

Historical Aspect of Educational Discourse in the Landscape of Stylistic Features of Instrumental Music in a Military Context: Synthesis with Choreography, Dance and Theater

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Abstract: The study examines historical evolution of educational discourse within the development of military instrumental music, focusing on the stylistic transformation of performance practices in relation to choreography and theatrical elements. The research explores the progression of military musical traditions from early functional signaling systems to institutionalized orchestral structures, the emergence of parade-concert formats, and the formation of interdisciplinary performance models characteristic of contemporary military ensembles. Particular attention is given to the expansion of genre diversity, spatial organization of movement, and the gradual integration of choreographic and theatrical components into military musical practice. The study also analyzes the evolution of educational models supporting these transformations, highlighting the transition from apprenticeship-based learning to formalized institutional training and modern interdisciplinary curricula designed to prepare versatile performers. The Ukrainian cultural context is considered as a significant case demonstrating the interaction between national traditions and contemporary performance innovation. The findings confirm that the synthesis of music, movement, theatre, and education represents a historically grounded process shaping modern military artistic communication.

Keywords: military musicians training, military bands, music in military context, genre evolution of military music, military instrumental music, dance, choreography, ballet, theater, choreographic art, style, synthesis of arts, choreographic performance, music

Introduction

Historically, military instrumental music occupied a unique position at the intersection of artistic expression, ceremonial practice, synthesis of arts, and educational formation. From its earliest functional manifestations as a signaling system in battlefield environments to its modern transformation into a complex performative art, military music evolved into a multidimensional cultural phenomenon. In fact, stylistic development, genre diversification, and performative innovation contributed to the emergence of new forms of educational discourse that integrate musical, choreographic, and theatrical competencies.

The historical evolution of military instrumental music demonstrates a gradual shift from strictly utilitarian purposes towards predominantly expressive and representational functions. In early military traditions, instrumental ensembles primarily served communicative and regulatory roles, relying on standardized rhythmic formulas that enabled coordination of troop movements. Over time, particularly during the eighteenth and nineteenth centuries, military bands became institutionalized as cultural symbols of state identity, participating in ceremonial events and public performances, including theater. Institutionalization fostered the development of distinctive stylistic features, including clearly articulated rhythmic structures, timbral clarity suitable for outdoor performance, dance patterns, and formal stability characteristic of traditional march genres (Kappey, 2022).

Meanwhile, genre palette of military instrumental music expanded significantly in the modern era. While the march remains a central structural foundation, contemporary repertoire increasingly incorporates symphonic arrangements, popular adaptations, choreography, ballet, and cross-genre compositions (Rees, 2005). This expansion reflects broader cultural processes of artistic synthesis and reflects the transformation of military ensembles into concert-performance units capable of engaging diverse audiences. The stylistic flexibility required for such repertoire also necessitates innovative approaches to orchestration, particularly in relation to performance conditions in motion and in open-air environments, where acoustic projection, rhythmic precision, and spatial coordination become essential components of musical execution.

A significant milestone in military instrumental performance historical development was manifested in the emergence of integrated forms combining music with choreographic and theatrical elements. The rise of drill and parade-defile performances illustrates the growing role of visual dramaturgy in military music practice. In such performances, musical rhythm functions not only as an auditory structure but also as a spatial and kinetic framework guiding the geometric organization of ensemble movement. The synchronization of musical phrasing with choreographic patterns transforms the military orchestra into a dynamic visual system in which sound and motion are inseparable.

Theater style, choreographic performance and appropriate synthesis in military musical performance further evolved through the incorporation of elements derived from folk-stage dance traditions and martial movement systems. These influences enriched the expressive vocabulary of military ensembles, enabling the creation of performances that combine technical discipline with artistic individuality. The integration of movement traditions into instrumental practice also contributed to the development of embodied musicianship, in which performers engage physically with musical structure through coordinated gesture and spatial awareness.

In parallel to choreographic development, theatricalization became an increasingly significant component of military musical performance. Modern military orchestras often function as participants

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in staged productions where narrative structure, visual symbolism, and dramatic expression play essential roles. Within this context, the conductor assumes expanded responsibilities that extend beyond musical leadership to include elements of stage direction and dramaturgical coordination. This transformation reflects a broader trend toward the conceptualization of military performance as a form of interdisciplinary theater in which music operates as both structural and narrative medium.

The growing complexity of military musical performance generated corresponding changes in educational methodologies. Contemporary training models tend towards training of a “universal” military musician capable of functioning simultaneously as instrumental performer, movement participant, and stage communicator. Historically, military music education focused primarily on technical instrumental proficiency and ensemble discipline. In contrast, modern pedagogical systems increasingly integrate disciplines such as orchestral performance, choreography, and fundamentals of acting. Such interdisciplinary curricula contribute to the formation of stage culture, spatial awareness, and expressive competence among military musicians.

Educational discourse in this field thus expanded to encompass not only technical mastery but also aesthetic, performative, and communicative dimensions. The formation of stage culture within military music education reflects the need to prepare performers for diverse artistic contexts, including ceremonial events, concert performances, and multimedia presentations. This holistic educational model supports the development of artistic identity while preserving the historical traditions that define military musical practice.

Despite the growing scholarly interest in military music performance, the historical synthesis of stylistic evolution, choreographic integration, theatricalization, and educational methodology remains insufficiently systematized in academic literature. Existing studies often address individual components of military performance practice; however, comprehensive interdisciplinary analyses that situate these components within a unified historical framework remain limited.

Therefore, the purpose of this study is to investigate the historical aspect of educational discourse in the context of stylistic development of military instrumental music, with particular attention to its synthesis with choreographic art, dance, and theater. The study aims to identify the key stages of stylistic transformation, analyze the genre diversification of military repertoire, examine the mechanisms of musical-choreographic integration, and explore the pedagogical principles underlying the formation of the modern military musician as an interdisciplinary performer.

Literature Review

Historical Formation of Military Instrumental Music Traditions

Military instrumental music historically functioned as both a practical and symbolic element of military culture. The earliest documented uses of music in military contexts were associated with signaling systems designed to coordinate troop movement and regulate battlefield communication. Instruments such as drums, fifes, and trumpets played a decisive role in organizing collective action long before the development of modern communication technologies. Over time, these functional practices evolved into structured musical traditions that incorporated ceremonial and representational functions (Ray, 2016).

Research on the development of military music traditions demonstrates that the transformation of military bands into professional ensembles occurred gradually between the eighteenth and nineteenth centuries (O’Keeffe, 2024). During this period, military music became increasingly institutionalized, forming an essential component of ceremonial culture and public representation. In

particular, studies devoted to military music in the United States emphasize that military musicians participated not only in signaling and battlefield coordination but also in parades, concerts, and official ceremonies, thus expanding the social and cultural role of military ensembles (Gleason, 2015).

The historical continuity of military musical traditions is also evident in the persistence of marching repertoire and structured rhythmic patterns. Scholars note that the rhythmic clarity and repetitive formal organization characteristic of march music contributed to the development of a recognizable stylistic identity within military instrumental traditions (Bjering et al., 2024). These stylistic features formed the basis for subsequent genre transformations and the emergence of more complex performance formats (Herbert, 2023).

Complementary perspectives on the historical evolution of military music are provided in studies of European and American traditions, which demonstrate the interconnected development of musical practices across geographical regions (Rempe, 2017). Historical analyses show that military music traditions were transmitted through cultural exchange, particularly through European models that influenced the formation of military ensembles in other parts of the world (Farmer, 2018).

At the same time, Ukrainian and Eastern European scholarship emphasizes the importance of national traditions in shaping the stylistic identity of military instrumental music. Studies devoted to the development of military musical culture highlight the role of institutional frameworks, military academies, and professional training systems in preserving historical traditions while adapting them to modern artistic demands. In particular, Berest et al. (2023) consider characteristic features of the emergence and development of the most ancient combat choreographic compositions of the Hutsuls as a form of artistic self-expression; Martynova (2023) investigates the activity of Galician military orchestra as an embodiment of the Ukrainian national idea; V. Horbal and Y. Horbal (2025), within contemporary context, make strong effort to demonstrate significance of the educational repertoire in the professional development of a military conductor; Kryvulia (2022) investigates the functioning of military orchestra and bandmasters of Katerynoslav region at the beginning of the 20th century.

Genre Formation and the Emergence of Parade-Concert Tradition

A significant stage in the historical evolution of military instrumental music is associated with the formation of the parade-concert genre, which combines musical performance with spatial movement and visual presentation. Researchers note that the parade-concert emerged as a distinct artistic form characterized by the integration of musical composition, choreographic movement, and visual dramaturgy (Reily & Brucher, 2013). This genre is defined not only by its musical content but also by its spatial organization and performative structure (Farmer, 2018).

Studies devoted to the origins of the parade-concert tradition emphasize that this genre developed as an extension of ceremonial performance practices and military parades. The transition from static concert formats to dynamic movement-based performances reflects the increasing importance of visual expressiveness in military musical culture (Suisman, 2024). Scholars describe the parade-concert as a complex artistic phenomenon that incorporates rhythmic coordination, geometric precision, and collective synchronization (Eaton, 2023).

Research on the historical development of the parade-concert genre demonstrates that its formation involved the gradual incorporation of choreographic elements, choreographic performance, dance and theatrical techniques. The structural organization of movement patterns, often based on geometric figures and symbolic formations, contributes to the visual clarity of performance and reinforces the expressive potential of musical rhythm (Kopstein, 2020). These features distinguish the

parade-concert from traditional marching performance and establish it as a unique genre within military musical art.

Such interpretations are supported by studies analyzing the origins and specific characteristics of the parade-concert genre, which emphasize its role as a synthesis of musical and visual elements within military performance culture (McKinley, 2009). These works highlight the importance of coordinated movement, spatial dramaturgy, and visual symbolism in shaping the aesthetic identity of the parade-concert tradition (e.g., studies on the origins and features of parade-concert genre and its evolution within military musical practice).

Theoretical perspectives presented in research on the emergence and development of parade-concert traditions further emphasize that this genre represents a transitional stage between functional military signaling and artistic performance (Bjering et al., 2024). Its development illustrates the broader transformation of military music into an interdisciplinary art form capable of integrating music, choreography, and theatrical elements.

Integration of Choreographic and Theatrical Elements in Military Performance

Choreographic movement integration into military instrumental performance represents one of the most significant innovations in the evolution of military musical art. Researchers note that the synchronization of movement and musical rhythm, in particular within theatrical and choreographic performance, creates a multidimensional artistic structure in which sound and motion function as interconnected expressive components (Kopstein, 2020). This process is seen as the one that reflects broader tendencies in performing arts toward interdisciplinary synthesis and multimedia presentation (Cree & West, 2025).

The use of choreographic techniques in military performance is often associated with the adaptation of elements derived from folk-stage dance traditions and martial movement practices (Cree & West, 2025). Such integration contributes to the development of expressive movement vocabulary and enhances the visual dramaturgy of military performances. In particular, drill-based performances demonstrate how geometric movement structures can be coordinated with musical phrasing to create visually coherent artistic forms.

The theatricalization of military musical performance also should be especially noted. Modern military orchestras increasingly participate in staged productions that involve narrative development, symbolic representation, and scenographic design. Within this context, the role of the conductor expands beyond musical coordination to include elements of stage direction and dramaturgical organization. This transformation reflects the evolution of military music from functional performance to theatrical spectacle.

Research devoted to the interaction between military culture and theatrical traditions highlights the historical role of military theatre in shaping performance aesthetics and symbolic representation, including within a synthesis paradigm. These studies emphasize that theatrical elements contribute to the creation of emotionally engaging performances and strengthen the communicative impact of military artistic expression (Connors, 2023; Williams, 2022).

Educational Systems and Professional Training of Military Musicians

Educational discourse constitutes a central dimension of military musical practice, particularly in relation to the preparation of professional conductors and ensemble leaders. Studies devoted to the professional training of military conductors give special focus to the importance of integrating

theoretical knowledge, instrumental proficiency, and leadership skills within educational programs

(Hebert, 2015). It is broadly claimed that conducting competence formation requires systematic training that includes orchestral practice, rehearsal methodology, and ensemble management techniques (Crofton, 2024).

Research examining contemporary models of professional training for military conductors demonstrates that educational programs increasingly incorporate interdisciplinary components. These components include choreography, stage movement, and performance psychology, reflecting the growing complexity of military musical performance (Hebert, 2015). Such integration contributes to the formation of versatile specialists capable of functioning in diverse artistic environments.

Investigations into the methodological principles of military music education highlight the role of structured curricula in developing both technical and artistic competencies (Kopstein, 2020). Ukrainian scholarly sources devoted to the development of military music education further emphasize the significance of institutional traditions in shaping professional identity. Research documenting the evolution of specialized departments and training programs demonstrates the continuity of educational practices and their adaptation to contemporary artistic demands. These studies reveal the growing importance of interdisciplinary competencies in modern military music education. It is claimed that educational institutions responsible for training military musicians focus on discipline, coordination, and collective responsibility as essential elements of professional preparation. These pedagogical approaches support the development of ensemble cohesion and artistic expression (Vavryk, 2024).

Research Gaps and Theoretical Orientation of the Present Study

Despite the substantial body of research devoted to military music traditions, several significant gaps remain evident. Many existing studies focus on individual aspects of military musical practice, such as repertoire development, parade traditions, or conducting methodology, without considering their interrelation within a unified interdisciplinary framework. Furthermore, the synthesis of musical, choreographic, and theatrical elements often is examined from practical perspectives rather than through systematic historical analysis. As a result, the evolution of interdisciplinary performance formats remains insufficiently explored within academic discourse. Another limitation concerns the integration of educational perspectives into historical analyses of military music. Although numerous studies address professional training systems, relatively few examine how stylistic development influences pedagogical methodology and performance practice.

Therefore, the present study addresses these gaps by investigating the historical evolution of military instrumental music through the lens of stylistic development, genre transformation, choreographic synthesis, theatricalization, and educational methodology. By situating these elements within a unified historical framework, the research contributes to a deeper understanding of military music as a dynamic interdisciplinary art form.

Methodology

The methodological framework of this study is based on an interdisciplinary approach that integrates historical, stylistic, performative, and pedagogical methods of analysis. Considering the complexity of military instrumental music as a cultural and educational phenomenon, the research employs a combination of qualitative methods aimed at examining stylistic evolution, genre transformation, and educational discourse within military musical practice. Particular attention is given to the Ukrainian context, which serves as a representative example of the development of military

music traditions under contemporary socio-cultural conditions.

Research Design

Research design is grounded in a historical-analytical model that enables the examination of military instrumental music as a dynamic system evolving across different historical stages. The study focuses on identifying the structural and stylistic transformations that influenced the development of military musical performance, including the expansion of genre repertoire, the emergence of choreographic and theatrical elements, and the modernization of educational practices. The design incorporates a comparative dimension that allows for the analysis of both international and Ukrainian traditions of military music. This approach provides an opportunity to identify common patterns of stylistic evolution while highlighting national specificities associated with Ukrainian military musical culture. The inclusion of Ukrainian institutional and performance practices ensures the contextual relevance of the research and supports the interpretation of military music as a culturally embedded phenomenon.

Sources and Materials

The empirical foundation of the research consists of scholarly publications, historical documents, educational guidelines, and analytical studies devoted to military musical art. The sources include theoretical works on military music history, research on parade-concert traditions, studies of choreographic integration, and publications addressing professional training of military conductors and musicians.

In addition to the general interdisciplinary framework, the study incorporates a contextual analytical focus on Ukrainian military musical traditions. Ukraine is not treated as the sole case study but rather as a representative regional context that reflects broader processes characteristic of contemporary military musical development. The inclusion of Ukrainian material is methodologically justified by historical, cultural, and socio-political factors that significantly influence the evolution of military instrumental music in the twenty-first century.

Ukraine represents a particularly relevant context for examining the transformation of military music due to its active modernization of military cultural institutions and the growing role of artistic representation in national and international communication. In recent decades, Ukrainian military orchestras expanded their repertoire, adopted innovative performance formats, and integrated choreographic and theatrical elements into ceremonial and concert activities. These developments reflect global tendencies toward interdisciplinary performance while maintaining distinct national stylistic features rooted in historical tradition.

Moreover, the Ukrainian case acquires additional significance in the context of contemporary historical transformations affecting military culture. The ongoing reconfiguration of military institutions intensified the symbolic and communicative role of military music, particularly in public ceremonies, commemorative events, and international cultural exchanges. Military music in Ukraine thus functions not only as an artistic discipline but also as a medium of national representation and cultural diplomacy.

Results and Discussion

Integrative perspective

Military instrumental music evolved over time from strictly functional battlefield signals to a sophisticated, syncretic art form combining choreography, dance, theater, and music. This synthesis of arts is motivated by a long-standing educational discourse that associates discipline, national identity, and public spectacle with the development of musical technique. Stylistic evolution, synthesis trends, and educational discourse vectors are summarized in Table 1.

Table 1. Stylistic evolution, synthesis trends, and educational discourse vectors within the landscape of military instrumental music

<i>Historical Development and Stylistic Evolution</i>
Origins in Utility (Medieval–17th Century): The Ottoman Janissary bands (13th century) and European fife/drum corps were examples of early military music that was used as a practical communication tool to command troops, scare adversaries, and raise morale.
Baroque and Classical Standardization (18th Century): Military music evolved toward standardized ensembles with the addition of oboes, clarinets, and horns. Specialized marching repertoires emerged during this time.
Academicization and Modernization (19th–20th Century): Incorporating popular genres and developing intricate arrangements, military bands progressively embraced contemporary instrumentation. In order to formally teach musicians in both military tasks and classical methods, educational methodologies changed.
<i>Synthesis with Choreographic and Performing Arts</i>
Drill and Choreography: Marching bands use highly synchronized choreography, which transforms parades into visual presentations by fusing movement with the music.
Theater and Ceremony: State events, changing of the guard ceremonies, and theatrical productions frequently use extravagant uniforms and props (such as the staffs of drum majors) to create a theatrical spectacle. Military music serves as the dramatic soundtrack for these occasions.
Dance and Movement: In the past, the drumming was utilized to keep marching soldiers' cadence, which was an organized, rhythmic war dance.
<i>Educational Discourse and Cultural Impact</i>
Pedagogical Training: For many years, military schools' educational programs, such as the Naval School of Music, taught musicians particular skills including ceremonial conducting and arrangement.
Public Identity Formation: Military bands serve as "soft power" agents, influencing the growth of school music education programs, civic concert bands, and national identity, especially in the United States after World War I.
Interdisciplinary Skills: New educational approaches that prioritize "embodied knowledge" and performing arts resulted from the combination of music, movement, and theater.

Source: developed by the authors based on Ramsey (2019), Berest et al. (2023), Herbert (2023), Crofton (2024)

Today, military music traditions remain a powerful, symbolic, and cultural force, bridging together military history and public ceremonial performance. The convergence of martial functionality with artistic, staged performance ensures that military instrumental music represents a critical link between military discipline and cultural, educational, and artistic expression.

Historical Evolution of Military Instrumental Music' Stylistic Features

Stage 1 – Functional Foundations of Military Instrumental Music

The earliest stage in the development of military instrumental music is characterized by its predominantly functional role within military organization. At this stage, musical sound functioned primarily as a communicative mechanism designed to regulate troop movement, coordinate actions, and maintain discipline within organized military formations. The stylistic features that emerged during this period formed the structural foundation for subsequent developments in military musical art.

Historical studies indicate that the earliest military musical practices were closely connected with the use of percussion and wind instruments capable of producing powerful and clearly distinguishable sound signals. The primary requirement for these instruments was acoustic efficiency rather than artistic expressiveness. Rhythmic clarity, repetition, and signal-based melodic formulas became defining characteristics of early military instrumental sound organization. These elements later evolved into the structural principles of march-based musical forms.

At this functional stage, the musical material was limited to standardized signals and short rhythmic patterns rather than extended compositions. Musical phrases were constructed according to practical requirements, including audibility across long distances and the ability to synchronize large groups of individuals. Such musical structures demonstrated a high degree of regularity and predictability, ensuring that signals could be quickly recognized and executed without ambiguity.

From a stylistic perspective, this early phase established several enduring musical features that remain present in contemporary military repertoire. Among these features are metric regularity, accentuated rhythmic articulation, and the predominance of clear melodic contours. These characteristics became essential elements of military musical language and later influenced the formation of march genres and parade performance traditions.

An important transformation during this stage was manifested in gradual shift from purely functional signals toward ceremonial usage. Musical signals began to be incorporated into ritual contexts, including military parades, victory celebrations, and symbolic displays of authority. This transformation marked the emergence of music as an element of visual and symbolic communication, extending its role beyond battlefield coordination.

Ceremonial traditions' development also made a contribution to the expansion of instrumental combinations and the emergence of early ensemble forms. Although these ensembles were still limited in size and repertoire complexity, they laid the groundwork for the formation of structured military orchestras in subsequent historical periods. The gradual transition from signal-based communication to ceremonial performance represented a key milestone in the evolution of military instrumental music.

Within the broader European context, the early functional stage also contributed to the development of standardized rhythmic models associated with marching movement. These rhythmic patterns established a direct relationship between sound and coordinated physical motion, forming the basis for later integration of spatial organization and choreographic elements. In this sense, the functional origins of military music can be interpreted as the first step toward the development of synchronized movement traditions that would later evolve into parade-concert and drill-based performance formats.

In relation to Ukrainian military traditions, early functional principles of military music were similarly adopted through the influence of European military culture. Historical sources indicate that military musical practices within Ukrainian territories developed within broader imperial and regional frameworks, incorporating standardized signal traditions and ceremonial repertoire. These early influences contributed to further formation of professional military orchestras and the preservation of structured rhythmic traditions that remain characteristic of modern Ukrainian military music.

From an educational perspective, the functional stage of military music development established the earliest models of training based on repetition, memorization, and discipline. Musicians were required to master standardized signals and maintain precise rhythmic execution under operational conditions. These training practices later evolved into formalized pedagogical systems that integrated instrumental technique with ensemble coordination and movement discipline.

Thus, functional foundations of military instrumental music established structural principles that shaped subsequent stylistic and educational developments. The emphasis on rhythmic clarity, acoustic projection, and coordination created a stable musical framework that enabled the later emergence of complex performance traditions. This stage can therefore be interpreted as the formative phase in which the essential stylistic vocabulary of military music was established and stabilized.

Ukrainian Ethnocultural Foundations of Military Movement and Musical Expression

An important component in understanding the evolution of military instrumental and movement traditions is the examination of ethnocultural practices that developed within regional communities. In the Ukrainian context, particular attention should be given to the historical traditions of the Hutsul region, where elements of martial practice were preserved in choreographic and musical forms across centuries (Berest et al., 2023).

One of the most significant examples of this tradition is the male ritual dance known as “Arkan”, which functioned as a symbolic initiation practice among young men entering warrior communities. Participation in the dance was associated with social recognition and readiness to assume protective responsibilities within the community. The structure of the dance required strict synchronization of participants, reinforcing discipline, coordination, and collective unity - features that later became fundamental elements of military drill and ceremonial marching traditions (Volchukova & Tishchenko, 2023).

Another notable form is the ritual dance “Haiduk”, associated with resistance movements and guerrilla-style military activity. The choreography included movements simulating combat actions, defensive positioning, and coordinated group interaction. These patterns reflected the lived experiences of insurgent groups known as *opryshky*, who operated in mountainous terrain and relied on mobility, endurance, and mutual support. The integration of symbolic weapons, such as axes, into dance performance further illustrates the close relationship between martial practice and expressive cultural forms (Volchukova & Tishchenko, 2023).

The historical persistence of such traditions demonstrates that military movement systems in Ukraine were not solely ‘imported’ through institutional military structures but also evolved organically within local communities. Folk choreography functioned as both a form of physical training and a symbolic mechanism for transmitting cultural memory related to resistance, territorial defense, and communal solidarity. These features highlight the continuity between early martial practices and

later ceremonial military performance traditions. (Rai, S., 2024)

Importantly, contemporary scholarship emphasizes that the study of traditional military-related

choreography (in I really, choreography performance) acquired renewed relevance in the context of modern geopolitical realities (Kopstein, 2020). The ongoing defense efforts of Ukraine led to intensifying of scholarly interest in historical forms of resistance and their cultural representation, including dance and music traditions that symbolize national resilience and collective identity.

Thus, the Ukrainian ethnocultural experience provides an essential case study demonstrating how military movement and musical expression evolved through the interaction of warfare, ritual practice, and cultural memory. This regional perspective enriches the broader European narrative of military music development and supports the argument that modern parade and ceremonial traditions have deep historical roots extending beyond formal military institutions.

The earliest stages of military musical practice were characterized by informal systems of knowledge transmission based on direct imitation and practical participation. Before the establishment of specialized educational institutions, military musicians acquired skills through apprenticeship models, where experienced performers transmitted technical and functional knowledge to younger participants. Training focused primarily on mastering signal patterns, rhythmic stability, and the physical endurance required for prolonged performance in outdoor and combat-related conditions.

Historical studies indicate that early military musicians were expected to develop auditory responsiveness and memorization skills, as musical communication depended on immediate recognition of standardized sound signals. The absence of written notation in many early contexts reinforced oral learning strategies and collective repetition methods. These practices contributed to the formation of disciplined performance habits and laid the cognitive foundations for later formalized educational systems.

In regional cultural environments, including the territories of present-day Ukraine, early training models often intersected with folk musical traditions. Participation in communal rituals and ceremonial practices enabled the gradual acquisition of rhythmic coordination and collective movement awareness. Such hybrid learning environments demonstrate that pre-institutional education in military music was deeply embedded in broader cultural practices, forming an essential basis for the subsequent institutionalization of military music education.

Stage 2 — Institutionalization of Military Bands (18th–19th centuries)

The eighteenth and nineteenth centuries marked a decisive stage in the transformation of military music from functional signaling practices into structured instrumental traditions characterized by standardized instrumentation, formalized repertoire, and institutionalized educational systems. During this period, military instrumental music acquired distinctive stylistic features that later became foundational for ceremonial performance, parade formations, and early forms of choreographic synchronization.

Military bands institutionalization was closely associated with modernization of European military systems, where coordinated movement of large troop formations required stable rhythmic structures and clearly articulated musical signals. The expansion of standing armies in European states led to the formation of permanent military orchestras responsible not only for communication but also for ceremonial representation and public display. Researchers emphasize that the transition from signal-based sound communication to structured ensemble performance significantly expanded the

artistic potential of military music, transforming it into an independent musical phenomenon with its own genre hierarchy and stylistic norms.

One of the most important developments of this stage was the standardization of instrumentation within military ensembles. Brass and percussion instruments became dominant due to their acoustic projection capabilities, especially in outdoor environments and during movement. The formation of brass-centered ensembles contributed to the emergence of recognizable timbral identity associated with military music traditions across Europe and North America. Studies of military band development in European and American contexts demonstrate that consolidation of instrumental groups facilitated the creation of complex musical textures capable of supporting both rhythmic coordination and ceremonial aesthetics. This shift also enabled the performance of increasingly sophisticated compositions, including overtures, arrangements of operatic themes, and early symphonic adaptations.

Simultaneously, the repertoire of military bands underwent substantial expansion. While the march remained the dominant genre due to its functional alignment with troop movement, the nineteenth century witnessed the gradual diversification of musical forms performed by military ensembles. Researchers note the emergence of ceremonial fanfares, processional compositions, and concert-style arrangements designed specifically for public performance settings. This diversification laid the groundwork for the later development of the parade-concert genre, which integrated both musical and visual components into unified performative structures.

Military bands' evolution within the timeframe of this period also stimulated development of specialized educational systems. The establishment of military music schools and conductor training programs reflected the growing complexity of orchestral performance and the need for professional competence in both musical and organizational domains. Training programs increasingly incorporated theoretical disciplines, instrumental practice, and ensemble coordination techniques. Importantly, early pedagogical models emphasized discipline, synchronization, and collective responsibility—qualities that later became essential not only for musical execution but also for coordinated movement during ceremonial performances.

A particularly significant feature of nineteenth-century military music development was the gradual integration of spatial awareness into performance practice. Military musicians were required to perform while marching, maintaining alignment within formations, and responding to visual cues from conductors or field commanders. These conditions generated distinctive stylistic requirements related to phrasing, articulation, and rhythmic precision. Musical structures were often simplified rhythmically to ensure clarity during movement, while melodic contours were adapted to remain audible across large open spaces. Such performance conditions contributed to the emergence of what may be described as proto-choreographic musical logic, in which rhythm functioned not only as an auditory phenomenon but also as a spatial regulator of collective motion.

Parade traditions development further reinforced the visual dimension of military music performance. By the late nineteenth century, ceremonial parades became major public events designed to demonstrate discipline, national identity, and military prestige. Scholars analyzing the emergence of parade-based performance practices note that military bands began to function as central visual elements within ceremonial formations (Bjering et al., 2024). Their movement patterns, alignment geometry, and synchronized gestures introduced early forms of spatial dramaturgy that anticipated later drill performances and visualized musical structure in motion. (Chowdhury, S. S., 2024)

Within the Ukrainian cultural and historical context, this period also reflects the gradual incorporation of regional musical traditions into formal military structures. The territories of present-

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day Ukraine, which were historically influenced by various European military systems, became important zones of cultural interaction where Western European band traditions intersected with local musical practices. Historical analyses of military music education and ensemble development in Eastern European regions indicate that such intersections contributed to the enrichment of repertoire

and performance style, particularly through the inclusion of folk melodic elements and dance-derived rhythmic patterns (Bobillier, 2025). These processes demonstrate that military music traditions in Ukraine evolved through a dynamic interaction between institutional frameworks and regional cultural heritage.

Furthermore, the nineteenth century witnessed the increasing symbolic role of military bands in shaping national representation and collective identity. Public performances in urban spaces, participation in civic celebrations, and ceremonial appearances reinforced the connection between military music and state authority. At the same time, these performances contributed to the development of audience-oriented musical aesthetics, gradually shifting military music toward theatricalized presentation forms. This transformation represents an important transitional stage preceding the emergence of the parade-concert genre in the twentieth century, where musical execution became inseparable from visual choreography and dramatic staging.

Thus, institutionalization of military bands during the eighteenth and nineteenth centuries period laid the structural, stylistic, and pedagogical foundations necessary for the subsequent integration of choreographic and theatrical elements into military musical performance. The consolidation of instrumentation, expansion of repertoire, development of educational systems, and increasing attention to spatial organization collectively shaped a performance model that extended beyond purely functional communication toward complex artistic expression. These transformations ultimately created conditions for the emergence of interdisciplinary military performance practices characteristic of the twentieth century and beyond.

Institutionalization of military bands during the eighteenth and nineteenth centuries was ongoing together with the emergence of structured educational systems designed to support professional training of ensemble performers and conductors. The growing complexity of military orchestras required standardized methods of instruction, including the systematic study of instrumental technique, ensemble coordination, and musical literacy.

During this period, military academies and specialized music schools introduced formal curricula that included theoretical disciplines such as harmony, rhythm studies, and orchestration. Practical training was characterized with special attention to ensemble discipline, precise articulation, and synchronized movement during marching performance. The codification of teaching methods enabled the replication of standardized performance practices across military units, ensuring consistency in ceremonial representation and functional communication.

Educational developments within Eastern European regions reflected both European military traditions and local cultural influences. In territories associated with Ukrainian historical development, military music education gradually incorporated regional musical material, strengthening connections between institutional training and national cultural identity. These processes contributed to the diversification of repertoire and supported the emergence of distinctive stylistic features within regional military performance traditions.

Stage 3 — Formation of Parade-Concert Genre (20th Century)

The twentieth century marked a pivotal phase in the evolution of military instrumental music, characterized by the emergence of visually structured performance forms that integrated musical

execution with coordinated spatial movement. During this period, military bands transitioned from predominantly ceremonial functions to complex performance systems in which musical, dance, visual, and spatial elements were organically synthesized. This transformation actually led to the formation of parade-concert genre and as a kind of specific, unique theater performance within synthesis of arts

paradigm, often referred to in Eastern European traditions as *plats-concert*, representing a hybrid artistic form that combined instrumental performance with choreographically organized movement.

Scholars examining the origins of the parade-concert genre emphasize that its formation was closely connected with the growing representational role of military institutions in public life (Ioan, 2023). Large-scale ceremonial events, national celebrations, and military demonstrations required performances that could simultaneously convey discipline, artistic refinement, and symbolic power. The parade-concert format allowed military bands to move beyond linear marching formations toward more complex spatial compositions involving geometric patterns, coordinated directional changes, and synchronized visual gestures. These features significantly expanded expressive capacity of military ensembles, transforming them into dynamic visual performers rather than solely acoustic units.

One of the defining characteristics of the parade-concert genre was the systematic use of geometric organization as a compositional principle. Movement patterns began to follow clearly structured spatial designs, including circular formations, diagonal alignments, and symmetrical group arrangements. These formations were not random but corresponded closely to musical phrasing, tempo changes, and rhythmic accents. In this sense, rhythm functioned as a regulatory mechanism governing both auditory and visual dimensions of performance. Researchers analyzing the development of parade-concert genre highlight that the interaction between musical structure and spatial geometry became a central element of performance dramaturgy, laying the groundwork for modern drill shows and choreographed military displays.

Another significant feature of this stage was genre palette expansion within military instrumental performance. While traditional marches remained fundamental to parade activity, twentieth-century military bands increasingly incorporated symphonic arrangements, popular music adaptations, and theatrical compositions into their repertoire. This diversification allowed performances to become more narratively expressive and emotionally varied, supporting the emergence of programmatic performance scenarios rather than purely functional demonstrations. Studies dedicated to the development of the parade-concert genre indicate that the inclusion of multi-genre repertoire facilitated closer interaction between military music and broader cultural traditions, including concert music and stage performance practices.

The artistic experience of Richard Galliano and Frode Haltli convincingly demonstrates that the accordion established itself in contemporary European musical practice as a fully developed solo instrument in collaboration with orchestras, including wind and military ensembles. Their performance and compositional activities reveal the instrument's wide-ranging artistic potential, enabling its organic integration into orchestral structures.

The accordion possesses a significant dynamic range, extending from soft, chamber-like sonorities to powerful, dense timbral expressions capable of competing with brass sections. Its timbral flexibility allows for a broad spectrum of expressive character—from transparent lyricism to dramatic intensity. A particularly important feature is its capacity for polyphonic texture and the simultaneous realization of melody and harmony within a single instrument, which ensures its autonomy in solo performance contexts.

These characteristics determine the specificity of repertoire written for accordion and wind or

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military orchestras. This repertoire includes original concert works by contemporary composers that carefully balance the sonic relationship between soloist and ensemble. A significant place is occupied by transcriptions of classical works—concertos, fantasies, and symphonic themes—which allow for the exploration of the instrument's technical and expressive capabilities. Equally important are

arrangements of folk music traditions—French, Scandinavian, and Slavic—where the accordion naturally integrates into wind orchestral textures. In addition, jazz and popular idioms, including tango, waltz, and instrumental fantasy forms, further emphasize the instrument's rhythmic flexibility and improvisational character.

At the same time, the combination of accordion and wind orchestra requires meticulous orchestration, as maintaining sonic balance between the soloist and ensemble sections is a decisive condition for artistic coherence. In this regard, contemporary European practice provides an important reference point for the development of Ukrainian military orchestral performance traditions.

In Ukraine, the role of the accordion as a solo instrument was steadily increasing, particularly within military and wind orchestras. Among prominent Ukrainian accordionists representing different generations are Kostyantyn Sokolov, Tadei Servetko, Valerii Kovtun, Yan Tabachnyk, Yevheniya Cherkazova, Yurii Tertychniy, Roman Kapranov, Oleh Mykytiuk, and Bohdan Kysliak. The earliest representative of this instrumental tradition in the twentieth century, Kostyantyn Sokolov, laid the foundations of the academic accordion school in Ukraine, while his successors continued to develop its artistic potential across diverse musical genres.

Among contemporary Ukrainian performers working with military orchestras, Yurii Tertychniy is particularly noteworthy. Representing the younger generation of the Kyiv accordion school (class of Y. Cherkazova), he successfully combined academic mastery with a broad concert repertoire for more than twenty years, ranging from French chanson and American jazz to international popular music and original compositions.

Also, the integration of the piano into military and wind orchestral contexts should be mentioned. It reflects the broader expansion of instrumental roles within twentieth- and twenty-first-century performance practice. Although traditionally associated with solo and chamber music environments, the piano increasingly functions as a mediating instrument between orchestral texture and solo expressivity in concert adaptations of military repertoire. In military orchestral arrangements, the piano is primarily employed in transcriptions, concert versions of symphonic works, and hybrid stage performances where amplification and orchestration allow it to interact with wind and brass sections. Its percussive and harmonic capabilities enable it to reinforce rhythmic structures while simultaneously contributing to harmonic depth. In this sense, the piano operates not only as a solo instrument but also as a structural component supporting ensemble coherence in complex concert formats derived from military performance traditions. The use of piano in such contexts highlights the ongoing transformation of military music from purely outdoor functional performance toward concert-oriented artistic expression, where timbral balance and harmonic layering become essential elements of performance design.

Moreover, also cello occupies a distinctive position within expanded military and wind orchestral practices due to its dual capacity for lyrical expression and structural support within ensemble textures. While not traditionally associated with outdoor military performance, the cello is in fact increasingly incorporated into concert adaptations of military repertoire and staged orchestral performances. Its expressive range allows it to function as a bridge between melodic and harmonic layers, often providing a human-like vocal quality that contrasts with the brightness and projection of

wind and brass instruments. In contemporary arrangements of military-inspired works, the cello is frequently assigned soloistic passages that introduce lyrical contrast within otherwise rhythmically structured compositions. Moreover, the cello contributes to the emotional and narrative dimension of modern military concert programs, particularly in theatricalized performance contexts where music is integrated with choreography and visual dramaturgy. Its inclusion reflects the broader tendency

toward hybridization of orchestral forces, where traditional instrumental boundaries are reconfigured to accommodate expanded artistic and representational functions.

The visual dimension of performance also became increasingly sophisticated during this period. Military bands began to integrate elements traditionally associated with choreographic practice, including synchronized gestures, coordinated turns, and stylized movement sequences. These innovations required performers to acquire additional physical skills beyond instrumental proficiency, including balance, spatial awareness, and rhythmic coordination under movement conditions. Scholars analyzing twentieth-century military performance traditions note that the emergence of choreographically structured movement marked a transition from functional marching to expressive spatial design, positioning military bands within the broader sphere of performance arts.

The development of parade-concert traditions also reflected broader socio-political transformations associated with the twentieth century. Military performances became instruments of national representation, often designed to communicate ideological messages, reinforce collective identity, and demonstrate organizational discipline. Public performances in large urban spaces functioned as symbolic acts of cultural communication, emphasizing unity, order, and technological capability. Within this context, the visual dimension of performance gained increasing importance, as audiences responded not only to musical content but also to the spectacle of synchronized movement and large-scale spatial formations.

In Eastern European and post-Soviet cultural contexts, including the territories of present-day Ukraine, the parade-concert tradition developed into a particularly distinctive form of military artistic expression. Historical studies dedicated to the emergence of parade-concert genre demonstrate that these performances frequently incorporated elements derived from regional musical traditions and folk dance vocabulary. The integration of culturally recognizable rhythmic patterns and melodic structures strengthened audience engagement and reinforced the symbolic connection between military institutions and national heritage. Such processes contributed to the development of hybrid performance models combining standardized military discipline with culturally specific artistic features.

An additional factor influencing the evolution of the parade-concert genre was the increasing role of the conductor as both musical leader and spatial coordinator. Unlike traditional orchestral contexts, military band conductors were required to manage not only sound production but also the synchronization of movement across large ensembles. This dual responsibility transformed conducting practice into a form of visual direction, closely resembling theatrical staging. Researchers investigating the professional training of military conductors stress that this role demanded competencies extending beyond musical literacy to include spatial planning, timing precision, and performance dramaturgy.

The formation of the parade-concert genre in the twentieth century significantly influenced the professional training of military conductors and ensemble performers. The increasing complexity of spatial formations required specialized competencies in movement coordination, visual timing, and ensemble alignment. As a result, conductor education expanded to include elements of spatial planning and visual management, transforming conducting into a multidimensional discipline combining musical and organizational expertise.

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Training programs introduced systematic exercises designed to develop coordination between auditory and visual perception. Musicians were trained to maintain performance accuracy while executing directional changes, formation transitions, and synchronized gestures. These innovations marked the beginning of integrated educational models that connected musical interpretation with spatial execution.

Within Ukrainian and Eastern European educational institutions, conductor training programs increasingly emphasized leadership skills and performance dramaturgy. Such developments strengthened the connection between musical education and visual presentation, preparing military musicians for participation in large-scale ceremonial and public performance events.

The twentieth century also witnessed the gradual emergence of narrative-oriented military performances. Instead of presenting isolated musical numbers, parade-concert programs began to follow structured sequences designed to convey thematic progression or symbolic storytelling. These developments anticipated the theatricalization of military performance that would become more prominent in the late twentieth and early twenty-first centuries. The integration of narrative elements strengthened the relationship between military instrumental music and stage arts, further reinforcing the interdisciplinary nature of military performance traditions.

Thus, the formation of the parade-concert genre in the twentieth century represents a major turning point in the historical evolution of military instrumental music. The integration of geometric movement patterns, expanded genre repertoire, and choreographic elements transformed military bands into multidimensional performance units capable of synthesizing sound, motion, and visual symbolism. These developments established the conceptual and technical foundations necessary for the later emergence of fully choreographed drill shows and theatricalized military performances characteristic of contemporary military culture.

Stage 4 – Interdisciplinary Performance Model (Late 20th–21st Century)

The late twentieth and early twenty-first centuries represent a period of profound transformation in the conceptualization of military instrumental performance, characterized by the emergence of interdisciplinary models integrating music, choreography, theatrical techniques, and specialized educational methodologies. During this stage, military ensembles evolved from structured parade units into complex performance systems functioning within the broader domain of performing arts. This transformation marked the transition from spatially organized musical movement toward dramaturgically designed visual-musical performances, where each element of performance became part of a unified artistic narrative.

One of the most significant manifestations of interdisciplinary integration during this period was the development of drill show traditions, often referred to as defile-shows, which combined precise marching techniques with choreographically structured movement. In these performances, musical rhythm functioned as the fundamental organizing principle governing the geometry of ensemble movement. Spatial formations became increasingly sophisticated, incorporating multidirectional patterns, rotational symmetry, and layered movement structures. While examining contemporary drill show practices, scholars emphasize that the musical score increasingly functioned as a spatial script, determining not only tempo and phrasing but also trajectory, positioning, and visual emphasis within the performance environment (Behm, 2014).

The integration of choreographic elements into military performance practices significantly expanded the expressive potential of instrumental ensembles. Unlike earlier parade traditions, which prioritized linear movement and uniform alignment, modern military performances introduced stylized gestures, synchronized body movements, and coordinated transitions between formations.

These developments reflect the influence of professional choreographic methodologies traditionally associated with theatrical and dance performance. The incorporation of choreographic vocabulary enabled military musicians to participate in visually expressive compositions that emphasized rhythm, gesture, and spatial harmony as essential components of performance design.

A particularly notable trend within contemporary military performance traditions is the incorporation of elements derived from folk dance and martial arts practices. In many cultural contexts, including Eastern European traditions, stylized movements referencing historical combat techniques were adapted into ceremonial performance scenarios. These elements serve not only aesthetic functions but also symbolic purposes, reinforcing connections between historical military traditions and contemporary national identity. Within the Ukrainian cultural environment, the integration of folk-derived movement patterns and symbolic martial gestures became especially significant in reinforcing the visual identity of military performance traditions, particularly in contexts associated with national ceremonies and commemorative events.

The process of theatricalization represents another defining feature of interdisciplinary military performance development. During this period, military orchestras increasingly functioned as active participants in staged performance narratives rather than as static musical providers. The concept of performance dramaturgy became central to the design of military shows, with sequences organized to create narrative progression, emotional contrast, and symbolic representation. In such contexts, the role of the conductor expanded significantly beyond traditional musical leadership. The conductor assumed responsibilities analogous to those of a theatrical director, coordinating musical interpretation, spatial movement, visual transitions, and timing of performative actions. This transformation contributed to the emergence of the orchestra as a collective stage performer, capable of conveying thematic content through both sound and motion.

Parallel to these artistic transformations, the educational preparation of military musicians underwent substantial restructuring. The increasing complexity of interdisciplinary performance demanded the formation of a new professional model often described as the “universal military musician.” This model required proficiency not only in instrumental technique but also in movement coordination, stage presence, and collaborative performance skills. Educational institutions responsible for military music training responded to these demands by expanding curricular structures to include disciplines traditionally associated with performing arts.

Contemporary pedagogical frameworks increasingly incorporate integrated training modules combining orchestral practice, choreographic training, and fundamentals of acting technique. The inclusion of choreographic disciplines enables future military musicians to develop spatial awareness, balance, and movement synchronization necessary for performance in dynamic environments. Training in acting fundamentals supports the development of expressive communication skills, emotional control, and stage confidence, all of which contribute to effective visual presentation during ceremonial and theatrical performances. Studies analyzing professional training systems for military conductors and ensemble performers emphasize that interdisciplinary competence significantly enhances ensemble coordination and improves the overall quality of public performances.

An essential component of interdisciplinary education is the formation of stage culture among military musicians. Stage culture encompasses posture, gesture control, visual expressiveness, and interaction with audiences within ceremonial or performance contexts. Educational methodologies emphasize the importance of maintaining visual coherence within ensemble formations, particularly during performances involving large-scale spatial transitions. The cultivation of stage culture

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contributes to the perception of military ensembles as professional performance units capable of engaging audiences through both musical and visual means.

Technological advancements also influenced the development of interdisciplinary military performance practices. The integration of digital lighting systems, multimedia projections, and sound amplification technologies expanded the possibilities for visual storytelling within military shows.

These innovations enable the creation of immersive performance environments in which music, movement, and visual effects function as interconnected elements of a unified artistic structure. Such developments further strengthen the relationship between military performance traditions and contemporary theatrical production methods.

Within the Ukrainian context, the interdisciplinary model of military performance acquired particular relevance due to the increasing importance of ceremonial representation and cultural resilience in modern socio-political conditions. Military orchestras in Ukraine actively adopted contemporary performance formats integrating choreography, symbolic staging, and narrative design into public ceremonies and national commemorative events. Educational institutions responsible for training military musicians accordingly expanded their curricula to reflect interdisciplinary requirements, emphasizing both artistic competence and physical preparedness. This transformation demonstrates the responsiveness of military educational systems to evolving cultural and operational demands.

Thus, the interdisciplinary performance model of the late twentieth and early twenty-first centuries represents a synthesis of artistic, spatial, and pedagogical innovations that fundamentally redefined the role of military instrumental music within contemporary cultural landscapes. The integration of choreographic structures, theatrical dramaturgy, and comprehensive educational frameworks transformed military ensembles into multifaceted performance units capable of delivering complex artistic experiences. These developments established the foundation for modern military performance traditions characterized by visual expressiveness, narrative coherence, and high levels of professional training, ultimately reinforcing the role of military music as both a functional and artistic component of cultural communication.

Stage 5 — Contemporary Transformations and Ukrainian Perspective: Educational Innovation and Performative Identity (21st Century)

The twenty-first century represents a stage of accelerated transformation in military instrumental performance traditions, characterized by the expansion of interdisciplinary practices, technological integration, and renewed emphasis on cultural representation. Military music ensembles increasingly function not only as ceremonial units but also as complex artistic formations capable of participating in large-scale cultural performances, national commemorations, and international cultural exchanges. These developments influenced the perception of military instrumental music as a dynamic component of contemporary cultural communication.

One of the defining characteristics of modern military performance practice is the increased complexity of visual-musical design. Contemporary drill performances frequently incorporate advanced geometric movement patterns, multilayered spatial configurations, and dynamically changing formations that require high levels of physical coordination and cognitive synchronization. Unlike earlier parade-concert traditions, modern performances are often structured as complete artistic compositions, where musical repertoire, visual movement, and symbolic gestures are organized according to dramaturgical principles. Such developments reflect the growing influence of theatrical staging techniques and professional choreography on military performance design.

Technological innovation made significant impact on the development of contemporary military performance environments. Digital sound reinforcement systems, programmable lighting technologies, and multimedia projections are increasingly used to enhance the visual and acoustic impact of military performances. These tools enable the creation of immersive visual environments in which music functions in conjunction with lighting, visual imagery, and stage design elements. As a result, modern military orchestras frequently operate within hybrid performance spaces combining elements of open-air ceremonial grounds and theatrical stages.

The contemporary period is also characterized by diversification of musical repertoire among military ensembles. Traditional marches continue to serve as foundational components of ceremonial performance; however, modern programs increasingly include symphonic transcriptions, film music adaptations, popular compositions, and culturally significant national works. This expansion of repertoire reflects the broader transformation of military ensembles into versatile cultural ambassadors capable of engaging diverse audiences across multiple performance contexts.

Within the Ukrainian context, contemporary transformations of military instrumental performance acquired particular significance due to ongoing socio-political developments and the strengthening of national cultural identity. Military orchestras in Ukraine became prominent participants in public commemorative events, national ceremonies, and cultural diplomacy initiatives. Their performances frequently incorporate elements of Ukrainian folk traditions, historical symbolism, and choreographically structured visual sequences that reflect both historical continuity and contemporary resilience. These developments illustrate the role of military music as an instrument of cultural representation and national solidarity in conditions of geopolitical transformation.

Overall Evolutional Discourse

To visualize the multidimensional evolution of military instrumental performance, it is necessary to consider not only stylistic transformations but also the parallel development of educational systems, instrumental resources, and professional competencies. The historical progression of military music demonstrates a consistent expansion from functional signaling practices toward interdisciplinary performance models that integrate musical, choreographic, theatrical, and technological components.

Equally important within this evolutionary framework is the gradual transformation of educational approaches. Training models evolved from informal apprenticeship systems to institutionalized academic programs and, ultimately, to contemporary interdisciplinary curricula designed to prepare versatile performers capable of functioning within complex performance environments. The expansion of instrumental diversity, including the integration of new timbral resources and digital technologies, further influenced both repertoire development and pedagogical methodology.

Figure 1 illustrates the interconnected stages of stylistic and educational transformation in military instrumental music, highlighting the transition from early functional practices to contemporary hybrid performance systems. The scheme demonstrates how stylistic development, instrumental diversification, professional universalization, and digital innovation function as interrelated components of a unified historical process.



Figure 1. Historical evolution of stylistic features of military instrumental music, expansion of instrumental diversity, transformation of educational models, emergence of the universal military musician concept, and integration of digital technologies in training systems.

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Source: developed by the authors

As illustrated in Figure 1, the evolution of military instrumental music cannot be interpreted as a purely musical process; rather, it represents a multidimensional transformation involving stylistic innovation, pedagogical restructuring, and technological adaptation. The earliest stage is characterized

by functional sound communication supported by apprenticeship-based learning models, where knowledge transmission relied on direct imitation and practical experience.

Military bands institutionalization during subsequent stages shaped structured educational systems that standardized instrumental training and ensemble coordination. This period established the foundation for expanding instrumental diversity and developing complex repertoire capable of supporting ceremonial and representational functions. The emergence of parade-concert traditions further accelerated stylistic diversification and required performers to acquire spatial awareness and coordinated movement skills.

In later stages, the growing complexity of military performance led to the formation of interdisciplinary training models, combining musical instruction with choreographic preparation, stage communication, and performance dramaturgy. This transition contributed to the emergence of the universal military musician, a professional capable of integrating technical mastery with visual and expressive competencies.

The most recent stage reflects the integration of digital technologies into both performance and education. Digital instruments, simulation tools, and multimedia training environments support the development of adaptive learning strategies and enhance rehearsal efficiency. These innovations not only expand artistic possibilities but also reshape pedagogical approaches, reinforcing the continuity between historical tradition and technological modernization within military music education.

Within the Ukrainian context, the evolution illustrated in Figure 1 demonstrates both continuity and acceleration, particularly during periods of socio-political transformation. Military music education institutions in Ukraine increasingly incorporate interdisciplinary and technologically supported training methods, reflecting global tendencies toward professional universalization. The integration of new instrumental practices, including accordion and keyboard traditions, further illustrates the adaptability of Ukrainian military musical culture to contemporary performance and educational demands.

A central feature of contemporary transformation concerns the modernization of military music education systems. Military musicians professional training was actually subjected to substantial revision in response to interdisciplinary performance demands. Educational institutions responsible for preparing military musicians increasingly implement integrated curricula combining instrumental mastery with movement training, performance psychology, and stage communication skills. The concept of the universal military musician, introduced in late twentieth-century pedagogical discourse, became a dominant model guiding contemporary educational practice.

Today, training programs rely on simultaneous development of technical proficiency, physical endurance, and artistic expressiveness. Instruction in orchestral performance is supplemented by choreographic training designed to enhance spatial awareness and movement precision. Courses in acting fundamentals and stage communication support the formation of expressive performance behavior, enabling musicians to participate effectively in theatricalized ceremonial contexts. These integrated approaches reflect the recognition that modern military musicians function as performers within visually oriented artistic environments rather than solely as instrumental technicians.

In Ukrainian military educational institutions, interdisciplinary approaches gained increasing

relevance as part of broader educational reform initiatives. Training programs incorporate modules focused on ensemble coordination, visual discipline, and symbolic representation within ceremonial performance contexts. These reforms reflect both international trends in military music education and the specific cultural needs associated with national representation during periods of social

transformation. Integration of culturally significant repertoire into educational practice strengthens connection between professional training and national artistic heritage.

Another defining feature of contemporary military performance development is the growing importance of stage culture as a professional competency. Stage culture includes posture control, gesture coordination, visual expressiveness, and audience engagement skills. Modern military musicians are expected to demonstrate high levels of discipline not only in sound production but also in visual presentation. The development of stage culture actually became an essential component of educational programs, reinforcing the perception of military ensembles as professional artistic collectives capable of participating in complex performative events.

International collaboration expansion also contributed to the evolutionary patterns within contemporary military music traditions. Participation in multinational festivals, cultural exchanges, and ceremonial events facilitates the exchange of repertoire, performance techniques, and pedagogical practices. These interactions support the formation of global professional standards while preserving national stylistic identity. Ukrainian military ensembles, in particular, actively participated in international cultural initiatives, strengthening their visibility within global performance networks and contributing to intercultural dialogue through artistic expression.

Thus, historical evolution of military instrumental music demonstrates a continuous process of stylistic, spatial, and pedagogical transformation shaped by changing military, cultural, and artistic conditions. From early functional signal practices to the formation of institutional orchestras, the emergence of parade-concert traditions, and the development of interdisciplinary performance models, military music progressively expanded its expressive and communicative capabilities. Throughout this evolution, educational discourse functioned as a central mechanism enabling the transmission, adaptation, and refinement of performance practices across generations. Integration of choreographic structures, theatrical dramaturgy, and comprehensive training methodologies ultimately transformed military musicians into multidimensional performers capable of operating within complex visual-musical environments. Within this broader historical trajectory, the Ukrainian experience represents a particularly significant example of cultural continuity and adaptive innovation, illustrating how national traditions, educational reforms, and contemporary performance practices converge to sustain the relevance of military instrumental music in modern cultural landscapes. In overall, these findings confirm that the synthesis of music, choreography, theatre, and education constitutes not merely a contemporary trend but a historically grounded phenomenon that reflects the evolving relationship between artistic expression, institutional practice, and cultural identity.

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