

# SPECIFICS OF INSTRUMENTAL FOLK EDUCATION: EXPERIENCE OF UKRAINE AND NEIGHBORING EUROPEAN COUNTRIES

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Contemporary instrumental folk art in Ukraine is a complex system of educational and artistic processes interaction, which arose as a result of the influence of historical-political, ideological, socio-cultural and socio-aesthetic factors during the XX – the beginning of XXI centuries. In instrumental folk art should be distinguished two major areas – the actual traditional folk and academic folk. They separated from each other at the turn of the XIX – XX centuries, it was caused by the folklorists' and ethnographers' activity. They began to record, decipher and publish folklore records in written and phonographic (intonation-sound) ways, to study the figures, life and work of folk musicians. In the scope of Ukrainian culture it is the activity of P. Kulish, M. Lysenko, P. Martynovych, P. Demutsky, H. Khotkevych, M. Sumtsov, K. Kvitka, D. Revutsky, K. Hrushevskya and others<sup>1</sup>. Gradually, the folklore sphere of oral tradition, due to the dominance of city urban culture, loses its traditional (specific) environment of development, reduces its geographical and distribution areas. Instead, the processes of formation of a new academic folk-instrumental culture of the written tradition, i.e. the educational system based on music publications, methodical textbooks, scientific methods are being intensified.

The process of integrating folk instruments into the system of formal music education was long and complex. This was due to a certain rejection of the process by educational institutions' academic sphere representatives, and the distribution specifics of particular instruments in certain ethnic regions of Ukraine, the need to «start from scratch», modifying instruments, developing new techniques, establishing interaction between composers and performers on creating new repertoire and its publications. This process of folk instruments gradual academicization in Ukraine took about 50 years and was finally established only in the 60's of the XXth century. At the same time, many samples of diatonic folk instruments, traditional methods of teaching on authentic instruments, achievements of personal and regional schools were lost.

Traditional folk and academic folk spheres, first of all, are distinguished by oral and written form of tradition translation (in educational aspect), use of different instrument types (diatonic and chromaticized advanced), characteristics of repertoire (folklore, on the one hand, and author's composed and arranged on the other), the specifics of the performance (from ceremonies and music for listening to concert and stage forms and competition-festival practice). At the beginning of the XXI century, there are convergence processes of these two areas, increasing interest in ancient traditional genres of folklore, their active introduction in a reconstructed form to the academic musicians' repertoire.

The purpose of the proposed study is to analyze the specifics of the formation and current functioning of the academic instrumental folk educational space in Ukraine in comparison with neighboring European countries. The scientific novelty of the article is the comparative characteristics of the instrumental folk art representation in Ukraine and European countries of its border in educational processes, carried out at the levels of folk instruments analysis (universal and regional, related and unrelated) in educational programs.

## **Instrumental folk educational traditions in Ukraine: history and modernity**

Instrumental folk art is an important component of musical culture, striking with traditions diversity of their solo and collective forms. Performance on folk instruments has both in Ukraine and in neighboring nations – Poles, Slovaks, Hungarians, Romanians – ancient and deep traditions of its formation and evolution. The main components of instrumental folk art are developed musical instruments in accordance with established classification systems, the tradition of solo and ensemble music, instrumental and vocal-instrumental genres, the functions of their use – ritual, non-ritual, for listening, dancing, etc. The affiliation of modern Ukrainian border areas and neighboring European

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<sup>1</sup> Dutchak V. (2020). Klyment Kvitka and kobzar tradition (to the 140th anniversary of the researcher's birth). BULLETIN OF KNUKIM. SERIES IN ARTS. #42. Doi <https://doi.org/10.31866/2410-1176.42.2020.207626>

countries (Poland, Slovakia, Hungary, Romania) to cultural and ethnographic regions within the former countries or empires determines the common formation of traditions of their instrumental folk art, including instrumentation, its functions, forms of music, etc.<sup>2</sup> These manifestations are observed both in the folklore sphere of music making and in academic educational tendencies.

Undoubtedly, one of the most important factors of academicization was the improvement of folk musical instruments (in particular, banduras, accordions), which was determined by their unification and chromaticization, which was developed. Their further existence was already beyond the purely folk distribution, and moved to the plane of the concert and stage. Thus, both the social and domestic sphere of instruments functioning and the genre structure of the music performed on them changed significantly.

The creation of instrumental folk departments in Ukrainian institutions of higher professional music education has become a major factor in intensifying the process of academicization. One of the first attempts to introduce folk instruments into the system of higher professional education in Ukraine was the opening of a bandura class at the Kharkiv Music and Drama Institute (1926), and folk instruments class at the Kyiv Music and Drama Institute (1928). The next steps were the opening of sections and later departments of folk instruments at the Kyiv Conservatory (1938), Lviv Conservatory (1960), Odessa Conservatory (1961) – today these are national music academies, Kharkiv Institute (now National University) of Arts (1958), Donetsk Conservatory (1992). During the second half of the twentieth century all specialized vocational higher education institutions have become the basis for the formation of teaching staff for the structures of secondary special (specialized schools) and primary (schools) education. In parallel with educational institutions, the creation of factories and workshops for the production of advanced tools was formed. Today the leading are the music factories of Lviv and Melnytsia-Podilskyi, numerous private workshops.

During the Independence of Ukraine and to this day a clear two-level structure of education in the field of academic folk instrumental music is formed - primary level (children's music schools, art schools, schools of aesthetic education) and higher school, covering 1–2 level of educational institutions accreditation (colleges, schools of culture and arts) and 3–4 level of educational institutions accreditation (conservatories, universities, academies). This structure of pre-professional and professional music education allows institutions to work closely together both at the horizontal level (between peer institutions) and in vertical hierarchical subordination. The specifics and issues of legislative, educational and methodological support for the functioning of these institutions is in different subordination to the relevant ministries. Thus, the sphere of pre-professional primary and higher education is under the auspices of the Ministry of Culture and Information Policy, and professional higher education is under the dual subordination of the above-mentioned Ministry and the Ministry of Education and Science of Ukraine.

Folk instruments are studied in the dominant majority of Ukrainian art education primary schools (regional and district centers, and today UTC – united territorial communities, as well as individual villages and cities of district and regional subordination). According to the rating of popularity among musical instruments of this level, we observe the greatest interest in guitar, accordion, bandura. This is due to the influence of mass popular culture and media (radio, television, Internet) on school-age children. Guitar occupies the first place in this ranking since the independence of Ukraine (1991). Also significantly increased the popularity of the accordion (as an instrument of pop and jazz), as well as the bandura as a diverse instrument – primarily accompanying singing. With regard to the bandura, it should be noted that the representation of the instrument in the media, thanks to the projects «Ukraine has talent», «Voice of the Country», «Eurovision», etc., contributed not only to the popularity of individual performers («Shpyliasti Kobzari», V. Lysenko, J. Dzhus, M. Krut, etc.), but also interest in the instrument.

Among the folk instruments that are included in the field of study in the specialty «Musical Art», the presence of various educational programs (bachelor's and master's degrees) in higher education institutions is being spotted – both individual musical instruments and combined by kinship. For

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<sup>2</sup> Dutchak V. (2019). Narodno-instrumentalne mystetstvo na pohranychchi Ukrainy ta krain Yevropy: tradytsiia, innovatsiia, vzaiemovplyvy. *Na pograniczach. O stosunkach spolecznych i kulturovych*. Seria Na pograniczach Kultur i Narodow. T.XIII. Sanok: Uczelnia Panstwowa im. Jana Grodka w Sanoku. P.113–126.

example: «Folk instruments – Bayan / Accordion», «Folk instruments – Bandura», «Folk instruments – Tsybaly / Domra / Balalaika» (P. Tchaikovsky National Academy of Music, A. Nezhdanova Odessa National Academy of Music, I. Kotlyarevsky Kharkiv National University of Arts) or «Folk instruments – bayan / accordion/ bandura / tsybaly / sopilka» (Lviv National Lysenko Academy of Music).

In most institutions, the bandura instrument is taught separately or with a separate list of compulsory and elective subjects, as the education requires a combination of instrumental playing and singing skills for students. There are also regional differences in the presentation of instruments. Thus, in Lviv (western region of Ukraine) we observe an educational program on sopilka, and in institutions of the center and south of Ukraine – domra and balalaika. The educational program «Folk Instruments» is also active in the humanities and pedagogical universities of Ukraine (Lviv, Drohobych, Ivano-Frankivsk, Chernivtsi, Sumy, Lutsk, Vinnytsia, Nizhyn, etc.).

Over the years of instrumental folk departments and sections functioning in Ukraine significant pedagogical, educational, methodological, performing experience was accumulated, established cooperation between teachers and composers, organized numerous seminars, courses, conferences, competitions and festivals. For example, during the period of Ukraine's independence alone, more than twenty different bandura competitions and festivals have been organized, both in individual regions and at the national and international levels. Mostly solo and ensemble performances are presented at festivals. Today in Ukraine bandura festivals with individual dedications have become widespread – Mykola Lysenko, Ostap Veresay, Zinoviy Shtokalko, Kost' Misevych, Volodymyr Perepelyuk and others. Usually these dedications determine the appropriate repertoire – author's, folk-genre, as well as forms of solo or ensemble performance. There are also festivals that have a thematic focus – «Kobzar Trinity» (Kyiv), «Dzveny, Banduro» (Dnipro), «Restore yourself» (online competition), «Kobzarskomu rodu nema perevodu» (Kamyanets-Podilsky) and etc. Bandura players often take part in other festivals that already have their obligatory bandura component, such as «Novi Imena», «Nova pisenna Shevchenkiana».

Some higher educational institutions of Ukraine should also be noted, where there are educational programs «Musical Folklore», which study folk instruments, both diatonic traditional and advanced chromatic – Kyiv National University of Culture and Arts, Rivne State University for the Humanities. Some traditional instruments are studied by applicants for «Ethnomusicology» in elective courses. Unfortunately, these are the only examples of the traditional folk instrumental culture study in the system of official higher education in Ukraine.

Instead, the study and mastery of traditional diatonic instruments – O. Veresay's kobza, old bandura, lyre, sopilka is carried out within the activities of public organizations – the H. Khotkevych Foundation for Cultural and Artistic Initiatives (Kharkiv)<sup>3</sup>, National Center of Folk Culture «Ivan Honchar Museum»<sup>4</sup>, Kyiv<sup>5</sup> and Kharkiv Kobzar Workshops<sup>6</sup>, Lviv Lirnyk Workshop<sup>7</sup>, projects supported by the Ukrainian Cultural Foundation<sup>8</sup>, etc.

Activists of these public organizations are in opposition to the system of official academic folk-instrumental education, believing that the younger generation should not only theoretically get acquainted with traditional Ukrainian musical culture, but also practically – mastering ancient diatonic instruments, aesthetics, repertoire. They initiate cultural and artistic events – concerts, festivals, competitions, as well as scientific conferences, dissertations, monographs and educational publications. These are, for example, the Kobzar Trinity festivals of kobzarstvo and lirnystvo, which are held annually in Kyiv on the Christian holiday of the Trinity, which include scientific conferences, presentation of new publications and author's reconstructions of diatonic instruments, open-air concerts, and folk dances<sup>9</sup>.

Representatives of the so-called «authentic conservative» direction are sometimes hostile to advanced folk instruments, describing them even in scientific publications in offensive terms and

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<sup>3</sup> <http://khotkevych.info/fond/>

<sup>4</sup> <https://honchar.org.ua/>

<sup>5</sup> <https://honchar.org.ua/proekty/kobzarskyj-tseh/>

<sup>6</sup> <https://www.facebook.com/groups/549175115111522/>

<sup>7</sup> <https://portal.lviv.ua/news/2010/06/21/183353>

<sup>8</sup> Ukrainian Cultural Foundation. <https://ucf.in.ua/>

<sup>9</sup> <https://cutt.ly/4gPdGY1>

expressions. One of their arguments is the synchronization of the development processes of academic instrumental folk education with the ideological prescriptions of the Soviet government, which contributed to its development, while supporting collective forms of performance, as well as censoring the repertoire. However, in general we observe a tolerant interaction of researchers and performers of the above-mentioned areas of instrumental folk music.

Some enthusiasts also introduce learning to play authentic Ukrainian folk instruments also in preschool education, in the «Musical Arts» course of the school program, in the system of organizing children's leisure at the place of residence (section work) and in the palaces of children's and youth creativity. This allows to create a variety of ensemble groups and orchestras, such as ensembles of sopilka players (Drohobych, Lutsk, Zaporizhzhia, etc.), among which the largest in terms of duration (35 years) is the amateur orchestra of sopilka players from Lisnyi Khlibychyn, Kolomyia district, Ivano-Frankivsk region.

The academic sphere of instrumental folk art in Ukraine today covers 2 profile specialties - purely «Folk Instruments» in the direction of «Musical Art» and their use in the direction of «Secondary Education. Musical art». This last direction is provided by institutions of pedagogical profile of higher education (pedagogical colleges and pedagogical specialties of universities). This specialty is mastered by applicants who play musical instruments, including folk instruments, which have an accompanying function, with the opportunity for future teachers to use them in music lessons in preschool and school education (accordion, guitar, bandura, tsymbaly). Among the leading institutions in this area – the Mykhailo Dragomanov National Pedagogical University, Borys Hrinchenko Kyiv University, Ivan Franko Drohobych Pedagogical University, Volodymyr Hnatyuk Ternopil National Pedagogical University and others.

Thus, as of today, instrumental folk art is widely represented at all levels of academic education – from primary to higher, and which is based on the use of modified chromatic instruments and the corresponding solo, ensemble, orchestral repertoire.

### **European experience in academic instrumental folk education**

Each of the European countries has its own history of chromatic folk instruments implementation in the system of academic music education. It has evolved significantly during the XX and early XXI centuries, and has changed with the establishment of general rules, such as the Bologna education system (since 1999).

The traditions of instrumental folk art in Belarus and Moldova are close to all post-Soviet countries, including Ukraine. Thus, in the Belarusian State Academy of Music (Minsk) the faculty of folk instruments is formed separately from others, it covers departments (specialization) of bayan/accordion and string plucked instruments (Belarusian tsymbaly, guitar, domra/mandolin)<sup>10</sup>. The Chisinau Academy of Music, Theater and Fine Arts does not single out academic folk instruments, but adds accordion, kobza, nai and guitar to the educational field of «popular instruments»<sup>11</sup>. In general, Moldova has a tolerant attitude towards mastering the game on traditional authentic and professional-academic folk instruments (for example, tsymbaly).

Current content analysis of the main music institutions websites of the Czech Republic and Slovakia shows that in most of them academic folk instruments are not allocated to separate curricula or departments, but combined with instruments similar in timbre. For example, an accordion is a keyboard group (along with a piano, organ) - music and performance academies of Prague, Bratislava, Banská Bystrica, and a guitar and cymbals are a string group (along with bows) or a plucked string (next to a harp)<sup>12</sup>.

Education for tsymbaly and other folk instruments in Hungary has been introduced in some educational institutions. In particular, in Budapest at the Ferenz Liszt University of Music (since 2007) and in the music lyceum named after B. Bartok (since 2015) there are departments of folk music, which include the teaching of tsymbaly, kobza, zither, folk accordion, bass and others<sup>13</sup>.

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<sup>10</sup> <https://www.bgam.by/structure/departments/>

<sup>11</sup> <https://amtap.md/ro/planuri-de-inva%C8%9Bamant.html>

<sup>12</sup> <https://www.hamu.cz/en/>

<sup>13</sup> <http://www.konzi.hu/Nepzen>

However, for example, in Poland we see some separation of teaching on certain folk instruments. At the Frederic Chopin University of Music (Warsaw) in the music department there is a department of accordion and a department of harp, guitar, percussion; at the Krakow Academy of Music, the instrumental department includes the Department of Guitar and Harp and the Department of Woodwind and Accordion. At the B. and G. Batsevich Lodz Academy of Music in the performance department there is a separate Department of accordion, guitar, harp; at the K. Lipinski Music Academy in Wroclaw and the F. Novoveisky Academy of Music in Bydgoszcz, the guitar department is part of the Department of String Instruments, and the accordion is part of the Department of Brass, Percussion and Accordion. In the Music Academies of K. Szymanowski in Katowice and of S. Moniuszko in Gdańsk, guitar and accordion also belong to the field of instrumentalism. In the I.-Y. Paderewski Poznan Music Academy accordion is presented at the Department of Accordion and Interpretation of Contemporary Music, and the guitar is presented as a lute-type instrument along with strings and as a jazz-variety instrument.

It should be noted that the guitar is interpreted in Polish schools from the standpoint of its ancient and modern European distribution, and is not determined by the ethnic and folklore origin of the instrument. That is why the instrument is often used in ensembles of early music or modern pop and jazz. Similarly, the accordion is expanding its use not only in academic music as a solo and ensemble instrument, but also in jazz and pop.

Learning of traditional Polish folk instruments – tsymbaly, lyres, etc. takes place through private lessons, participation in various forms of folk music ensembles.

In Germany, the use of guitar is mainly spotted in the educational process of folk instruments - both for professional performance and for music and pedagogical areas. Professional training in acoustic guitar is conducted by the Berlin University of the Arts, F. Liszt Weimar Higher School of Music, Hamburg Higher School of Music and Theater, etc. Guitar is studied as an acoustic and jazz instrument at the Stuttgart School of Music and Performing Arts.

As noted on the website of the K.M.Weber Dresden Academy of Music, the strict distinction between concert guitar and jazz guitar in educational practice is abolished. This allowed to expand the comprehensive artistic and educational training of a professional musician, to present interdisciplinary teaching practice. The curriculum provides a general study of folk music (Latin, North America, Spain, Arab countries), individual courses in-depth study of the style and rhythms of Brazil, Argentine tango, the influences of Arabia and flamenco, Balkan music and relevant methods of play<sup>14</sup>. Jazz / rock / pop electric guitar and acoustic guitar training courses are also interconnected, providing performer's possibilities expansion. Instead, in the F. Mendelssohn Leipzig Higher School of Music and Theater the study of guitar is carried out only in the context of teaching jazz and popular music<sup>15</sup>.

It is important that in Munich, in addition to the course of acoustic classical guitar, as well as jazz electric guitar and bass guitar, there is training in the program «Folklore», where students, receiving artistic and pedagogical direction, study folk music (mostly Bavaria and the German-speaking regions of the Alpine countries), as well as solo and ensemble playing on the main musical instrument – diatonic accordion, guitar, tsymbaly, zither, etc. The acquired knowledge of graduates allows them to realize themselves as Bachelors of Music working as a teacher of these instruments in music schools, participate in the organization of various groups in cultural institutions<sup>16</sup>.

Higher musical education for folk instruments in the Baltic States also has its regional specifics. Thus, in Lithuania at the Higher Academy of Music and Theater (Vilnius) there is a department of folk instruments (since 1945), which presents Lithuanian folk instruments kankles and birbyne, accordion is studied as a specialization at a separate performance department (since 1959), acoustic guitar is included in the list of instruments of the Department of String Instruments, on the other hand the electric guitar, bass guitar are studied in the executive direction in the «jazz» specialization. The specialization «Musical Folklore» at the Department of Ethnomusicology involves the study of the

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<sup>14</sup> <https://www.hfmd.de/studium/jazzrockpop/akustische-gitarre>

<sup>15</sup> <https://www.hmt-leipzig.de/de/home/fachrichtungen/jazz-popularmusik>

<sup>16</sup> <https://www.hmtm.de/de/hochschule/institute-und-akademien/11-deutsch/hochschulprofil/institute-und-akademien/70-volksmusik>

folk music culture style, including instrumental, regional Lithuanian direction, as well as in Europe and America<sup>17</sup>.

At the Latvian Academy of Music (Riga) in the educational program «instrumental music» at the Department of String Instruments the acoustic guitar and kokle (kokles) – a traditional Latvian stringed folk instrument are being studied, and at the Department of Keyboard Instruments – accordion. In addition, the specialization «jazz music» also involves learning to play instruments – accordion, guitar.

Thus, in the European system of higher music education, such instruments as the accordion and guitar are no longer classified as folk, but are considered along with classical instruments by timbre origin. In addition, they are actively introduced into the jazz and pop education field. Instead, tools of narrower ethnic specification are studied as specialized in some institutions of such countries as Lithuania, Latvia, Hungary, the Czech Republic, Slovakia and others.

## Conclusions

Thus, the conducted comparative analysis allowed to make a holistic picture of the modern functioning of the professional music education system for academic and traditional folk instruments in Ukraine and neighboring European countries. Factors for ensuring its full functioning are the study of ethnographic and folklore traditions in a particular region, the availability of appropriate instruments (workshops, factories), established methods of play, cooperation of performers and composers, publication of professional educational and musical literature, sound recordings, competitions and festivals. It's being observed that unlike the countries of Western Europe, in Ukraine all instruments of expressive ethnic origin are separated from others and combined into the departments of folk instruments, although the repertoire used for them is not limited to samples of folk music, but includes also arranging of classical works, pop and entertainment music, etc.

The proposed study will contribute to the universalization of the instrumental folk education development both in Ukraine and in Western Europe, for the prospect of options for interstate exchange of teachers and students (Erasmus +).

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## SPECIFICS OF INSTRUMENTAL FOLK EDUCATION: EXPERIENCE OF UKRAINE AND NEIGHBORING EUROPEAN COUNTRIES

*The study examines the specifics of modern academic instrumental folk educational space formation in Ukraine in comparison with neighboring European countries. The universal folk*

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<sup>17</sup> <https://lmta.lt/lt/>

*instruments that are prior in the special and higher education of the above-mentioned countries are being outlined: these are accordion (bayan), guitars, tsymbaly, string-plucked instruments of regional character (bandura, domra, kankles, etc.). Characterization of the sequence and specificity of educational processes in the field of academic instrumental folk art in Ukraine, its main repertoire priorities, is being performed. The importance of perfection and chromaticization of folk instruments for their introduction into educational processes, competition-festival movement, publishing of methodical and educational-didactic literature, that form the sphere of instrumental folk art for the future, are being noted.*