

## The Development of Ukrainian Singing Culture During the Middle Ages

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**Abstract:** *The purpose of this article is to study the development of Ukrainian singing culture during the Middle Ages. Ukraine has always been famous for its songs and singers. Ukrainian singing culture dates back to ancient times. Ancient cultural monuments confirm that folk songs and folk art have played a significant role in the life of the Ukrainian people. Starting from the 10th century, church music began to develop, and thus great importance was attached to musical education. Song creativity is the most popular form of folk art, which influenced the development of many genres of Ukrainian music during the Middle Ages.*

**Keywords:** *Ukrainian singing culture, the Middle Ages, folk songs, church singing, Kyivan Rus, fraternal schools, Kyiv chant, part song*

Ukrainian musical culture originates in the distant historical past and is closely connected with the culture and lifestyle of the Ukrainian people. The earliest information about East Slavic tribes dates back to the beginning of our era (Anno Domini). Hence, as early as the 4th-6th centuries it was already known as the “Antes”, and later in the 7th-8th centuries as the “Rosses”. It was from this name that later the name “Rus” appeared. Archaeological findings (sculptural images, various bronze and silver ornaments) confirm that in those times there was a fairly developed art, which reflected veritable fragments of everyday life and pagan religious ideas of ancient Ukrainians. The worldview of ancient Ukrainians was largely mythological, and the entire surrounding world was perceived by them in images, which were endowed with human qualities. An important place in mythology belonged to the solar deity, who was represented as “Dazhbog”, “Hors”, “Kupala”, “Yarylo”. All the

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surrounding nature was, according to the ideas of the ancient Slavs, illustrated by spirits that helped people in their work. Ancient Ukrainians worshiped Mother Earth, fire, forests, fields, cornfields, rivers, stones, etc. In Ukrainian families, children were encouraged to sing and dance from an early age. The origins of lullabies, in which qualities like honesty and kindness, hard work and attitude towards one's parents were formed, reach us from the depths of centuries. All of man's beliefs were directed towards the world around him with the practical goal of 'forcing' nature to help humanity.

Kyivan Rus with its center in Kyiv as a state was formed in the 9th century, but it reached a particularly high political and cultural flowering in the 11th century under princes Vladimir the Great and Yaroslav the Wise. The significance of this period in the cultural history of the Ukrainian people is extremely important, because it was during this time that the foundations of literature, architecture and musical art development were laid. Professional musical art developed in Kyivan Rus, which, in addition to examples of folk art, included church music and the music of princely courts ('guslists and singers') and fair music-making by buffoons. It should be mentioned that the artistic traditions of Kyivan Rus, both changing and enriching, continued to develop for several centuries<sup>1</sup>.

It is well known that arts and education began to develop in Kievan Rus from that time. At the table of the Kyiv princes, the guests were entertained with music. The surviving remains of buildings of the 11th and 12th centuries in the ancient cities of Kievan Rus, on the frescoes and mosaics in the churches, are still inspiring admiration.

In 988, the Baptism of Rus took place, which had important consequences for the political and cultural development of the state. This event contributed to the strengthening of ties with the centres of world culture, the community's perception of Byzantine education. In the ancient *Hustin Chronicle*, it was reported that Prince Volodymyr the Great had brought a metropolitan, a bishop, a priest and Bulgarian singers from Korsun to Kyiv. At that time, schools were created in the churches built all over the country. A considerable attention was paid to singing in those schools, because this very fact was seen as a form of the children's preparation for their participation in church ceremonies. Furthermore, church singing, creating an emotional situation, significantly influenced the consciousness of believers.

Since the 10th century, cult music has been emerging. A special *Kondacarien* and *Kryuki* ("hooks") musical notation system was introduced, and singing schools were organized at the monasteries. But it should be mentioned that the adopted new traditions of European church culture, the stylistic principles and forms of Byzantine church singing began to be combined with the original traditions of national culture. Cult music under the

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<sup>1</sup> Olga Levashova, *Istoriya russkoy muzyki. Tom 1 [History of Russian music. Volume 1]*, Muzyka, Moscow, 1972, p. 13, p. 9.

influence of folk song culture began to acquire peculiar national features (the so-called Kyiv chant, close to the Ukrainian folk song).

A key factor in the development of cult music in Ukraine was the activity of the brotherhoods (religious and national organizations), which contributed to the intensive development of school education. In church parish schools, where children received their primary education, Church Slavonic writing and liturgical singing were taught by the deacons. Mykola Arkas assures that the activities of the fraternal schools were multifaceted: they organized the work of printing houses, translated Latin and Polish sacred books, produced primers and alphabets for Ukrainian schoolchildren, and more<sup>2</sup>.

On the frescoes of St. Sophia's Cathedral in Kyiv, you can see a musician with a bowed string musical instrument (the predecessor of the viola) and several performers playing wind and plucked instruments. There are opinions indicating that the guests themselves were often the performers at the holidays, but probably professional musicians had already begun to appear in Kyivan Rus by that time. The images of the 11th century musical instruments (harps, pipes, horns, cymbals, trumpets, tambourines, etc.) have been preserved on the frescoes of St. Sophia's Cathedral in Kyiv. The names of the court singers (Boyan, Mitusa, Or) have been preserved in the annals<sup>3</sup>.

The traditions of heroic songwriting, which were filled with patriotic feelings and the struggle for independence pathos, were significantly developed in Kyivan Rus. These traditions were reflected in a vivid poem of the end of the 12th century, referring to the campaign against the Polovtsy people in 1185. Boyan (second half of the 11th century), who is mentioned in the "The Tale of Igor's Campaign" and Mitus in the Kingdom of Galicia-Volhynia, had a legendary fame. It is known from historical monuments that music was also used during the reception of foreign ambassadors. The annals mention "merry people", buffoons, folk singers and performers on simple musical instruments, without which various holidays did not take place.

The artistic heritage of Kievan Rus is highly appreciated. Landmarks of Kyiv architecture, painting and literature became models for followers in other regions.

After the adoption of Christianity, when the construction of St. Sophia's Cathedral was completed (1051), Prince Yaroslav the Wise invited teachers of church singing, as well as Greek and Bulgarian singers from Greece. It is known that in the Church of the Tithes in Kyiv there were a large choir and a school for church singing teaching<sup>4</sup>.

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<sup>2</sup> Mykola Arkas, *Istoriya Ukrayiny-Rusi [History of Ukraine-Rus]*, Mayak, Odesa, 1994, p. 187.

<sup>3</sup> *Bol'shaya sovetskaya entsiklopediya. Tom 44 [Great Soviet Encyclopedia. Volume 44]*, Poligrafkombinat im. V. M. Molotova, Moscow, 1956, p. 155.

<sup>4</sup> Nikolay Uspensky, *Drevnerusskoye pevcheskoye iskusstvo [Old Russian singing art]*, Sovetskiiy kompozitor, Moscow, 1971, p.31.

Professional musical art has been developing since the days of Kyivan Rus. During the reign of Vladimir the Great and Yaroslav the Wise, the concept of “singing princes and princesses” appeared and the first singing books were made. More and more attention was paid to musical education in the state, and church singing had already been taught in schools and monasteries. The Cathedral of St. Sophia was built in Kyiv, where, as it is known, the first Palace School, parish schools and libraries were opened. Kyiv Pechersk Lavra had a significant influence on the development of Ukrainian choral culture and the formation of the Ukrainian vocal school, where Ukrainian singing culture began to arise<sup>5</sup>.

The church singing of Kievan Rus was based on the traditions of Byzantine culture, but over time, its own spiritual singing began to take shape, which came to be called Kyiv chant. The psalms were created in accordance with stories from the Bible, Psalter and other church books, which quickly spread in the church practice of monasteries and temples.

Over time, Kyiv Pechersk Lavra became a creative environment for the church singing development and the talent discovery of many singers and composers. With reference to this aspect, it is well known from the annals the activity of the songwriter monk Stefan, the leader of the choir in the Pechersk Monastery. The research of scientists on monuments of musical notation in the 11th - 12th centuries provides an opportunity to consider that church singing in those days was unanimous and had a declamatory performance nature. Musical signs for notation were called “znamen”, which were divided into Kondacarien (small) and “stolp” (big signs). Later, musical signs were called “hooks”<sup>67</sup>.

It can be assumed that the Byzantine samples of sacred music became the basis for the Kyiv chane development, the main form of church singing in the 12th century, the times of the greatest prosperity of Kyivan Rus. Each week had its own “glas” (melody). When the row of eight singing weeks was completed, they were reiterated, and that is why this system of singing in the church was called “octoechos”. Thus, it can be assumed that musical life in Kyivan Rus was rich and developed gradually.

The Mongol invasion of Kievan Rus for a certain time generally stopped social development in the country. Only in the Kingdom of Galicia-Volhynia culture evolved.

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<sup>5</sup> Lyubov Kiyanovska, *Ukrayins'ka muzychna kul'tura [Ukrainian musical culture]*, Triada plus, Lviv, 2009, p. 9.

<sup>6</sup> Oleg Mykhailichenko, *Muzychno-estetychne vykhovannya ditey ta molodi v Ukrayini (retrospektyvno-teoretychnyy aspekt) [Musical and aesthetic education of children and youth in Ukraine (retrospective and theoretical aspect)]*, Kozats'kyi val, Sumy, 2007, p. 25.

<sup>7</sup> Lidiya Korniy, *Istoriya ukrayins'koyi muzyky. Chastyna I (vid naydavnishykh chasiv do seredyny XVIII st.) [History of Ukrainian music. Part 1 (from the earliest times to the middle of the 18th century)]*, M. K. Kots', Kyiv, Kharkiv, New York, 1996, p. 62.

In the Middle Ages, when the Orthodox church was a dominant cultural power, singing played a significant role in church activities. It should be remembered that all arts began to develop in the church. As a matter of fact, the emotional richness of church choral singing consists of an organic combination of text and melody with an artistic environment and a cult rite. The creation of a rather complex religious artistic and cult image, which is unique, affects all sides of a personality's sensory sphere.

A significant role in the formation of Ukrainian singing art and the development of national musical culture in the Middle Ages was played by church choirs that performed works written only on religious texts.

From historical evidences, it is known about the artistic talent of Ukrainians, the treasures of folk art and church music, which influenced the formation of the aesthetic ideas of Ukrainians. Ancient monuments of culture testify to the importance of song creativity in the people's life. It was an integral part of life itself, accompanying all events, both happy and sad. Even the developed form of household rituals included singing necessarily.

A folk song has become the greatest treasure of Ukrainian musical culture; it reflects the thorny path of the Ukrainian people. Since ancient times, Ukraine has been famous for its songs, which were distinguished by exceptional expressiveness and melodiousness, a wealth of genres: household labor, which were related to the calendar (Vesnianka, Kupala and Shedrivka songs, carols), and household ceremonial (lullaby, lyrical and wedding songs, funeral cries). Calendar and ritual holidays, closely related to the labor activity of Ukrainians, created, especially for young people, a sense of respect for work, surrounding nature and people in general. Young people visited their neighbors and sang New Year's Shedrivka songs, Christmas carols with wishes for health, happiness, wealth, etc. In Vesnianka (choral spring) songs words, movements and melody interacted organically. On the summer holiday of Ivan Kupala (John the Baptist day) there were performed special songs, in which motives of love were present. In autumn, agricultural work was completed, and in winter, young men and women met at evening parties, where feasts with songs and dances were arranged. Wedding lyrical songs with bright artistic images were performed at weddings<sup>8</sup>.

Particular importance in the Ukrainian people's choral art evolution is attached to the folk-poetic song material, which has a unique visual element. It comprehensively affects the development of the aesthetic feelings, the understanding of the images of artistic works in music, singing voice and musical abilities development. Ukrainian songs were distinguished by their exceptional expressiveness, the beauty of melodies, and the richness of genres. The poetic content of vocal and choral works comprehensively reveals the picture of national life, the beauty of nature, the experiences and hopes of every

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<sup>8</sup> Roman Kirchiv, *"Tsinna pam'yatka ukrayins'koyi etnografiji ta fol'klorystyky"* [*"A valuable monument of Ukrainian ethnography and folkloristics"*], Naukova dumka, Kyiv, 1992, p. 23.

person, the original way of life and centuries-old traditions, culture of the Ukrainian people, attracted by the images of the starry sky, the sun, the change of seasons, etc. The idea of the heavenly family of bright gods of ancient Ukrainians is reflected in the artistic images of the songs: “clear moon, clear sun, light rain, small stars, etc.”. Another important element which is illustrated in these songs is represented by the struggle of the Ukrainian people for freedom.

Folk songs arouse interest in decorative and applied arts, Ukrainian vyshyvanka and create a lyrical picture of the Ukrainian landscape. In the bright, poetic language of the choral folk songs’ artistic images, the organic closeness of man and the surrounding nature is reflected. Additionally, the history of the people, life, character, subtle shades of feelings are clearly and majestically reflected.

The Ukrainian folk song with its bright content and charming melody is one of the best and richest manifestations of the Ukrainian people’s spiritual traits. Various interests, character, experiences, feelings and everyday life are exemplified in its images. The musical images of children’s Ukrainian songs with their magical whimsy of fairy-tale songs create in the children’s imagination a unique world of imaginative elements. Similarly, motifs and plots depict penetrating humanity, undisguised lyricism, sometimes sly humor.

A considerable attention was paid to the musical education of children in Kievan Rus. Ivan Ohienko emphasizes in his research that an original pedagogical system was developed in Ukraine in the 14th century, in which music education played an important role. Singing and elementary musical literacy were taught not only to the princes’ and boyars’ children, but also to students in fraternal and parish schools that were in almost all villages<sup>9</sup>. In the fraternal schools, students studied so-called “seven liberal sciences”, including music. Children were brought up there in the spirit of the “Orthodox faith and nationality”. It can be argued that Ukrainian children were positively influenced by the respect and love for folk music, song, dance, and folk music creativity that existed at that time in the society. It also contributed to the formation of the aesthetic tastes, and thus the natural giftedness of many Ukrainian children encouraged further musical advance<sup>10</sup>.

Historical songs, Kobzar’s dumas (epic poems) and other songs appear later. Most ancient folk songs are characterized by a melodic songful composition and a couplet form. Funeral lamentations in Kobzar’s dumas are more typical of a recitative-declamatory composition. Humorous songs were

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<sup>9</sup> Ivan Ohienko, *Ukrayins'ka kul'tura. Korotka istoriya kul'turnoho zhyttya ukrayins'koho narodu [Ukrainian culture. A brief History of Ukrainian people’s cultural life]*, Dovira, Kyiv, 1992, p. 141.

<sup>10</sup> Oleg Mykhailichenko, *Muzychno-estetychne vykhovannya ditey ta molodi v Ukrayini (retrospektyvno-teoretychny aspekt) [Musical and aesthetic education of children and youth in Ukraine (retrospective and theoretical aspect)]*, Kozats'ky val, Sumy, 2007, p. 24.

close in rhythm to dance songs. The melodic volume of ancient chants is a fourth, a fifth, and later, an eighth and higher. A characteristic feature of choral songs is a subvocal polyphony developed form with the improvisation presence in the part of the upper voice.

Musicians-singers traveling around the country, kobzars and lirnyks, who accompanied their singing by playing the kobza (bandura) and lyre, were the transmitters of professional folk music. During the peasant wars and the period of the People's Liberation War (1648-1654), kobzars selflessly served the people with their art, raising them to fight. The repertoire of kobzars included dumas, historical, satirical, humorous and everyday songs. The lirnyks performed spiritual songs and chants. In the 19th century, the kobzar Ostap Veresai was already famous, who had performed such examples of folk art as dumy "Pro Khvedora Bezridnoho" ("About Theodore Bezrodnyi"), "Vtecha tr'okh brativ z Azova" ("The escape of the three brothers from Azov"), "Pro vdovu i tr'okh syniv" ("About the poor widow and three sons") and others<sup>11</sup>.

Instrumental dance music has long been widespread in Ukrainian culture. A typical instrumental folk ensemble "Troyisti muzyky" ("Triple Musicians") included a violin, a basolia (folk instrument of the bowed string family similar to the cello), a tambourine or the tymbaly (hammer dulcimer). Instruments like folk wind instruments of Ukrainians as trembita (an alpine horn made of wood), sopilka (flute), dentsivka (instrument with a fipple), telenka (an overtone flute, a primitive form of dentsivka without fingerholes), floyara (open ended notched flute), duda or koza (bagpipe) and many others were also known.

The developed form of household rituals included various types of arts: singing, dancing, playing a simple musical instrument or implying elements of theatrical actions. Ancient monuments of fine art testify about the role of music and choreography. For example, between the treasures of the 6th century, found in the Kyiv region, there were several cast silver images of dancing men. A similar type of pattern on the shirt is still found in modern Ukrainian clothing.

Ukrainian culture began to rise significantly from the second half of the 15<sup>th</sup> century. Church creativity at that time remained the most important part of professional musical art. Kyiv chant began to be called a 'Znamenny Chant'. From the 16th century, it became known as a consequence of the introduction of the so-called "Kyiv znamya", i.e. recording notes on five lines. It should be mentioned that such a form of musical notation, known as "octoechos" (the eight-voice system), was widespread in the practice of church services for a long time. It is also known that churches and monasteries kept

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<sup>11</sup> *Bol'shaya sovetskaya entsiklopediya. Tom 44 [Great Soviet Encyclopedia. Volume 44], Poligrafkombinat im. V. M. Molotova, Moscow, 1956, p. 155.*

handwritten books of Irmoloi, in which, through the efforts of educated monks, the melodies of the divine services were collected.

Later, under the influence of Christianity, psalms began to appear in folk art, in which events taken from the Bible, the Psalter and other books became artistic images<sup>12</sup>.

Secular music-making developed in Ukrainian society starting from the 15th century. The emergence of polyphonic singing in the 16th century in Ukraine contributed to the beginning of systematization, arrangement of the singing art basics and intensive creative activity. These processes contributed to the further development of choral professional art. The main genres in the 17th century were part song concerts, chants, psalms, unison songs with instrumental accompaniment.

Professional music of the 15th century was concentrated in fraternal schools of that time in some important cultural cities: Lviv, Kyiv and Lutsk, Ostroh (founded in 1576 by the prince Vasyl-Kostiantyn Ostrozkyi) and the Kyiv-Mohyla academies. Over time, the Kyiv-Mohyla Academy, founded by metropolitan Peter Mohyla, acquired more and more important artistic importance. Music was one of the compulsory sciences studied at fraternal schools. In the academies, students also studied, in addition to singing church works, secular ones that were written for various festive events.

In the 16th century, the number of fraternal schools grew rapidly in the cities of the Lviv, Przemysl and Kholm eparchies. Later, in the 17th century, they began to be organized in other cities of Ukraine. "Musica" (as it was called then) or vocal singing was one of the important disciplines of that time at schools in Lviv, Kyiv and Lutsk. The singing books of Irmologion were the teaching aids. It is known that the appearance of the first printed music book "Irmologion" in 1707 in Lviv became an important event in Ukrainian church music<sup>13</sup>.

Due to the activity of the Orthodox brotherhoods, in the second half of the 16th century, part polyphonic church singing was born, which replaced the monophonic one, and, therefore, five-line notation was introduced. There is an opinion that the first manuals for a singing teaching appeared in the first half of the 17th century. Their authors remained unknown. In the work "Chto yest' musikiya" ("What music is"), an anonymous author introduces readers to the basic rules of relative notation. In another work, appertaining to an unknown author, the basics of musical literacy, harmony, the basics of the initial polyphonic composition, advice on the practical mastering of the solmization

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<sup>12</sup> Lyubov Kiyanovska, *Ukrayins'ka muzychna kul'tura [Ukrainian musical culture]*, Triada plus, Lviv, 2009, p. 10, p. 13.

<sup>13</sup> Ivan Krypiakevych, *Istoriya ukrayins'koyi kul'tury [History of Ukrainian Culture]*, Lybid, Kyiv, 2002, p. 631.

technique are provided. The author's compositions were built on the intonations of Ukrainian dumas and historical songs<sup>14</sup>.

The development of part singing took place simultaneously with the spread of the five-line musical notation, the "Kyiv znamya". It consisted of several voices or "parts". In the 16th century, polyphonic part singing spread among church parish schools, where children studied not only Church Slavonic writing, but also a liturgical singing. There are historical sources from which it becomes clear that the music-theoretical works of Western European authors were used at the schools of that time: for example, the manual by Johann Spangenberg "The question of music for the use in the Nordhausen school or how to teach singing to young people easily and correctly" (Wittenberg, 1542) and the works of other authors. Gradually, polyphonic choirs began to sing in Ukrainian Orthodox churches under the leadership of experienced choir conductors<sup>15</sup>.

The theoretical foundations of part singing and counterpoint were stated in the treatise "Grammatika musikiyskago peniya" ("A Grammar of Music [al Singing]"), published in 1677 by the Ukrainian composer and theorist Nikolay Diletsky (born in 1630 approximately). The works of Diletsky, which summarized the practice of a part singing and justified the need to replace the old "hook" musical notational system with a new linear one, were the most valuable achievements of a music-theoretical thought in the 17th century. Later, the theoretical positions of part singing were developed in the works of Gavalevich, Zavadskyi, Pikulytskyi, Kolyadchyn, Byshevskyi and others.

The first publications of Ukrainian folk songs melodies appeared in the second half of the 18th century, in the song collections of Vasyl Trutovskiy (1776-1795), Johann Gottfried Pratsch (1790), and the first publications of folk instrumental music appeared in the collection "Muzykal'nyye uveseleniya" ("Musical entertainments", 1774), dance melody "Dergunets".

At first, there was Znamenny Chant, but later the singing part began to be introduced. Also, musical literacy was studied in fraternal schools. Another significant aspect is that the teacher who taught singing at the fraternal schools was also the leader of the choir. Students who had been selected to sing in the choir were not only paid, but also provided with food and clothing.

In the 16th century, schools of a new type began to spread in Ukraine, where primary education was combined with secondary education. One of the first schools was founded, the Ostroh Ruthenian-Greek-Latin school (1576), from which graduated many famous political figures and educationalists of that

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<sup>14</sup> *Sofiyivs'ka zbirka: arkhivni materialy 127-381 [Sofia collection: archival materials # 127-381]*, Vernadsky National Library of Ukraine, Kyiv.

<sup>15</sup> Oleg Mykhaïlichenko, *Muzychno-estetychne vykhovannya ditey ta molodi v Ukraini (retrospektyvno-teoretychnyy aspekt) [Musical and aesthetic education of children and youth in Ukraine (retrospective and theoretical aspect)]*, Kozats'kyy val, Sumy, 2007, p. 26, p. 30.

time. Hence, Hetman Petro Sahaidachny, who played a significant role in the development of Ukrainian society, had studied at the Ostroh school (officially styled Academy). There was operated a printing house, thanks to which we have important historical monuments of Ukrainian writing. Ostrog was a well-known centre of traditional musical culture, where the “Ostrog chant” originated. The school curriculum necessarily included music.

Kyiv Pechersk Lavra monastery played a significant role in the spread of the part singing, that’s why this kind of singing later came to be called “Lavra” singing. Choral multi-part works on religious themes became the main genre of part singing. Students of fraternal schools studied not only church music, but also secular works to welcome guests who visited the schools, for theatrical recitations in “school dramas”, which were an important parts of the musical and aesthetic education of the students. The music, which consisted of chants, carols, psalms and included the elements of folk songs as well, was an important part of “school dramas”. This testified to the interaction of folk and church music. In the 17th century, the process of a wide chants and psalms spreading began.

It is believed that the artistic arrangement of Ukrainian folk songs began at the same time. Chants were performed not only in churches, but were also parts of Nativity scenes, school celebrations, etc. Chants were polyphonic hymns of philosophical, love and humorous content, which were written most often by students of academies and fraternal schools, students of seminaries and universities on religious texts (from Latin “cantare” – singing).

But at first, chants had no right to be performed in church. Over time, they became more and more popular and began to be performed not only in Nativity scenes (folk Christmas dramas), celebrations, but also in churches. Famous chant “Oy, pid vyshneyu, pid chershneyu” (“Oh, under the cherry, under the cherry”), used by Ivan Kotlyarevsky in his work “Natalka Poltavka”, has an instructive character and preaches important human values. We believe that the artistic value of chants influenced the work of Ukrainian composers of later eras. Chants, as a partially professional genre, played a significant role in the development of Ukrainian music in the 17th century.

There is no doubt that the creative activity of talented Ukrainian artists, often unknown authors of psalms and chants from the 15th to the first half of the 18th centuries, influenced the development of Ukrainian music in the second half of the 18th century, which is called the “golden age of Ukrainian music”, and its most prominent representatives, Maxim Berezovsky, Dmitry Bortniansky and Artemy Vedel<sup>16</sup>.

The first “Singing School” in Ukraine was founded in 1738 in Hlukhiv, where many famous Ukrainian musicians, composers, and singers received their education, who influenced the further development of Ukrainian

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<sup>16</sup> Lyubov Kiyanovska, *Ukrayins'ka muzychna kul'tura [Ukrainian musical culture]*, Triada plus, Lviv, 2009, p. 17.

musical culture over time. Music was also studied at the Kyiv Academy and collegiums. Brass bands worked at the magistrates and town halls; there were also choirs and theaters in the landowners' estates.

Nikolay Diletsky was the most famous Ukrainian musician of the 17th century. The works of this prominent Ukrainian composer became well-known examples of the part concerts. His work "A Grammar of Musical Singing", in which the scientist theoretically studied the significance of musical art in the spiritual development of people, shades of human characters in a musical workcreating possibility, was considered one of the best works in the field of philosophical and aesthetic thought of that time. The works of Dyletskyi "A Grammar of Musical Singing" and "The Way to Train Children" became the first singing manuals for Musicteachers.

In the 17th century, after the Ostroh Academy, the Kyiv-Mohyla Academy, music classes at colleges and universities began to play a significant role in the development of Ukrainian musical art. In 1631, metropolitan Peter Mohyla founded the Kyiv-Mohyla Academy, which played an important role in the development of not only spiritual, scientific, but also artistic culture of Ukraine.

Graduates of the Kyiv-Mohyla Academy were the famous Ukrainian philosopher Gregory Skovoroda (1722-1794), who created the first examples of secular lyrical songs, the famous composer in the genre of spiritual music Artemy Vedel (1767-1808) and others. Historical sources indicate that the Academy had a choir and an orchestra. Even in Zaporizhzhya Sich, a harsh military community, there was a tradition of music classes with talented boys who were taught to sing and play musical instruments. Zaporizhia Cossacks marched with musicians playing trumpets and tambourines, and celebrated their holidays and victories in Zaporizhia Sich with music and dances.

In Kyiv, Kamianets-Podilskyi, Lviv and other cities, guild associations of city musicians were founded, due to which secular music began to develop widely. The composers Maxim Berezovsky (1745-1777), Dmitry Bortniansky (1751-1825) had a significant influence on the development of Ukrainian musical culture with their works. Famous musicians-performers of that time were guslist Vasyl Trutovskyi (1740-1810), lutenist, composer and kobzar-bandurist Timofiy Bilohradsky, singer E. Bilohradska and others.

It is known that in the 18th century in the estates of the landed gentry there were created opera troupes, choirs, symphony and horn orchestras, whose activities were of great importance for the development of Ukrainian musical culture. Since that time, there was an interest in collecting and studying Ukrainian folk songs, foundations of Ukrainian national classical music forming process began.

Composers Maxim Berezovsky, Dmitry Bortniansky and Artemy Vedel created world-famous spiritual choral works, in which a departure from church canons can be traced. But these works could already be performed not

only in divine services, but also at secular concerts. Composers Berezovsky and Bortniansky got professional musical education abroad from the leading European musicians of that time.

Maxim Berezovsky, whose choral works have become real pearls in the treasury of Ukrainian musical art, studied at the Glukhiv School of Music, then at the Kyiv-Mohyla Academy. He continued his studies later at the St. Petersburg Court Capella, for which during several years he created wonderful church concerts, for example, the concert “Do not reject me in old age”. In 1769, the composer and singer received a special scholarship to study in Italy, at the Bologna Philharmonic Academy, which was one of the most famous centres of musical education of the 18th century. He studied under renowned teacher padre Giovanni Battista Martini, the best music theorist and teacher of that time in Europe. During his life in Italy, Berezovsky wrote both church choral music and created works in secular genres of music. For instance, he wrote “Demofonte”, the opera on the mythological plot.

Dmitry Bortniansky is one of the most famous composers of the Ukrainian musical culture of the “golden age of Ukrainian music” (18th century). Firstly, he studied at Gluhiv school. After receiving the scholarship when he turned 17, he started his education in Italy at the Venice Opera House. There, the period of composer’s creativity began. Bortnyansky created numerous works: three operas on mythological subjects “Creonte” (1776), “Alcide” (1778) in Venice, and “Quinto Fabio” (1779) at Modena, sonatas, cantatas and church works. After his return, the composer was appointed a director of the Saint Petersburg Court Capella, where he worked for many years. Most of the spiritual choral concerts written by the composer are based on texts from the Psalter. In the musical language of these works, which are examples of the composer’s skill, we can trace both the centuries-old traditions of Western European church music, the traditions of Ukrainian Orthodox music, and the presence of Ukrainian folk art elements, which is a key feature of Bortniansky’s creativity.

Another famous composer of the brilliant “golden age of Ukrainian musical culture” of the second half of the 18th century is Artemy Vedel. First, he studied at the Kyiv-Mohyla Academy, which in the first half of the 18th century was known for its perfect musical education and was one of the most thorough educational institutions in Eastern Europe. After receiving his education, Vedel worked as a conductor of choral bands and, at the same time, engaged in choral composition work. Among the numerous genres of choral music, Vedel chose the spiritual choral genre and in this genre the composer created masterpieces of a national art: “Dokole, Gospodi” (“How long, Lord”), “Voskresni, Bozhe” (“Rise, God”). Many prominent musicians and composers, as well as researchers of world choral music, claim that Vedel succeeded in bringing the professional spiritual choral concert closer to the Ukrainian folk song heritage and enriched the genre of the spiritual choral

concert with the lyrics of everyday urban sentimental romance, calendar-ritual songs and epic folk art.

The creative heritage of the composers of the “golden age of Ukrainian musical art” is significant and diverse in terms of artistic images, and over time it spread throughout the world and gained wide popularity among fans of musical art.

### **Conclusions**

Music has always occupied a significant place in the life and everyday life of the Ukrainian people. It can be considered that both the Ukrainian people history and Ukrainian music history begin with Ukrainian music folk art and folk songs.

An overview of the Ukrainian singing culture development history defines the folk song as one of the most important links that originates from ancient times. Ukrainian folk song is one of the best and richest manifestations of the spiritual characteristics of the Ukrainian people. The images of folk music and folk songs reflect a wide range of various interests of a person’s daily life, character traits, experiences and feelings; the history of the people unfolds clearly and majestically. However, it is difficult to overestimate the importance of the Ukrainian folk song in the aesthetic ideas formation of ancient Ukrainians about beauty and moral values.

The Ukrainian choral performance has its own ancient traditions, the creative possibilities of which have always reflected the thorny path of history, hopes and expectations of the Ukrainian people. A lyrical song is of particular importance in Ukrainian choral culture. On the one hand, it attracts the attention of the most talented and famous composers and singers in the modern musical culture and, on the other hand, encourages them to create.

The historical development of Ukrainian singing culture during the Middle Ages ends with a brilliant period in the 18th century. As a consequence, the musical culture development history is known as “the golden age of Ukrainian music”.

Maxim Berezovsky, Dmitry Bortniansky, Artemy Vedel, Nikolay Diletsky have contributed with their creativity not only to the development of Ukrainian choral art, but also to the world choral art. The works of the composers Bortniansky, Berezovsky and Vedel are performed during church services and various concert stages all over the world. Some works of the composer Berezovsky are stored in the libraries of France and England, and his spiritual works (concerts, communion songs, “Cherubs”) are particularly popular among contemporary fans of musical art. Thus, the creative heritage of composers occupies an important place in the treasury of world choral music. It arouses considerable interest among world choral art researchers and influences the development of modern choral music culture.

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