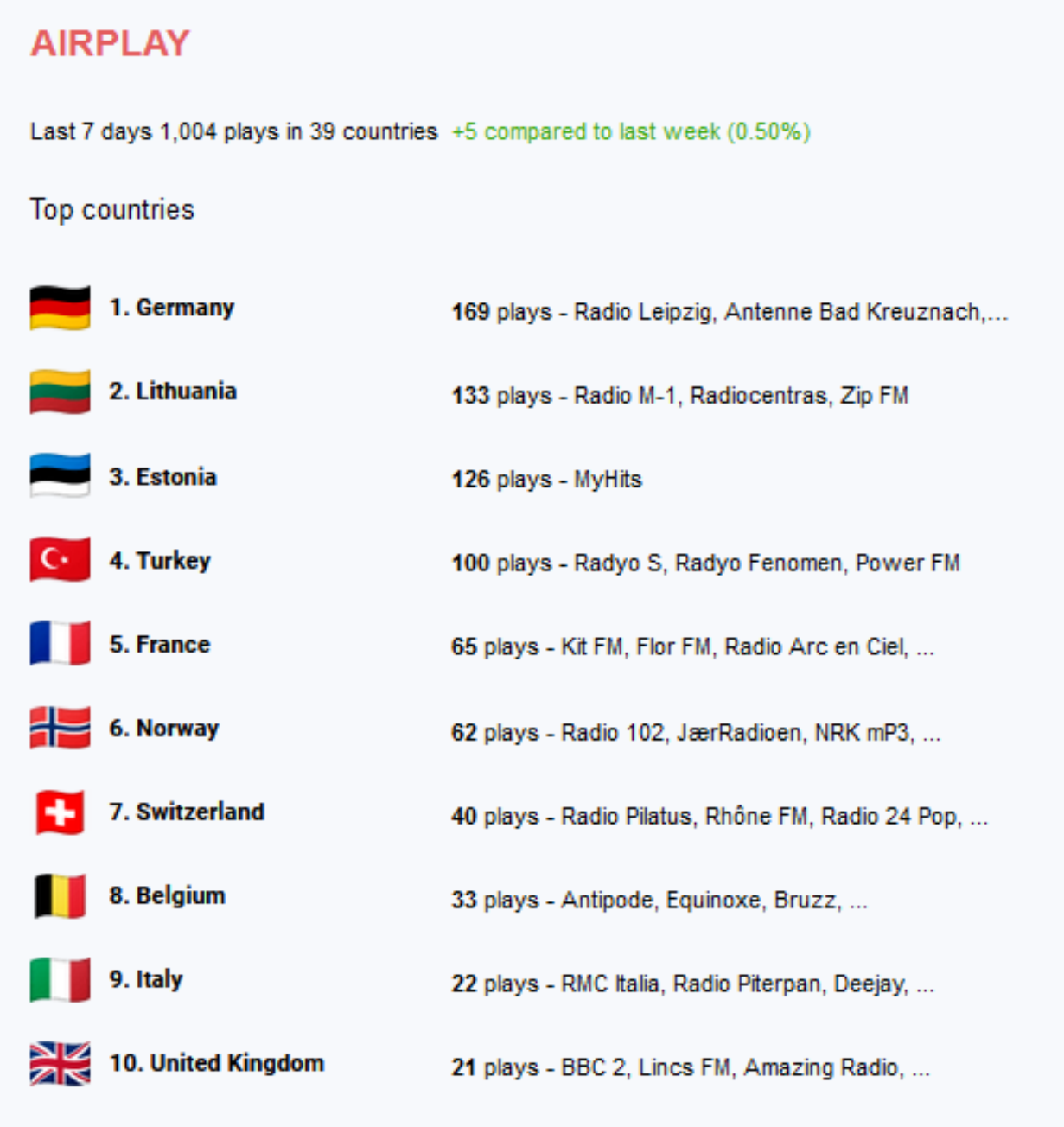


Figure 71: Tom Odell Airplay, July 24-30, 2022, *Soundcharts* Weekly Report



Figure 72: Tom Odell Playlists, July 24-30, 2022, *Soundcharts* Weekly Report

Top Tracks

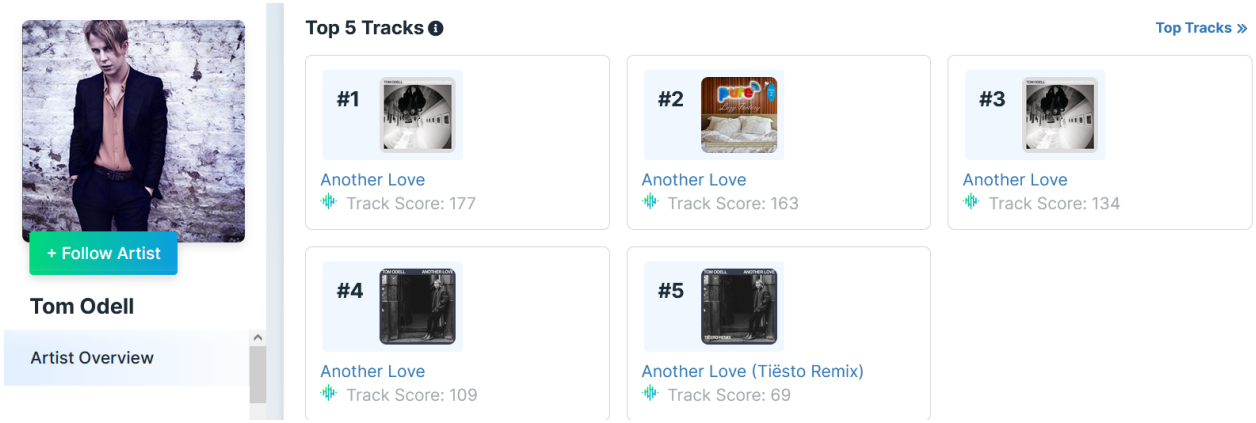


Figure 73: Tom Odell's Top Tracks, August 5, 2022, *Chartmetric* data