

## DEVELOPMENT OF INSTRUMENTAL AND PERFORMING ARTS IN UKRAINE

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**Abstract:** The study of the development of the national instrumental and performing arts is conditioned by the necessity of modern scientific comprehension of the history of Ukrainian music, a deeper understanding of the poorly studied pages of national musical history. The purpose of the present research is a comprehensive analysis of the historical development of instrumental and performing arts from ancient times to the present, in the context of synergy with the academicization and formation of genre and style specificity of the original repertoire. The phased development of instrumental and performing arts from ancient times to the contemporary period has been described. The features of the process of academicization of folk-instrumental art of Ukraine have been analyzed; the social-cultural evolutionary basis in the historical and chronological context has been identified. The basic stages of the formation of Ukrainian folk-instrumental performance have been highlighted. Its position as an optimal form of national art that shapes Ukrainian music as an original phenomenon and as an integral part of European culture has been emphasized.

**Keywords:** Musical toolkit, Traditional, Folk and academic musical instruments, Genre and style features, National musical culture, Evolutionary development.

### 1 Introduction

The musical art is a significant part of the culture, regardless of its national features, and spiritual and material heritage. It reflects a considerable part of the cultural and national heritage, its historical origins, as well as the specifics of the development of musical art genres. It is the national identity that is the source of formation and development of the entire cultural heritage, and especially of musical art.

The issues of the establishment and evolutionary development of instrumental and performing arts of Ukraine in various aspects and conceptual approaches are important research objects in the scientific space of national art history. Researchers of this phenomenon have focused mainly on the historical preconditions of its gradual formation (Vereshchahina-Biliavska et al., 2021), as well as theoretical and performance aspects (Ekonomova & Harkusha, 2021). The prerequisites for the formation and development of folk musical instruments, their characteristic design solutions, acoustic characteristics, and methods of use are reflected in the scientific works of many scholars (Paliichuk, 2019; Sheremet, 2021; Krul, 2019). The studies of (Vashchenko et al., 2022; Dushniy et al., 2022) are the most comprehensive ones of the recent period are. They present the concept and characteristic features of the functioning of the Ukrainian instrumental and performing music direction based on exploring the historical aspect. Particular contemporary studies have analyzed the compositional work of national cultural figures for folk instruments, as well as its characteristic genre and style features (Yakovlev et al., 2020). The conceptual principles of the work of leading Ukrainian performers and groups are reflected in the publications of several scholars (Dovzhynets et al., 2022; Loktionova-Oitsius et al., 2022).

However, despite the significant achievements of scientific explorations, a lack of studies in Ukrainian art history is observed in which the instrumental and performing arts of Ukraine should be considered as a systemic formation in the time aspect of development, with an individual coordinated

structure. Some aspects of the issue under study remain insufficiently examined and require further research.

The purpose of the academic paper is to analyze the major stages of formation, development, and popularization of Ukrainian instrumental and performing arts.

### 2 Literature Review

A significant scientific and theoretical base has been formed in the field of instrumental and performing arts of Ukraine. It includes monographs, dissertations, studies, textbooks and manuals, and scientific publications in professional journals.

The scientific and methodological groundwork for the issue under study was laid by researchers whose works focus on aspects of establishing the peculiarities of national instrumental and performing arts, as well as the problem of factors influencing the process in the historical context (Lisniak et al., 2022; Novakovych, 2021).

In particular, scientists have formed a theory on the concept of performing skills (Malakhova, 2022), folk instrumental ensemble performance (Oliinyk, 2021), folk orchestral performance (Murza, 2021). A number of studies by Ukrainian scholars are devoted to the historical development of musical instruments and particular genres of folk-instrumental art (Dovzhynets et al., 2023; Berehova et al., 2020). The scientific work "History of Performance on Folk Instruments" by Davydov M. is a unique encyclopedia of instrumental and performing arts. It covers in detail the compositional, performing, scientific, theoretical and pedagogical achievements in the field under study (Davydov, 2005).

At the same time, none of the cited authors has analyzed the instrumental and performing arts in the social-cultural context. Consequently, it's quite difficult to comprehensively reveal the nature of the phenomenon under study, identify causal links and historical logic in the sequence of certain trends. In this regard, it seems promising to study the historical and cultural aspects of the evolution of instrumental performance in Ukraine in chronological and functional contexts.

### 3 Materials and Methods

In the course of the research, several general scientific methods of cognition were used, in particular, methods of analysis, synthesis, abstraction, induction and deduction, comparison, specification and formalization.

The theoretical and methodological basis of the research is made up of publications in professional journals, materials from scientific conferences, monographs, and results of practical and analytical developments of contemporary scholars.

The research was carried out taking into account the principles of comprehensive studies and a systematic approach. The principle of comprehensiveness made it possible to analyze the object of research as a system, with a corresponding set of interconnections. The methods of the systematic approach were applied to study the instrumental and performing arts of Ukraine in the context of the overall national musical system. The analysis of the functioning of the instrumental and performing arts of Ukraine in the synergy of its constituent functional parts was implemented with the help of the structural-functional approach.

The methods of analysis and synthesis were used in the course of the research to identify the factors and stages of developing the object under study, its defining elements. The method of comparison was applied to highlight the specific features of the formation of instrumental and performing arts in Ukraine in the historical context. The deductive method was used in the process

of formulating proposals for implementing an approach to the formation of instrumental art in Ukraine as a holistic artistic phenomenon. Induction was used to identify prognostic indicators of the development of the object under study.

The method of abstraction was applied in the research to formulate theoretical generalizations, highlight the main concepts and categories, and draw conclusions. The general scientific method of formalization was used to identify priority vectors of studying the system of formation and influence of factors of development of the national instrumental and performing arts (Murza, 2021). Additionally, this approach made it possible to structure the goals, priorities, and functions of Ukrainian instrumental and performance music direction.

The method of concretization was applied to prove the feasibility of applying a systematic integrated approach to studying and analyzing the instrumental art of Ukraine as an integral artistic phenomenon, as well as positioning national historical prerequisites as a determining factor in the formation of musical cultural heritage.

#### 4 Results

The retrospective analysis of musical culture is represented, primarily, by its ethnic essence, which is a determining factor in the further specificity, features and means of its functioning. Cultural and material achievements, including the musical art of Ukraine, are not an autonomous, abstract phenomenon. The prerequisites for its development are revealed in the aspects of spatial and historical analysis of national features of establishing the direction of instrumental and performing arts.

Traditional forms of national musical art are the genotype of Ukrainian instrumentalism. In the sphere of musicological research, traditional musicianship is seen as a distinct aspect, positioned as an archetype of national identity (Lisniak et al., 2022; Novakovich, 2021). Its functioning is a significant factor in the creation of a model of national musical culture with its peculiar, individual features.

In the course of the evolutionary paradigm, the musical toolkit has undergone significant modifications. The history of the

development of instrumentology includes a list of theories and concepts for the classification of the musical toolkit. However, the only basis for all of them is a specific conceptual system, which includes the historical period, regional conceptualization, and practical ways of applying the toolkit (Paliichuk, 2019).

The set of scientific approaches to the systematic classification of Ukrainian musical instruments forms the prerequisites for their rethinking and transformation. It is obvious that the rational and analytical classification of the musical toolkit can be implemented only as an abstract phenomenon, outside of a specifically identified context.

The instrumental and performing arts of Ukraine has its own path of development, during which its varieties have been formed, as well as a system of strong interconnections (Sheremet, 2021; Krul, 2019). Such prerequisites position the systematic factor as a priority in the functioning of the musical direction under study as an original phenomenon.

The national musical toolkit is the primary component in the structure of the instrumental and performing arts of Ukraine and it forms its basis. At the same time, the historical aspects of the formation and evolution of the folk musical toolkit are in assimilation with the general process of development of Ukrainian musical culture in the historical and chronological context (Malakhova, 2022).

Compositional creativity is another component in the structure of the instrumental and performing arts of Ukraine; it is initially actualized as a formation in European musical culture and directly forms the basic professional component of the national musical tradition.

It should be emphasized that each chronological stage of the establishment and development of instrumental and performing music is characterized by particular historical prerequisites and is in close connection with them (Oliinyk, 2021). The basic historical steps in the development of instrumental and performing arts in Ukraine are summarized in Table 1.

Table 1. Instrumental and performing arts of Ukraine in the historical context

The historical era in terms of music development	Characteristic features	Representatives
Primary forms of musical performance	Performance in the context of ceremonial, religious and household music	
Ancient period and the Middle Ages	Development within the framework of cult music, the emergence of elements of syncretic vocal and instrumental performance in musical art	Strolling musicians, wandering minstrel-cum-clowns (skomorokhs), trio of musicians (troisty muzyky)
Renaissance	Development of polyphonic art, musical instruments, liberation of professional music from the dominant influence of the church	Regimental military musicians, kobzars - bandura players
The Baroque era	New instrumental genres, high technical and artistic level of organ, keyboard and lute performance	The works of M. Berezovskyi, D. Bortnianskyi and A. Vedel
The period of classicism	The development of instrumental virtuosity, the completion of the formation of the symphony orchestra, the specifics of the great genre forms of classicism.	The works of D. Bortnianskyi, choral works of S. Detkhiatrev, instrumental works of I. Khandoshko
XIX century	Division of labor between composer and performer. Formation of a new type of performer-interpreter and performer-virtuoso. Creation of a number of new musical instruments.	The works of M. Lysenko
XX century	Interaction of European and non-European musical cultures, emergence of new musical trends and instruments	B. Liatoshynskyi, L. Revutskyi, V. Kosenko, M. Verykivskyi
The period of modernity, the beginning of the XXI century	Integration of folk instruments into chamber music, combining elements of style systems of different eras and using new musical and expressive means, genres of entertainment music and avant-garde	A. Beloshytskyi, A. Haidenko, V. Zubytskyi, Yu. Shamo

Source: developed by the author based on (Vereshchahina-Biliavska et al., 2021; Novakovich, 2021; Davydov, 2005).

Analyzing Table 1, it is worth noting some historical features and patterns that had a significant impact on the formation of the art and music movement under study.

A secular kind of musicianship emerged in the national culture as a result of the incorporation of Byzantine culture, and this is seen as the source of professional instrumentalism in contemporary national performance, or the art of *skomorokhs*. *Skomorokhs* have established themselves as a strong trend since the XVI century; they have become the basis for the formation of craft music workshops, the foundation of professional instrumental performance (Yakovlev et al., 2020). The *skomorokhs*' repertoire was a poly-genre plane, the artistic and aesthetic uniqueness of which was determined by comedy, song-language, and theatrical style of performance. At the same time, the performing style is characterized by the unity of words, music, motor-plastic and theatrical-dramatic components.

Small ensemble-instrumental forms or the trio of musicians (*troisty muzyky*) was another form of traditional musical art in Ukraine. The standards of contemporary folk-instrumental performance were shaped by the skill of *troisty muzyky* (Vereshchahina-Biliavska et al., 2021).

The establishment of the Ukrainian Cossack-Hetmanate (1654–1764) led to the development of networks among regimental military musicians. Special consideration should be given to the *kobzars-bandura* players, who were predominantly blind performers and constituted an important element of military regimental music. This type of musicianship existed until 1775 when the decree on the liquidation of the Hetmanate was issued (Yakovlev et al., 2020).

After the introduction of serfdom for peasants, the era of noble enlightenment began. It is defined as the era of manor culture in the cultural and artistic historical context, during which music schools were established and functioned. Consequently, the development of musical and instrumental art was observed, which undoubtedly stimulated national cultural processes (Vereshchahina-Biliavska et al., 2021). They were focused on raising the professional level of musicians, synthesizing Ukrainian folk and amateur art with the achievements of European countries with a high musical culture. Thus, the estate culture is a crucial period in the formation of a new page of national performance.

Analyzing the main structuring factors of the development of instrumental and performing arts in Ukraine, it is necessary to distinguish a list of those that have become the conceptual driving force of cultural and artistic transformation. It is crucial to differentiate the functioning of particular organizations, groups, associations, and unions among the elements that either directly or indirectly influenced the adaptation of music-making forms to the circumstances of the Ukrainian culture.

The second half of the XIX century is considered to be a significant period in the formation and development of Ukrainian musical art, when significant steps were taken in the reform of the music and educational system of Ukraine, the transformation of the processes of professionalization and academization. The establishment of the Music and Drama School in Kyiv by M. Lysenko in 1904 and the Kyiv Conservatory in November 1913 was the decisive step in this process. After all, it formed the concept of developing chamber, instrumental, and orchestral art in Ukraine (Novakovych, 2021). Due to the nationalist paradigm's establishment, there was a surge in spiritual and ideological activity in the second half of the century. In the practice of Ukrainian instrumentalism, specific artistic trends were being formed, such as folk-instrumental performance, European-style symphonic orchestral performance with numerous modifications of collective performance forms, vocal and instrumental groups of academic and traditional formats, eclectic forms of collective music making.

The XX century was a turning point in the history of instrumental performance in Ukraine. A characteristic feature of this period was the formation of a new model of the cultural and educational system, which actualized the creation of the art movement, its popularization and improvement. The beginning of the XX century shaped the basic stereotypes of the instrumental and performing arts of Ukraine, highlighting the conceptual priorities of its evolution and functioning (Vashchenko et al., 2022).

Musical instruments have been used in modern musical performances; these instruments have been upgraded during the course of the XX century and are still being improved now. Such trends reflect the current cultural needs of the society, which is positioned as a consumer and connoisseur of the musical results. The creative activity of contemporary Ukrainian artists for instrumental and performing music has been developing in the aspect of postmodernism trends. It is characterized by the restoration of historical achievements, creative experiments, and the search for new means of expression.

The academic direction of folk-instrumental performance is a relatively young phenomenon of national musical culture, the process of formation of which has covered almost the entire XX century. The gradual penetration of elements of Western European academic music, the improvement and reconstruction of folk musical instruments, and the creation of repertoire for national instruments contributed to the successful combination of particular pop styles with performance on improved or authentic folk instruments (Dushniy et al., 2022).

The turn of the XX-XXI centuries is characterized by active processes of integration of folk instruments into the instrumental space of chamber music. Composers working in other academic genres begin to create music for advanced folk instruments, which indicates the successful establishment of the status and aesthetic image of folk instruments in the field of contemporary academic music. In particular, the musical works of contemporary Ukrainian composers include a significant number of pieces for chamber ensembles with folk instruments combined with academic ones, as well as compositions for string quartets, chamber and symphony orchestras with solo folk instruments. Creative experiments of this kind are identical to the postmodern tendency of style synthesis, providing optimal prerequisites for revealing new possibilities of the improved national musical toolkit (Vashchenko et al., 2022).

Contemporary instrumental and performing music is characterized by a combination of style elements from different historical eras and the involvement of new musical and expressive means, *avant-garde*, and genres of entertainment music. In particular, this concept was vividly reflected in the compositions of the pop-jazz direction and synthesized modernism (musical works by V. Vlasov, V. Zubytskyi, A. Stashevskyi, A. Biloshytskyi, A. Haidenko) (Berehova & Volkov, 2020). The stylistic features of neo-folklorism, neo-baroque, and jazz music are combined in synergy in several works (musical works by H. Matviiv, Y. Oliinyk, V. Zubytskyi, and R. Stakhniv) (Havrylenko et al., 2022), jazz-rock and blues (music by A. Biloshytskyi, B. Myronchuk, Y. Shamo) (Dovzhynets et al., 2023).

Therefore, musical works of contemporary composers for the instrumental and performing arts demonstrate innovation in the field of modern ideological searches and compositional techniques. They reflect the general tendency to identify advanced folk instruments as the property of academic music. After all, composing and performing creativity are closely interconnected and appear as a consistent act of musical activity.

## 5 Discussion

The issue of the development of instrumental and performing arts in Ukraine is addressed by many scholars of the modern scientific school. Scholars of current research directions (Kravchenko, 2019; Havrylenko et al., 2022) argue that

analyzing the process of formation of the music direction under study in the historical aspect makes it possible to reproduce the multifactorial nature of the formative concept in a wide range.

Some scientific works consider the need to actualize modern scientific approaches to studying the dynamics of the development of instrumental and performing arts in order to expand the possibilities of its prognostic advancement (Oliynyk & Umrykhina, 2021). The studies of contemporary scholars represent a symbiosis of traditional and innovative means and methods of scientific research for identifying the artistic trend under study as original, relevant and synergistic to the national historical plane (Ohanezova-Hryhorenko et al., 2021).

According to the results of scientists' studies (Koehn, 2019), the area of musicianship studied in the current research is positioned as a complex system that manifests successful functioning in harmony of instrumental, performing and compositional components. The publications of scholars (Cherevko et al., 2020) draw attention to the need to give equivalence to the outlined components of the music creation process, without prioritizing any of them. According to some scientists (Karas et al., 2021), this concept should level the imbalances in the perception of the composer's and performer's segments of the process implementation.

According to contemporary studies, the identification of the national concept of Ukrainian music's identity in harmony with pan-European development tendencies is an important component of scientific inquiries (Zhukova, 2020). The researchers (Novakovykh et al., 2021) focus on the need to study the phenomenon of instrumental and performing arts as a prerequisite for the artistic revival of the nation and the cultural development of modern society.

In addition, scientists are considering the possibility of using the musical trend under study as an effective tool for the creative development of young people. After all, it can provide systematic monitoring of the level of cultural and artistic development of future generations in terms of ethnic self-identification (Volodymyrivna, 2021).

Therefore, the scientific viewpoint of most contemporary scholars is identical in the axiom that the instrumental and performing arts of Ukraine are positioned as an integral system containing a set of components (instruments, compositional creativity, performance, professional music education, and art history). Its functionality is implemented in the concept of synergy and a set of interconnections, thereby shaping the process of creating, disseminating and using the results of creative activity in the instrumental and performing arts.

Based on the results obtained in the present research and the authors' conclusions of the works analyzed above, it is possible to predict the growing role of national instrumental and performing arts in the process of cultural transformation of society. Such an approach will make it possible to considerably increase the level of significance of the artistic direction under study in the process of popularizing cultural national identity, as well as contribute to the formation of a consistently high value of the artistic revival of the Ukrainian nation in future generations.

## 6 Conclusions

The artistic direction presented for consideration and analysis in the present research plays a significant role in the process of formation and prioritization of the development of Ukrainian musical art, focusing on the synthesis of numerous trends into a single cultural national concept.

The academic paper has analyzed the historical aspects of the development of instrumental and performing arts from ancient times to the contemporary period. In the course of the research, the features of the process of academization of folk-instrumental art of Ukraine have been analyzed; the main stages

of the evolution of Ukrainian folk-instrumental performance have been highlighted. In addition, the identification of the social-cultural context of the evolution of the artistic movement under study in the historical context is an important achievement of the present research.

The research has examined the development of instrumental and performing arts in Ukraine, which is one of the powerful links in the contemporary national artistic space. It has also studied the aspects and contradictions of its evolution and functioning, as well as highlighted the major structural and creative factors of instrumental performance in Ukraine in its historical and chronological sequence. It is worth noting that the academic paper presents some materials from archival sources that provide an opportunity for a deeper and more rational analysis of the topic under study.

Based on the research findings, there is no doubt that instrumental and performing music is one of the optimal forms of Ukrainian art that positions national music as an original phenomenon, which is at the same time an integral part of pan-European cultural traditions. Based on the results obtained in the scientific work, it is possible to propose priority vectors for further studies on the topic, arguing that they are necessary to actualize the role of instrumental and performing arts in the current conditions of development of Ukrainian musical culture.

In addition, the need for further study of the possibilities of reviving national artistic values, which will contribute to the cultural development of society, is apparent. Further theoretical comprehension of the instrumental art of Ukraine as a holistic artistic phenomenon in the process of identifying the identity of national music is also relevant.

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