

Musical Art of Small Sub-Ethnic Groups of Western Ukraine: Diversity of Traditions in a Single Philosophy of Being

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Abstract: The philosophy of being and ethnic musical art are closely related since traditional music serves as a medium for a community's knowledge of its existence, cosmology, and cultural identity. By incorporating social, spiritual, and historical aspects into daily life, this type of musical creation frequently reflects a group's worldview. Based on a narrative study of the musical art of Western Ukrainian sub-ethnic groups as a multiplicity of traditions and cultural forms, the article seeks to provide evidence for this link. Analysis of musical art history and practices of sub-ethnic groups in Halychyna, Subcarpathia, Transcarpathia, and Bukovyna allowed demonstrating that ethnic music holds immense cultural significance beyond its artistic value. It is essential for rituals, festivals, and the preservation of cultural identity. Furthermore, the study emphasizes the importance of maintaining and promoting ethnic music in order to sustain cultural diversity and enrich contemporary musical landscapes

Keywords: ethnic music art, ethnic cohesion and cultural heritage, folk songs and music of Western Ukraine, cultural practices of ethnic sub-groups, accordion and bayan art, bandura art, modern trends, genre, timbre, improvisation, ethnos, regional studies.

Introduction

The musical art of small sub-ethnic groups is a rich, diversified, and often endangered form of cultural expression that serves as a foundation for identity, history, and communal cohesion. These traditions are distinguished by indigenous instruments, distinct scales, distinct rhythmic patterns, and profound, often spiritual, links to their cultural, environmental, or social settings

Ethnic minority music plays an indispensable role in the development and preservation of regional ethnic identity and cultural diversity, making it a vital conduit of cultural diversity and national identity. In addition to being a crucial part of ethnic minority culture, it serves as a vital means of social interaction, emotional expression, and historical transmission. Music frequently becomes a vital means of communication and gathering in ethnic minority communities, fostering cultural heritage and ethnic cohesiveness. Maintaining global peace and advancing human civilization depend heavily on the preservation of cultural variety. One can conserve the distinctiveness and diversity of many cultures and encourage cross-cultural communication and integration by preserving and passing down minority music.

However, commercial misappropriation (for example, traditional elements (like Hutsul melodies) are sometimes used in popular music as “exotic decoration”, leading to debates over authenticity versus commercial representation), globalization and cultural homogenization, and the “dissolution” of the nation-state musical landscape all pose serious threats to the music practice and heritage preservation and development of small, sub-ethnic Indigenous peoples.

Table 1 below shows key aspects, characteristics, and challenges within the domain of small sub-ethnic groups musical practices in contemporary world.

Table 1. Aspects, characteristics, and challenges within the domain of small sub-ethnic groups musical practices in contemporary world

<i>Key aspects and characteristics</i>
Identity and tradition: By preserving their distinct cultural legacy through music, small ethnic groups pass on their history and customs to coming generations. A fundamental aspect of the cultural identity of small peoples is their unique musical history.
Cultural context and function: Music is frequently an integral part of everyday life, acting as a medium for lifecycle events such as initiations, weddings, and funerals as well as for emotional expression and communal rituals.
These musical traditions frequently contain unusual vocal approaches and instruments.
Regional variations: Local customs, social settings, and environmental factors are frequently reflected in music.
<i>Challenges and evolution</i>
Endangerment: A lot of traditional music genres are vanishing, so documentation and preservation measures must be made immediately.
Globalization and modernization: Small-ethnic groups may experience pressures from dominant cultures or globalized media, resulting in the loss of traditional music.
Adaptation: Some groups respond to the modern environment by combining traditional features with new techniques (for example, rap), which can help reinvigorate language and culture.
Revitalization and Representation: In various circumstances, "collectives of ethnic minorities" have been founded to provide for the representation of varied, non-state-dominated musical cultures, offering a venue for both traditional and emerging, modern, or hybrid forms.

Source: developed by the author based on Guo (2024)

The importance of the creative legacies of different societies and population groups in the context of 21st-century global humanistic thought necessitates an investigation into the topic of how a particular ethnic group or subculture reflects the nature of thinking and artistic perception of the world in music. The study's issue is that the process of changing the primary musical sources of ethnic and subcultural communities, the essential elements of their revitalization, and the overall picture of the synthesis of innovations and traditions in musical art - the basis of which is the folklore of ethnic groups and subcultures - remain unclear.

In the meantime, music from different ethnic groups and subcultures is able to both preserve its unique bright content and adapt to human achievements in the 20th and 21st centuries through the use of traditional, acoustic academic, and electronic musical instruments in the performance of samples of ethnic and subcultural creativity, their integration into the field of information and communication technologies, interaction and relations with global society through ethnic and subcultural music events and festivals (in particular of international level), dialogue between different ethnic groups and subcultures, and synthesis of their distinctive characteristics of other communities and subcultures (Hemetek et al., 2014).

Sub-ethnic musical groups such as the Hutsuls, Lemkos, and Boykos continue to play an important role in spiritual culture and identity in Western Ukraine, notably in the Carpathian region. These traditions are retained through historical instrumental practices, ritualized seasonal melodies, and contemporary festival movements that address globalization and conflict. The musical art of minor sub-ethnic groups in Western Ukraine is a unique phenomenon of various traditions within a same worldview and philosophy of being, and understanding this phenomenon is of great scientific interest to Indigenous cultures academia.

2. LITERATURE REVIEW

Using Sinhala folk songs as an example, musicologists Panapitiya and Nethsinghe (2023) emphasize the need of studying ethnic folklore, which is slowly disappearing. According to them, preservation efforts can not only maintain the distinctive culture of small peoples, but also open up one of the many facets of world musical art. According to Dutta and Kikhi (2016), folklore, particularly musical folk heritage, serves as the foundation for ethnic groups and subcultures to express their self-identification. Its roles include expressing the individual's emotional condition and feelings, as well as connecting with the cultural and spiritual ambiance of previous generations' lives. Jingrwei Iawbei, a traditional practice of the Kongtong people in Meghalaya, is one example of this. Gupta et al. (2025) The mission of exposing the societal value of musical folklore has grown crucial, as it greatly enhances culture in general.

In the framework of 21st-century artistic activity, Kelmendi (2024) contrasts and synthesizes methods for reflecting and revitalizing ethnic and subcultural identity. The findings of the study show that instruments, timbre, texture, style of interpretation, genre, compositional form of works, interaction with global society, integration into the realm of information and communication technologies, communication between various ethnic groups and subcultures, synthesis of their own distinctive features and characteristic features of other communities, and other factors all contribute to the modernization of the music of various ethnic groups and subcultures.

In order to emphasize important parallels and discrepancies, Trehub et al. (2015) provide a sample of musical forms and coordinated musical activities from various cultures. Scholarly and popular conceptions of music, its definition, its origins, its age, and the role that musical behavior plays

in ceremonial activity, social organization, caregiving, and group cohesiveness are the main topics of discussion. Among the ways that music promotes social bonding are synchronous arousal, action synchronization, and imitative behaviors. Both cultural similarities and contrasts in musical forms and purposes point to new avenues for ethnomusicology, music cognition and neuroscience, and a shift away from the Western European tradition's predominately instrumental concentration in science.

Wadiyo et al. (2021) examine various styles in the evolution of Javanese gamelan music among subcultures and evaluate the aesthetic qualities of the community in maintaining ethnic music. The authors contend that the various socio-cultural and environmental conditions in which the styles evolved are the cause of the stylistic variations within each subculture.

The customs and folklore traditions of the smallest sub-ethnic units or constituents of individual nations and peoples, their verbal and ethno-cultural (including ethno-musical) sources, which, like rivers and brooks, fill the ocean of culture promoting life and further development, are one of the integrating, determining, and identifying forces of the social progress of the entire human community, according to Ukrainian researcher Khai (2020). In addition to the well-known ancient customs of group singing, traveling kobzars, and lira players, the framework of traditional Ukrainian musical culture also includes a potent musical-instrumental component (herdsman's folklore, calendarian-ritual chanting and dancing). Based on the author's extensive field-type, theoretical, pedagogical, and practical (scientific and reconstructive musical performing) experience, this article explores the phenomenon of traditional instrumentalism from the perspective of its fundamental influences on the worldviews regarding the formation and functioning of the ethnic sound of Ukrainians. Sharma (2023)

According to Beissinger (2025), small Slavic sub-ethnic and indigenous tribes have deeply ingrained, frequently oral musical traditions that include polyphonic singing, ritualistic importance, and unique, antiquated instruments. With music acting as a link to pagan or early Christian, pre-modern origins, these traditions usually place an emphasis on collective identity.

The study by Tomková (2025) examines the contribution of modern music creation to the ethnolinguistic revival of the Carpatho-Rusyn minority in Slovakia, drawing on the ideas of linguistic and musical anthropology. The results imply that the language and cultural-musical world of Carpatho-Rusyns is significantly shaped by contemporary musical forms. The Carpatho-Rusyn language is frequently purposefully used by artists in this field as a symbol of ethnic identity, artistic authorship, and defiance of prevailing cultural conventions. Producing music for younger audiences places the language in socially appealing, modern contexts, elevating its symbolic and communicative status and allowing its use outside of conventional boundaries. In the end, music becomes an active participant in identity negotiation and ethnolinguistic revitalization processes in addition to being a cultural symbol.

Danylets (2020) made an effort to identify the essential elements of true mountain music in Poland and Ukraine as well as to describe the impact of Hutsul and Gural folklore on the compositions of notable Polish and Ukrainian composers in the second half of the 20th century. According to the authors, Polish and Ukrainian composers' works highlight the folk music genre's enormous potential and opportunities within the framework of professional composition. New possibilities for tonality, harmonic, textured, and timbral renewal of the musical language of composers adhering to the contemporary aesthetics of the secession style, which was prevalent in the first half of the 20th century, were made possible by the archaic nature of the genre and stylistic structure of folklore.

Despite availability of significant number of studies devoted to sub-ethnic indigenous music art, including in Slavic regions, this music art and music practices are rarely considered through the lens of worldview philosophy, the spiritual comprehension of being.

3 METHODOLOGY

The object of this study is the musical and instrumental culture of the sub-ethnic groups of the western regions of Ukraine, which is both more well-preserved and reveals deep connections with archaic origins, yet also vibrant and in a state of mature activity. In this study, we propose considering culture as a collection of material and spiritual objects of human activity, as a system of interactions between various components. According to modern cultural studies, musical and instrumental culture is divided into a core and a periphery, as well as cultural statics and dynamics (Rehfeldt et al., 2021).

The approach to the musical and instrumental culture of sub-ethnic groups as a cultural system is based on its recognition as a structural integrity and functional system. With this approach, we consider the instrumental culture of sub-ethnic groups as: structure and organization; a functional entity; and a unique “cultural text”.

The study is based on narrative review method. In order to synthesize information on particular traditional, folk, or indigenous musical activities, the narrative review technique in ethnic music studies entails a thorough, critical, and objective investigation of the body of current material. This qualitative technique, which focuses on the historical and cultural value of music within particular groups, employs words and text to synthesize findings, in contrast to systematic reviews.

Sampling of literature sources for narrative review was carried out through direct search in ScienceDirect, NBUV, ResearchGate, JSTOR, Springer, as well as via direct search on Google platform. The languages of search were English and Ukrainian, time frame – 1960-2026. Inquires include the following: *Ethnic/Indigenous musical art and philosophy of being; Music art AND/OR music culture of Western Ukraine sub-ethnic groups.*

4. WESTERN UKRAINE LANDSCAPE OF IDENTITY AND MUSIC ART: HALYCHYNA SUB-ETHNIC DIVERSITY AND SYNERGY

Each ethnic group's distinct artistic style and aesthetic pursuits are reflected in the melody, rhythm, and performance of ethnic minority music. These songs are a significant representation of country culture and identity and typically have distinctive national qualities. People can experience the diversity and cultural variations among various ethnic groups by listening to minority music. However, minority music is a significant component of a country's history and culture and frequently contains valuable historical knowledge and cultural customs. These songs contribute to the preservation and advancement of national culture by transmitting the history, customs, and culture of the country to upcoming generations. Minority music is a valuable resource for studying national history and culture since it also illustrates how many nations have changed and developed over time. Music from ethnic minorities has unique geographical features. The style, melody, and performance mode of ethnic minority music vary by region, reflecting the distinctive local cultural traits and artistic aspirations. In addition to enhancing the variety of ethnic minority music, this kind of regionalism serves as a vital link and bridge for cross-regional cultural interactions (Dong & Wang, 2024).

Since each geographical location of Ukraine has its own distinct music art landscape and philosophy of life that is naturally ingrained in this music art, regionalism is one of the most unusual occurrences in the country. In the context of global musical art, West Ukrainian music from the first half of the 20th century is an intriguing and varied phenomena. Several ethnic cultures, particularly Polish, Czech, and Austrian, had an impact on the aesthetic foundation of Halychyna musical art. Each

of these nations added to Ukrainian culture in a unique way. The expertise of Halychyna composers, who primarily had their professional music training in the Czech Republic and Austria, supports the wide range of styles found in West Ukrainian music. The Hutsuls, Lemkos, and Boyko musical dialects of West Ukraine are inseparable from the semantics of Halychyna music. The Hutsul subject should receive special attention since it offers composers a plethora of possibilities for processing and reinterpretation. Bright melodies, passionate rhythms, and a particular tonal and harmonic nature are characteristics of the Hutsul musical tradition. The genres of real Hutsul dances, such as kolomyjka, a global ancient archetype of Ukrainian folklore, should receive special attention (Danylets, 2020). Passionate tempo, improvisation, syncopated and dotted rhythm, dazzling grace of melody pattern, and quick pace are characteristics of kolomyjka. Kolomyjka differs from other Ukrainian dance styles due to its unique characteristics. Kolomyjka is regarded as one of the most improvisational genres due to its lyrical structure. According to O. Kozarenko (2000), who correctly defined the role of kolomyjka, the genre has become a common symbol of Halychyna in the national musical language due to its popularity.

For instance, the folk music of Galicia is a profound philosophy of existence, combining the sacred with the everyday, expressing the national spirit through ritual, mournful melodies and life-affirming energy. It reflects historical memory, a connection with the land and Christian ethics, becoming the basis for the formation of Galicians' worldview. The main features and philosophy of Galician folk music are as follows (Kostecka, 2022):

1. Rituality and connection with nature: Calendar (carols, *schedrivki*, *vesnyanka*) and family (wedding) songs regulate the rhythm of life, connecting man with the cyclical nature.
2. Existential longing and resilience: Slow, drawn-out songs convey historical fate, sadness, and at the same time the indomitability of the spirit.
3. Christian-ethical dimension: Galician tradition is deeply connected with religious consciousness, which is reflected in the song creativity and musical culture of Greek Catholic priests.
4. Synthesis of cultures: The Galicia' philosophy of being is a dialogue of cultures, which is reflected in polyphony, special intonations, and variability of styles.

In the landscape of ethnic groups of Galicia, the musical art of the Boykos is an original part of Ukrainian folk culture, distinguished by archaic quality, restraint and a deep connection with nature and mountain life. The main feature of Boykos music is songfulness. Boykos songs are mostly long, melodic, with a small range, performed slowly or moderately, often have a monophonic basis with undertones. The themes of the songs are calendar-ritual (carols, spring songs), wedding, recruitment and historical, lyrical (about love, family, nature). Also, the music of the Boykos is closely connected with ritual. Archaic carols with recitative elements are especially preserved. Among the traditional instruments, there are the violin, cymbals, *sopilka*, *trembita*, tambourine.

Among the compositions of the ensemble-dance composition, a special place is occupied by the kolomyjka "Spivana" and "Kolomyjka z obratanka", which are characterized by the traditional division of the compositional structure into a slow (it began the dance-song action) and a fast (directly dance) part in the Carpatho-Balkan region. In general, it is not typical for Boykos to break the performance into separate acts - dance and singing (Khai, 2004). Khai (2004) notes that in Boykos' extensive vocal-instrumental-dance compositions, the structure of the opening episodes is not characterized by the blurring of the texture of the kolomyjka, but a gradual transition of the "sung" character to the dance is noticeable. A similar two-part compositional structure is expressed in the slowed-down nature of the first part, in order to create the appropriate mood for the ritual-preparatory episode of choosing a pair

in the second part (Khai, 2004). The dance part, the musical accompaniment of which is based on the improvisational structure of compositions with changes in melodies, is also characteristic of the Kolomyika-Cossack Boykos compositions - the oldest examples of Ukrainian instrumental dance music, based on a melodic-rhythmic basis. The most famous Boykos kolomyikas are also "Vovchanska Spivana", "Volosyanska Spivana", "Vivcharska" ("playing on the burt"), "Holovetska" and "Lybohirska Starodavna" or "Vitseva".

It is worth noting that dance songs (a kind of semantic voicing of dance), which combine musical, poetic, and choreographic elements based on common rhythmic forms, arose from calendar-ritual lyrics and round dances; however, unlike round dance songs, they are performed in a certain period, and not during the entire dance. Dey (1970) notes that dance songs include hopaks, kozachki, shumki, kolomyiki, metelytsy, etc., for which a clear rhythm and fast tempo of performance are a characteristic feature. According to the functional parameters of dance songs, determined by regional characteristics, in the Boykos region, the most common in the ritual context were spyvankys.

Rituals were of great importance for the Boykos in family rituals, primarily in wedding ritual culture (wedding rituals), full of a combination of folk song and choreographic creativity, traditions and beliefs - a kind of dramatic performance based on the traditions of primitive culture, which evolved in accordance with social and economic conditions. Dance songs could accompany any wedding ceremony, as well as a feast and the dances themselves (Tymchula, 2018).

Priest-composer Porfiry Bazhansky (1836–1920), a graduate of the Lviv Theological Seminary and a student of Mykhailo Verbytsky, collected folklore, contributed to the formation of classical music in Galicia based on folk melodies and rhythms, in contrast to the then widespread tendency to copy German examples. He is the author of a number of kolomyikies, musical and dramatic works. His most famous work is the opera "Mariyka, Tatar Slave of the 16th Century (from Pokuttya)" (1890), a feature of which is folk melodies, a Tatar choir, and prayers. As a folklorist, he studied amateur music in Galicia at the end of the 19th century, and the result of this work was the collection "Rus-folk Galician Melodies" (Berezovsky, 2025).

Among the various types of musical practice in Galicia, choral singing has always been the most important, being a unique art form both in terms of performance and educational mission. In the Galician environment, it has always been an integral part of Ukrainian culture, an unchanging, proven means of forming the spiritual and creative potential of national society. Choral singing, with its centuries-old traditions, deep spiritual content, and powerful influence on the emotional and moral state of both performers and listeners, has been a proven means of musical education. In Galicia, starting in the 19th century (first in Przemyśl, then in Lviv), choral groups played an important educational role (Bermes, 2023).

Amateur groups were actively engaged in performance, namely, the organization of concerts - a unique phenomenon, a form of musical co-creation, among which a type of enlightenment concert had high potential, and music played a decisive role there. The main task of educating concerts was the musical education of listeners, the expansion of their knowledge, worldview, the development of artistic taste, and ultimately - their ennoblement. A characteristic feature of an educational concert was a program, the musical material of which must meet highly artistic requirements. On the other hand, a certain artistic task was laid in the performing interpretation of the concert program, which united all its numbers. The dramaturgy of thematic programs was closely connected with the verbal series. Educators tried to implement accessible musical works in practice that would overcome the intellectual and temporal barrier in the process of perception.

Concerts were distinguished by the use of a single type of musical performance in a public event, as well as their combination, where choral, vocal, instrumental works were performed. They can be considered as projects aimed at providing certain services that would contribute to the implementation of cultural events of educational societies. The concert repertoire was formed in accordance with the society' perception of folk or composer creativity, which had the power of educational influence.

The life of interwar Lviv, as the center of Galicia, was marked by the active development of Ukrainian urban literature, artistic and musical arts. And while for artists and writers, various cafes were the favorite place for creative meetings, music lovers concentrated around home social gatherings with friends, the cultural center of which was the living room, called a "salon" (Dubrovnyj, 2014). It is known that during this period, representatives of the intelligentsia usually owned some kind of musical instrument, and often among the participants of social gatherings one could meet people of various professions, for whom such meetings became a good tradition of spiritual and intellectual development. Participants in home music making organized ensembles and often, having improved their skills, went from home amateur life to the concert stage, later turning a hobby into a profession. One of the leading Lviv piano experts of the 20s and 30s of the 20th century, a regular participant in such meetings, Roman Savytsky (a student of Vitezslav Novak at the Prague Conservatory in the piano class) wrote: "Our home music making should be based on a certain perfection in the approach to the matter... It is one of the most important factors in the elevation of musical culture among the general public" (Zhmurkevych, 2008). Accordingly, the repertoire also underwent changes. Music was mainly performed on string instruments, but the central instrument was still the piano, and it was the piano repertoire (especially playing the piano four hands) that was heard most often. Among the genre diversity, the central place belonged to the miniature. Usually, European dance and everyday music prevailed, since at that time it was introduced into the musical life of Galician families (balls, family celebrations, etc.). At the same time, the genres of variation, arrangements of folk songs accompanied by piano, nocturnes, rhapsodies, romance songs, solo songs, preludes, elegies, etc. were popular.

The dominance of the Polish language in almost all spheres of life in Galicia and the relatively more mature, compared to the then Ukrainian, Polish culture, the existence of the Polish cultural space (Grossraum), the openness of the "new Polish consciousness" for the educated layers of the Ukrainian population - all this made the Polish national orientation more attractive for that part of the Ukrainians who were revising the cultural dominance of the Greek-Catholic clergy and adopting a secularized modern worldview. It should be noted that this trend dates back to the times of the Polish-Lithuanian Commonwealth, the universality of whose culture consisted in its openness to various influences. Choosing between the Polish, German, and Ukrainian models of national orientation, the ethnic Ukrainian population of Eastern Galicia was distinguished by another type of consciousness - provincial, which was no less important than national one. After all, the province, despite its border status with "vigilantly guarded borders", was forced to be "a place doomed to cultivate its own local reality". Thus, the path to the conscious cultivation of the Ukrainian national beginning in the musical culture of Galicia was quite long and covered the entire 19th century (Zhmurkevych, 2008). The multicultural nature of this region partially hindered the development of its own national musical art, because the mixture of language, cultures, and traditions did not allow for the hearing of Ukrainian in order to then clearly articulate it.

The culture of another sub-ethnic group of Galicia (and also of the Carpathian region) - the Lemkos - is a sub-ethnic part of Ukrainian folklore. Its musical and verbal creativity (fairy tales, songs, including ritual ones: carols and *shedrivkas*, *haivkas*) is original and interesting. The musical art of the Lemkos represents a synthesis of Polish, Slovak, Hungarian, and Ukrainian cultures.

There have been many difficult periods in the history of the Lemkos. One of them is associated with the formation and defeat of the Eastern Lemkos Republic (1918–1919), which sought unification with Ukraine, but was destroyed by Polish troops. The second one is associated with the post-war events in Poland and the Vistula operation (1947), “as a result of which, for the first time in the history of Ukrainian-Polish relations, the ethnic boundaries of the settlement of Ukrainian Lemkos changed” (Maneliuk, 2019). Despite all the hardships that have befallen the Lemkos ethnic group, its worldview remains optimistic, which is reflected in the fast, lively tempo, dynamism, and the predominance of major melodies over minor ones.

A significant part of the Lemkos song folklore is made up of traditional works that were organic components of both family and calendar rituals. However, non-ritual works are no less important; they are classified according to the classical genre-thematic principle, but at the same time are characterized by their own features, compared to similar ones in Ukrainian folklore. In general, the Lemkos song is very diverse in terms of forms, means of expression, melody, and meter-rhythm. This can be traced in a certain classification of genres - a lyrical song, which is represented in two types of melody: recitative and recitative-dance; a song-novella, in a detailed form telling about life in a foreign land; humorous, which is saturated with complex rhythmic patterns, accents that reach the roots of the instrumental features of Lemkos melos (polka, waltz, mazurka, and Cossack rhythms). In general, the melody of Lemkos songs is quite diverse in terms of intonation: from archaic narrow-volume chants with alternating second, third, fourth to wide, extended melodies with octave, sestole, and seventh steps and modulations (Fabryka-Protska, 2013).

A specific feature of Lemkos intonation is its rhythmic side, the central figure of which is syncope, backslash, and other means that bring intensification, create the effect of improvisation and increase emotionality, that one can see as a reflection of the Lemkos' ethnic character. Among other features, there are the proportionality of poetic and musical intonations, the prevailing constancy of the metric, the prevalence of tripartite, which researchers explain by the influence of West Slavic folklore (Torkoniak, 2024).

5. HUTSUL MUSICAL CREATIVITY: UNIQUENESS IN A SINGLE ART PHILOSOPHY OF THE REGION

The musical culture of another western region of Ukraine, Subcarpathia, has its origins in the distant past. However, a special revival of its development occurred at the beginning of the 20th century. The centuries-long period of stateless existence, the economic backwardness of the region, and the frequent change of political formations are among the number of objective reasons why the cultural and artistic process of the region proceeded somewhat more slowly than in neighboring lands of Ukraine (Tovtyn, 2016). In the formation of the musical culture of Subcarpathian Rus, choral art played a special role, which at that time had close ties with the processes of national revival of the region.

Hutsul music in Subcarpathia has long been distinguished by unusual melodies that we could hear in kolomyikas, ritual and everyday songs of this region. It was an unusual and original genre that was inherent in the Hutsul region and complemented their culture and art. Back in the 16th-17th centuries, songs performed on the sopilka, drymba, trembita, accompanying the Hutsuls folk dances, such as “kolomyika”, “hutsulka”, “kozachok” began to spread among the population. Each of these songs was immediately accompanied by a dance, which added even more atmosphere either in the mountain valley or at the fair. The Hutsuls always had the goal of passing on songs and music to their kind, so that this culture would flourish for several centuries to come.

While in other localities a guitar, piano, accordion were used to write songs, in the Hutsul region they had their own special musical instruments, without which no melody to a song was complete. The

trembita is the most famous Hutsul musical instrument, recognized as the longest instrument in the world. Despite its size, the trembita is very light, but not everyone can learn to play this instrument. It produces a strong and long sound that can be heard at a distance of 10 kilometers. One could accidentally see a man dressed in traditional Hutsul clothing standing among the mountains and playing the trembita, while a woman stands next to him and sings a song. From ancient times to the present, the trembita participated in all events in the life of the Hutsuls: its melody could be heard at birthdays, weddings, during cattle grazing, funerals, etc. Also, cymbals spread throughout Ukraine in the 17th century. No song was complete without them, just like the trembita. In appearance, it is a flat musical instrument that produces a pleasant melody when the strings are tapped with special sticks. Most often, the melody of the cymbals could be heard as an independent accompaniment to songs or dances. Even today, cymbals can be heard at Hutsul holidays or festivals (Matsievsky, 2012).

Another unique Hutsul instrument is the duda, a Ukrainian version of the bagpipe, which is made from calf or goat skin. A playing tube and several whistles are inserted into the fur. Due to the rather large volume of air, the musician does not have to blow into the reservoir continuously, and he gets the opportunity to sing along to himself. This Hutsul instrument was once very popular among shepherds.

Such a famous Ukrainian musical instrument as the bandura in Subcarpathia is often used both in solo performances and in ensembles, enriching the local musical culture. Among the main aspects of the social significance of playing the bandura in Subcarpathia, the following can be mentioned:

1. Cultural symbol: The instrument personifies Ukrainian identity, history and spirit, conveying the wisdom of generations.
2. Performance capabilities: The modern bandura, thanks to the presence of bass strings and strings, allows playing with all ten fingers, creating chords similar to the piano.
3. Development: The bandura occupies an important place in the artistic life of the region, developing as an instrument that reflects the hope and resilience of the people.

This is a purely Ukrainian invention that has organically fit into the musical life of Ukrainians, although the question of its origin remains a subject of debate.

The primary elements of Hutsul folklore - free improvisation of the melody line, original rhythm system, and distinctive coloristic - have been skillfully incorporated into the creative principles and stylistic and genre framework of well-known Ukrainian artists' musical compositions. They are A. Kos-Anatolsky, M. Kolessa, N. Nyzhankivsky, and V. Barvinsky.

6. PODILLIA AND BUKOVYNA: DISTINCTIVE PHENOMENA IN UKRAINIAN FOLKLORE

It is also worth noting the musical culture of the Podillia people - it is a distinctive component of Ukrainian folklore, characterized by lyricism, a wealth of ritual songs and instrumental music. Characteristic ones are dumas (lyrnyky), humorous songs ("chabarashky", "shumky"), and traditions that echo Hutsul ones but have their own Podillia flavor.

Samples of family-social and everyday lyrics of the people of Eastern Podolia are conveyed in the ancient Podolia dialect, which brings a unique, special linguistic flavor to the melody of the region' folk song. It is wisely and originally used by singers from the people when reproducing a specific song sample to show a wide range of their own feelings. The ancient folk song of Eastern Podillia, as a rule, has a couplet form, with a twice repeated refrain. The refrain is assigned to one of the voices; more often - to the altos; the inclusion of voices is gradual from unison to two- and three-voice (traditional folk

two-voice with a typical deviation of three voices). The harmonic composition of the songs is simple, the melodies are melodious, quite melodic, mostly thoughtful-elegiac - the intervals are ascetically simple, easy to remember, built mainly on thirds, octaves, and less often - sixths. The rhythms of songs, as a rule, are based on the use of eighth, quarter and half durations, which in most cases appear in cadential patterns. The natural minor key is the most used, and accordingly is the most convenient for singing folk manner. The vocal range rarely exceeds an octave or a ninth.. The multi-verse nature of the traditional non-ritual folk songs of eastern Podillia, which celebrate a wide range of emotions and often offer a sincere, undisguised expression of the performer's inner state, requires a corresponding timbre. Performance is based on the performers' adherence to a specific style. It is characterized by a strong, chesty, domed sound on a stable support, characteristic of ancient folk singing. A few words should be said separately about the group singing most common in Eastern Podolia. Depending on the mood of the group and the poetic content of the given sample, folk singers try to sing each new line with some specific changes, without losing the main mood of the folklore source. The folklore manner of group singing itself is characterized by peculiar elements of improvisation (Hutsal, 2023).

The musical culture of Podillia is distinguished by its wealth of instruments, where the violin, cymbals, flute, and tambourine occupy a leading place, and they formed the basis of folk chapels (triple music). Of particular importance were the kobza, bandura, wheel lyre, as well as wind instruments such as the bagpipes (duda) and trembita.

The musical art of Bukovyna is also an interesting phenomenon. The musical culture of Bukovyna represents a unique synthesis of Ukrainian folk traditions with Moldovan, Romanian, Jewish, and German influences, which was formed in a multinational border region. Folk instrumental music of Bukovyna, as one of the genres of musical folklore, is the starting point for measuring the level of preservation of the intangible spiritual heritage passed down from generation to generation and the acquired traditions of the ethnic communities of the region. The musical environment of Bukovyna, its development has always been influenced by folk traditions and "spontaneous multiculturalism" (Mokroguz et al., 2021). General tolerance and mutual respect of ethnic cultures towards national traditions and customs in the social and everyday space has been formed throughout the history of state formation.

The traditions of folk instrumental music in the Bukovyna lands date back to the second half of the 16th - first half of the 17th century. According to historical sources, the time of its emergence is associated with the spread of musical activity in the territories of Bessarabia, Bukovyna, and the lands of Subcarpathia by traveling musicians. Lautars or leutari (Romanian: *lăutari*) are traditionally Moldovan, Romanian, and often Gypsy instrumentalists and singers. The name "lautari" comes from the word "leuta" or "aleuta" - an ancient plucked musical instrument. In Moldova and Romania, this word became the name for groups of folk musicians, mainly performers of stringed instruments. Lautars accompanied folk holidays, weddings, festivities, and various theatrical performances with their playing. Their musical activity at one time influenced the work of professional Romanian composers-violinists J. Enescu and D. Dinicu. As a type of folk instrumental music, this art has historically been established in the everyday life of the population of Bukovyna. The performing traditions of the lautari are continued by numerous orchestras of Moldavian and Bukovynian folk instrumental music. Nowadays, the lautari are the keepers of ethnic musical folklore and historical manner of performance in Bukovyna and the adjacent border territories.

According to historical sources, the lautar movement in the second half of the 16th - early 17th centuries coincides with the spread of such a phenomenon as triple music in the territories of Western

Ukraine. The folk instrumental art of triple musicians quickly gained popularity in the Bukovynian lands. Namely then, authentic forms and typical compositions of ensemble performance of triple music were established (Mokroguz et al., 2021). The first syllables of triple musicians corresponded to the name and consisted of three participants. The activity of triple musicians was closely linked to the geography of their existence and had characteristic territorial features, which was reflected in the features of the repertoire and local flavor of the music. The compositions of folk musicians varied and varied in accordance with the existing traditions of local performance. Typical ones in Bukovyna, as well as in the Carpathian region, were folk instrumental trios with the participation of violin, dulcimer, and tambourine; violins, flutes, cymbals; violins, flutes, bass; violins, cymbals, buhal (drum with a cymbal).

Compared to the past, modern trio music ensembles have expanded significantly. The number of musicians depends on the band members and may include a variety of instruments used in music making: various types of pipes, flute, kobza, mandolin, guitar, clarinet, trumpet, saxophone, trombone, accordion.

It is interesting to note that the accordion (and its relative, the bayan) entered their musical tradition relatively late - in the late 19th and first half of the 20th centuries - but quickly gained an important place in folk performance. The accordion spread thanks to military bands, urban ensembles, and fairground culture (Kysliak, 2025). The instrument proved convenient for accompanying dances and singing - mobile and loud enough for open spaces. Although the violin and cymbals remain the dominant instruments among the Hutsuls, the accordion has become part of the "triple musics". It is also used for kolomyikas and fast dances, and its playing is distinguished by virtuosity and rhythmic energy.

7. CONCLUDING INSIGHTS

In overall, thus, analysis of musical art ↔ philosophy of being interconnection within the individual cultural landscapes of concrete sub-ethnic groups can be depicted as a conceptual scheme (see Fig. 1). This model reflects the systems theory approach, providing a conceptual framework for understanding how the intimate and individual worlds of ethnic group representatives' cognitive strategies, emotional drives, creative impulses, imaginations, and compositional practice, as an open system, interact with larger, macrosystems of environment, culture, and nature.

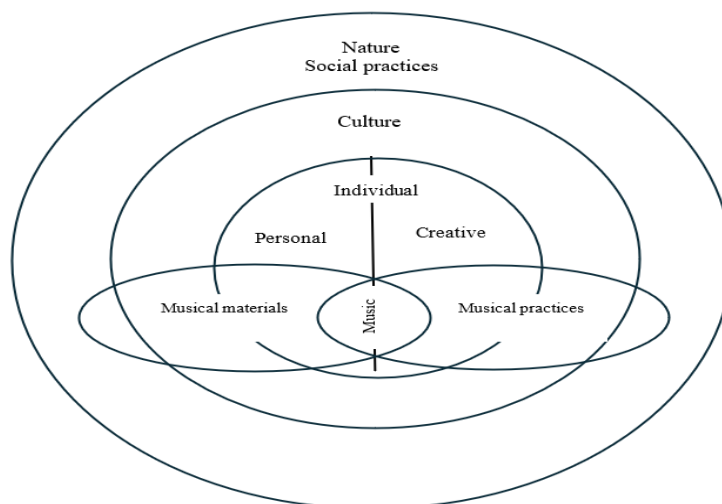


Fig. 1. The model of intersection of nature and culture in the context of sub-ethnic group' creative musical processes

Source: developed by the authors based on Mladjenović et al. (2010)

Contemporary scholars and artists recognize that folklore is the foundation upon which Ukrainian musical tradition rests. It became a source of inspiration for composers, poets, conductors, and performers. Melodies and lyrics collected by ethnographers formed the basis of the work of artists such as Lysenko, Leontovych, Skoryk, and Dychko. This layer of culture became an invaluable resource for understanding the authentic Ukrainian sound. In recent decades, the modern scene has experienced a new wave of popularity. Young performers, drawing on traditional motifs, create a modern sound that combines ancient texts with electronics, rock, pop, and even rap. Such a symbiosis shows that cultural memory does not become obsolete - it simply adapts to new generations. This is why Ukrainian music once again resonates powerfully as part of the global artistic space, but with a unique national accent. The song remains recognizable because at its core it conveys the truth of life. It combines the old and the new, rural authenticity and stage aesthetics. Today's artists, turning to tradition, do not copy the past, but modernize it, preserving the main thing - emotional strength and sincerity.

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