

Synesthesia of Music and Dance Art as a Creative Phenomenon of Medieval Culture

Valerii Hromchenko*
Maryna Pogrebnyak**
Olena Nemkovich***

Abstract: *The article is devoted to identifying a number of the most characteristic features of the development of the phenomenon of artistic performance as a creative phenomenon of medieval culture. The publication focuses primarily on artistic, musical and choreographic arts, the interaction of which is considered in the light of the specifics of the phenomenon of synthetic artistic performance in the cultural and historical period of the Middle Ages. It is established that the phenomenon of artistic performance as a synthetic creative phenomenon of medieval culture has a clear establishment in European artistic practice. Even in the times of the early Middle Ages, when the persecution of instrumental musicians, dancers, itinerant artists by the clergy was the strongest, the development of the specified artistic practice took place. The improvisational nature of the artistic performance of minstrels, jugglers, spielmen, pipers, skoromokhs laid the foundations for the development of solo performance both in the field of musical instrumental practice and in the realm of creativity of master dancers. The article claims that solo improvisation has established the corresponding components of the expressive palette of the soloist, among which the most significant are the technical perfection of the master performer, the emotional saturation of the work, the individual interpretive vision of the artistic composition by the performer.*

Keywords: artistic performance, music, dance, musical instrument, composition, soloist, Middle Ages, art, improvisation, composition, solo, performance practice.

* Valerii Hromchenko, Doctor of Study of Art, Associate Professor, Vice Rector of Research, Creative and International Work Dnipro Academy of Music 10, Liteinay str., Dnipro, 49044, Ukraine, e-mail: gromchenko.valeriy@gmail.com, <https://orcid.org/0000-0002-2446-2192>

** Maryna Pogrebnyak, Doctor of Study of Art, Docent, Head of the Department of Study of Art and Advanced Education, Poltava National Pedagogical University named after V. G. Korolenko 2, Ostrogradsky str., Poltava, Poltava region, 360003, Ukraine, e-mail: pogrebnyak.modern.ballet@gmail.com, <https://orcid.org/0000-0001-6863-6126>

*** Olena Nemkovich, Doctor of Study of Art, Head of the Department of Musicology and Ethnomusicology Rylsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences Ukraine 4, Hrushevsky str., Kyiv, 01001, Ukraine, e-mail: olnemkovich@ukr.net, <https://orcid.org/0000-0003-0006-5720>

I. Formulation of the problem

The development of artistic culture at the current stage of the evolution of various types of art has a clear meaning in their interaction, the interpenetration of one artistic phenomenon into another, the interaction of one type of art with another. This kind of artistic symbiosis, establishing itself in the realm of today's cultural landscape, generates many questions regarding the specifics of the development of such synthetic performance, its artistic presentation, the specificities of mutual enrichment in artistic synthesis, etc.

Hence, the research of peculiar signs of the interaction of different types of art in the phenomenon of artistic performance in previous historical periods is of exceptional importance for the awareness of the current processes of interaction of different types of art, which are among the determining factors in modern art. In this sense, turning to the history of the formation of artistic synthesis in the artistic achievements of the Middle Ages is of exceptional importance.

II. Literature review

In the scientific works of contemporary musicologists, the phenomenon of performing arts is investigated with emphasis, first of all, on the corresponding artistic and performing specificity, which is determined by a certain specialization, in particular, musical and instrumental specificity (V. Apatskyi¹, V. Hromchenko², A. Karpyak³), the art of dance (M. Pogrebnyak⁴), vocal performance (O. Berehova and C. Volkov⁵), artistic and performing art in the pedagogical aspect (L. Thornton⁶, H. Zaghoul⁷). In works on the history of musicology, the processes of studying musical

¹ V.N. Apatskyi, *History of Wind Music and Performing Arts*, Zadruga, Kyiv, 2010, 320 p.

² V.V. Hromchenko, *Wind Solo in the European Academic Composition and Performance of the 20th – the Early 21st Centuries (Development Trends, Specifics, Systematics): Monograph*, LIRA, Kyiv-Dnipro, 2020, 304 p.

³ A. Karpyak, *Flute Art in the Light of the Historical Significance of Methodological Schools and Directions in Music Education: The Past and Present in Journal of History Culture and Art Research*, no. 9 (1), 2020, pp. 286-294.

⁴ M. M. Pogrebnyak, *New Directions of Theatrical Dance of the 20th - The Beginning of the 21st Centuries: Historical and Cultural Preconditions, Cross-Cultural Connections, Stylistic Typology: Monograph*, Astraia, Kyiv-Poltava, 2020, 327 p.

⁵ O. Berehova, S. Volkov, *Modern Opera of the Late 20th - Early 21st Centuries: World Trends and Ukrainian Realities in Journal of History Culture and Art Research*, no. 9 (4), 2020, pp. 217-235.

⁶ L. Thornton, *Music Education at a Distance in Journal of Music Teacher Education*, no. 29 (3), 2020, pp. 3-6.

⁷ H.S. Zaghoul, *The Theater in the Educational Context: Elements of Strengths, Weaknesses, Opportunities, and Threats in Journal of History Culture and Art Research*, no. 9 (2), 2020, 106-122.

performance processes of different historical periods in this scientific field are understood (O. Nemkovich⁸, I. Horbunova⁹). However, until now the problem of the syntheticism of article performance as a characteristic phenomenon of the culture of the Middle Ages has not been the subject of special attention.

III. The purpose of the article is to define several of the most characteristic features and manifestations of the development of artistic performance as a synthetic creative phenomenon in the Middle Ages.

IV. Basic material

Since the fall of the Roman Empire in the 5th century AD and the increasing establishment of the Christian faith in Europe, playing music on wind instruments as well as all instrumental music of that time with its inherent function of accompanying dance processions, has been subjected to cruel persecution by the church authorities. Recognizing only the vocal art in which a person glorifies God through the word, the ministers of the cult of medieval Europe imposed permanent bans on instrumental performance and the sound of instruments even to accompany medieval dance processions.

Thus, the Christian apologist and guide of the Holy Scriptures, Clement Olexandriysky, describing the extremely shameful, in his opinion, influence on people of the sounds of wind and string instruments called:

Let us therefore give flutes to shepherds, superstitious people, who rush to worship idols; we wish for the speedy expulsion of these instruments of our sober public feasts; they are more proper to cattle than to men; let them be used by fools¹⁰.

Undoubtedly, in such a situation, the huge assets of the musical culture of antiquity with its instrumental diversity, the mutual enrichment of the arts of music and dance, their genre palette, the high artistic level of performance, and the formed musical and pedagogical system did not find an appropriate assessment in the European culture of the Middle Ages. The decline of artistic performance, musical and instrumental culture in Europe, especially in the period of the early Middle Ages, is beyond doubt.

However, the prohibition of musical-instrumental performance by the ministers of the church concerned primarily those spheres of application of music that did not relate to people's everyday life. The pastoral, household

⁸ O. Nemkovich, *Ukrainian Musicology of the 20th Century as a System of Scientific Disciplines*, Stalj, Kyiv, 2006, 534 p.

⁹ I. Horbunova, *Buffoons. Ukrajinsjka muzychna encyklopedija*, Vydavnytvo IMFE, Kyiv, Vol. 6, 2023, 676 p.

¹⁰ S. Levin, *Wind Instruments in the History of Musical Culture*, Muzyka, Leningrad, 1973, 264 p.

and military using of music (which did not include its combination with other arts, mainly the art of dance), where it had a clearly defined utilitarian purpose, was marked by stable traditions.

At the same time, even in folk musical life, some manifestations of virtuosity in artistic and performing practice were subjected to extremely negative evaluations by medieval clergymen. This concerned, in particular, the playing of musical accompaniment of dance processions, such as in the medieval dance genre of estampie. The improvisational nature of performance, which so clearly affected the culture of the ancient world, was also harshly criticized by the clergy of the Middle Ages.

The virtuoso playing of musical instruments causes particular indignation among the church fathers. They oppose chromaticism, which was the basis of improvisation. In the ancient aesthetics, chromatic order was evaluated as “sophisticated” and “gently attractive”, then the aesthetics of the church fathers perceived chromatics in no other way than “unruly” and “ugly” music¹¹. The above mentioned relationship of the clergy to the specified means of artistic expression, however, attests to the same objective fact of the presence of a tradition of solo performance on wind instruments in the Early Middle Ages. Thus, at the beginning of the Middle Ages, the playing of musical instruments particularly wind instruments, both in the instrumental and performance form of a solo, and during the accompaniment of a performer-dancer, was a very widespread phenomenon in Europe. Despite the dominance of the theological worldview and the corresponding priority of Church in the cultural process, the monopoly of vocal performance had no place in European music. Along with calls for the inadmissibility of concerts, dance performances with the participation of musicians, instrumentalists, banning the sound of instrumental music during various celebrations, choreographic actions and ceremonial processions, there were also speeches that allowed the using of musical instruments in the everyday sphere of people’s lives. The practice of musical artistic dance processions did not exclude the participation of women in this kind of performances, the attitude towards which was ambiguous at the time. “For various historically documented reasons, women have always been considered a paradigm of either virtue or perversion”¹².

Peculiarities of musical-instrumental performance in the Middle Ages, especially in the early period, were influenced by the ancient instrumental performance tradition, with which they were genetically connected.

¹¹ *Musical Aesthetics of the Western European Middle Ages*, arranged texts and introductory article by V. P. Shestakov, Muzychna Ukraïna, Kyiv, 1976, 264 p.

¹² A. Furnică, *Women’s Image and Role in Art: From Medieval Virtuous Mystics to Today’s Advertising Perverse Figures*, in *Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 2/November, 2022, pp. 145–164. DOI: 10.35218/armca.2021.2.07.

This tradition was characterized by virtuosity and improvisation of artistic expression, flexibility in interaction with the performer-dancer. On the anniversary of this tradition in medieval Europe, the creativity of itinerant musicians, dancers, so-called jugglers, mimes, spiel-men, strumpets, and pipes was born.

According to S. Levin, the toolkit of wandering artists consisted, first of all, of representatives of the flute and oboe arts¹³.

The nature of the street performances of these artists, their performances under the open sky was syncretic, and therefore, it formed a special universality of the artistic creative process, in which the mutual enrichment of instrumental music with theatre, dance, and circus arts played an exceptionally important role.

T. Livanova claims the following:

These jugglers (from Latin *joculatores*), minstrels, *spielmans* – as they were called at different times and in different regions for a long time were the only representatives of the secular musical culture of their time and thereby played an important historical role. To a large extent, it was precisely on the basis of their musical practice and their song traditions that various forms of secular lyrics of the 12th-13th centuries were composed. These wandering musicians did not part with musical instruments, while the church either rejected their participation or accepted it with great difficulty¹⁴.

At the end of the 11th century, the art of troubadour knights, the so-called traveling poets-musicians, emerged, which is a vivid example of secular musical and poetic lyrics arose. The creativity of troubadours, *trouveurs*¹⁵, and *minnesingers*¹⁶ is inextricably linked with the musical and performing activities of minstrelsy¹⁷.

On a contractual basis, itinerant artists (musicians, dancers, poets in one person) were invited to castles as art teachers and responsible for the instrumental part of knightly unison musical and poetic works (the vast majority of knights did not know how to play musical instruments).

Minstrels, accompanying knights-errant, usually composed the melody for lyrical texts and were fully responsible for writing preludes, returns between verses and postludes.

These sections of artistic compositions are of particular interest, because it is in them that the nature of solo artistic performance is revealed, particularly on wind instruments, in a combination of various types of arts, primarily music, dance and poetry. The improvisational nature of

¹³ S. Levin, *Wind Instruments in the History of Musical Culture*, Muzyka, Leningrad, 1973, 264 p.

¹⁴ T. Livanova, *History of Western European Music until 1789*, Vol. 1, Muzyka, Moscow, 1983, 696 p.

¹⁵ *Trouveurs* – the name of troubadours in the north of France.

¹⁶ *Minnesingers* – German itinerant poets – musicians, dancers.

¹⁷ *Minstrel* – a juggler who entered the service of a knight.

performance in chivalric works gave birth to a certain creative freedom for soloists (of course within the framework of the introduction sections, returns and postludes), which gradually stimulated the development of professional performing qualities in the artists of that time.

In accordance with the artistic content of the musical and poetic compositions of the troubadour knights, instrumental solo parts performed by minstrels acquired a certain expressiveness, emphasized the nature of the artistic compositions and emphasized their figurative content with the appropriate means of artistic expression. In the work of the troubadours, solo instrumental episodes obviously did not only formally divide musical and poetic stanzas, but highlighted the flavor of a particular song, deepened its mood.¹⁸

It should be emphasized that vocal and instrumental fragments of troubadour performances often had a contrasting nature.

The necessary convenience for a minstrel was not only created along with the possibility of using as many musical instruments as possible, but also allowed to feel a certain performance freedom, the solo nature of music making, the freedom of plasticity of the artist's movements.

According to the testimony of medieval authors, in the 13th century a traveling musician had to be able to play nine instruments, which included string, percussion and wind instruments. His traditional wind instruments were supplemented with longitudinal and transverse flutes, shalmei, krumhorn, zinc, trumpets and other wind instruments.¹⁹

M. Saponov, a researcher of minstrels' creativity, notes:

The technique of contrasting the refrain with the stanza is convenient for instrumentalists: after all, the story is told only in the stanza and in the refrains free from the plot, you can show game ingenuity, solo; here in the foreground is the opportunity, for example, to improvise or turn to the next level a new musical instrument.²⁰

This is how the artistic and expressive individuality of an instrumentalist musician as a solo performer, expresser of the figurative content of a musical composition was established.

It is important to note here a number of genre formations of solo artistic and performance practice in medieval Europe. Among the most popular and diverse in their own subspecies are the genres of estampi, cantus (ornamented, crowned) and le (descort).

¹⁸ S. Levin, *Wind Instruments in the History of Musical Culture*, Muzyka, Leningrad, 1973, 264 p.

¹⁹ V. N. Apatskyi, *History of Wind Music and Performing Arts*, Kyiv, Zadruga, 2010, 320 p.

²⁰ M. A. Saponov, *Minstrels. A Book about the Music of Medieval Europe*, Klassika – XXI, Moscow, 2004, 400 p.

Their functioning in those days did not yet outline clear gradations of instrumental, vocal or dance embodiment of compositions. Some chants were perceived as suitable both for singing and for being performed by musical instruments, in interaction with dance.

Only epic required the necessary participation of the singer, and the so-called notes, sons (“recordings”) and were aimed at instrumental sound only. Otherwise, some chant (even with a text) was equally considered an occasion for both vocal and instrumental performance to improvise a kind of fantasy.

Instrumental solo performance was formed, naturally, according to its own laws, based on the effects provided by the applicative timbre, register and other possibilities of the given instrument and was not constrained by vocal genre restrictions. The chant was only a preparation for a free rhapsody on the bow, lute, harp or flute.²¹

The specified variability in the composition of the performers of medieval musical works, primarily due to the still relatively weak development of musical instrumental art, was at the same time fixed due to the reproduction in this variability of the most famous musical motif, i.e. their fixation in the collective memory, which is an extremely powerful means in the development of art. “According to Warburg, collective memory can be regarded as a medium for art, which ensures the survival of images and pathos formulas even when the violence of historical development leads to a decline of the creative spirit”.²²

Variability in the composition of performers of musical compositions, syncretism of various forms, the active search for means of artistic expression, the formation of elements of the technique of instrumental performance – all this determined the extremely important role of improvisation, the natural basis of which is formed by solo performance. Therefore, solo improvisation became an integral part of the skill of the juggler, minstrel, piper, buffoon. Itinerant artists turned a suitable rhyme or motif, a certain tone or a group of tones into virtuosic, sprawling passages, so-called diminutive figures. The principle of increasing the number of notes for the same duration (dementia), revealed unlimited possibilities for the development of improvisation, virtuoso-technical skills of the performers. At the same time, the lack of clear consolidation of composition by the appropriate means of artistic expression (instrumental, vocal, choreographic, poetic), created an important prerequisite for the independent development of solo artistic performance in the medieval period. The specified variability and

²¹ Ibidem.

²² G. Badea, *Aby Warburg: The Collective Memory as a Medium for Art in Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 1/May 2021, pp. 244-254. DOI: 10.35218/armca.2021.1.13.

examples of the combination of different types of art became the basis for the formation of new phenomena of artistic creativity.

At the same time, in the syncretism mentioned (coexistence and interaction of different types of art), two-way processes took place – elements of dance penetrated into mainly instrumental, musical-poetic forms, and, on the contrary, musical-instrumental sound was an integral component of mainly dance forms.

In the later medieval period, despite the dominant Christian worldview, the preservation of elements of paganism in the folk environment, the often inextricable intertwining of pagan and Christian traditions is reflected. Thus, the custom of celebrating St. John's Day was popular among almost all European peoples. People gathered mainly in the forests; surrounding the fires people sang, danced and searched through the fire (jumped above the fire). The dance during the feast of St. John consisted of closed and open round dances. It is possible to have been a repetition of the pagan "dance of lights".

A number of such dances of the Middle Ages had a completely different ugly aesthetic, such as: "Triumph of Jesters"; "The Great dance in Marseilles" ("Magnum Trepidium"); "Sabbath".

In different places and in very different manners, "The Triumph of Jesters" was celebrated; it was banned in Paris in 1212 and lasted in other cities until the end of the 16th century. Each locality had its own characteristics and its own names: the festival of subdeacons and donkeys, the festival of cuckolds and others. These unbridled ceremonies were accompanied by dances of the same character and took place not only in parish churches, but also in monasteries and nunneries. Another medieval festival with pagan overtones was "The Great Dance in Marseilles". On the day of Lazarus, horses, goats, cows and other domestic animals were driven through the streets of the city. Holding hands, townspeople and villagers danced around the animals with pagan songs.

In Spain, "les Disciplinants" beat themselves to the beat of music with rods and plaits with wax balls at the ends. These religious performances ended in glitter and nightly orgies. In Venice there were processions of "du Rosaire", in which the dancers depicted triple rosaries. Gentlemen dressed as devils danced around the girls, dressed as angels. In Portugal there were ballet performances in honor of the feast days of saints. Historians claim, that in a fit of religious fanaticism the Portuguese danced in circles, singing parodies of sacred songs.

Literary works, poetic tales, works of art create a visual representation of the wild dance "Sabbath", during which the witches, who

gathered on the Brocken, on Bald Mountain in Kyiv and on various mountain peaks throughout Europe did not languish dancing in hellish ecstasy²³.

On the basis of a detailed study of images of dance on objects of material culture (jewelry, tableware, mosaics, icons etc.), scientists managed to find out that the Slavs already had an original culture in the period of late paganism including a dance culture, based on their own ancient traditions started by Veneds, Ants and Scythians.

The applied types of creative acclivity of the Slavs (particularly architecture and painting) were poorly developed in this early period, whereas dance and music were among the priority ones, that is, accessible to everyone. The dance did not contradict the pagan worldview and therefore actively developed, which is evidenced by the examples that have survived to this day and which depict different types of dance: ritualistic-ceremonial, folk-domestic, festive-theatrical²⁴. For example, a ritual song was a part of a complex synthetic whole, which is a pagan ritual.

Such a song was always collective and was accompanied by certain movements of a chorus dance. The wedding ceremony, which even after the establishment of Christianity in ancient Rus among the “common people” was still performed according to the pagan tradition for a long time, also combined “dancing and humming”, that is, dancing and playing musical instruments, especially wind instruments. The Radziwill Chronicle (15th century) contains a picture illustrating a wedding custom which depicts a performer on a wind instrument (a short tube, probably, 35–40 cm long). This same illustration shows a man who is jumping or dancing. Around his neck was hung a percussion musical instrument like a drum, probably a tambourine, which he hit with a layered whip at the end. Just like jugglers and pranksters in Western countries who represented a characteristic type of medieval artists, buffoons were not only musicians (player, piper), performers on musical instruments (mainly trumpets), but also actors, dancers, acrobats, and jokers. This term, used in Byzantium and Rus, denoted a universal performer who possessed several creative professions. In the medieval state of Kievan Rus and later, buffoons were the bearers of syncretic folk art where music, i.e., playing musical instruments and dance, were inextricably linked. It revealed the remnants of pagan rituals.

There was a solo dance – men’s and women’s (ritual, plotless and individually-improvisational; men’s pair dance and pair dance (between a man and a women) that developed the theme of love; mass-story (military and labour themes) and mass-orgiastic (improvisational, festive dance).

²³ C. N. Khudekov, *General History of Dance*, EKSMO, Moscow, 2009. 608 p.

²⁴ O. O. Yelyukhina, *Problems of the Development of Dance Art of Ukraine. Period of Kyivan Rus*, Ph. D. Thesis, Institute of Art Studies, Folklore Studies and Ethnology named after M. T. Rylsky of the National Academy of Sciences, Kyiv, 1996, pp. 3–24.

It was the ritual-ceremonial dance that gave birth to the first professional independent performers. Such a dance, depicted on bracelets and vases, was solo and performed by special clappers and dancers, privy to the ritual, and possibly, by the magi themselves. They were dedicated to numerous pagan gods (Perun, Veles, Simarglu, Makov and others) and the elements. These dances came from the past ages, namely from the time of the heyday of the cult of the Mother Goddess, the Great Mother Goddess, the progenitor of all living things among the agricultural Slavic tribes.

As before, the basis of the dance already existed in the arsenal of expressive means, the traditional oscillatory movements of the arms, body, hips, head, as well as various rotation. The updated essence changes semantic accents, needs new tempos and rhythms and other melodies. As a result, in connection with the new task, known means of expression and existent technical elements were changed. The previously developed technique of small sliding jumps, small movements on the foot, numerous rotations, in connection with the period from a closed space to an open one is modified as the step increases, where small jogs and, possibly, dynamic running appear; the artist's gesture becomes broad and expressive, as well as the plasticity of the whole body.

However, most importantly, as all the images of the ritual dance claim, facial expressions, turning of the head and hair, characteristic of the animic period, disappear. Now the whole nature of the performer is directed to the service of God. A high raised chin, a strict posture of the body, a cold or neutral facial expression, these are the individual features of the next, anthropomorphic period of pagan dance. An important detail of women's ritual dance was long sleeves, which become a semantic accent. They also began to dictate a new plasticity of the dance, a straight back, fixed shoulders, defined by strict plasticity of the hands, as well as increased dynamics of movement, which provided an opportunity to play with the sleeves²⁵.

Men's dance practically does not differ from women's, however, instead of long sleeves, it used certain paraphernalia (shield, sword, etc.), which dictated other improvisational moves, drawings, yet stylistic features, manner of performance, characteristic techniques related it to the dance of the dancing girl (woman).

The most expressive and important feature of the ritual Slavic dance was the absence of inversion of the legs. In all the images that have come down to our time, the feet of the performers are reproduced clearly in profile.

The new period of ancient Russian history, which began with the adoption of Christianity, determined new further ways of development of the

²⁵ O. O. Yelyukhina, *Problems of the Development of Dance Art of Ukraine. Period of Kyivan Rus*, Ph. D. Thesis, Institute of Art Studies, Folklore Studies and Ethnology named after M. T. Rylsky of the National Academy of Sciences, Kyiv, 1996, pp. 3–24.

entire art of Kyivan Rus, including dance art. This period began much earlier than the official date of the baptism of Russia; and was associated with numerous trade and military campaigns to Byzantium, as well as with the trip of Princess Olha to Constantinople, where she was baptized, got acquainted with the life of the luxurious imperial court with the traditional sights of the capital. Since the theatrical dance culture of Byzantium was based on ancient traditions, Princess Olha saw the highly professional stage art quite different from Slavs, which may have served as the beginning of serious cultural contacts between the two countries. In the second half of the 12th-15th centuries, a characteristic feature of Byzantine art was the transformation of the theatre into a kind of secular spectacle, the components of which were music, dance, pantomime, acrobatics, and so on. High professionalism was maintained thanks to the differentiation of specialties. Dance became independent and self-sufficient as before, which allowed it to recover, based on ancient classical traditions. The pyrrhic form became the basis for the creation of various dances for pre-state and religious holidays. This is how the renewed Bacchic dances, makelarion, military revues, Gothic games, torch dances and much more arose. In addition to the ones listed, sensual and erotic dances of the oriental type with characteristic features, movements and plasticity were also in vogue. However, these dances were intended for domestic rather than official use. Regardless of the erotic beginning, they significantly supplemented the expressive palette of the Byzantine dance, which combined various features of the ancient East.

The custom of festive meals “with playing, dancing and humming” was widespread with the upper echelons of Kyivan Rus’ society. Monuments of material culture, in particular medieval manuscripts (even of religious content), in which the specifics of everyday life were reproduced, contained images of musicians playing musical instruments, as well as dancers, that is, they testified to the inseparable interaction of musical instrumental performance and dance. Such images were found, for example, in letters and screens in ancient books.

Cultural exchange with Byzantium was two-way, mimes came to Kyiv, and Slavs performed at the court of Konstantin Bagryanorod. However, unlike Byzantium, which created new Christian art for centuries on its own, Rus took advantage of the already formed artistic system and new worldview, so the young ancient Russian state faced the difficult task of assimilating Christian culture in an environment that had long been associated with paganism.

The process of Christianization proceeded slowly, over three centuries, receiving the name “trust”.

People had difficulty changing their habits, and the upper class gravitated towards a new progressive culture. Architecture, music and painting were among the priorities and began to develop rapidly on the basis

of Christian canons, but dance and theatre, which were persecuted by Orthodox Christians for their connection with paganism, were outside the permitted types of arts. It is here that there is a reason for the negative attitude towards representatives of theatrical art: actors, comedians, dancers and buffoons.

Byzantine mimes-histrions became popular among the aristocracy during the period of Kyivan Rus, whose art was strikingly different from the Old Russian one in an unusual stage form, a wealth of decorative details, genre diversity and national characteristics.

“Thanks to them, the main genres of the Roman theatre Pantomime (solo dance by a virtuoso actor with a dramatic conflict), Pyrrhic (ensemble dance-pantomimic action), Mime (melodrama with dance and acrobatics), comedy and tragedy migrated by Byzantium from the Roman Empire and continued their existence in Kyivan Rus, gradually adapting to the requirements of new aesthetics.”²⁶

As a result of creative contacts, the Slavic troupe learned the skills of theatrical art, the stage form of performances and professional techniques. The presence of diagrams, various drawings and frescoes from the past allows us to say that dancers of that time had their own dance technique:

“built on the inversion of the legs, there was often a grand battement from the 2nd (second) position, rond de jable, en lair, echappe, jete; practiced slips and various jumps. For female dancers, typical acrobatic dances on the hands, cubism (cubism, dance on the hands in various poses) and virtuoso technique; also, a dance with balancing on the hands and head-cups and baskets.”²⁷

So, it is possible to define the following characteristic features of the virtuoso dance of mimes, which were borrowed by the dance and performing arts of Kyivan Rus: a technique built on the inversion of the legs; dances of pointe (standing on very high half-toes, on the ends of the toes, but barefoot, without special shoes) and various jumps; different rotation of the body in a plane perpendicular to the legs; for dancers, typical acrobatic cubism and virtuoso pyrrhic; popular dances with cups and baskets.

In the 12th century, juggling became very popular, reaching full bloom in the 13th century. The juggling dance was virtuosic, with a significant admixture of acrobatic movements using elevation; the legs are inside out, the toe is often extended; hands “dancing” grouping of fingers is close to the classical dance of today. The nature of the movements is sharp, flexible. Faral, quoting an expert from the 13th century story “On the juggler

²⁶ O. O. Yelyukhina, *Problems of the Development of Dance Art of Ukraine. Period of Kyivan Rus*, Ph. D. Thesis, Institute of Art Studies, Folklore Studies and Ethnology named after M. T. Rylsky of the National Academy of Sciences, Kyiv, 1996, pp. 3–24.

²⁷ L. Block, *Classical Dance. History and Modernity*, Art, Moscow, 1987, p. 71.

of Our Lady”, writes that this juggler dedicates his best acrobatic tricks to Out Lady (“ses plus belles acrobaties” dessus, dessous, tor: “Feet are dancing, eyes are crying”²⁸ Juggler’s dances are depicted in 9th century miniatures. In one of them, four dancers from David’s choir perform evening jumps with scarves (the bottom two) and jumps from one foot to the other (the top two). At the 9th century Vatican miniature depicts Salome performing a ball dance²⁹. Juggleries of the 12th century³⁰, depicting Salome, perform an acrobatic “cascade” through two swords which she holds in both hands, rests on them, slightly crossed, on the floor and throws herself over her head. The long skirt of the dress beautifully accompanied the soaring of the legs in cartwheels and handstands. Another type of miniature introduces us to the “hand dances” of the Middle Ages³¹.

The actual development of musical instrumental performance in the musical life of various groups of the population, which was closely combined with other types of art, became a prerequisite for the penetration of their elements into sacred culture. At the end of the 6th century, Pope Gregory I allowed the using of instrumental music in religious and ceremonial events of the Irish Church.

Taking care of the spread of the Christian faith as much as possible, about its social perception “in addition to the organ, the harp was involved in the liturgy, as well as strings, psaltery (zither), dulcimer (cymbals) and wind instruments, trumpets and flutes”³². The figurative semantic meaning of the sound of trumpets as instruments of heavenly angels was quite established and well-known in those days. “Angels have been present in the culture of mankind since its inception”³³. With the same goal, many missionary monarchs mastered playing various instruments. V. Apatskyi writes: “In the 11th century playing the harp, flute, trumpet and other musical instruments flourished in some monasteries”³⁴. From the beginning of the second millennium, a third voice appears in church canonical vocal works. Thus, its upper location, as well as significant saturation of melasmas, stimulated precisely the musical-instrumental practice of its performance. G. Blahodatov notes that this voice could be performed by an instrument³⁵.

Even in religious and ceremonial processions, various musical instruments were also used, in particular wood and brass instruments.

²⁸ G. Strehly, *L’acrobatie et les acrobates*, Paris, 1904. p. 28.

²⁹ H. Daffner, *Salome : ihre Gestalt in Geschichte und Kunst, Dichtung. bildende Knust, Musik*, Munchen, 1912.

³⁰ V. Parnac, *Histoire de la danse*, Paris, 1932, pl. 13, p. 5.

³¹ F. Menil, *Histoire de la danse à travers les âges*, Paris, 1906. p. 137.

³² O. Gh. Olijnyk, *The History of the Formation and Development of a Chamber Ensemble with a Harp in the Composition*. NOVA KNYGA, Vinnytsya, 2005, 200 p.

³³ Z. Birzu, *About Angels in Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 1/May 2021, pp. 255–263. [in English]. DOI: 10.35218/armca.2021.1.14

³⁴ V. N. Apatskyi, *History of Wind Music and Performing Arts*, Kyiv, Zadruga, 2010, 320 p.

³⁵ G. Blahodatov, *History of the Symphony Orchestra*, Muzyka, Leningrad, 1969, 312 p.

Figuratively, the semantic sphere of awareness of contemporary wind instruments, primarily those made of wood, was extremely diverse. Performers, as well as listeners, endowed this or that instrument, as well as the material (most often wood) from which it was made, with supernatural qualities.

“Our ancestors connected their faith to trees that were their church and body and they also hoped that, when they would die, the tree would be the bridge that would make the transition towards the Other World. There are many and varied ways of expression of this symbol and there are numberless its codes”³⁶.

Dance art gradually became associated with Christian sacred culture. In the process, dances with songs in honor of pagan deities gradually lost their meaning. In the paintings of many medieval artists, there are images of dancing angels and angelic ballets.

St. Vasil says in his letter to Gregory “that dancing is the only activity of angels in heaven and calls the one blessed who can imitate them on the Earth”³⁷. From the first centuries of Christianity, church songs have been preserved, the text of which mentions “immaculate angels” with wreaths on their heads and palm branches in their hands, dancing in the sky.

The dance of virgins existed for a long time in the Middle Ages, slowly moving during Christmas time with the Divine Child around the sacred altar, singing praises to God. Festive, peaceful dances in churches took place mainly in cities where bishops stayed. Both sexes separately introduced their festive round dances with oscillatory and slow movements.

There is information that John Chrysostom, who was the patriarch of Constantinople at the end of the 4th century, personally took part in such dance ceremonies. In the same way, Christians danced in circles at the resting places of martyrs.

Some church holidays in Seville were celebrated with solemnity, during which the action “seuses” (“шесрепо”) took place. To perform them, a special group of young men from aristocratic families was kept at the local cathedral. Quiet, measured movements of the young men, dressed in blue and white silk dresses and hats with white and blue ostrich feathers, were accompanied by the clicking of castanets and the singing of spiritual songs. The youthful procession was opened by bearers of huge dolls, with the shaking of which they tried to imitate the dance of King David around the Ark of the Covenant.

³⁶ L. Gaspar, *Representations of the Tree of Life in Ancestors' Symbolics in Anastasis Research in Medieval Culture and Art*, Vol. IX, No. 2/November, 2022, pp. 70–106. DOI: 10.35218/armca.2022.2.05

³⁷ G. Vuillier, *Dance, their History and Development*, print house of A. S. Suvorin, St. – Peterburg, 1902, pp. 19–20.

The Catholic holidays of Corpus Christi were particularly solemn. In different cities, mainly in southern France, there were endless processions of clergy and townspeople moved. Such spiritual processions, which took place since the 11th century, were called “cavalcades” in some cities. So, during the procession in honor of Saint Gertrude, sitting on a horse, a man was holding a naked maiden depicting this saint. A young man dressed in black danced in front of her, and women danced behind him.

“The pantomime of Queen of Sheba” was interesting, going to King Solomon, accompanied by a dancer holding a sword in his hands. The Queen was surrounded by a retinue of several women dancing with cups in their hands. In the same procession followed a special troupe of “big” and “small” dancers in monotonous costumes and headdresses with feathers. During the procession they performed a variety of dances with slow movements ending with a rigadon, a folk dance popular in the south of France³⁸.

V. Conclusions

Therefore, the phenomenon of artistic performance as a synthetic creative phenomenon of medieval culture had a clear establishment in European artistic practice, including in the culture of the Eastern Slavs. Even during the Early Middle Ages, when the persecution of musicians-instrumentalists, dancers, itinerant artists by the clergy was the strongest, this artistic practice existed and was spread in the culture of various layers of the population.

The work of nomadic masters was of unsurpassed importance both in the formation of instrumental folk and generally secular music, and in the formation of synthetic artistic and performing skills of artists, establishing several artistic genres.

The improvisational nature of performance by minstrels, jugglers, spielman, pipers, and buffoons laid the foundations for the development of solo performance, both in the field of musical instrumental performance and in the practice of master-dancers. Solo improvisation established the corresponding components of the expressive palette of the performer-soloist, among which the most significant are the technical perfection of the master, the emotional saturation of the work, the individual interpretive vision of the artistic composition by the performer.

The perspective of the research of the specified topic is the further study of the specifics of the interaction of various types of art, in particular, music, choreography, and literature in different eras, taking into account the worldview and artistic and aesthetic features of different cultural and historical periods.

³⁸ C. N. Khudekov, *General History of Dance*, EKSMO, Moscow, 2009, 608 p.

Bibliography:

Apatskyi, V. N., *History of Wind Music and Performing Arts*, Zadruga, Kyiv, 2010, 320 p. [in Russian].

Badea, G., *Aby Warburg: The Collective Memory as a Medium for Art in Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 1/May, 2021, pp. 244–254. [in English]. DOI: 10.35218/armca.2021.1.13

Berehova, O.; Volkov, S., *Modern Opera of the Late 20th-early 21st Centuries: World Trends and Ukrainian Realities in Journal of History Culture and Art Research*, No. 9 (4), 2020, 217-235. [in English].

Birzu, Z., *About Angels*, in *Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 1/May, 2021, pp. 255-263. [in English]. DOI: 10.35218/armca.2021.1.14

Blagodatov, G., *History of the Symphony Orchestra*, Muzyka, Leningrad, 1969, 312 p. [in Russian].

Block L., *Classical Dance. History and Modernity*, Art, Moscow, 1987, 556 p. [in Russian].

Daffner H., *Salome: ihre Gestalt in Geschichte und Kunst, Dichtung, bildende Kunst, Musik*, Munchen, 1912.

Furnică, A., *Women's Image and Role in Art: From Medieval Virtuous Mystics to Today's Advertising Perverse Figures*, in *Anastasis. Research in Medieval Culture and Art*, Vol. VIII, No. 2/November, 2022, pp. 145-164 [in English]. DOI: 10.35218/armca.2021.2.07.

Gaspar, L., *Representations of the Tree of Life in Ancestors' Symbolics*, in *Anastasis. Research in Medieval Culture and Art*, Vol. IX, No. 2/November, 2022, pp. 70-106. [in English]. DOI: 10.35218/armca.2022.2.05

Ghorbunova, I., *Buffoons. Ukraïnsjka muzyčna encyklopedija*, Publishing house IMFE, Kyiv, 2023, Vol. 6, 676 p. [in Ukrainian].

Hromchenko, V.V., *Wind Solo in the European Academic Composition and Performance of the 20th-the Early 21st Centuries (Development Trends, Specifics, Systematics): Monograph*, LIRA, Kyiv-Dnipro, 2020, 304 p. [in Ukrainian].

Karpyak, A., *Flute Art in the Light of the Historical Significance of Methodological Schools and Directions in Music Education: The Past and Present*, in *Journal of History Culture and Art Research*. 2020. No. 9 (1), pp. 286–294. [in English].

Khudekov C. N., *General History of Dance*, EKSMO, Moscow, 2009, 608 p. [in Russian].

Levin, S., *Wind Instruments in the History of Musical Culture*. Leningrad, Muzyka, 1973, 264 p. [in Russian].

Livanova, T., *History of Western European Music until 1789*, Vol. 1, Muzyka, Moscow, 1983, 696 p. [in Russian].

Menil F., *Histoire de la danse à travers les âges*, Paris, 1906, P. 137.

Musical aesthetics of the Western European Middle Ages /Introductory article and texts arranged by V. P. Shestakov, Muzychna Ukraïna, Kyiv, 1976, 264 p. [in Ukrainian].

Nemkovich, O., *Ukrainian Musicology of the 20th Century as a System of Scientific Disciplines*, Stal, Kyiv, 2006, 534 p. [in Ukrainian].

Olijnyk, O. Gh., *The History of the Formation and Development of a Chamber Ensemble with a Harp in the Composition*, NOVA KNYGA, Vynnytsya, 2005, 200 p. [in Ukrainian].

Parnac, V., *Histoire de la danse*, Paris, 1932, pl. 13, p. 5.

Pogrebnyak, M. M., *New Directions of Theatrical Dance of the 20th – The Beginning of the 21st Centuries: Historical and Cultural Preconditions, Cross-Cultural Connections, Stylistic Typology: Monograph*, Astraia, Kyiv-Poltava, 2020, 327 p. [in Ukrainian].

Saponov, M. A., *Minstrels. A Book about the Music of Medieval Europe*, Klassika – XXI, Moscow, 2004, 400 p. [in Russian].

Strehly, G., *L'acrobatie et les acrobats*, Paris, 1904, p. 28. [France].

Thornton, L., *Music Education at a Distance* in *Journal of Music Teacher Education*, No. 29 (3), 2020, 3–6. [in English].

Vuillier, G., *Dance, Their History and Development*, Print house of A. S. Suvorin, St. Petersburg, 1902, 121 p. [in Russian].

Yelyukhina, O. O., *Problems of the Development of Dance Art of Ukraine. Period of Kyivan Rus*, Ph. D. Thesis. Institute of Art Studies, Folklore Studies and Ethnology named after M. T. Rytsky of the National Academy of Sciences, Kyiv, 1996, 25 p. [in Ukrainian].

Zaghloul, H. S., *The Theater in the Educational Context: Elements of Strengths, Weaknesses, Opportunities, and Threats*, in *Journal of History Culture and Art Research*, No. 9 (2), 2020, pp. 106–122 [in English].