

## HIGHER ACADEMIC FOLK-INSTRUMENTAL MUSIC EDUCATION: UKRAINIAN EXPERIENCE AND SPECIFICS OF DEVELOPMENT

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**Abstract:** The article analyzes the history of formation and the current functioning of higher academic folk-instrumental education in Ukraine. The main territorial centers of higher music education in Ukraine (Kyiv, Kharkiv, Lviv, Odesa, Donetsk, etc.) and the specifics of folk instruments' presentation (bayan, accordion, bandura, guitar, cymbals, etc.) are highlighted. The main components that provide the professional level of folk-instrumental education are identified: modified advanced tools, professional multi-genre and multi-style repertoire, educational and methodological support. The regional specifics of tools and formation of the content of professional training courses in modern folk-instrumental education are presented. The theoretical-methodological and repertoire basis of academic folk-instrumental education is analyzed.

**Keywords:** Academization, Academic disciplines, Folk instruments, Folk-instrumental academic education, Regional folk traditions.

### 1 Introduction

The challenges facing the music and education industry today include the interaction of many vectors and planes that ensure professional art's functioning [12]. They were joined by topical issues of mixed forms of education in a pandemic – online and offline, remote interaction between teacher and student, student and accompanist, collective ensemble, and orchestral arrangements.

In folk instrumental art should be distinguished two significant areas – the actual folk oral-traditional and folk-academic. The process of formation of the academic folk-instrumental culture of the written tradition [11], i.e., the educational system based on musical editions, textbooks, scientific methods, falls in Ukraine at the beginning of the twentieth century. This was due to a number of reasons, including the active development of urban culture, the change of socio-cultural environment for the cultivation of oral folklore tradition, the active interaction of academic stage culture, and the sphere of folk instruments.

The modern academic folk-instrumental branch continues the folk traditions of the Ukrainian people and remains one of the most democratic types of art, which is characterized by reflecting cultural needs and a rich arsenal of means of emotional influence on listeners, various forms of concert activities, mass festivals. In Ukraine, there is a constant search for improvement of folk instruments, expanding the genre and style range of repertoire, development, and implementation of new methods of teaching the game, search for optimal content of disciplines that contribute to the professional development of musician – teacher, performer, researcher.

The study's purpose is to generalize the leading trends in the formation of folk-instrumental higher academic education in Ukraine during the XX – early XXI century as a unique model of synthesizing folklore and academic traditions of Ukrainian musical culture. The novelty of the study is the introduction into scientific circulation of the analysis of the national experience of Ukraine in the introduction of academic folk instruments in the system of higher music education during the XX – early XXI centuries, the formation of professional curricula, providing teaching and research literature, original repertoire. Such generalizations today are relevant, consistent with the need to update the content of educational programs in the context of academic Ukrainian, European, and world student mobility. They represent the specifics of folk instrumental achievements in some countries [13, 20] and Ukraine. All components of the Ukrainian experience and the specifics of the development of

higher academic folk-instrumental education are presented in the proposed article.

### 2 Theory and History of the Formation of Academic Folk-Instrumental Education in Ukraine

The initial stage of the formation of folk instrumental education was the opening of classes of playing folk instruments [18, 19], relevant departments, and departments in institutions of higher professional music education in Ukraine. The first attempt to introduce folk instruments into educational processes was the Kyiv School of Music and Drama, founded in 1904 by M. Lysenko, the founder of the national school of composition. The school was aimed at young people and adults, i.e., it combined primary and higher education. It was M. Lysenko in 1908 who set a goal along with the violin, piano, singing, to introduce into the curriculum and the traditional Ukrainian folk instrument bandura. And although this experiment was not long (the bandura class under the leadership of I. Kuchugura-Kucherenko lasted two years), but outlined the main issues of folk instrumental education. M. Lysenko believed that the instrument should be taught not just a good performer, but an expert in the design of the instrument, methods, theory, and history of playing it, a variety of repertoire [4, p. 69–70].

D. Varlamov notes, “The huge work is done in the twentieth century by instrumental masters, composers, performers and teachers in improving folk musical instruments, development of performance, theory and methods of teaching and educating musicians has expanded the scope of folk instrumental art, opened new, earlier undetected social functions of folk tools, and thus strengthened its social status” [17, p. 131].

With the establishment of Soviet power in Ukraine (1922), many artistic and educational processes experienced constant pressure from ideological and sociocultural regulations. It also applied to folk instrumental education, particularly its components such as folk instruments, performance forms, and repertoire. Among the first folk instruments included in the field of education were the bandura and accordion.

The bandura class was opened by a prominent figure of Ukrainian culture H. Khotkevych at the Kharkiv Music and Drama Institute in 1926. Khotkevych became an apologist of nationally oriented education, wrote major works on ethnoinstrumentology, methods (textbooks for playing the bandura), created the first professional author's repertoire based on folklore sources. At the same time, he developed new constructions of the chromatic bandura and its orchestral varieties and introduced new ensemble forms of folk instrumental music-making. However, his concept did not fit into the then ideological norms, so soon Khotkevych himself was repressed, and his artistic heritage was withdrawn from use [4, p. 98–99].

The need to form professional foundations of folk instrumental education resulted from the need to train personnel in the new socio-political conditions – the creation of numerous amateur groups – ensembles, orchestras, which needed leaders, conductors, arrangers. At the same time, professional philharmonic groups of folk instrumental direction are being created. The academization of the folk-instrumental ensemble performance of Ukraine in the twentieth century proved to be a generalizing factor in forming stages of the ensemble repertoire, including in the regions. The main core of the rapid evolution (during the twentieth century) of the repertoire of ensembles, from folklore samples to modern original avant-garde works, was folk instruments' academization. Activation of the process of improving the designs of folk instruments, their unification, and the emergence of new means of expression has led to the functioning of numerous ensembles of different types [5, p. 126].

M. Imkhanytsky notes that the intensification of collective forms of folk instrumental performance (ensembles and orchestras) has become a catalyst for academicization, has led to the need for training, methodological and repertoire publications, production of instruments. Other parallel factors are also emphasized, "First, the proliferation of instruments, the timbre of which was, surprisingly, close to a large number of previously untrained in" serious music "listeners, provided through a factor of «psychological confidence» in folk instrumental timbres a single the possibility of contact, the first knowledge of the rich world of classical musical heritage. Secondly, given the underdevelopment of the media, the small number of generally accepted examples of groups' academic composition, folk instruments were often the only means of promoting classical music for a wide audience" [8, p. 318–319].

A comprehensive approach to the formation of academic, pedagogical folk-instrumental school in Ukraine was proposed by teacher and performer M. Gelis in the late 1930's. He became the organizer and first teacher of folk instruments (and later – the department) of the Kyiv Conservatory in 1938. Based on the theory and methodology of related academic musical instrumental areas, he developed a teaching method for most folk instruments (accordion, domra, balalaika, guitar), which became the only methodological basis for establishing branches and departments of folk instruments in other regions of Ukraine. We observe that under the influence of the dominant Russian musical culture, balalaika and domra classes were opened in eastern and central Ukraine educational institutions. However, the existence of these instruments did not have sufficient historical and cultural preconditions in the country. After all, the traditional definition of a folk musical instrument is determined by its status in a particular national and social environment, a certain function in ritual and non-ritual (entertaining) music [16]. Instead, such symbols in Ukrainian culture have bandura, dulcimer, flute, folk instruments with a long history of distribution and functional purpose in life, and professional status of their bearers (kobzar, ensembles of so-called trinity music), whose repertoire reflected the historical and cultural heritage.

The new socio-cultural situation of the early twentieth century caused the need for new instruments that would meet the requirements of the time and could be combined in a collective sound with other academic instruments. This required improvement, modification of folk instruments (for example, changes in the design of right and left keyboards on bayan and accordion, chromaticization of bandura, dulcimer, snot, creation of a system of tonal switching on bandura), universalization of the system (expansion of registers, range) and sound. These processes of reconstruction took place throughout the XX century and continue today. New methods of sound production, new methods of playing, and touches expanded the possibilities of instruments and contributed to creating a new repertoire and unified methods of playing.

The introduction of performers' systematic professional training on folk instruments in Ukraine took place in the postwar years (late 40's – early 50's of the twentieth century). In some cities, departments of folk instruments were opened in music schools and colleges (Lviv, Uzhhorod, Kharkiv), and a department of folk instruments was formed at the Lysenko Lviv Conservatory (1946). However, in the same years, the «campaign against cosmopolitanism» slowed down all the achievements of accordion art (as well as the development of Ukrainian musical culture in general), led to the removal of the accordion from the concert stage as an instrument of foreign origin [20]. Thus, accordionists' training in all educational institutions stopped, which has led to the complete isolation of the instrument from society.

In the postwar years of the 1950's and 1960's, the departments and departments of folk instruments in Ukraine expanded, and the classes of bandura, dulcimer, and guitar were opened, and accordion classes were revived in most Ukrainian secondary specialized educational institutions, whose graduates later

became students of higher education. The next steps were the opening of departments of folk instruments at the Lviv Conservatory (1960), Odesa Conservatory (1961) – today it is the National Academy of Music, Kharkiv Institute (now the National University) of Arts (1958), Donetsk Conservatory (1992). During the second half of the twentieth century, all specialized vocational higher education institutions have become basic in the formation of teaching staff for the structures of secondary special (schools, colleges) and primary (schools) education. Taking into account the needs of educational institutions, workshops and factories for the production of modified folk instruments were opened (Chernihiv, Lviv, Melnytsia-Podilska, Kreminna, Poltava, Zhytomyr factories), a network of competitive and festival performances was launched (with different nominations – soloist, homogeneous and mixed), established cooperation of composers, performers, teachers to create a new repertoire of various genres.

In the educational process, there is a formation of methodical bases of playing folk instruments, textbooks for beginners, self-teachers, playing schools are published, cooperation is established with professional composers who wrote new works of different genres for academic folk instruments. An important component of the repertoire for folk instruments remains the arrangement of works of music by Soviet and foreign composers, arrangements of folk melodies of different countries. From the late 60's – early 70's introduced periodicals of collections of instrumental works for individual folk instruments and ensembles, including author's works, folklore arrangements, and translations for bandura (edited by S. Bashtan – "Bandura Music Library" and "Repertoire bandura player"), bayan and accordion (M. Rizol, K. Myaskov, V. Podgorny, V. Dikusarov, A. Repnikov, etc.), bagpipes (M. Korchynsky), etc.

It should also be noted the specifics of the educational direction for the bandura. In terms of academic education, bandura, which was an accompaniment to singing by its nature, is actively developing as a solo concert instrument. However, the specifics of teaching the bandura in educational institutions of Ukraine has always retained its dual component: instrumental and vocal-instrumental. In addition, there are processes of the feminization of performance and pedagogy in the art of bandura.

The active development of folk instruments in specialized secondary and higher music educational institutions of Ukraine took place during the period of its independence (1991). Prohibited samples of the repertoire (spiritual, patriotic), works of undeservedly repressed composers and composers of the diaspora were revived. Educational programs in the specialty "Folk Instruments" are opened in many educational institutions, not only music but also pedagogical (universities).

The Ukrainian Academic School of the P.I. Tchaikovsky National Academy of Music of Ukraine became exemplary for Ukraine. It is here that a powerful staff is concentrated, separate departments of bayan and accordion, bandura, stringed folk instruments (guitars, cymbals, domra) are formed as structural units at the Faculty of Folk Instruments. Concert and performance practice of students of the department is focused on close cooperation with the National Philharmonic of Ukraine, leading state folk instrumental groups – the National Academic Orchestra of Folk Instruments, the National Bandura Band named after G. Maiboroda and others.

In the 1990s, the scientific and methodological component of folk instrumental education also actively developed. I. Alekseev, V. Besfamilnov, V. Voevodin, M. Davydov, M. Oberyukhtin, I. Yashkevych continued the work of M. Gelis at the capital's department folk instruments. Long-term head of the department of folk instruments NMAU named after P. Tchaikovsky, M. Davydov and his followers – Yu. Bai, A. Biloshitsky, N. Broiyako, O. Bulavko, V. Samitov, A. Semeshko, S. Grinchenko, I. Ergiev, P. Fenyuk, V. Dorokhin, V. Marchenko formed a theoretical and methodological basis for the study of a new academic direction of folk instrumental music at the levels of solo and collective (ensemble and orchestral) performance,

Ukrainian “modern accordion”, the evolution of accordion art in Ukraine, composition, theory, and methodology, psychology and pedagogy, etc. [1, p. 180–226].

A galaxy of Ukrainian composers creates original music for academic folk instruments – bayan, accordion, bandura, domra, cymbals, bagpipes, which cover not only music of folk origin (variations, concert fantasies, arrangements, pop, and jazz pieces), but also classical form – sonatas, suites, concerts (including accompanied by piano or orchestra) [13]. Among them – A. Biloshitsky, V. Vlasov, V. Viryasova, A. Gaidenko, I. Gaidenko, O. Herasymenko, V. Gubanov, V. Zubysky, M. Korchynsky, B. Kotyuk, B. Mikheev, B. Myronchuk, V. Podgorny, A. Stashevsky, M. Stetsyun, V. Runchak, and others. Their music focuses on the prospects of expanding the individual semantics of each of the academized folk instruments, preserving their sound-expressing aesthetics along with the new artistic thinking of the authors. The young generation of musicians’ desire to a theatrical performance of musical images is subject to the ideas of a new worldview, the depth of philosophical embodiment as an artistic phenomenon of modern musical culture [14]. The organic combination of folk instrumental sources with the peculiarities of the author’s vision of musicians performers expands all instruments’ functionality. The genre range of children’s repertoire for folk instruments is also expanding – to ensure the continuity of educational traditions – from music school – to higher education.

In the context of globalization changes in society, culture, and art, there is an increased interest in pop and jazz music, which attracts attention to a new kind of folk instrumental embodiment. From the primary environment of everyday music to professional art, the rapid evolution of this genre is especially intensively introduced in the academic educational space of educational music institutions of Ukraine. Along with the obvious achievements of classical instrumentalism, contemporary Ukrainian musicians’ achievements in the pop-jazz genre encourage a new reproduction of a holistic picture of his artistic trends, determined by the dynamics of world music culture.

The Department of Folk Instruments of the Odesa National Music Academy named after A. Nezhdanova, is considered to be one of the brightest academic schools of pop and jazz performance in Ukraine. A bright representative of this trend is the composer and performer V. Vlasov. His individual and stylistic searches together with performers V. Murza and I. Yergiev determine in the general context the unique features of the Odesa school of accordion and accordion performance, whose multifaceted activity is based on the established traditions of pop and jazz music [7, p. 175–176].

Along with classical-academic art, in the 90’s, folk-instrumental art begins to actively develop the pop-jazz direction of performance – first in the form of transcriptions, later author’s music. Folk instruments (guitar, bandura, accordion, cymbals, flute) are actively used in mass samples of musical culture, as well as popular, pop, jazz, theater and film projects, and performers are involved in rock bands, participate in many famous TV shows, create media samples for television, radio, Internet resources. In their performing practice, «light» entertaining and popular music (transcriptions and covers) is now actively promoted by well-known Ukrainian performers – soloists and groups. This, in particular, on the accordion and accordion – V. Zubysky, E. Cherkazova, S. Grinchenko, V. Pirog, O. Mykytyuk, S. Trotsenko (Kyiv), V. Gubanov, B. Myronchuk (Zhytomyr), I. Snedkov, O. Tulinov (Kharkiv), J. Oleksiv, V. Yanchak (Lviv), on the bandura – R. Hrynkiv, S. Myrvoda, V. Lysenko, I. Panasyuk, I. Tkalenko, J. Dzhus and the group “Spiky (Shpylyasti) Kobzars” (Kyiv), G. Matviyiv (Odesa-Kyiv), trio “Verbena” (Cherkasy), “Kralya” (Kyiv), Lvivyanky Quartet (Lviv), Metamorfozi Duo and Gerdan Quartet (Ivano-Frankivsk); mixed bands – NAONI, duo “B&B Project”, “KoloYolo” (Kyiv), group “River Land” (Dnipro), “Troye Zillya” (Lviv), soul singer M. Krut and group “Krut”. By the way, most groups started their activities as students.

Therefore, this performing direction’s intensification has made its changes in the educational component of folk instrumental art.

The high professional level of the Ukrainian academic folk instrumental school has spread far beyond the country. Its graduates are well-known musicians who implement the scientific-methodical and musical-performing experience of Ukrainian teachers in the practice of foreign educational institutions in Europe, America, and Australia. Among them: accordionists E. Gabnis (Lithuania), T. Lukic, G. Savkov (Australia); accordionists V. Golubnychy, V. Andropov (Russia), V. Balik (Croatia), I. Vlach (Slovakia), A. Sluka (Germany), P. Runov (Italy), A. Serkov (Austria), O. Chuyev (Bandura players O. Herasymenko-Oliynyk (USA), O. Zelinska (Canada), A. Lanova (Portugal), L. Kovalchuk (Australia), cymbalist M. Zakhariya (Slovakia) and others.

Changes that have taken place in the folk instrumental art of Ukraine during the XX – early XXI century and, above all, the improvement (modification) of tools, the interaction of urban and rural cultural environment [15], as well as the formation of educational, academic sphere, have identified a number of innovations paradigm of a new folk-instrumental, but already an academic tradition. Among them: the expansion of the tool in various social strata, and especially among the intelligentsia; improved chromatic tools, but with the preservation of the basic form and design of the tool, strokes, and techniques of the game; formation of a written form of transfer of artistic experience – within educational institutions; stage and studio forms of performance – concerts, festivals, audio, and video recordings; differentiation of forms and genres of playing solo, ensemble, orchestra; expansion of the timbre side of performance – the emergence of homogeneous and mixed types of groups [4, p. 62].

### 3 Content of Educational Programs of Academic Folk-Instrumental Music Education: Modern Ukrainian Context

Since Ukraine’s accession to the Bologna system of education in 2005, the principles of training have changed significantly, including the specialty “Musical Art” (“Folk Instruments”). The division into bachelor’s and master’s degrees allowed to differentiate the level of qualifications of graduates and most accurately determine the hierarchy and content of academic disciplines, their interaction, to improve the system of assessment (rating). An important component of educational processes in the new conditions was the possibility of wider specialization and academic mobility both within the country and in Europe.

The main components of the curriculum of the specialty «Folk Instruments» in the field of “Musical Art” in the system of modern higher education institutions of Ukraine are the cycles of compulsory and elective disciplines, which together are aimed at obtaining professional competencies by applicants for relevant qualifications. Having a selective part of the curriculum and the basic mandatory allows you to increase the professional opportunities of students, hence the competitiveness of professionals in the labor market [10]. These factors, common in Europe and America, have entered Ukrainian educational realities relatively recently. However, teachers’ and performers’ educational and methodological experience was adapted to the new requirements of the time and, taking into account the need to revive the sacred themes banned by the Soviet government, as well as the work of repressed authors and composers-emigrants, received a new direction.

Most of the subjects of the compulsory part of the curriculum of the specialty “Musical Arts” (“Folk Instruments») determine the acquisition of profile qualifications at both the bachelor’s and master’s levels. This is a performing qualification – a soloist-instrumentalist on a specific instrument, an artist of an ensemble (orchestra) of folk instruments or a folk ensemble, and especially bright graduates – a qualification of a concert performer. Regardless of the chosen specialty profile, the main qualification

of graduates is pedagogical – teacher-instrumentalist in institutions of primary, professional higher, and higher education. Students of folk instrumental direction also can obtain additional qualifications – conductor (leader) of the orchestra of folk instruments or singers (bandura player).

Among the disciplines of the compulsory humanities cycle in art education institutions are the history of Ukraine, Ukrainian and foreign languages for professional purposes, culturology, philosophy, aesthetics, music pedagogy, and psychology. Their list is determined by the relevant recommendations of the Ministry of Education and Science of Ukraine.

If the elective component of the curriculum in each institution is different, then the mandatory disciplines of professional training in the vast majority are the same. These are such subjects as a specialty (playing an instrument), orchestral and ensemble class, general piano. An important role in professional training is played by subjects of practical orientation – the history of performance on folk instruments, methods, and theory of teaching playing folk instruments, pedagogical practice. Obtaining additional qualifications provides the study of orchestral conducting, scores, instrumentation, instrumentation and arrangement, methods and theories of conducting skills, and conducting practice.

The effectiveness of training in professional subjects should provide graduates with artistry, stage endurance, high performing culture and technical skills of solo mastery of folk instruments at the appropriate professional level, the development of ensemble skills, including in working with the accompanist; ability to analyze and interpret musical works of different genres, styles, and forms. It is also important for students to know the folk instrument's technical and timbre capabilities, the ability to select the repertoire taking into account the individual characteristics of the student for pedagogical practice, to have a method of teaching playing the instrument [14].

The repertoire requirements determine the content of programs from each folk instrument by profession, but it is mandatory to study works of art of a certain form – polyphonic, large (sonata, suite, concert), variation, concert pieces, which, in turn, must represent creativity composers of different epochs and styles, as well as technical material – etudes and scales [9].

A significant difference is the discipline of the orchestra class in higher education institutions. This is due to regional traditions in Ukraine, which influenced the composition of folk instruments, their differences between the western and central-eastern regions. Thus, in the western regions, we observe the composition of folk instruments composition closer to traditional music (in particular, triple music) – a combination of violin group, accordion, wind, and bandura; instead, in the central-eastern regions, the composition of the so-called orchestra of the “Andreevsky” type, including domrova, balalaika, accordion, and accordion groups. Ensembles of accordionists, guitarists, and bandura ensembles (chapel) representing instrumental and vocal-instrumental genres of creativity are practically widespread in all regions of Ukraine today.

#### 4 Results

The cycle of music-theoretical and music-historical disciplines plays an important role in the successful formation and development of the folk-instrumental branch and its academic educational component. It aims to develop specialists' ability to self-development and self-improvement, providing music graduates with the fundamental knowledge and practical skills that will guarantee them professional mobility and competitiveness not only within different regions of Ukraine or other countries. Besides, music-theoretical knowledge is also necessary for research, writing term papers, bachelor's and later master's theses.

A cycle of disciplines of professional vocational training is obligatory for all students of folk-instrumental education. It

includes such subjects as “History of World (Foreign) Music”, “History of Ukrainian Music”, “Harmony”, “Solfeggio”, “Analysis of Musical Works”, “Polyphony”.

Features of the courses “History of World (Foreign) Music” and “History of Ukrainian Music” are the consideration of genre and style features of composers, purposeful analysis of works of art, the disclosure of the relationship between traditional and innovative in music by authors of different national schools. These courses summarize the latest research in the field of modern musicology, focused on the formation of aesthetic evaluations and criteria, musical thinking, and more. Mastering these disciplines allows students to use their knowledge and skills to study professional subjects – instrument playing, orchestral conducting, ensemble, and orchestral classes, etc. [2]. One of the most important subjects of the cycle of music-theoretical disciplines is “Harmony”, which creates a basis for professional perception and musical works analysis. This subject covers a wide range of musical phenomena; it is practically aimed at forming functional and harmonious thinking. Knowledge of the harmony of music is indispensable in mastering specific technical skills in playing folk instruments, theory and practice of instrumentation, arranging, processing, as well as gaining practical experience in accompaniment and improvisation.

The course “Analysis of musical works” contains a range of special knowledge, which together form a scientific idea of the structure of musical works and the relationship of compositional structure with the artistic content of music; important elements of music (melody, rhythm, mood, etc.), their expressive capabilities and formative role; musical syntax, musical themes, general principles of development and formation in music, a musical work in the unity of its text and heterogeneous contexts. Thus, this discipline will contribute to the deepening of students' professional knowledge, particularly the specialty “Folk Instruments”. Since a significant part of the repertoire of students of this specialty is works based on folklore, the priority for them is to understand the genre in its entirety, compositional features of construction and development of form, determining the structure of a musical work in its historical and stylistic context including genres of the sonata, suite, and concert, which are new to folk instrumental art.

A specific place in the cycle of music-theoretical disciplines is occupied by “Solfeggio”, which is at the intersection of theory and practice. The course's content aims to systematically develop students' musical abilities: melodic, timbre, fricative, harmonic, polyphonic hearing, metro-rhythmic sensation, musical memory, musical-auditory representations, i.e., musical-auditory experience. For students of folk instrumental direction, this subject is important in terms of (context) of musical intonation, practical operation of folk music [2].

One of the essential theoretical disciplines, the task of preparing populist students for conscious, stylistically competent performance of compositions of different eras, is “Polyphony”. Mastering the immanent, most characteristic phenomena in this field of music-theoretical disciplines helps to assimilate works of appropriate texture effectively – both arranged for folk instruments and taking into account the specifics of folk polyphony. Polyphonic thinking is an integral part of professional training on folk instruments – ensemble and orchestral playing, orchestral conducting, and more broadly – in the practical activities of the future performer, teacher.

The above-mentioned disciplines of music-theoretical and music-historical cycle aim to develop natural musical talents of higher education students majoring in “Folk Instruments”, the formation of their analytical thinking and professional competencies needed in further professional performance and teaching.

It should be noted that the professional training of students of academic folk-instrumental education also contains a mandatory folklore component, which has its regional expression in various

educational institutions. Yes, in the Dnepropetrovsk Academy of Music named after M. Glinka in the cycle of professional and practical training of bachelors specialization "Folk Instruments" includes a course "Ethnomusicology", the subject of which is the study of the genre color of the folklore of Ukraine, which enhances the worldview and theoretical training of students [3]. Lviv National Music Academy named after M. Lysenko, offers to study the elective subject "Musical Folklore", National Academy of Music named after P. Tchaikovsky – elective courses "Traditional musical cultures of ethnic groups of Ukraine", "Ukrainian folk music". Traditions of folk music are also part of the course "History of performance on folk instruments".

## 5 Discussion

Some Ukrainian educational institutions contribute to a clear regional orientation of the content of educational courses for music students. Such experience is offered, in particular, by the Vasyl Stefanyk Precarpathian National University [2]. Here, among the elective disciplines of the specialization «Folk Instruments» of the educational level "Bachelor" – "Theory and practice of folk instrumental performance", which includes the study of regional specifics of folk performance (Hutsul, Lemko, Boyko subcultures) and Folklore expedition, documentation)), which contributes to graduates' practical activities in the collection, preservation, and decoding of samples of vocal and instrumental folklore [6]. To better master the orchestral score's various components, students learn to play additional instruments – flute, accordion, dulcimer, guitar, percussion.

In Ternopil National Pedagogical University. V. Hnatiuk's elective disciplines at the "bachelor's" level include "Folk Music" and "Fundamentals of Analysis of Folk Songs", "Master" – "Modern Ethnomusicology", "Notation of Folk Music". Rivne State University for the Humanities also offers students the study of elective disciplines of folk instrumental direction – "History and Theory of Musical Folklore", "Musical and Ethnographic Transcription", "Folklore Ensemble", "Musical and Folklore Research". In Kamyanets-Podilsky National Pedagogical University. I. Ogienko at the bachelor's educational level is offered the subject «Theory and methods of studying children's musical folklore».

The master's level curriculum involves the improvement of theoretical knowledge and practical skills acquired at the bachelor's level. Therefore, disciplines of this level are more focused on the applicant's direct employment – in performing groups, institutions of primary or pre-professional music education. They provide for the correlation of scientific master's research with the practice of solo, ensemble, conducting, interpretation of works of various forms and styles, the composition for folk instruments, innovations in teaching methods. Future masters master the basics of composition and processing, improvisation, teaching subjects in high school, and undergo pedagogical-assistant, performing, and research practice. The result of studying the main professional disciplines – a special instrument and conducting, is the preparation of solo and ensemble concert programs. Also, some subjects of the selective cycle are aimed at expanding the artistic horizons of students, for example: "Musical folklore of the peoples of the world", "Computer technology in music", "Evolution of artistic styles of art" and others.

One of the strategic links to improve the methodology of teaching folk instruments was the holding of international scientific and practical conferences of teachers and students, which take place in many cities of Ukraine (Kyiv, Lviv, Kharkiv, Odesa, Drohobych) with the support of line ministries; Ministry of Culture and Information Policy), as well as higher education institutions – organizers of the event. In addition to scientific reports, the result of which is the release of conference materials, the program of the practical part of the forum includes a wide range of musical presentations – concerts of soloists and ensemble groups, master classes of leading teachers, creative

competitions for art students and students institutions of music education.

Performing skills of students of folk instrumental specialties of academic educational institutions of Ukraine are formed on the basis of successful selection of educational repertoire, which is based on original works of Ukrainian and foreign composers, arranging and processing of classical and folk music, modern and avant-garde compositions of popular and jazz twentieth-century works in concert transcriptions or arrangements. Methodical and personal (concerning individual preferences) principles of repertoire selection qualitatively and effectively influence the education of artistic taste, performance style, stage culture, and intellect of the musician in general. All this corresponds to the level of classical academic education, which is acquired and implemented by highly qualified specialists, talented graduates of folk instrumental music education in Ukraine.

## 6 Conclusion

Thus, higher academic folk-instrumental education of Ukraine recorded a unique experience, which consists in the complex interaction of pedagogical and performing (solo, collective, conducting) spheres of development, aimed at obtaining a broad qualification of graduates – soloists, ensemble artists or folk instruments, conductors of an orchestra or bandura choir. The peculiarity of folk instrumental training programs in higher educational institutions of Ukraine is based on the priority of continuity of traditions of each region in particular and national culture in general, preservation of authentic (e.g., trinity music) and academic development, including experimental forms of chamber and ensemble music (homogeneous and mixed ), promoting the best examples of Ukrainian composers of different generations. The rich folk and instrumental culture of Ukraine is assimilated by applicants for higher education and implemented in performance, pedagogy, and research.

The focus on the interaction of the Ukrainian folklore component with the achievements of modern schools of composition is evidenced by the numerous victories of many Ukrainian performers on folk instruments at international competitions and festivals in Ukraine and around the world. It also determines the acquisition of leading positions of the Ukrainian folk-instrumental school in developing the theory of the formation of pedagogical and performing skills, highly qualified modern teaching methods among professional musicians of many countries.

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