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Wilhelm Kotarbinski's sketches for the murals of St. Volodymyr's Cathedral: A multi-analytical approach to the artist's painting materials study

Abstract. Wilhelm Kotarbinski (1848-1921) is an outstanding modernist Ukrainian artist of the late 19th and early 20th centuries who became widely known after painting murals in St. Volodymyr's Cathedral in Kyiv. Kotarbinski's sketches are an important part of his graphic heritage that plays a great role in understanding the artistic technique and his approach to creating murals. The purpose of the work was a comprehensive study of the painting materials of Wilhelm Kotarbinski's four sketches for the murals of the Small Dome of St. Volodymyr's Cathedral depicting seraphims and the introduction of the results into scientific circulation. The methodology was to apply a multi-analytical approach that included non-destructive analytical methods such as technical photography in different spectral ranges, microscopic examination, X-ray fluorescence analysis, and Fourier transform infrared spectroscopy. The presented work was the first comprehensive study of Wilhelm Kotarbinski's drawings, which aimed to establish the artist's technique and the technological characteristics of the paper support and to identify pigments in the paint layer. The results indicated that Italian-made paper was used as the sketches' support, which characterised the same fiber and elemental composition. The paper support was made of cellulose obtained from annual plants, sized with animal glue, and contained gypsum and kaolin as fillers. The fluorescence characteristic of the sketch paper, the established elemental composition, and the comparative analysis of the degree of aging indicate that the paper was produced in the last quarter of the 19th century. It was shown that the execution technique of drawings consisted of the preliminary application of detailed underdrawings with a graphite pencil, including compositional lines. It was established that the sketches were painted with watercolors, and the pigments in the paint layer of the drawings were identified. The obtained results are an essential contribution to the existing body of knowledge about late 19th century artists' materials and could be useful in researching and attributing studies of Wilhelm Kotarbinski's graphic works

Keywords: drawing; painting technique; non-destructive analysis; technical photography; X-ray fluorescence analysis; Fourier transform infrared spectroscopy

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Introduction

The study's relevance lies in obtaining valuable information about Wilhelm Kotarbinski's drawings that will contribute to a deeper understanding of the artistic techniques and materials used to execute the murals for St. Volodymyr's Cathedral in Kyiv.

Wilhelm Kotarbinski (1848-1921) is one of the most prominent artists of modernist painting of the late 19th and early 20th centuries. His artistic heritage includes dozens of paintings, hundreds of watercolors, sepia paintings, and drawings. The figure of Kotarbinskyi and his contribution to the development of Ukrainian fine art have been neglected by art historians for decades as noted V. Sukovata (2021). The emergence of research projects devoted to studying Kotarbinski's biography, cataloging his artwork, and stylistic analysis of the artist's oeuvre was marked before 2021 when the artist's death anniversary was celebrated.

The study of T.A. Galkevich & O.D. Donets (2019) was devoted to the attribution of photographic documents stored in the Department of Fine Arts of the Vernadsky National Library of Ukraine and directly related to the life and work of Kotarbinski as well as clarification of artist's biographical information. The analysis of the influence of English art of the second half of the 19th and early 20th centuries on artist's work and the differences in the embodiment of decadent and symbolist tendencies of Ukrainian and Polish artists was conducted by O. Sosik (2019). Also, O. Sosik (2020) studied the influence of the historical method and eclectic trends on the peculiarities of the implementation of new stylistic trends in the ancient Egyptian and ancient painting of Wilhelm Kotarbinsky. O. Pelikhovska (2021) analysed the influence of the Spanish artist Mariano Fortuny (1838-1874) on Kotarbinski's artwork, presented a comparative analysis of the artists' paintings, revealed reinterpretations and borrowings of compositional solutions and scenes in Polish artist's works. The systematisation of the monumental works Kotarbinski from the Khanenko Museum's collection and their art and attributive analysis were provided by O. Sakorska (2021b). The scenes of the artist's Far Eastern and Egyptian temples from the Khanenko museum interiors were carefully analysed in the essay O. Sakorska (2021a) and the sources of his inspiration were found and shown. Various aspects of the artist's life and work were highlighted in the "Antykvar" magazine edited by H. Sherman (2021) and a special issue of the collection of scientific papers "Wilhelm Kotarbinski: Unexplored pages of his life and work" (Synyshyn & Strokal, 2021). The results of the study of archival sources carried out by V. Ulianovskiy (2021) made it possible to establish which scenes of the St. Volodymyr's Cathedral's murals were created by Kotarbinski on his own and which were in collaboration with Pavlo Svedomskiy and other artists. However, the use of technological research in the examination of the artist's works is still minimal. Existing publications mainly focused on the study of his paintings and were based on visual analysis.

The purpose of the study was to provide a comprehensive examination of the artist's materials of Wilhelm Kotarbinski's sketches and introduce the results to scientific circulation. The main focus of the research was on establishing the technological features of the paper support and the drawings' execution technique, as well as determining the pigment palette of the paint layer of the sketches.

Materials and Methods

Wilhelm Kotarbinski's studied drawings (Figs. 1-4) were sketches of seraphims for the murals of the Small Dome of St. Volodymyr's Cathedral (images of the paintings were given in the album (Drobotiuk, 2014)). The sketches come from the Prakhov family and belong to the Spiritual Treasures of Ukraine Museum collection. According to the museum's attribution, they were created in the 1880s.



Figure 1. Wilhelm Kotarbinski. Seraphim. Sketch No. 1. 1880s. 326×255 mm. Paper, graphite pencil, watercolour
Source: Spiritual Treasures of Ukraine Museum collection



Figure 2. Wilhelm Kotarbinski. Seraphim. Sketch No. 2. 1880s. 326×254 mm. Paper, graphite pencil, watercolour
Source: Spiritual Treasures of Ukraine Museum collection



Figure 3. Wilhelm Kotarbinski. Seraphim. Sketch No. 3. 1880s. 327×254 mm. Paper, graphite pencil, watercolour, gilding

Source: Spiritual Treasures of Ukraine Museum collection



Figure 4. Wilhelm Kotarbinski. Seraphim. Sketch No. 4. 325×255 mm.

Paper, graphite pencil, watercolour, gilding

Source: Spiritual Treasures of Ukraine Museum collection

Wilhelm Kotarbinski worked on the murals in St. Volodymyr's Cathedral from 1889 to 1894 together with Pavlo Svedomskyi, creating 18 compositions, 84 individual figures, and some of the ornaments (Dobriian, 2015). While working on the murals, the artists made numerous preliminary drawings. The sketches for the murals were executed in Rome, from where Kotarbinski and Svedomskyi brought nine cartoons to Kyiv.

This paper proposed a comprehensive multi-analytical approach to the study of Wilhelm Kotarbinski's sketches, which aimed to establish the technological characteristics of the drawings' support, identify the pigments of the paint layer, and determine the author's execution technique. It included optical and physicochemical methods (Andrianova *et al.*, 2018; Andrianova *et*

al., 2020) such as examination in visible and transmitted light, ultraviolet and infrared ranges, optical microscopy, X-ray fluorescence analysis, and Fourier transform infrared spectroscopy. These research methods were non-destructive in the case of artwork on paper support, which was a priority in studying cultural heritage objects.

Due to the unique character of the present artworks, optical and physicochemical analytical methods have been selected for carrying out research. Preliminary examination by a microscope, in visible ranking and transmitted light, and ultraviolet (UV) radiation (Buzit Tragni *et al.*, 2005) have been performed to investigate the conservation state of the drawing. Infrared (IR) imaging has been used for studying underdrawing techniques (Fontana *et al.*, 2018). Observation in UV and IR radiation was carried out for preliminary identification of pigments in paint layers (Cosentino, 2015; 2016). The imaging in different spectrum ranges was performed using a modified multispectral (360-1100 nm) Canon Rebel XSi camera (Canon Inc., USA) with a resolution of 12.2 Mpx. The study of UV-induced fluorescence of drawings' materials was conducted in a dark room using UV radiation sources of 36W UV bulbs (wavelength band 320-400 nm) equipped with uviol glass filters. Imaging in the near-infrared range (1000 nm) was conducted using a Pro-HD IR1K filter mounted on the camera lens and 500 W incandescent lamps as sources of infrared radiation. Microscopic examination was carried out using a stereoscopic microscope MBS-10 and a digital microscope SigetaExpert (Sigeta Optics Ltd., Ukraine) with a resolution of 5.0 Mpx.

X-ray fluorescence analysis (XRF) has been executed to obtain the elemental composition of the paper supports (Manso & Carvalho, 2009), drawing materials and paints (Doleżyńska-Sewerniak *et al.*, 2020). The measurements were performed for 200-300 s using an ElvaX-ART spectrometer (Elvatech, Ukraine) with an SSD detector and a W anode X-ray tube with 35.0 kV voltage and 50 μ A current. The spectra were processed automatically with ElvaX 2.9 software.

Fourier-transform infrared spectroscopy (ATR-FT-IR) was widely used for the identification of paper fiber origins and the chemical structure of the sizing and fillers (Kumar *et al.*, 2017). The paper supported composition was determined with a Vertex 70 spectrometer (Bruker, Germany) equipped with a diamond-attenuated total reflectance accessory (ATR) with diamond. Spectra collection and processing were carried out using OPUS 6.5 software. The spectra were acquired in the spectral range of 400-4500 cm^{-1} with an accuracy of 0.5 cm^{-1} . The spectra were recorded at a resolution of 4 cm^{-1} . A total of 64 scans were recorded for each sample. The paint layer and paper composition were identified by comparative analysis with the FTIR spectra of standard samples of pigments (Kremer Pigments Inc., Germany), European manufacturers' paints (Industria Maimeri, Italy; Royal

Talens, The Netherlands; Lefranc & Bourgeois, France; Winsor & Newton, England), and painting materials (fibers, glues, and binders) from the Bureau of Scientific and Technical Expertise “ART-LAB” database.

Since the 2010s, considerable attention has been paid to the investigation of paper degradation mechanisms. There were a variety of published research works proposing FTIR as an analytical technique to study aging of papers (Chiriu *et al.*, 2018; Silva *et al.*, 2022). Studying paper aging by FTIR analysis was a comprehensive process due to the influence of different factors related to storage conditions (e.g. temperature, humidity, UV-radiation exposure) and the complexity of paper composition (cellulose, hemicellulose and lignin, sizing, and fillers) that subject the degradation process to different mechanisms. The degradation process of cellulose was usually observed in the infrared spectrum in the region of 1600-1700 cm^{-1} region which corresponded to the stretching vibrations of C=O groups. Absorbance peaks were characteristic of carbonyl compounds that being formed during the degradation process and increase with aging (Zięba-Palus *et al.*, 2017). Information about structure changes of calcite and kaolin as fillers in paper composition and their influence on the degradation process also was given by this author. These techniques provide useful data regarding the composition of paper and pigments and allow to determine the creation time of objects on paper support.

The applied analytical methods were engaged to obtain information about the artist's technique, characteristics of the painting materials, and the time of the sketchers' execution.

Results and Discussion

The study focused on examining signatures' characteristics, establishing the technological features of the paper support, the drawings' execution technique, and the pigment palette of the sketches. All the sketches are signed at the low right corner of the sheets with the monogram “WK”. The signatures were applied with a graphite pencil with a thin stem. The signature of the *Seraphim. Sketch No. 3* was re-drawn with a thicker stem pencil. The sketches were made on 2 mm thick paper sheets mounted on the cardboard sheets. Paper supports have acquired an uneven yellow-brown tint due to the natural aging and deterioration with time. The edges of the sheets appear darker than the rest of the paper due to the oxidation of cellulose under light exposure. Paper fading in the corners is caused by the influence of the glue used to attach the sheet to the cardboard. No deformations of the sheets, losses, breaks, and slits were observed. The numerous tack holes at the corners indicate that the artist pinned the drawings' sheets to a board or tablet while sketching.

Microscopic examination has shown that the author used fragments of a larger sheet to create the drawings, as indicated by the uneven edges of the paper supports

cut with a tool with sharp blades. In visible transmitted light, the fibers in the paper were found to be unevenly distributed. The sheets had a cloudy gap, indicating that their structure was not uniform. No watermarks or paper manufacturer's marks were observed. Under UV radiation, the paper sheets are characterised by a slight fluorescence of a light purple hue, typical for paper made in the second half of the 19th century (Andrianova *et al.*, 2018). No restoration interventions or retouchings have been detected in the UV range.

The paper supports have a dense surface with a faint, fine-grained texture. Microscopic examination of the paper fiber composition (Fig. 5) and ATR-FTIR analysis has shown that the sketches' supports are machine-made paper produced of annual plant cellulose (no lignin was determined in the paper). The sheet surface is sized with animal glue, a characteristic feature of paper made before the early 20th century (Manso *et al.*, 2011).

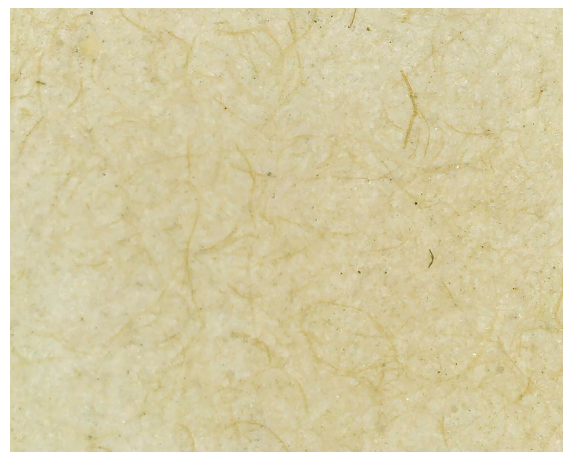


Figure 5. Seraphim. Sketch No. 1.

Optical microscopy image of fibers in paper composition (magnification $\times 150$)

Source: authors' photo

The XRF method (Manso & Carvalho, 2009; Andrianova *et al.*, 2018) was determined the elemental composition of the sketches' paper (Table 1). The main elements in the paper composition are Fe (iron), Ca (calcium), and K (potassium). Small amounts of Zn (zinc), Pb (lead), Rb (rubidium), and Cu (copper) are identified in papers, as well as micro amounts of strontium (Sr) compounds. Obtained elemental composition, the absence of manganese compounds and identified small amounts of lead are typical for paper produced in the last third of the 19th and early 20th centuries (Andrianova *et al.*, 2020). The presence of potassium and rubidium compounds indicates the applications of kaolin as a filler (Doncea *et al.*, 2009; Pitarch *et al.*, 2012), and strontium compounds are natural impurities in chalk and gypsum (Pitarch *et al.*, 2012), which was confirmed by ATR-FTIR – kaolin and gypsum were used as paper fillers. According to the M. Manso *et al.* (2011), using gypsum as a filler is typical

of Italian-made paper (perhaps the paper was purchased by the artist in Rome). The obtained data indicate that the author used the same manufacturer paper and, possibly, the same album sheets when creating drawings.

Table 1. Elemental composition of Wilhelm Kotarbinski's sketches' paper supports

Sketch number	Elemental composition, %							
	Fe	Ca	K	Zn	Pb	Rb	Cu	Sr
1	43	29	19	3	2	2	2	0.6
2	42	31	16	2	1	1	4	0.7
3	44	28	14	3	9	2	1	0.4
4	46	26	18	3	2	2	2	0.6

Source: developed by authors

To assess the degree of the drawings supports' aging, ATR-FTIR analysis was carried out according to the method described in work of O. Andrianova *et al.* (2020) and infrared spectra of drawings' paper were compared with the spectra of paper of reference-dated works of the 19th and first quarter of the 20th centuries. It was established that the paper's production corresponds to the last quarter of the 19th century when Wilhelm Kotarbinski worked on sketches for the murals in St. Volodymyr's Cathedral. Underdrawings applied with a graphite pencil are visible throughout (Fig. 6), either along the edges of some imaging details or through thinly painted layers during microscopic examination of the sketches.



Figure 6. Seraphim. Sketch No. 4.

Optical microscopy image of underdrawings, applied by graphite pencil (magnification $\times 50$)

Source: authors' photo

Near-infrared imaging confirmed that extensive underdrawings outline the entire composition, including lines of the central vertical axis, external contours of the composition, and a detailed drawing of the sketches' scene (Figs. 7-8). There are further author edits with watercolors of the initial drawing made with a graphite pencil.



Figure 7. Seraphim. Sketch No. 3.
Near-infrared range image

Source: authors' photo



Figure 8. Seraphim. Sketch No. 4.
Near-infrared range image

Source: authors' photo

The paint layer is thin and applied with watercolors of homogeneous factory grinding. Sketches No. 3 and 4

are supplemented with brushstrokes of a gold-colored metallic paint. Microscopic studies of dense painting brushstrokes revealed a few craquelures with wide edges caused by the aging of the paint binder.

Examination of the sketches in the UV and IR ranges provided preliminary information about the nature of the pigments used by the author, which was considered in further physicochemical studies. The following pigments were identified in the paint layers by XRF and ATR-FTIR analysis: chromium yellow (lead chromate), zinc yellow (zinc chromate), vermilion, alizarin crimson, ocher, umber, Emerald green (copper acetoarsenite), cobalt blue, Prussian blue, and ultramarine blue (the pigment palette of Wilhelm Kotarbinski's sketches is given in Table 2). No white pigments were determined in paint layer composition. It is known that chrome yellow was introduced in the early 19th century (Kuhn & Curran, 1986) and was included in the list of essential colors for watercolor painting in the 1850s (Harley, 1987). H. Kuhn & M. Curran (1986) investigated the origin of zinc yellow and determined that this color was first synthesized around 1800s, but was not used until mid-century and was not widely used thereafter. Vermillion was manufactured

since antiquity and produced industrially until the mid-20th century (Melo & Miguel, 2010). As noted I. Degano *et al.* (2017), synthetic alizarin was obtained in 1868 and became popular shortly after that. Emerald green pigment was industrially produced in 1814 (Herm, 2020) and was commonly used in oil painting until the 1960s despite its toxicity (Fiedler & Bayard, 1977). Cobalt blue, Prussian blue, and ultramarine blue have been widely used in the 19th century and are popular till now. It should be noted that in cobalt blue composition were detected small amounts of nickel possibly as a natural admixture of cobalt-containing ores. J. Hradilová *et al.* (2020) noted, that the presence of nickel in paint could be explained by insufficiently efficient raw material purification procedures in the 19th century. The greenish-brown image details are depicted with a mixture of chrome yellow, zinc yellow, and cobalt blue. The purple tint paints included Prussian blue (mixed with cobalt blue or ultramarine) and vermilion or alizarin crimson. Gold was detected in gold-colored metallic paint composition. All identified in the artist's palette pigments are typical for the late 19th and early 20th century watercolor painting. Plant gum (gum arabic) was identified as a paint binder in all paints.

Table 2. Pigment palette of Wilhelm Kotarbinski's sketches paint layer

Sketch number	Detected pigments									
	Chrome yellow	Zinc yellow	Vermillion	Alizarin crimson	Ochre, umber	Emerald green	Cobalt blue	Prussian blue	Ultramarine	Gold
1	+	+	+	+	+		+	+		
2	+	+	+		+	+	+			
3	+		+		+		+	+	+	+
4	+	+	+	+	+		+	+	+	+

Note: the symbol + indicates the presence of the pigment in the sketch's paint layer, an empty cell – the absence of pigment

Source: developed by the authors

Thus, technological research of the Seraphim sketches for the murals of the Small Dome of St. Volodymyr's Cathedral made it possible to establish the morphological characteristics, elemental and fiber composition of the paper supports and to identify the pigments of the paint layers. The results indicate that the drawings were executed in the last quarter of the 19th century, confirming the museum's attribution.

The presented work was the first comprehensive research of Wilhelm Kotarbinski's drawings, which aimed to establish the technological characteristics of sketches, such as the paper support features, the author's execution technique, and the pigment palette of the paint layer.

Conclusions

A comprehensive technical study was carried out on four Wilhelm Kotarbinski's sketches of seraphims for the murals of the Small Dome of St. Volodymyr's Cathedral. The study involved employing non-destructive analytical methods such as technical photography in various spectral ranges, microscopic examination,

X-ray fluorescence analysis, and Fourier transform infrared spectroscopy to characterise the artist's painting materials and technique. All the sketches are signed with the monogram "WK" applied with a graphite pencil. The study revealed that the artist used Italian-made paper as the drawings' support characterised by a consistent fiber and elemental composition. Papers' fiber and elemental composition were determined as well as the types of sizing and fillers. It was shown that the drawings' support is composed of cellulose derived from annual plants, sized with animal glue, and includes gypsum and kaolin as fillers. The fluorescence properties, elemental composition, and comparative aging analysis suggest that the sketchers' papers were produced in the late 19th century. The study demonstrates that the drawings were executed with detailed underdrawings in graphite pencil, including compositional lines, followed by watercolor application. Chromium yellow (lead chromate), zinc yellow (zinc chromate), vermilion, alizarin crimson, ocher, umber, Emerald green (copper acetoarsenite), cobalt

blue, Prussian blue, ultramarine blue, and metallic gold were identified in paints and paint mixtures. All investigated pigments were bound in plant gum.

A comprehensive study of the drawings allowed to confirm the museum's attribution and establish the technological features (paper support composition, the underdrawings' technique, and the color palette) inherent in the artist's work of the late 19th century. This information may assist art historians and curators in authenticating and attributing Wilhelm Kotarbinski's graphic art. Prospects for further research are related to the exploring artist's approach to the execution of

easel paintings and studying his artwork from Ukrainian museums and private collections applying modern analytical techniques.

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Conflict of Interest

None.

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Ескізи Вільгельма Котарбінського до розписів Володимирського собору: мультианалітичний підхід до вивчення малярських матеріалів художника

■ **Анотація.** Вільгельм Котарбінський (1848-1921) – видатний український художник-модерніст кінця XIX – початку XX століть, який став широко відомим після розпису Володимирського собору в Києві. Ескізи Котарбінського є важливою частиною його графічної спадщини, яка відіграє велику роль у розумінні художньої техніки та його підходу до створення стінописів. Метою роботи було комплексне дослідження живописних матеріалів чотирьох ескізів Вільгельма Котарбінського до розписів Малої бані Володимирського собору із зображенням серафимів та введення отриманих результатів у науковий обіг. Методологія дослідження полягала у застосуванні мультианалітичного підходу, що включав неруйнівні методи аналізу, такі як технічна фотографія в різних спектральних діапазонах, мікроскопічне дослідження, рентгенофлуоресцентний аналіз та інфрачервона спектроскопія з перетворенням Фур'є. Представлена робота була першим комплексним дослідженням малюнків Вільгельма Котарбінського, яке мала на меті встановити техніку художника та технологічні характеристики паперової основи, а також ідентифікувати пігменти у фарбовому шарі. Результати дослідження вказали на те, що в ролі основи для ескізів використовувався папір італійського виробництва, який характеризувався однаковим волокнистим та елементним складом. Паперова основа виготовлена з целюлози, отриманої з однорічних рослин, проклеєна тваринним клеєм і містила гіпс та каолін як наповнювачі. Флуоресцентна характеристика ескізного паперу, встановлений елементний склад та порівняльний аналіз ступеня старіння вказали на те, що папір був виготовлений в останній чверті XIX століття. Показано, що техніка виконання малюнків полягала у попередньому нанесенні детальних прорисів графітним олівцем, включаючи композиційні лінії. Встановлено, що ескізи були виконані аквареллю, а також ідентифіковано пігменти у фарбовому шарі малюнків. Отримані результати є суттєвим внеском в наявний масив знань про матеріали художників кінця XIX століття і можуть бути корисними при дослідженні та атрибуції графічних творів Вільгельма Котарбінського

■ **Ключові слова:** малюнок; техніка живопису; неруйнівний аналіз; технічна фотографія; рентгенофлуоресцентний аналіз; інфрачервона спектроскопія з перетворенням Фур'є



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Composer's "predictions", embodied in figurative and symbolic content of "Lyrical scenes" by Ivan Karabyts

Abstract. The study highlighted the chamber-instrumental work of Ivan Karabyts, namely a piece for violin and piano "Lyrical scenes" in the context of the musical and social life of modern times. The analysed sample of the violin piece was infrequently featured in the repertoire of violinists, moreover, the cycle has not yet been studied. The study aimed to interpret the content, in all its images and symbolism, used by the composer in the work. The study primarily analysed not the typical comparison and identification of the artist's compositional style with the work of the teacher, Borys Lyatoshynskyi, but a figurative and meaningful prediction of the socio-patriotic events of modern times, namely, the military actions in Ukraine, the rise of the conscious sincere patriotism, as well as an emphasis on the individual interpretation of symbolism and imagery in the analysed works. The study contained a subjectively substantiated scientific position regarding the figurative and symbolic content of the violin cycle of Ivan Karabyts, which was based on a performance-theoretical analysis and will become a promising subject of musicological discussions in the further spectrum of symbolism and imagery in the plane of the artist's creativity. The study highlighted and substantiated a list of musical and expressive means, which were used to embody the main tragic-fatum idea of the violin cycle, despite the primary perception of the programme title of the "Lyrical scenes". The obtained research results can be used in an educational course on the subject "History of Ukrainian music", and "Performance interpretation" in the violin class and the "chamber ensemble" class. The practical value of this research lies in its direct relevance to the teaching of violin performance in the "violin" class

Keywords: melodist; symbolism; imagery; chamber-instrumental works; violin

Introduction

As of 2024, there are no scientific studies in global musicology on the Ukrainian composer of the 20th-21st century, Ivan Karabyts, who was known far beyond the borders of the home nation. Despite this, the Ukrainian artistic space has numerous studies and global materials of a monographic type, covering both the artistic role and the legacy of a multifaceted artist. Among such works, it was worth mentioning the monograph on the composer by L.O. Kiyanovska (2015), "The garden of songs of Ivan Karabyts". The rest of the studies analysed various areas of composing, including chamber and instrumental creativity, however, "Lyrical scenes" as an example of a violin cycle were not yet studied. Notably, for the first time, this

work received a scientific justification from the standpoint of the existing figurative and semantic content, or even subtextual remarks appealing to the main semantic levels of the musical language. A highly successful emphasis of the research is not only the analysis of works for piano by the Ukrainian artist, but also the author's disclosure of the concepts of "phenomenon" and performing style as such. V. Ivanchenko (2003) analysed vocal and symphonic works, the content of non-program instrumental works, namely the Third Symphony of I. Karabyts. V.V. Kushch (2021) highlighted promising areas of research into I. Karabyts' works, namely pop songs and chamber vocal works. The scientist positions

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the composer's heritage as a representative component in the Ukrainian musical art of the late 20th era.

O.M. Batovska & T.S. Shapovalova (2021) analysed the first and only study of the vocal cycle of I. Karabyts, namely "From the songs of Hiroshima". The scientists revealed the fact of reception or borrowing by the composer of genres and styles inherent in the music of the East. This approach of the artist should be regarded as natural in the context of the territorial location of the city of Hiroshima and its cultural assets until the moment of the great tragedy. The researchers chose several artistic approaches as the main principle, namely semantic, that is, symbolic, as well as stylistic and architectural. The author was committed to Japanese stylistics, which artists defined in timbre, metric, rhythm, register and intonation, which is meaningful and well-argued in the context of the entire study. O.O. Kopelyuk (2018) analysed the factors of human and symbolic intimacy. Notably, the main studies of Ukrainian musicologists are oriented around piano works. The author compiled compositions around the piano works of Ivan Karabyts, highlighting the phenomenology of the author's style.

Despite the creativity of I. Karabyts, in 2019–2024 years, the national musicology bypassed both sides of modernistic works. At the same time, some mentions of the artist can be found on specialised music Internet pages, in particular, Musical-world published a fairly detailed article regarding the artist, based on a more modern vision contrary to biased traditional sources (Karabyts Ivan Fedorovych, 2024).

A highly successful element of the scientific study is the discovery of the musical components of the compositional technique of the 20th and 21st centuries, namely, aleatorics, dodecaphony, and sonoristics. The chamber-instrumental legacy of the author was analysed by D.V. Kharitonova (2018) in a study "Symbolism of the worldview of I. Karabyts" (on the example of the Sonata for cello and piano No. 1). A substantial basis for the formulation of the main scientifically based opinion of the article, namely, the presence in the cycle "Lyrical scenes" of certain specific images and symbols that are complexly formed into the figurative and symbolic content of the work, dictated by already existing studies of scientists concerning the existence of the concept of "musical-rhetorical figures", previously formulated and studied concepts of "semiotics" and "semantics".

Materials and Methods

Two scientific cognition methods were employed in the study: empirical, which involved a symbolic-figurative interpretation of the violin cycle based on already existing studies of musical semiotics, musical semantics, musical-rhetorical figures, and the historical method, which was used to appeal to related linguistic sciences, such as semantics and semiotics based on primary knowledge. Stylistic method was used, when systematising specific composer traits inherent not only to this work of the

chamber-instrumental genre, but also to other examples of his musical compositions; semantic – used to analyse the content part of the chamber-instrumental cycle; structural and functional – in the context of identifying the peculiarities of stylistics, intonation, structural construction, the role of each element of the musical language in the analysed piece of music; comparative – applied for comparison as a method in all possible aspects: in the musical language (academic principles and modern composer school), in the aspect of the chamber-instrumental genre with the participation of violin and piano as a duet, soloist and accompaniment, in comparison of the observance of the basics of the classical cycle, as its basic, then modern interpretation, in the formation of the specifics of the construction of the dramaturgy of the work.

Moreover, the method of generalisation was also used, as non-specific images and symbols were found in the violin cycle, but a general figurative and symbolic existential tendency. In the same aspect, the abstraction method was also used in certain scientific and subjective detachment from the existing studies of musical and rhetorical figures and various sign systems. As for the materials used in the research, they were based exclusively on the chamber-instrumental piece "Lyrical scenes" itself, analysed according to the available violin performance and theoretical experience. Theoretical elements related to the terminology "symbol", "sign", "semantics", "musical and rhetorical figures" were used from existing research sources, which are indicated in specific references. Considering the uniqueness and the first analysis of the considered work of the chamber-instrumental heritage of Ivan Karabyts – in the analytical text itself, references to literary sources are not placed, because it was carried out independently and has a unique meaning.

Results and Discussion

The figure of Ivan Karabyts (1945–2002), a contemporary Ukrainian composer, is widely broadcast by Ukrainian musicologists through the "prism of B. Lyatoshynskiy". I. Karabyts is denoted as a much deeper and more isolated and individual artistic personality than the "usual" "shadow aspect" description of B. Lyatoshynskiy. The artist's compositional heritage, notably the chamber-instrumental works, in particular for the violin, appears as the figurative and semantic centre that is positioned in the current artistic and social wave, which the artist predicted at the dawn. Even though "Music" for violin and piano was composed in 1972 and "Lyrical scenes" – 4 years earlier – these samples vividly reflect the emotional and social mood of the 21st century. It is logical to assume that the author of the chamber-instrumental piece exhibited in the year of its writing, 1970, all the existential "subtleties" of social attitudes, however, the main source of evil appears relevant even and in the 20s of the 21st century. That is why "Lyrical scenes" should be exhibited as an expressive reaction of a modern artist to the relevant events.

Symbolism and vivid imagery are characteristic of most of the works of I. Karabyts. At the same time, the potential of the two most prominent instruments of all artistic times – the violin and the piano – was revealed by the author on a deep aesthetic and philosophical level. The embodiment of the personal concept, problematic in an expressive presentation that appears in “Lyrical scenes” was relevant not only for the period of the writing of this work, but also in the twenties of the 21st century.

In general, the concept of symbolism has been present in music for quite a long time. Starting from the 80s of the 19th century, the trend was first formed in literature, closely intertwined with impressionism. The artists, who began to practice this style set a goal of embodying a deep meaning, forming an associative series and separate associations in the reader, as well as coverage of a certain phenomenon, object, or feeling in the multiplicity of their meanings. Writers set the goal of learning the secrets of nature and the world and sought the meaning of human existence, existence and purpose.

Mikalojus Čiurlionis (1875-1911) was one of the first composers, who turned to the artistic trend of symbolism, combining both writer and musician in one person (Povilioniene, 2013) Charles Edward Ives (1874-1954) exhibited the American version of musical symbolism in the context of the composer school of the 20th century (Ballantine, 1979). Elements of symbolism can also be traced in the works of Ukrainian musical classics Mykola Lysenko, Vasyl Barvinsky, Stanislav Lyudkevych, Fedir Yakymenko and Yakiv Stepovy, which were confidently asserted, according to the auditory and analytical baggage of own experience.

Given the fact that the initial period of the composer was influenced by free dodecaphony, which could be used freely express and search the individuality, then already in the 1970s, namely at this time, “Lyrical scenes” were written, the artist was already turning to philosophical embodiments and deep issues (Kiyanovska, 2015; Outstanding modern composer, 2024). The analysis of chamber-instrumental works of I. Karabyts highlighted the presence of various concepts, among

which the theme of the Motherland appears almost at the forefront. The moral duty of the author is closely intertwined with the civil position, and the specifics of the musical embodiment are centred around drama, sometimes tragedy, and appeal to primary genre forms: epic, lyric and drama.

The chamber-instrumental composition “Lyrical scenes” consists of four parts, where the first and third are active elements of the general cycle, while the second and fourth are moderately balanced. In general, analogies with the classical sonata-symphonic cycle, which included a four-part symphony and a quartet and a three-part sonata and concerto, are difficult to draw, since, in terms of the number of parts, this piece is closer to larger cycles, and in terms of duration (12 minutes), instrumental composition and degree of disclosure of figurative and symbolic content – up to the last two.

The considered sample of the chamber-instrumental work of I. Karabyts is, at the same time, both a solo work for the violin and a kind of duet, where each of the instrumental parts is significant for personality and philosophically filled. The outlined opinion is justified by the fact that, similarly to the part of the soloist, the part of the piano incorporated full content, which, a priori, can also individually convey the main idea, and not appear only as an accompaniment. Similar to the solo instrument, the author also endows the instrument with symbols-images, such as a sharp dynamic change, a gradual movement, which can be interpreted as purely gradual, and octave-gradual, with frequent pauses, a sharp change in texture, alteration, a laconic, fragmentary presentation of “broken melodic line”. Furthermore, the piano of I. Karabyts endowed additional symbolic elements, where it is worth highlighting a low tessitura, the use of a pedal on dissonant consonances, polyphonic techniques, as well as elements of thematic material that “transition” from the piano part to the violin part and vice versa. As a sample – a fragment after the violin cadenza at the end of the Second part of the cycle: in the piano part – a wide and low tessitura, “pedals”, dissonant chords and altered sounds. At the same time, such a musical language of accompaniment is characteristic of the entire work (Fig. 1).

Figure 1. Fragment after the violin cadence at the end of the second part of the cycle

Source: I. Karabyts (2020)

The first part, *Moderato capriccioso*, is initiated by the piano with its part, and after two laconic paused intonations, the solo instrument enters. At first glance, the

melodic drawing of the violin as such is absent, given the usual stereotypical linear parts, however, the melody, although vague, is saturated with chromaticisms and

interrupted by frequent pauses, it is still present and is even performed by the instrument twice, moreover, the second time – already at a different “intonational-emotional” level. This laconic “formula” demonstrated a cer-

tain symbolism, “reminding” and accentuating a certain thought, so far not so figuratively clear, but its character is already fully saturated with anxiety, drama and even fear (Fig. 2).

Figure 2. Part one, Moderato capriccioso

Source: I. Karabyts (2020)

In the performance aspect, the part contains complexities, such as frequent changes of metrorhythm, a combination of episodes with long notes (for 1 movement of the bow) and laconic staccato and non-legato paused intonations. The piano accompaniment appears texturally similar to the soloist’s part, requiring a quick reaction to the “mood changes” of the sheet music. In general, the figurative and semantic content of the first part is full of disturbing, sometimes, affective and hopeless states without excessive expression, however, with complete despair and hopelessness. In certain contexts, such states were characteristic of Ukrainians at the moment, when the war came to the Ukraine: these were moments

of complete shock and boundless astonishment, absolute unawareness of the existing situation, a whirlwind of endless thoughts and questions that were not subject to either structuring or grouping, and this chaos saturated the heads not only of the average person, but also of emotionally stable, balanced and reasonably conscious personalities.

The second part, *Andante rubato*, can be conventionally called “acceptance”, that is, even due to the lack of rational understanding of all the events happening around, the fact of the onset of war is accepted (Fig. 3). This negative-tragic complex, which includes many additional situations, events and driving consequences, is typical for the symbol “war”.

Figure 3. Part two, Andante rubato

Source: I. Karabyts (2020)

The short introduction in the accompaniment part symbolised a certain image of an avalanche: the first

harbingers of war resembled an uncontrolled mass of snow, dirt and stones, which inevitably move with great

speed, destroying everything in its path. The following lines, done by the soloist, symbolise endless questions to which there is no answer and there will be no answer. This imagery is formed by using the high range of the violin, gradual movement, dissonant intervals of narrow scope and the absence of basic supporting degrees, as a kind of hook or support to cling to. It is quite natural that the author appealed to the use of sharp intonations and tuning, which is more reminiscent of minor ratios, saturated with frequent alterations, dissonance and “accidental” sounds. Doom is symbolised by the prolonged sound, the retention of several sounds in the piano part, against the background of which the piercing intonations of the violin represent human crying and suffering.

In this part, imitation of human steps is present: a vague, asynchronous human walk, as if going nowhere – a certain symbolism of “escape”, which can be associated with the decisions of many people to *flee en masse* from those events that arose suddenly, unexpectedly, unpredictably. The sarcastic character chosen by the author described the probable events as best as possible. In general, the predominance of the *rubato* remark in the piece indicated the personification of a specific compos-

er an unstable image that can change depending on the general circumstances. An analogy of this image-symbol can be made with the actions of a person in a force majeure situation. In general, the parts of this section were built by I. Karabyts with a significant predominance of the soloist, while piano “pedals”, or traditional pauses, were used in the accompaniment. Therefore, it is possible to identify the violin with the human personality and its emotions, experiences, and sufferings, while the piano is primarily used as an illustrator of the entire tragic performance that takes place around this person. Due to performance difficulties, episodes with active use of pizzicato and “uncomfortable” flageolets in high tessitura were added to this part.

In *Allegretto*, the author actively used glissando in combination with staccato and legato episodes. This practice of different types of strokes in the context of dissonant and untuned intonations created an image of uncontrolled actions carried out by a person out of hopelessness and panic. The complex various types of violin techniques can be conventionally generalised into a certain symbol, behind which the specific, mentioned meaning is “hidden” (Fig. 4).

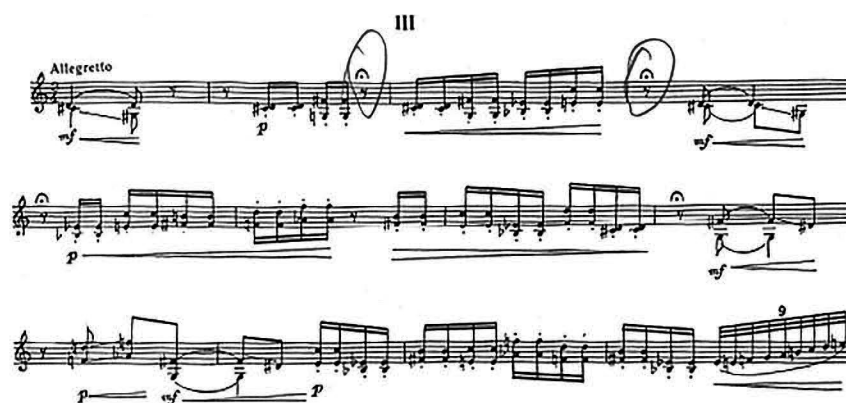


Figure 4. Part three, Allegretto

Source: I. Karabyts (2020)

For the first time in the entire work, the composer resorted to a harmonious, consonant sound between both parties, and this becomes a symbol of the solution to a difficult situation, however, such “islands” are too laconic and rare, testifying to the predominance of not only hopelessness, but also the present fate: double notes and dissonant intervals only emphasise it. Notably, the tempo-characteristic indication of the Third part is conditional, as this penultimate section is difficult to interpret, although the rhythmic and intonation repetitions at the beginning and end of the structural unit of the cycle provide a certain roundness of the form.

The composer defines the finale of “Lyrical scenes” as *Andante espressivo*, where the last element, which means expressiveness, characterises not only the

feature of the artist’s work, inherent in the 1970s and 1980s, but also echoes the element of the remark of the first part of the cycle, translated as “capricious” (Fig. 5). A relatively long introduction in the piano part of a mysterious, veiled character is made using the low and medium tessitura of the instrument and built from laconic intonation elements. The violin enters in a polar high range, hinting at the bright imagery according to the author’s intention: a long lyric song-cry, mournful and full of hopelessness. The chaos of thoughts and the trembling of the human soul were intensified, when the high range in the right hand appeared in the accompaniment part: elements of these intonations then appear in the violin part. This artistic approach symbolised an existing “survival” challenge and a constant reminder of the main life choices.

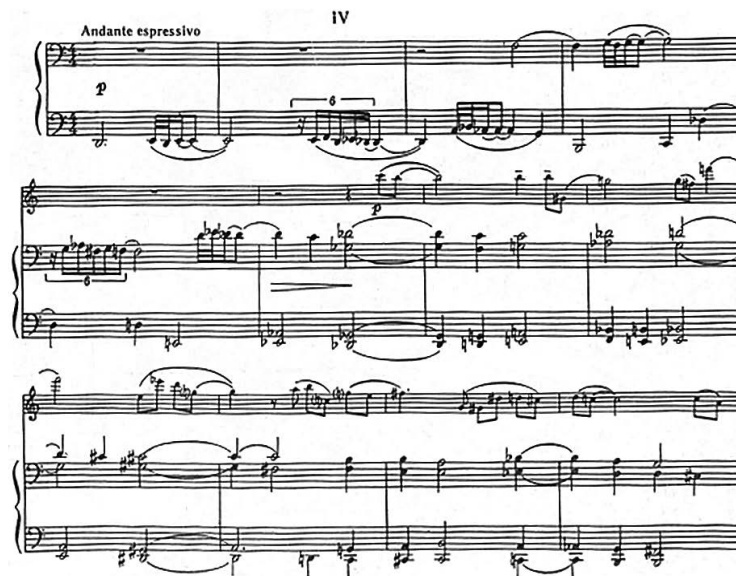


Figure 5. Finale, Andante espressivo

Source: I. Karabyts (2020)

In general, it is possible to draw a series of “symbolic images” or “figurative symbols”, which appear at the beginning of the work and pass throughout the entire three-part cycle, reaching their apogee and some tragic transformations at the end of the work, where the general climax occurs. This is the main dramaturgy of “Lyrical scenes”. It is worth noting that such reinterpretation, giving images and symbols of greater tragedy can also be noted in the works of previous musical and historical eras, in particular, L. Beethoven, however, this was denoted more clearly and transparently than in the violin work of I. Karabyts. This “transparency” is largely veiled by the manner of postmodernist compositional writing.

The last measures of the piece correspond to the stated remark as much as possible: the music is saturated with expression in the parts of each instrument, and the so-called melodic line is increasingly dramatised and leads to the emotional and intonational climax of the piece. Notably, it is built using traditional classical methods of composition, namely, high tessitura, powerful volume, excess of intonation “decorations” and accelerated tempo. After this active climactic zone, the imagery of which can be personified with active combat actions, comes calmness and pacification – similarly to the dawn after night. It is worth noting that I. Karabyts’s “Lyrical scenes” can be regarded as “dramatic”, as the author managed to reveal the inner drama, even the tragedy, not only of one character, but also of an entire nation (appealing to figurative and semantic landmarks, current issues).

In the context of chronology, the earliest of the studies presented, given the publication date of the monograph, the musicologist H. Yermakova (1983) appealed to the narratives of the government under which Ukraine was in 1983. The author emphasised such concepts as “devotion”, “loyalty”, “conscience” and “memory

of the Motherland”. The works of the artist also contained fragmentarily present aspects, although the main vector of creativity was built on different values using modern compositional techniques and means of musical expressiveness, which were discussed in the study. The study by O.M. Beregova (2015) on the specifics of compositional stylistics of I. Karabyts highlighted the main musical genres (symphony, concert, and oratorio), outlining the originality and originality of the musical language, and formulating the composer’s relevance to the “sixties” movement and national artistic awakening. Musicologist L.O. Kiyanovska (2017) created the first monographic book on the composer during the period of independent Ukraine (from 1991). The author exhibited the musical life of the second half of the 20th century and the creative work of I. Karabyts, analysed recent acquisitions by other composers: M. Skorykom, B. Lyatoshynskiy, R. Glierom, V. Silvestrov. Notably, active communication with the composer’s wife, Marianna Kopytsa, was substantial in writing the book.

O.M. Hurkova (2016) explored the artist’s work in the context of genre and style trends in Ukrainian music; the Second Piano Concerto by I. Karabytsa in the aspect of harmonic thinking – became the object of research by O.O. Kopelyuk (2018) – mentioned authors interpreted the compositional style and musical thinking of the artist, in particular, according to an individual vision, however, all works are united by the idea of revealing the special meaning that the author invested. A similar ideological content appears as “leitmotiv images” in the study by O. Markova (2003) and M.D. Kopytsia (2003). Such comparisons creatively matured from the perspective of the student’s adoption of the composer’s style of the teacher and mentor, and perhaps, due to the external similarity of the musical-figurative interpretation due to

expression, drama, the originality of harmonic thinking and the disclosure of the ideological content.

The research results highlighted the existence of certain images and symbols, embodied by the composer in the violin work and exhibited in the general system of musical figurative and symbolic content, even though the content of the work "predicts" the events of the present. The elaborated modern and more biased literature, written before the date of Ukrainian independence of 1991 can be used to highlight the following valuable statements from individual studies. The doctoral dissertation by O.O. Kapichina (2012) addressed the concept of musical semiosis, which was actively spread in the Ukrainian musical art of the 20th era, and also turned to the concept of semiotics. The history of the development and establishment of semiotics as a science was also studied by O.M. Balynska (2013). The author noted that semiotics includes not only a formalised part, but also a broad field of observation of facts, considering all cultural phenomena as sign systems and language phenomena. A. Zvarych (2012) studied musical language and indicated that its systematic nature lies in the combination of expressive means, harmony, and melody, which collectively reveal the characteristics of a musical work's content.

Researcher O.M. Kazakova (2013) in a collection of philosophical articles appealed to the semiotic sphere, defining it as an "anthropocultural phenomenon". In turn, Yu.V. Kovalchuk (2014) addressed this topic and determined the signs as the main semiotic category. O.M. Galuzevska (2005) actualised an important collaboration of two Ukrainian geniuses: I. Karabyts and B. Oliynyk, each of whom contributed to the development of Ukrainian vocal works. The study of musical semiotics highlighted its dual nature, encompassing both formalised structures and broader interpretations of cultural phenomena as sign systems. Musical language was recognised for its systematic combination of expressive means, harmony, and melody, which collectively reveal the content and meaning of musical works. Semiotics was also defined as an anthropocultural phenomenon, highlighting the role of signs as core semiotic categories and their influence on the development of Ukrainian musical art. Additionally, collaborative contributions to vocal and instrumental works emphasise the interplay between creativity and semiotic expression.

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Conclusions

The composer's "predictions" were used to interpret the chamber-instrumental work of Ivan Karabyts, an active follower of the style of B. Lyatoshinsky and a unique individual creator in one person, as a confessor of the musical aesthetics of symbolism, filled with images and deep philosophical meanings. The study determined the value of the following musical and expressive elements: frequent chromatisation, pausing, expression, frequent change of pace, strokes, rhythmic-intonational repetitions, rubato, rhythmicity, narrow scope and gradual movement – as figurative and semantic indicators of a concrete tragic-fatum content. On the other hand, the cycle of "Lyrical scenes" was used to interpret from the perspective of the ironic title in the context of all the tragedy of their veiled content.

The Ukrainian-language works of the first two decades of the 21st century, related to the concepts of musical semantics, musical semiosis, and the general concept of the semiosphere, were a significant artistic impulse in this study, as the main vector in this scientific article was the semantic load, embodied in an individual way in the figurative and symbolic content of a specific work. The analysis of these two works noted the difference in the interpretation of semiotics by the first author from an artistic position and the second from a philosophical one. The study analysed the specifics of the chamber-instrumental work of I. Karabyts "Lyrical scenes", interprets the images and symbols that the artist used through the prism of the musical canvas, which the author both separated and supported via musical semiotics. In general, all categories of musical semantics and semiotics, primarily signs and symbols interpreted by the composer in a chamber-instrumental piece, are embodied author's writing and modern musical and expressive means and techniques. Further research should address the positioning and function of symbolism from the perspective of musical semiotics in the figurative content of other works of the composer.

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None.

Conflict of Interest

None.

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■ **Анотація.** У дослідженні висвітлено камерно-інструментальну творчість Івана Карабиця, зокрема твір для скрипки та фортепіано «Ліричні сцени» в контексті музичного та суспільного життя сучасності. Проаналізований зразок скрипкового твору рідко з'являвся в репертуарі скрипалів, до того ж цикл досі не був вивчений. Метою дослідження було інтерпретувати зміст у всіх його образах і символіці, використаній композитором у творі. Дослідження зосереджувалося не на типовому порівнянні й ідентифікації композиторського стилю митця з творчістю вчителя Бориса Лятошинського, а на образному та змістовому передбаченні соціально-патріотичних подій сучасності, зокрема військових дій в Україні, піднесення свідомого широкого патріотизму, а також на акцентуванні індивідуальної інтерпретації символіки та образності в аналізованих творах. У дослідженні викладено суб'єктивно обґрунтовану наукову позицію щодо образно-символічного змісту скрипкового циклу Івана Карабиця, яка базувалася на виконавсько-теоретичному аналізі та стане перспективною темою для музикознавчих дискусій у подальшому спектрі символіки та образності в площині творчості митця. У дослідженні виділено й обґрунтовано перелік музично-виражальних засобів, використаних для втілення основної трагічно-фатумної ідеї скрипкового циклу, попри первинне сприйняття програмної назви «Ліричні сцени». Отримані результати дослідження можуть бути використані в освітніх курсах із предметів «Історія української музики» та «Інтерпретація виконавства» на скрипковому класі й у класі «Камерного ансамблю». Практична цінність цього дослідження полягає в його безпосередній актуальності для викладання скрипкового виконавства в класі «Скрипка»

■ **Ключові слова:** композитор; символіка; образність; камерно-інструментальні твори; скрипка



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The role of contemporary performers in the evolutionary development of electric guitar techniques and playing methods

Abstract. This article explored some of the most modern performance techniques on the electric guitar and examined their application by renowned musicians, including Tosin Abasi, Tim Henson, and Marcin Petrzalek. Tosin Abasi was examined as an advocate of the eight-string guitar and the “selective picking” technique, while Tim Henson was presented as a representative of the progressive metal genre. Meanwhile, Marcin Petrzalek, also known by his stage name “Marcin”, was highlighted as a prominent figure in fingerstyle guitar, focusing on his commitment to performance technique. The purpose of this article was a review of modern methods, approaches, and techniques of sound production on the electric guitar, with an emphasis on their application in the works of leading contemporary guitarists. Its significance and relevance lay in the clear systematisation and analysis of modern guitar techniques, enhanced by vivid examples and performance interpretation. It should be noted that this article addressed only the fundamental and popular methods of electric guitar performance, particularly in the works of prominent contemporary musicians, who employ these techniques as integral elements of their style. The article presented specific techniques, modern performance practices, and a concise analysis, alongside practical recommendations aimed at advanced specialists. The practical value of this study is closely linked to the teaching of modern electric guitar performance. The findings may be incorporated into educational courses on subjects such as “Electric Guitar”, “History of Guitar Performance”, “Modern Acoustic Guitar”

Keywords: beats; tapping; hybrid picking technique; fingerstyle; slap

Introduction

The modern electric guitar, in the context of global musical art, has established its position not only in traditional performance areas, such as rock, heavy metal, blues, and jazz, but has also gradually penetrated pop music, the works of contemporary academic composers, and various innovative performances with musical accompaniment. At the same time, structuring the latest techniques and methods poses significant challenges for two main reasons. The first is the sheer variety of techniques, which can broadly be classified into structural groups. The second, and primary, reason is the lack of an established electric guitar school in Ukraine, and, consequently, the limited practice of musicians striving to consistently develop, improve, and adopt foreign experience. The modern exchange of ideas and practices facilitated

the adaptation of contemporary performance techniques, whether consciously or unconsciously developed by contemporary musicians. While foreign studies on electric guitar performance techniques are increasing, there is a lack of research analysing the nature of performance, specific methods, and individual techniques employed by 21st-century performers. To address this gap, this article integrated personal performance experience with professional sources studying modern electric guitar techniques. In particular, it is important to highlight a comprehensive article by C. Griffiths (2023), which examined the specifics of modern performing techniques through the work of Tim Henson, an avant-garde guitarist, who successfully combined progressive metal with other rock genres as well as jazz influences. The researcher

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highlighted the hybrid picking technique, noting that it forms the foundation of Henson's performance style. Furthermore, Griffiths provided examples of Henson's work with the band "Polyphia", though, this represented only a small fraction of the diverse guitar artistry demonstrated by this young and highly promising musician. In 2020, one of the leading music sources, Musicradar, presented a methodological and pedagogical model focusing on the guitar techniques of Tosin Abasi (How to play guitar like..., 2020). This publication focused exclusively on the work of professional musicians, and its website contained a wealth of useful information not only about individual artists, but also about all elements of the "guitar performance" complex, including pedals, synthesisers, instruments, and manuals. Specifically, a methodological article on the work of Tosin Abasi was located in the section featuring textbooks and manuals related to playing the electric guitar. This demonstrated the scientific approach of the site's contributors, although their names were not provided by the editors. This source material deserved special attention, as the information presented in the article, when combined with practical experience, enabled the drawing of important conclusions about the musician's performance. G. Turner (2015) examined the identity and function of various playing techniques on the electric guitar. It should be noted that the author used the concept of "identity" deliberately, emphasising facts related to the origins of specific techniques in guitar performance practice or on other instruments. This dissertation also discussed modern inventions used in the design of the instrument or combination with it. The researcher highlighted the significance of these inventions and their connection to the development of new performance techniques. Additionally, among the relevant academic studies was the research of O. Lähdeoja *et al.* (2010), in which the scientists positioned the electric guitar as a central instrument in the context of the past sixty years and the popularisation of popular and rock music. The authors also noted that early integration of the electric guitar into orchestras occurred within jazz and rock styles.

J. Hardy (2024) referred to the period, during which the electric guitar was created, specifically highlighting the 1930s and mentioning the name of Adolf Rickenbacker, who should be regarded as one of its originators. The researcher noted that this was the era of big bands, within the context of jazz stylistic development. It was a period, when the lower tessitura of the instrument gained greater prominence in the ensemble, particularly, when compared to the sound of brass and drums.

Contemporary musicologist M. Brain (2024) also examined the history of the emergence and development of the electric guitar, but structured his research primarily around the instrument's construction, the specifics of its sound, and its explanation using physical terms, phenomena, and concepts. The article "Modern electric guitar techniques: What you need to know" (2021) presented

the fundamental performing techniques for the electric guitar in an accessible and concise form. It focused on adolescent learners, – as this stage provided student with the opportunity to better master the instrument's intricate performance subtleties, given its complexity in both acoustic and technical aspects. The significance of this article lies in its concise exploration of the most popular modern guitar techniques, including tremolo, fingerstyle, tapping, sweeping, vibrato, and others. Scientists T. Ciszak & S.F. Josel (2019) approached the issue of multiphonics on an acoustic guitar in an innovative manner, as they first analysed the performance of multiphonics on woodwind instruments and then on strings.

An important focus of this study was the spectral content and morphology of multiphonic performance. For the first time, the article also explored the performance of multiphonics on each of the six strings of an electric guitar. It should be noted that the chosen research topic arose not only due to its limited prior exploration, but also in the context of the significant interest among musicians in the potential of modern techniques and methods for playing the electric guitar.

Materials and Methods

Among the scientific research methods used in this article, the experimental (i.e. empirical) predominated, which was formed from authors' practical observations of existing modern methods and techniques of playing the electric guitar, as well as the method of generalisation, which allowed the entire auditory and visual practice of guitar playing to be transformed into a scientific study, supported not only by practical facts, but also by theoretical arguments. The method of abstraction was employed to interpret the distinct performance practices of guitar playing, which cannot be confined to strict theoretical doctrines or adhere to specific techniques and methods, considering the human element and the creative factor. The methods of analysis applied in the context of this study were as follows: historiographical – in the study of performing techniques and methods on the electric guitar in the context of their chronological appearance and practice. In particular, the performing practice and the applied methods of playing the electric guitar promoted in the work of Tosin Abasi should be regarded as fundamental from the perspective of performing chronology. In addition, Tim Henson, as the youngest representative of the three musicians considered, combined the most modern methods and performance techniques in his playing. Analytical – in the context of performance theoretical analysis of methods, techniques, and techniques of sound production and performance on the electric guitar. For example, if Tim Henson was considered a proponent of the plectrum technique, his contemporary, Marcin Petrzalek, was recognised for his use of fingerstyle. Comparative – in the context of a comparative analysis of modern performing techniques, methods, and techniques on the electric

guitar, namely: selective picking, fret-tapping, fingerstyle, and the plectrum technique used in progressive metal. Stylistic – in the consideration of the performance style of each individual guitarist, whose work were analysed in this article. For example, Marcin Petrzalek frequently incorporated well-known works of academic music into his pieces, giving them a completely different “role in his hands” before processing. At the same time, Tim Henson promoted various types of rock, and Tosin Abasi’s work appeared to be generally opposite in style to that of the previous two musicians. This study was constructed from the standpoint of subjective practice, with methods, techniques, and approaches selected from the available performance experience, as well as in support of and promotion of the outlined figures – modern representatives of guitar performance.

Results and Discussion

Tosin Abasi (born 1983) is among the modern progressive musicians directly involved in the development of electric guitar technology. This American virtuoso is known, first and foremost, for his role as the founder of the band “Animals as Leaders”, as well as for his progressive performance methods and techniques in advancing guitar playing, despite the lack of professional education. It should be noted that the development of guitar performance from the Renaissance to the emergence of rock stylistics was considered in the book by T. Evans & M.A. Evans (1982), which also featured significant guitarists, many of whom lacked formal professional education. An advanced and creative musician emerged in the 2020s as an innovator of the “selective picking” technique. The musician identified as a supporter of the eight-string guitar, and his performance was notable for its rhythmic influences from musical compositions by Meshuggah and King Crimson, as well as for a specific approach to the harmonic foundations reminiscent of Allan Holdsworth (1946-2017).

T. Abbasi’s electric guitar performance is highly expressive due to his remarkable and impressive playing technique. It should be noted that the guitarist combined both stable, traditional techniques and more intricate, syncretic methods, where complex patterns emerge. Like every practising musician, he has his distinctive hallmark, by which he can be easily recognised. Speaking of “selective picking”, this technique is not akin to traditional academic playing. This technique can be conceptually positioned between *legato* and alternative picking, as it incorporated both notes played with a pinch and those executed with a smoother, more consistent transition. In the same context, the speed of the notes were divided between the right and left hands. Thus, this differs from strict alternation. A regular sequence of sixteenth-note durations were divided between the picking hand and the fretting hand, with two notes played by each hand.

Another example demonstrated the technique, in which Tosin Abasi combined fret-tapping with another

of his approaches, known as “tapping”, involving the bassist Victor Wooten (born 1964). This technique incorporated double thumbing, which was performed by percussively striking the string with the tip of the thumb and then extending the thumb outward across the string to produce the second note. The outlined riff was accompanied by a pinch with the first finger, resulting in a total of three notes played by the plucking hand. It is worth adding this technique to the first two strokes of the hand, and as a result, a certain pattern of five notes were formed.

The next typical example of the technique, which was used quite often by Tosin Abasi, is one performed primarily through fretting, with some selective hybrid sound on the second string. The guitarist advocated for “picking” this repeated note with the second finger. All notes “gathered” and hand presses must be performed with equal force. It should be noted that the outlined complex technique, along with the method, where the palm muffled the strings, together created the impression that continuous *arpeggios* were being played. This technique involved the use of two fingers to create a sustained chord in the background.

To practice performing the three main techniques of Tosin Abasi, a general methodology should be applied: progress from simple to complex, and play each sample of the technique slowly and carefully. Only, when the guitarist felt the formation of muscle memory and synchronisation of both hands should the tempo be increased to match the original reproduction. It is worth referring to the three main techniques of the guitarist (Fig. 1). The sample of Tosin Abasi’s technique under consideration can be conventionally called “selective picking”. To execute this technique, the open second string should be selected by moving it down and up, followed by striking the fifth fret with the first finger, and then the fourth fret. It is necessary to repeat the movement as described, when lifting the fretboard over the entire reduced scale (B-C-D-D#-F-F#-G#-A). Another example of “selective picking” was the following technique (Fig. 2). This example involved the use of the first and fourth fingers to achieve the desired result: the first two notes were to be struck, while holding the 7th fret. At the same time, the thumb strikes the fifth string (#5) with both inward and outward movements. The string should be plucked with the first finger to complete the sequence of the first five notes. Accordingly, it is necessary to maintain the rhythmic sequence of five notes throughout the riff. This technique involved using the first and fourth fingers to touch the first and second notes, after which the seventh fret should be held. In this context, it is necessary to strike the fifth string with the thumb, utilising both inward and outward movement. The strings must be pinched using the first finger to ensure the sound of the first five notes. It is important to note that the rhythmic sequence must be sustained throughout the riff.

TOSIN ABASI style
Ex 1

Figure 1. Selective picking technique, option No. 1

Source: based on C. Griffiths (2024)

Figure 2. Selective picking technique, option No. 2

Source: based on C. Griffiths (2024)

The next example of “selective picking” demonstrated another variant of the technique, in which the side of the hand rests across the strings on the bridge to create a slight muting effect with the palm. It is necessary to use

the second finger of the fretting hand to pluck the second string on each low fret. The fingers responsible for fretting the notes work together to form a kind of *arpeggio* between them and create a smooth six-step rhythm (Fig. 3).

Figure 3. Selective picking technique, option No. 3

Source: based on C. Griffiths (2024)

Tim Henson (born 1993) is recognised as another modern guitarist, who has made significant contributions to the development of electric guitar performance

techniques. It should be emphasised that this relatively young musician has managed to combine complex guitar riffs, intricate rhythms, and his own innovative approach

to electronic music with a focus on sound embellishment. Tim Henson consistently strove to demonstrate a high-quality musical consistency, incorporating not only progressive metal, but also trap, jazz, and even Korean pop, resulting in a unique and cutting-edge sound. Despite his relatively young age, the musician has mastered and elevated the practice of hybrid picking. The term can be literally understood as “hybrid pick technique”, which consisted of performing on an instrument using both a plectrum and fingers simultaneously. Although the guitarist did not invent this technique, he has significantly influenced its refinement and evolution.

In general, Tim Henson’s performance style was characterised by a combination of artistic imagination and brilliant technique. In addition to virtuosity, the sound of the electric guitar in Henson’s hands were notably melodious. The guitarist has gained fame and recognition for incorporating a wide range of guitar techniques in his playing. He has adopted and reinterpreted influences from other musicians, combining the elements of their styles into his own originally and distinctively. Among such elements, it is worth mentioning jazz chord progressions, a unique synthesised sound, percussive tapping on the guitar body, hybrid technique, and harmonics. These features collectively impress not only with their emotional originality, but also with their technical precision. In particular, all the mentioned techniques and performance styles were vividly presented by the musician and his band in their music albums, especially, in their most recent fourth album, titled “Polyphia”.

Among the most typical techniques and methods employed by the musician, key approaches include hybrid picking, sweep picking, natural harmonics and tapping – all utilised in the creation of unique riffs. The basis of Tim Henson’s performance technique was hybrid picking, where the musician plays the lower strings using a plectrum, while achieving the sound of the upper strings with finger picks.

Each of the following examples incorporates elements of hybrid picking. To begin with, the first sample exhibits a type of “technical exercise” designed to familiarise performers with the technique itself. In the latest album, “Polyphia”, the guitarist used fretted notes and open strings to create large interval leaps that are gradually enhanced by additional techniques. The second example demonstrated a hybrid sweep picking sound achieved by moving a finger down the strings, with the highest note plucked using the second finger. This technique offered the performer an additional opportunity to create tonal variety, with muted notes picked up by the musician’s palm and followed by a louder, sharper final note. The third example highlighted the natural harmonics used to create sudden interval skips with octave jumps. The key to achieving a clean harmonic was placing the guitarist’s finger directly over the string at the corresponding fret. The fourth example focused on tapping with the fingers of both hands. Instead of *arpeggios*, Tim Henson utilised tapping techniques to cover one or two notes, amplifying the sharpness and clarity of the tapped note’s sound in a riff or lick (Fig. 4).

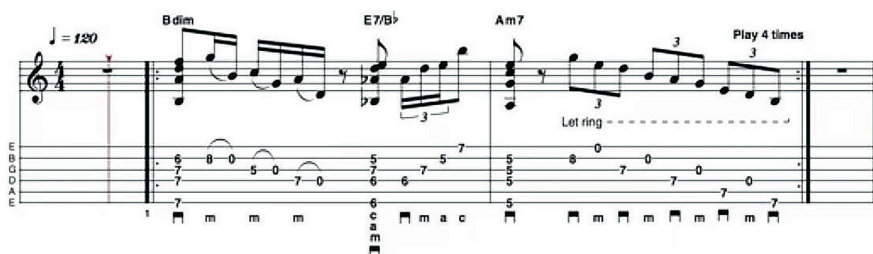


Figure 4. Hybrid picking

Source: based on C. Griffiths (2023)

Initially, it is worth learning the chords of the Minor scale in the 2-5-1 sequence, performed using a plectrum on the sixth string. Following this, three strings from the top should be plucked using the second, third, and fourth

fingers. During the breaks between chord sequences, an A Minor Pentatonic scale played with hybrid picking should be practised, as indicated in the sheet music example (Fig. 5).

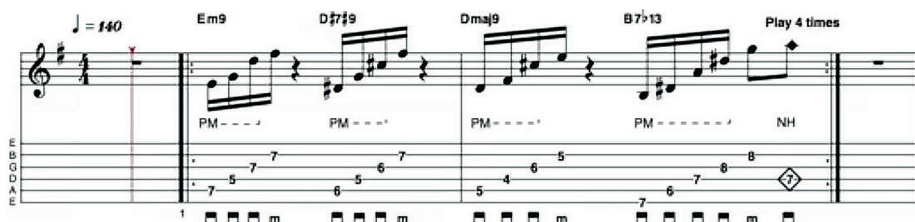


Figure 5. Sweep picking

Source: based on C. Griffiths (2023)

It is necessary to form each chord using the hand responsible for fretting with the application of the palm muting technique, to ensure that the notes were separated, when the plectrum sweeps across the guitar strings. To play the first three chords, it is

recommended to sweep across the fifth, fourth, and third strings. After that, the second string should be plucked with the second finger. Interestingly, the sixth string was added to the last chord “in the sweep” (Fig. 6).

Figure 6. Natural harmonics

Source: based on C. Griffiths (2023)

This performance should be based on clean natural harmonics. The fingers should be positioned slightly above the fret, allowing neighbouring strings to resonate in unison precisely at moments, when this is physically

possible. Bar No. 2 begins with hand tapping, followed by a kind of pull-off, after which the performance descends into a B Minor *arpeggio* with fretting-hand tapping (Fig. 7).

Figure 7. Tapping with two hands

Source: based on C. Griffiths (2023)

In this sample, a five-string *arpeggio* in the key of A Minor is played. Next, the guitarist should immediately tap the 17th and 19th frets with the second and third fingers. Following this, the same figure was repeated in a slightly shortened version, followed by a complex sequence consisting of beats, octave patterns, and a continuous flow of notes (Fig. 8). In

this sample (Fig. 8), there is a combination of techniques, including sweep picking, alternate picking, harmonics, open-string pull-offs, and tapping, all performed with different timbres. Initially, each part of the piece should be played at a slow tempo to ensure precision, gradually increasing the pace and combining all the elements into a cohesive performance.

techniques for the guitar. At the heart of the technique is a percussive approach that imitated a drum kit on the guitar. The basic elements of this technique include the “hi-hat”, “kick”, and “snare”. The “hi-hat” consisted of pressing the guitar strings against the neck with a short, light clap. An analogy can be drawn with the techniques used to produce sound on a drum kit, particularly with the cymbals on a stand, which share the same name: “hi-hat”. A small rhythmic pulsation was also formed on the guitar to mimic this effect. The “kick” was performed by striking the body of the guitar with the wrist, specifically above the resonant hole. This action produced a dull, low sound reminiscent of the large bass drum in a drum kit, which was also referred to as the “kick”. Another key element of this technique was the “snare”, which was especially popular in the context of fingerstyle playing. Sometimes referred to as “clicking”, this technique was executed primarily with the thumb striking the bass strings. The resulting sound was sharp and bright, similar to that of a snare drum. In tablature, this technique was commonly represented by an “X”.

The fingerstyle technique, which Marcin actively promoted, also incorporated musical and expressive elements. Among the most important was dynamics, which involved the precise placement of accents to draw the listener’s attention. According to academic norms, these include dynamic markings such as *forte*, *piano*, *mezzo*, *crescendo*, and *diminuendo*, which give a piece of music a sense of “living existence”. Articulation was also crucial in fingerstyle, as nuances like *staccato* and *legato* contribute to shaping the overall character of the composition. Among the more modern, non-traditional elements of musical expression, it is worth noting the concept of “groove”. In general, the groove cannot be taught or strictly defined; instead, it was formed through a performer’s intuitive understanding of rhythm and feel. The groove can be described as a blend of intonational, rhythmic, and emotional fluctuations or mood swings, which a guitarist developed only through experience.

As a result of this scientific research, the existence of certain methods and techniques of modern performance on the electric guitar can be identified. Some of these techniques can also be freely adapted to performance practice on the acoustic guitar and intertwine, in their musical and physical nature, with academic performance traditions.

The modern electric guitar did not arise in isolation; it was preceded primarily by examples of the acoustic instrument, as evidenced by the studies of T. Hirst (2002). This view has also been shared by other musicologists, notably R. Smith (1987) and P. Trynka (1995), who presented an illustrated historical study. More recent and chronologically relevant studies include those by N. Freeth & C. Alexabder (1999), which focused specifically on the electric guitar. The study by N. Freeth *et al.* (2000) provided more detailed and updated information, considering the rapid practical development of

electric guitar performance. A kind of research arc was completed by the article of H.F. Woodworth (1995), “Electric guitar mountable upon acoustic guitar”, where the author argued for the electric guitar’s origins in the acoustic instrument.

Important scholarly research have highlighted specific areas of electric guitar performance. For instance, T. Profera (1987) and P. Gelling (2010) explored funk, while Ukrainian artists Yu. Dmitriyevsky & V. Manilov (1986) examined blues and jazz-rock on the guitar. The author V. Manilov (1988) investigated guitar accompaniment, providing a significant impetus for the growth and innovation of Ukrainian guitar musicology. A practical generalisation of this can be observed in Carlos Santana’s album, which featured compositions in rock, salsa, jazz, and blues styles (Santana, 2017). Despite the breadth and depth of these studies on acoustic and electric guitars, they were somewhat outdated. Ukrainian artists and musicians lack a sufficient scientific foundation to create more contemporary research that addresses the technique, style, manner, and performance approaches associated with the electric guitar.

This scientific research resulted in conclusions regarding the existence of a wide range of performance techniques on the electric guitar, with the main techniques considered in the context of the performance creativity of Tosin Abasi, Tim Henson, and Marcin Petrzalek. It is also important to note that some authors have attempted to analyse guitar performance. For example, R. Bonds (2001) focused primarily on the varieties of the instrument rather than the techniques themselves, while D. Brosnac (1975) emphasised the historical aspects and structural features of the instrument. The specifics of vibration on the bass electric guitar were explored in the musical and physical work of H. Fleischer (2005). Through boundary-condition experiments, the author obtained previously contradictory results and investigated the potential of a vibrating string to influence neck resonance. A particularly interesting study in the field of electric guitar performance styles was the research of P. Carr (2007), which examined jazz guitarists-composers and their interpretations of jazz aesthetics. E. Jane (2024) travelled the world documenting legendary guitars that were used to create some of the greatest music ever made. In particular, the author explored Jimi Hendrix’s Woodstock Stratocaster, the guitar on which Bob Dylan “became an electrician”, and the Fender Mustang used by Kurt Cobain in the video *Smells Like Teen Spirit*.

According to the studied literature and analysis performed, it is evident that very few modern studies reveal contemporary playing techniques, methods, and approaches. Most scientific study available comprises articles written by musicians and musicologists on specialised music portals. Moreover, no comprehensive scientific research currently demonstrated the fundamental and prevailing performance techniques of any modern electric guitar performer, examined the specifics of their

playing, or provided an accurate interpretive analysis of their techniques.

Conclusions

Individual musicians of the modern era, as well as the electric guitar performers Tosin Abasi, Tim Henson, and Marcin Petrzalek, have actively contributed to the development of existing techniques and performance methods, while also creating new ones, sometimes based on unusual elements that, at first glance, seemed technically impossible to implement physically. At the same time, a detailed methodological and performance analysis, combined with active practice, demonstrated that their developments have become accessible in contemporary popular guitar practice. This required extensive performance practice, initially on the acoustic guitar, and later on the electric guitar, using traditional, academic methods and techniques.

Furthermore, Tosin Abasi has emerged as a virtuoso artist and a proponent of techniques such as “selective picking”, “selective gathering”, and fretting. Tim Henson, in

turn, promoted guitar riffs and hybrid picking techniques, while Marcin Petrzalek, by revitalising well-known academic articles, achieved impressive results in fingerstyle.

Only after prolonged academic performance, involving the acquisition of not only technical skills, but also stage endurance, versatility, and the ability to play a wide range of music, did the musicians master modern guitar techniques, which were, of course, honed through daily practice. Thus, the study analysed performance techniques in the context of the work of some of the most renowned electric guitarists of the 21st century. This research held potential for further expansion and more in-depth study, particularly from the perspective of scaling performance techniques, methods, and the inclusion of other prominent performers.

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None.

Conflict of Interest

None.

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Роль сучасних виконавців в еволюційному розвитку технік гри та методів виконання на електрогітарі

■ **Анотація.** Ця стаття досліджувала деякі з найсучасніших технік гри на електрогітарі та розглядала їх застосування відомими музикантами, зокрема Тосіна Абасі, Тіма Генсона та Марціна Патрзалєка. Тосін Абасі був розглянутий як прихильник восьмиструнної гітари та техніки «селективного пікірування», тоді як Тім Генсон виступав як представник жанру прогресивного металу. Тим часом, Марцін Патрзалєк, також відомий під сценічним ім'ям «Marcin», висвітлений як видатна постать у техніці *fingerstyle*, з акцентом на його відданість виконавській майстерності. Метою цієї статті був огляд сучасних методів, підходів та технік звуковидобування на електрогітарі, з акцентом на їх використання у творчості провідних сучасних гітаристів. Її значення та актуальність полягали у чіткій систематизації та аналізі сучасних гітарних технік, підкріплених яскравими прикладами та інтерпретацією виконання. Варто зазначити, що стаття охоплювала лише основні та популярні методи гри на електрогітарі, зокрема у творчості видатних сучасних музикантів, які застосовують ці техніки як невід'ємну частину свого стилю. У статті представлено конкретні техніки, сучасні виконавські практики та стислий аналіз, а також практичні рекомендації, орієнтовані на підготовлених спеціалістів. Практична цінність цього дослідження тісно пов'язана з викладанням сучасного виконання на електрогітарі. Отримані результати можуть бути інтегровані у навчальні курси з таких предметів, як «Електрогітара», «Історія гітарного виконавства», «Сучасна акустична гітара»

■ **Ключові слова:** біти; тепінг; техніка гібридного пікірування; *fingerstyle*; *slap*



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Historical and theological foundations of instrumental and vocal music in contemporary evangelical worship

Abstract. This study aimed to define the historical and theological foundations of instrumental and vocal music in contemporary evangelical worship, as well as their role in shaping the spiritual experience of believers. The methodological framework integrated cultural, theological, sociocultural, and musicological approaches, facilitating an examination of the processes of sacred music preservation and adaptation, alongside the influence of secular music styles on the structure of evangelical worship. The paper analysed the impact of Old Testament and synagogue musical traditions on modern evangelical worship, with a particular focus on the incorporation of instrumental and improvisational elements. Worship was explored as an essential means of creating a spiritual context that shapes both individual and collective identity within the community. This research demonstrated that worship in evangelical churches operates not only as a liturgical tradition, but also as a dynamic mechanism for shaping new spiritual and cultural paradigms that address contemporary societal needs. The findings highlighted that musical worship in evangelical churches serves as a medium of instrumental communication, forming a foundation for spiritual experience, while maintaining continuity with ancient worship traditions. The study also underscored the historical roots of this practice within the Judeo-Christian tradition, emphasising the significance of music as an integrative mechanism offering new opportunities for religious and social interaction in the modern world. The practical relevance of the research lies in providing a conceptual framework for modernising evangelical worship practices through the synthesis of theological heritage and contemporary musical expressions, thereby fostering deeper spiritual engagement and cultural relevance.

Keywords: musical worship; spiritual experience; liturgical tradition; musical continuity; religious communication

Introduction

The evangelical worship practices of modern churches, which fully developed in the 21st century, are characterised by a diversity of musical forms, with both vocal and instrumental components playing significant roles. The historical origins of these elements, their function in religious practice, and their evolution within the Protestant context constitute a significant area of study. The evangelical tradition of worship, particularly within neo-charismatic communities, actively incorporates instrumental music and contemporary genres, which were not typical of classical Christian liturgy. These include elements of pop music, rock adaptations, and hip-hop, which have

become not merely an accompaniment, but a vital part of the worship experience.

The study of music within the context of religious worship, particularly in Jewish and early Christian traditions, has attracted considerable scholarly attention. Research has focused on the functions of music in ritual practices and its historical evolution. The role of music in religious worship, particularly within the Jewish, Christian, and evangelical traditions, has been extensively explored by numerous scholars, offering valuable insights into the relationship between music, ritual, and spiritual identity. The contributions of these scholars provide a

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multifaceted understanding of how music functions as both a religious and social practice across different historical and cultural settings. G.A. Parrett (2018) examined the connection between music and ritual in temple worship, emphasising its integral role in sacrificial offerings. The research highlighted, how music was not solely a religious practice but also an essential element of ritual acts believed to carry spiritual significance. The study established a foundational framework for understanding music's function within ancient temple worship, particularly its interaction with other ritual elements.

A. Alter (2019) expanded upon A.Z. Idelsohn's research by exploring the spiritual and emotional aspects of music within the Jewish tradition. The author investigated music's role as a medium for both personal and collective emotional expression in worship. The scientist's analysis deepened the understanding of sacred music as a means of fostering a connection with the divine, emphasising its transformative power in religious experiences. H. Barlow's (2020) research highlighted, how music functions not merely as a ritualistic element, but as a profound expression of individual and communal identity within religious practices. The researcher's study underscored the significance of psalmody in Jewish and early Christian liturgies, where it helped establish a sense of belonging and spiritual continuity among worshippers. O.L. Zosim (2019) examined the development of psalmody and hymn-singing traditions, particularly in European and Ukrainian contexts. This research traced the evolution of these traditions, focusing on changes in musical forms and their liturgical roles. The author's study provided important insights into, how regional variations in hymnsinging traditions contributed to broader patterns in Christian religious music, enhancing the understanding of liturgical practices in different cultural settings.

The article by G. Kaplan (2022) explored the relationship between faith and reason throughout the history of Christianity. The author examined, how Christian thought has sought to balance these two dimensions, from the early Church Fathers to contemporary theology. The study focused on the theological development of this relationship, and how various Christian traditions have addressed the role of faith and reason in understanding God and reality. P.J. Burke & S.J. Soffa (2018) offered a comprehensive guide to research methodology, particularly focusing on inquiry techniques for producing high-quality dissertations. Their study emphasised the importance of structured research methods, which are essential for investigating the evolving role of music in worship. These methodologies facilitate both qualitative and quantitative analyses, enabling a deeper understanding of the dynamic practices of contemporary evangelical worship music.

These studies provide a well-rounded perspective on the intersection of music, worship, and community

identity, from both historical and contemporary viewpoints. The literature not only illuminated the historical foundations of religious music, but also offered tools for investigating its evolving role in modern worship practices, particularly within the context of evangelical and ecumenical movements.

The purpose of this study was to examine the historical and theological foundations of instrumental and vocal music in contemporary evangelical worship and to analyse their role in shaping the spiritual experiences of believers.

Materials and Methods

Throughout the study, ethical considerations were strictly adhered to to maintain the integrity of the research and ensure respect for all participants and communities involved. Informed consent, confidentiality, and sensitivity to religious and cultural contexts were consistently upheld throughout all research activities. A combination of historical analysis, ethnographic observation, musical analysis, and comparative methodology was employed to investigate the evolving significance of instrumental and vocal music in evangelical worship. These methods were designed to illuminate the cultural and spiritual dimensions of music in contemporary worship practices. A qualitative approach was adopted to analyse the integration of instrumental and vocal elements in contemporary evangelical worship, focusing on their historical origins, cultural significance, and evolving roles.

Materials, including an extensive range of academic sources, historical texts, and recent studies, were utilised to provide a comprehensive understanding of religious music practices across both ancient and modern contexts. Foundational academic literature and historical manuscripts relating to Jewish temple worship and early Christian liturgy offered essential context for tracing the development of musical forms within religious settings. A comprehensive literature review established the theoretical framework for the study, drawing from a variety of historical and contemporary sources to highlight core themes and identify areas requiring further exploration. This review was complemented by a historical analysis, which traced the progression of instrumental and vocal music from ancient religious practices to its role in modern evangelical contexts. Ethnographic observation of worship services provided a close-up view of how music fosters engagement and enhances spiritual experiences. Additionally, musical analysis revealed the structural and stylistic qualities of contemporary genres used in worship, emphasising, how these elements contribute to emotional and spiritual resonance. Comparative analysis enriched the study by highlighting both unique and shared elements between evangelical worship practices and those of other religious traditions, demonstrating, how evangelical music has adapted to modern expressions, while drawing from broader influences. To ensure

the validity of findings, data from literature reviews, observations, recordings, and interviews were triangulated, offering a holistic perspective on the role of music in worship. It is important to underline that J.W. Creswell's (2014) article provided a cornerstone text for understanding research designs and methodologies. Researcher's framework was invaluable for studying evangelical worship music, supporting both ethnographic and statistical approaches to examining worship practices. This foundational resource ensured that researchers could approach the study of worship music from diverse perspectives, enabling a more comprehensive understanding of its role in contemporary religious settings.

Results and Discussion

The vocal component, which in traditional Christian liturgy was based on monophonic psalms and canonical hymns, has been expanded in evangelical worship through the adoption of stylistic and genre innovations. This development enriches the musical repertoire, while simultaneously introducing new religious and cultural challenges. At the same time, instrumental music assumes a distinctive significance, particularly within the rhythmic structures of contemporary genres, which are capable of enhancing emotional engagement and fostering an atmosphere of spiritual elevation.

The origins of the use of instrumental and vocal elements in evangelical worship hold significant historical and cultural dimensions. Historically, instrumental music played a crucial role in the temple worship of ancient Israel, suggesting its profound influence on musical practices within Christianity as a whole. In the post-Temple period, the function and significance of music in Jewish worship underwent a substantial transformation. With the destruction of the Temple, the traditional, instrumentally rich worship practices began to shift, as Jewish communities adapted their rituals to new religious and cultural contexts. In synagogues, only vocal chanting and singing were preserved as expressions of devotion, embodying a simpler yet spiritually focused form of worship. The use of musical instruments gradually declined, not only because of their association with the Temple, but also due to Sabbath laws, which restricted various forms of labour and complex activities. Over time, instrumental music lost its sacred role in Jewish rituals as communities embraced a primarily vocal mode of worship that aligned with the requirements of Sabbath observance and reflected the new spiritual realities of the post-Temple era. Consequently, the simultaneous use of instrumental and vocal accompaniment in evangelical worship revives certain aspects of Old Testament worship, supplemented by improvisational elements reminiscent of Jewish synagogue practices.

Studying the prerequisites for combining instrumental and vocal elements in evangelical worship provides deeper insight into, how these components became essential expressions of contemporary religious

experience, as well as the evaluative aspects of their role within historical dynamics. Moreover, examining these prerequisites facilitates a discussion regarding the appropriateness or inappropriateness of this approach to musical worship in modern evangelical, particularly Protestant, communities.

In the late 1960s and early 1970s, against a backdrop of religious revival in North American Protestantism, a new musical phenomenon emerged that would come to be known as "contemporary Christian music". This genre took root on the U.S. West Coast, particularly in California, influenced by missionary efforts by members of the Jesus Movement. These missionaries sought to convey their theological commitment through accessible musical forms that resonated with a broad audience of believers. By the end of the 1970s, a branch of this genre began to develop with a particular focus on worship practice, commonly referred to as "contemporary worship music" or "praise and worship music". This style evolved in response to traditional worship forms and found its strongest growth within charismatic denominations, where it soon became central to their liturgical practice (Parrett, 2018). It is worth emphasising that G. Goosen's (2001) research provided an accessible introduction to ecumenism, offering crucial context for understanding the interactions between different Christian denominations. This research is particularly significant for studying contemporary evangelical worship practices, as many of their musical elements have been influenced by ecumenical movements. Furthermore, the research is key to understanding, how evangelical music has evolved within the broader Christian tradition.

Modern worship practices in many Protestant churches have since expanded significantly due to the incorporation of secular art forms, especially music. A prominent aspect of this development has been the integration of diverse musical forms into services. In the United States, for instance, many large churches have established their own symphony orchestras, brass bands, folk instrument ensembles, and contemporary music bands, greatly enriching their worship music. The Southern Baptist Convention alone – comprising over 42000 churches and more than 16 million members – supports more than a hundred full symphony orchestras, as well as thousands of instrumental and vocal ensembles. Among Southern Baptists, over two million congregants actively participate in music ministries across all age groups, with approximately 70000 involved in instrumental ensembles and orchestras. The overall Baptist population in the U.S. is estimated to be around 31 million (Southern Baptist Convention, 2024).

In Ukraine, a similar dynamic is observable, with the growth of evangelical communities reflecting broader religious trends. According to the 2022 Ukrainian Directory of Religious Organisations (Religious Information Service of Ukraine, 2024), there are more than 10000 evangelical churches in the country, many of which

identify as Protestant. These churches typically include music ministries that range from vocal-instrumental ensembles to larger groups incorporating instruments such as guitar, bass, drums, synthesisers, and vocalists (Fig. 1).



Figure 1. Musical ministry (worship team) of the Grace Evangelical Church, Kyiv

Source: developed by the author

Approximately 28% of these churches have choirs and/or orchestras. Notable examples in Kyiv's regional communities include the Irpin Bible Church, with its orchestra and numerous ensemble groups, and the "Blagodot" Evangelical Church in Sofiivska Borshchahivka, which features a choir. This significant expansion in music ministry reflects a transformation within Protestant worship practices, where music – previously limited to traditional forms – has become an integral component of the religious experience. The inclusion of large instrumental ensembles and new musical styles facilitates more emotional and expressive worship, addressing the cultural and aesthetic interests of congregants while also deepening their connection with the divine.

It is also essential to recognise that these developments are rooted in the Jewish worship tradition, which has substantially influenced the evolution of Christian worship practices. The impact of Jewish musical traditions on early Christian music is a pivotal aspect of understanding the growth of worship music in the early church. This influence is evident in several dimensions, including the use of psalms, methods of performance, and instrumental accompaniment, establishing a bridge between Jewish and Christian liturgical practices that remains relevant in contemporary worship.

Early Christianity largely adopted the synagogue musical tradition rather than the temple tradition, though this does not mean that the influence of temple music was entirely abandoned. Historically, synagogue worship was associated with prayer and the reading of Scripture, excluding sacrifices; psalm chanting served as an additional element in synagogue worship. With the end of the Second Temple era, synagogue music adapted to new religious and communal settings, maintaining core features from the temple tradition. Monophonic melodies –

single melodic lines – continued as the standard, reinforcing unity and simplicity in worship. Improvisation also remained a key element, allowing worshippers to engage deeply and expressively with sacred texts. This approach preserved the essence of temple music while meeting the evolving needs of synagogue worship during this period (Wilson-Dickson, 1997). The primary distinction lay in the absence of instruments – no evidence of instrumental music in synagogue worship has been found, as S. Engler (2008) indicated.

The synagogue, which originated in the late Second Temple period as an autonomous centre for worship distinct from the Temple and its sacrificial rites, exhibited a highly structured organisational framework by the 1st century CE. This institution served as a focal point for communal religious life, encompassing not only prayer and Torah study, but also administrative and educational functions. By this time, synagogues were marked by a codified set of roles and responsibilities, including designated leaders such as the "archisynagogos" (synagogue leader) and various officials responsible for the maintenance of religious order and observance within the community. This organisational maturity reflects the synagogue's established role as a central institution in Jewish communal and religious life, capable of sustaining collective identity and worship practices independently of the Jerusalem Temple. The synagogue, devoid of sacrificial offerings and elaborate ritualistic practices, centred its worship on spiritual and verbal elements. Its services emphasised prayer, scriptural recitation, and communal study, reflecting a primarily contemplative and intellectual approach to worship. This focus on spoken word and spiritual engagement distinguished synagogue practices from the ritual complexity of the Temple, fostering a model of religious expression rooted in communal participation, reflection, and adherence to sacred texts.

Before the Roman destruction of the Second Temple in 70 CE, the synagogue functioned as a supplementary institution within the Jewish religious framework (Onuora-Oguno & Ikoku, 2014). Following the Temple's demise, however, it emerged as the central locus of religious practice in ancient Israel. In this context, the shift from sacrificial rites to prayer rituals prompted significant adaptations in musical practices. The liturgical music of the synagogue, characterised by its monophonic texture and reliance on improvisation, likely maintained continuity with the Temple period, evolving to meet new theological and ritualistic needs. There is no compelling evidence to suggest that these musical elements were abandoned, but rather that they were recontextualised within a transformed religious landscape. This view is substantiated by the research of A.Z. Idelsohn (1992), who, through his examination of synagogue chant traditions in Yemen and certain regions of the ancient Babylonian territories, illustrated that, despite the long-standing isolation of these Jewish communities from the principal religious centres in Palestine, their musical practices

preserved core elements of ancient liturgical traditions. The author's research suggested that, as a result of their prolonged isolation, the liturgical practices of these communities had effectively become "conserved", preserving the most distinctive elements of ancient Jewish synagogue music over time. This analysis identified several key characteristics, including consistent monophony – traced to its vocal origins – a typical melodic framework, and a strong reliance on improvisation. In turn, P.L. Berger (2017) provided a sociological framework for understanding religion's societal role through the concept of the "sacred canopy". This study was instrumental in analysing, how music in evangelical worship helps establish and reinforce the religious "canopy" within faith communities. According to A.Z. Idelsohn (1992), these features illustrate the persistence of musical traditions from the Temple period, which were adapted to the changing circumstances of synagogue worship.

Simultaneously, a distinguishing aspect of Temple worship was the prominent use of musical instruments, a practice that was entirely discontinued in the synagogue. This shift can be attributed to the evolving nature of Jewish worship, where music became primarily associated with the Sabbath and festivals. Given that the act of tuning instruments was considered forbidden labour on the Sabbath, instruments requiring such maintenance were excluded from synagogue rituals. Consequently, the musical focus of synagogue worship shifted towards vocal expressions, aligning with the halakhic restrictions and emphasising the role of the human voice as the primary medium for sacred music. For centuries, synagogue music remained exclusively vocal, except for the shofar (ram's horn), which was used for ritual purposes and did not require tuning. This vocal tradition was reinforced by religious and legal considerations, particularly regarding the prohibition of instrumental music on the Sabbath. Furthermore, as noted by G. Goosen (2001), rabbis actively sought to remove instrumental music not only from synagogue rituals but also from secular life. This effort was part of a broader religious movement to preserve the sanctity of the Sabbath and other holy days by restricting activities deemed as work, further solidifying the central role of vocal music in Jewish worship and cultural practice. The rabbis' resistance to instrumental music stemmed from the conviction that its prohibition would symbolise mourning for the destruction of the Second Temple. G. Goosen (2001) noted that some rabbis even attempted to ban not just instrumental music, but also vocal music, viewing it as potentially inappropriate in the context of sacred observance. Nevertheless, the Talmud (1998) clarified that "only musical instruments are forbidden" on the Sabbath and holidays, suggesting that vocal music was permitted, in contrast to instrumental music. This distinction highlights the nuanced interplay between religious observance and the maintenance of cultural traditions in the post-Temple period of Judaism. The shofar was not used in worship

for musical accompaniment; it served only to call the faithful and, therefore, cannot be considered a musical instrument in the traditional sense. The exclusion of musical instruments from synagogue worship remained a central and distinctive feature of Jewish liturgical practice for many centuries, deeply rooted in both religious law and tradition. This practice persisted until the early 19th century, when a significant shift occurred with the introduction of the organ into Reform synagogues (Polit & Beck, 2016). This development represented a notable departure from the long-standing vocal-only tradition that had characterised synagogue music. The decision to incorporate the organ was part of broader reforms within the Jewish community, reflecting a changing approach to religious expression and a desire to align Jewish worship with contemporary cultural and musical trends of the time. This marked a pivotal moment in the evolution of synagogue music, as it began to incorporate elements of Western classical music, fundamentally altering the structure and sound of Jewish liturgical music.

It should be noted that Jewish music, particularly psalmody, played a significant role in shaping the musical practices of the early Church. E. Ferguson observed that John Chrysostom and other representatives of the Antiochene school interpreted the inclusion of musical instruments in biblical worship as a divine concession. They argued that this practice was not a reflection of God's will, but a temporary arrangement designed to guide the Jewish people away from idolatry towards true spiritual worship (Goosen, 2001). According to this view, instrumental music, like sacrifices, was seen as a concession for "imperfect" spiritual practice, necessary for a stage of spiritual development. Specifically, John Chrysostom argued that God permitted the Jews to use instrumental music and offer sacrifices not because God desired them, but because they were needed for the gradual transition from idolatry to pure worship (Kaplan, 2022). In this context, instrumental music and sacrifices were meant to be "transitional practices" to help people draw closer to true spiritual life.

This perspective led early Christians, having adopted the synagogue's vocal music, to gradually abandon the use of instruments in worship. Instrumental music, which had been significant in the temples, was viewed as a necessary stage for spiritual evolution, but was increasingly left behind as part of "Old Testament" worship. Instead, Christian worship focused on internal spiritual devotion through hymn singing, prayer, and moral purity.

One of the most important elements of the Jewish musical tradition that influenced Christianity was the use of psalms. In ancient Israel, psalms were not only the main element of religious song, but also an important medium for spiritual connection with God. In early Christianity, psalms continued to be sung, but in a new context adapted to Christian liturgical needs. Importantly, as in the Jewish tradition, Christian psalms were sung in unison, often in the form of antiphonal singing, which helped

preserve the connection with the tradition of ancient Israel. The study by R. Randhofer (2004) explored possible musical remnants of the Babylonian past and their uncovering. The article also analysed the ancient layers of Babylonian Jewish music, including psalmody, biblical cantillation, and lamentation traditions, as part of an investigation into the phenomenon of collective memory.

Another significant element is the practice of psalm singing by soloists or choral ensembles. This tradition, which originated in Jewish temple worship, was adapted into Christian practice, where psalmody continued to serve as an important means of praising God. In the Jewish tradition, as noted by researchers, there was also improvisation in the performance of musical chants, which contributed to the flexibility and dynamism of the performance (Talmud, 1998). This aspect was preserved in Christian liturgical practice, especially in the development of choral and solo singing. A.Z. Idelsohn (1992) highlighted that the improvisational aspect of ancient Jewish liturgical chants, coupled with rich melismatic ornamentation, is intrinsically linked to the oral transmission of these musical traditions. The author contended that improvisation served as a fundamental principle in shaping psalmic practice, providing both fluidity and adaptability to the musical form. Furthermore, the researcher argued that this practice allowed the cantor to modify traditional prayer texts creatively, integrating them into an evolving improvisational structure. This not only facilitated a more flexible approach to the liturgy but also permitted a deeper, individualised expression of sacred music. In this way, familiar verses from sacred texts sounded new, infusing the psalm with fresh meaning.

An important aspect of Jewish musical heritage that influenced early Christianity was the use of musical instruments. In Jewish temples, various musical instruments such as cymbals, zithers, psalteries, and trumpets were used to accompany singing. Early Christianity initially preserved the tradition of using instruments; however, over time, the role of instrumental accompaniment diminished, particularly in Christian communities that adhered to stricter liturgical norms.

Within the context of Temple worship, psalms formed a central component of the sacrificial rites, often performed alongside instrumental accompaniment. The structured nature of this practice is attested in the *Mishnah Ta'anit* (1996), particularly in Tractate *Ta'anit*, which described a weekly rotation system involving priests, Levites, and members of the broader Jewish community, who participated in these sacred ceremonies at the Temple.

The sacrificial rites in the Temple were carried out through a well-defined division of roles: the priests conducted the sacrifices, the Levites provided musical and vocal accompaniment and lay representatives, known as the *ma'amad*, stood in the Temple courtyard as the people's delegates, witnessing the sacred proceedings. Tractate *Ta'anit* from the Babylonian Talmud records a

debate between two Jewish sages concerning the primacy of different musical elements in Temple worship. One teacher, Shmuel, argued that the essence of the liturgical song lies in the vocal chant itself, asserting that the musical component accompanying the sacrifices could exist independently of instrumental support. In contrast, Rabbi Shimon ben-Elazar upheld that the true essence of the sacred song was intrinsically tied to the musical instruments, which elevate the spiritual and aesthetic dimensions of worship (Barz & Cooley, 2012). This perspective suggests that instruments were not merely supplementary to the vocal elements, but central to the act of musical devotion, providing a richer and more elaborate means of expressing reverence. The debate between these two views reflects a broader philosophical and theological tension within Temple worship: whether the divine connection is best achieved through the purity and immediacy of the human voice or through the enhanced complexity and grandeur offered by instrumental accompaniment. This dichotomy underscores differing interpretations of the role of sacred music – whether it represents a direct, personal communication with the divine, as symbolised by vocal chant, or an ornate, collective expression of worship embodied in instrumental harmonies. This tension continued to influence Jewish liturgical practices long after the Temple period, shaping attitudes toward music in post-Temple worship contexts.

In theological tradition, King David is revered as the principal composer of the psalms, often depicted performing them with the accompaniment of a stringed instrument, such as a lyre. This portrayal cemented the practice of pairing instrumental music with psalmody as a divinely sanctioned element of worship, deeply rooted in Old Testament authority. David's connection to music is a recurring theme in biblical accounts, where it is depicted as a powerful tool for emotional and spiritual transformation. For instance, his skill with the harp is described as soothing Saul's troubled spirit, restoring peace and mental clarity to the king. Furthermore, David's use of music extends beyond comfort, encompassing expressions of grief, as seen in his lament for Saul and Jonathan, and acts of devotion, exemplified in his songs of praise following deliverance from his enemies. These examples highlight the integral role of music in David's life and its profound significance in the biblical tradition of worship.

Subsequent textual and historical evidence unequivocally confirms that both vocal expressions and instrumental resonances (referred to as "clanging") constituted integral elements of psalms, solidifying their role as a central genre of liturgical music in the worship practices of the Jerusalem Temple. The Book of Psalms provides clear evidence of a longstanding tradition of combining vocal performance with instrumental accompaniment in worship. This is exemplified in passages such as: "Praise the Lord with the harp; make music to Him on the

ten-stringed lyre. Sing to Him a new song; play skilfully, and shout for joy” (Ps. 33:2-3) (Daye, 2013). Such references underscore the vital role of both voice and instruments in the ritual and celebratory expressions of faith within ancient Israelite liturgy.

When preparing to pass the kingdom to Solomon, King David implemented significant reforms to the musical organisation of Temple worship, emphasising its centrality in liturgical practice. According to the First Book of Chronicles (1 Chronicles), David appointed 4000 musicians from among the 38000 Levites, highlighting the scale and importance of music within the sacred rituals of the Jerusalem Temple. This deliberate expansion of the musical corps reflects David’s recognition of music as a vital element of worship, integral to the spiritual life of the community and the ritual grandeur of the Temple (Jacobson, 2002). By the 10th century BCE, the involvement of professional musicians and singers in worship services had already become established, underscoring the increasing significance of music within the religious rituals of ancient Israel.

The First Book of Chronicles attests to the continuation of the professional musicians appointed by David, who carried out their sacred duties in Solomon’s Temple, thereby reinforcing the growing prominence of music within the evolving liturgical framework. Additionally, the Third Book of Kings highlights Solomon’s own contribution to the musical tradition, recording that David composed 1005 songs, further emphasising the central role of music during his reign (Stark & Bainbridge, 1986). E. Durkheim (1995) suggested that it was during Solomon’s rule that large instrumental ensembles began to take shape, particularly noted during the grand festivities surrounding the dedication of the Temple, when 120 priests played trumpets in coordinated unison.

Following the Israelites’ return from Babylonian exile, there was a notable revival of musical expression, which played a key role in the restoration of the Temple. Hymns and songs of thanksgiving once again became vital components of worship practices. This musical resurgence reached its pinnacle during the reign of King Hezekiah, whose efforts not only led to the Temple’s restoration, but also significantly expanded the role of music in religious observance. This period of renewal reflects a broader cultural and spiritual revival, with music continuing to serve as a crucial medium for divine praise and collective identity within ancient Israelite worship.

The evolution of musical traditions in ancient Israel, from King David’s foundational reforms to the post-exilic revival under King Hezekiah, underscores the profound significance of music in shaping religious practices and spiritual identity. Music, deeply rooted in biblical tradition, functioned as both a medium for divine praise and a unifying force within the faith community. The integration of vocal and instrumental elements in worship, established by David and expanded under Solomon, laid the groundwork for the liturgical grandeur of the

Jerusalem Temple. This legacy of sacred music not only enriched the worship experience, but also symbolised cultural resilience and spiritual renewal, demonstrating its enduring role in the theological and social fabric of ancient Israel.

Conclusions

The analysis of historical sources and theological studies confirms the significance of instrumental accompaniment and vocal music in the cultic practices of ancient Jewish temple worship. The musical components of this worship included fundamental elements such as monophony, melodic formulas, and improvisational execution, indicating the ritual-communicative function of music. These elements not only enhanced the emotional depth of the cult, but also strengthened the sacred experience of the worshippers by involving the congregation in a shared emotional and spiritual practice. The synagogue worship tradition, which emerged as an alternative to temple worship after the destruction of the Second Temple, inherited the core principles of religious music-making, including vocal-intonation structures and principles for the performance of psalms.

Synagogue worship was traditionally characterised by consistent monophony, rooted in vocal traditions, with a focus on maintaining canonical rhythm and melodic structures. The line of musical inheritance between the Jewish tradition and early Christian communities allows contemporary evangelical churches to legitimately turn to instrumental and vocal music in their praise. Music as a means of worship in the evangelical movement has become not only a form of expressing religious experience, but also a culturally adapted mechanism for fostering communal identity. In line with the historical tradition, the use of musical instruments and vocal improvisations enables worshippers to combine the sacred with modern cultural forms, preserving a connection with ancient ritual heritage while integrating contemporary stylistic elements. Thus, the studied materials confirm the appropriateness of using both vocal and instrumental music in evangelical worship, where they take on forms of cultural-sacred enculturation. This validates the use of instrumental-vocal music in praise, which continues the tradition of liturgical music as a means of expressing spiritual experience and creating a religious space. Future research should focus on a more detailed investigation of contemporary musical worship, with particular emphasis on instrumental and vocal integration, as well as an in-depth analysis of the foundational factors that have shaped its evolution within evangelical church services.

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Conflict of Interest

None.

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Історичні та теологічні основи інструментальної та вокальної музики в сучасному євангельському поклонінні

■ **Анотація.** Це дослідження мало на меті визначити історичні та теологічні основи інструментальної та вокальної музики в сучасному євангельському поклонінні, а також їхню роль у формуванні духовного досвіду віруючих. Методологічна база поєднувала культурологічні, теологічні, соціокультурні та музикознавчі підходи, що дозволило дослідити процеси збереження та адаптації сакральної музики, а також вплив світських музичних стилів на структуру євангельського поклоніння. У роботі аналізувався вплив музичних традицій Старого Заповіту та синагоги на сучасне євангельське поклоніння, з особливим акцентом на включенні інструментальних та імпровізаційних елементів. Поклоніння розглядалося як важливий засіб створення духовного контексту, що формує як індивідуальну, так і колективну ідентичність у спільноті. Дослідження продемонструвало, що поклоніння в євангельських церквах функціонує не лише як літургійна традиція, але й як динамічний механізм формування нових духовних і культурних парадигм, що відповідають сучасним суспільним потребам. Результати підкреслили, що музичне поклоніння в євангельських церквах виступає засобом інструментальної комунікації, створюючи основу для духовного досвіду, зберігаючи при цьому спадкоємність з давніми традиціями поклоніння. Дослідження також наголошувало на історичних коренях цієї практики в юдео-християнській традиції, підкреслюючи значення музики як інтегративного механізму, що пропонує нові можливості для релігійної та соціальної взаємодії в сучасному світі. Практична значущість дослідження полягає у наданні концептуальної основи для модернізації євангельських практик поклоніння шляхом синтезу теологічної спадщини та сучасних музичних виражень, що сприяє глибшому духовному залученню та культурній актуальності

■ **Ключові слова:** музичне поклоніння; духовний досвід; літургійна традиція; музична спадкоємність; релігійна комунікація

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The concept and essence of contemporary art

Abstract. The study aimed to substantiate the concept of art as a general term referring to various forms of contemporary art, which were positioned in contrast to classical art, to which the term “art” was applied. The methodology involved analytical and comparative methods. The concept of art encompassed forms of visual and audiovisual arts that emerged at the turn of the 20th and 21st centuries with the development of multimedia technologies. It had been demonstrated that the critical distinction of contemporary art lay in the deliberate placement of its objects outside spaces explicitly designed for artistic exhibitions, leading to its interaction with the urban environment. Art was characterised by a desire to deny or oppose traditional art forms, which was reflected in many cases by its name – avoiding the distinctly Ukrainian word “мистецтво/mystetstvo” (English: art) and using the word “арт/art” borrowed from English. This period witnessed a fundamental shift in artistic practice, as artists began to move beyond traditional exhibition spaces such as galleries and museums, deliberately placing their works in unconventional or public settings. This integration of art into the urban environment redefined its boundaries, fostering interaction with everyday spaces and challenging established norms of artistic presentation. A defining feature of this new wave of art was its conscious opposition to traditional forms, frequently expressed through its nomenclature. Artists often replace the Ukrainian term “мистецтво/mystetstvo” (English: art) with the English “art”, reflecting a linguistic and conceptual shift away from traditions to engage with global discourses. The term “art” was strongly associated with visual arts, where digital technologies and multimedia experimentation predominate, in contrast to its infrequent use in music, even in digital forms such as electronic compositions. This distinction emphasised a unique connection between language, medium, and identity. By integrating art into public and unconventional spaces, artists had redefined its boundaries, fostering interaction with everyday environments. This evolution illustrated the interplay of technology, space, and culture, transforming contemporary artistic landscapes

Keywords: contemporary art; visual art; media art; fine art; audiovisual art

Introduction

In contemporary Ukrainian art discourse, terms incorporating the word “art”, borrowed from English despite the existence of the Ukrainian equivalent “мистецтво/mystetstvo” (English: art), are becoming increasingly widespread. The process of terminological adoption is primarily driven by the assimilation of artistic techniques that have gained popularity in the West, and it applies to both fine arts and other art forms, as well as various subcultures. Compared with the centuries-long history of art, this process is developing at an unprecedented pace. It has a significant impact on Ukraine’s cultural landscape as a whole, so understanding it is essential for

formulating an effective state policy to support the development of art and facilitate Ukraine’s integration into the global cultural space.

The analysis of recent studies and publications has made it possible to identify several research areas concerning the characteristics of various types of visual arts (public art, video art, street art), auditory art forms (contemporary music and sound installations), the concept of “digital art”, and the features of contemporary art functioning within the market. An attempt to define the concept of digital art was made by M. Chikarkova (2022), who explored the issue of delineating the boundaries of

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this term concerning the nature of digital technology use and its role in forming an artistic image. She raised the question of whether works from past eras that have been digitised and created long before the invention of the computer, should be considered digital art. The researcher focused exclusively on visual arts, leaving musical art and cinema beyond the scope of her study.

A comprehensive study of NFT art technologies was conducted by K. Marakhovska & T. Uvarova (2022). The authors examined the main characteristics and specifics of NFT art, demonstrating that it allows for the identification of digital artworks and can be used for the preservation of national art and folklore while maintaining a balance between tradition and modernity. The functioning of the visual art market was analysed greater in depth in the research of R. Bezuhla (2021), who highlighted changes in terminology, including the replacement of the category of “artistic image” with the concept of “concept”, the relevance of economic laws governing supply and demand, and the emergence of the “artist’s brand” concept. This was described as a structured template filled with content that may be entirely unrelated to the actual behaviour or characteristics of the artist. According to the researcher, such branding acquired mythological features, but its real purpose was to enable the sale of artwork at a significantly higher price.

The article by O. Panfilova & O. Kaleniuk (2022) examined the components of promoting contemporary artworks in the market, particularly the role of social media and online platforms for selling digitised drawings, illustrations, paintings, and videos. It also outlined the role of digitisation in preserving and cataloguing artworks, ensuring the accessibility of their digital copies. A. Kravchenko (2023) studied the significance of art blockchain in the creative industries of audiovisual culture (including show business, fashion, artistic design, and painting) and outlined the role of digital crypto-art tools in cultural management strategies of the 21st century. The author noted the transition from RR (“real reality”) to VR (“virtual reality”) metaverse, the blurring of boundaries between mass and elite culture, and predicted a future in which traditional ways of experiencing artistic masterpieces, such as visiting exhibitions, may become a luxury. A key issue remained the formation of the terminological framework of contemporary art studies. According to Z. Alferova (2009), the terminological framework of contemporary art was underexplored and “in the process of formation, and the relationship between the concepts of “visual art” and “media art” created several paradoxical contradictions”.

This research aimed to define the concept of “art” as a comprehensive term encompassing the diverse forms of contemporary art to which the term was attributed. Scientific novelty: the concept of art has been substantiated for the first time, uniting modern artistic trends that actively use the latest multimedia technologies.

Materials and Methods

The methodology of this study involved a range of general scientific methods, primarily analytical and comparative, to examine and compare the essential characteristics of various forms of contemporary visual arts. In particular, the empirical research method was used to analyse scientific studies of net art, which was thoroughly examined by O. Balashova (2009); public art, explored by A. Yefimova (2011); and video art, described in the research of H. Vysheslavskyi (2009). An important contribution to this study was made through the analysis of the research of O.I. Lishchynska (2013), who investigated media art, as well as the research conducted by K. Marakhovska & T. Uvarova (2022), who described NFT art. The study of street art, which was also examined here, was conducted by I. Miro (2018), while M. Chikarkova (2022) explored digital art. The functioning of infrastructure and the modern art market was examined based on an analysis of the research findings of other authors. An important aspect of this study was also the analysis of the articles of scholars, such as N. Bulavina (2015), N. Pavlichenko (2015), and S. Rusakov (2019). The empirical approach sought to identify the defining features, techniques, and conceptual frameworks that distinguish different artistic practices, allowing for a deeper understanding of their unique qualities. Through the analytical method, the study examined the internal structure and components of contemporary visual arts, focusing on their aesthetic, formal, and conceptual elements. The comparative method was employed to contrast these features across different artistic practices, enabling the identification of commonalities and differences. In particular, several sound installations and artistic internet-based projects by Ben Benjamin, JODI Group, and Andy Deck were studied from the perspective of the material and technical resources involved, as well as the formation of a holistic artistic image. This methodological framework facilitated a comprehensive analysis of the evolving landscape of contemporary visual arts, contributing to a broader discourse on their development, interpretation, and classification.

To determine the boundaries of the concept of “art-мистецтво/mystetstvo”, the analytical method was applied. The concept of “relevance” was analysed in terms of its applicability to contemporary art phenomena that were not typically classified as “art-мистецтво/mystetstvo”, such as the musical works of L. Grabovsky and O. Ilnytska, as well as the cinematographic works of T. Yashchenko and A. Seitablayev.

Results and Discussion

Contemporary Ukrainian discourse is characterised by an active renewal of the terminological framework and the emergence of new words of foreign origin. In particular, this applies to art-historical terms in which the Ukrainian word “мистецтво/mystetstvo” (English: art) had been replaced by the word “арт/art”, a direct transliteration of the English term, which in turn derived from

Latin. In addition, contemporary discourse had increasingly adopted the phrase “contemporary art”, which tended to be positioned in contrast to art that was not considered contemporary. At the same time, the chronological framework of “modernity” often remained unclear or controversial. For example, W. Gompertz (2012) considered the art of the last 150 years to be “contemporary” – a period which, according to the author, reflected the duration of the debate on distinguishing contemporary art from past artistic traditions.

According to O.A. Zakharova (2014), the interpretation of contemporary art had been primarily based on concepts such as “conceptual”, “relevant”, “radical”, and “critical”. It was characterised by a focus on “searching for painful moments in society”. According to source K. Botanova: Contemporary art responds to society (2010), contemporary art was “something that confronts society, engaged and actively responds to the state of society and the state of the world today”. Thus, the emergence of new terms in contemporary artistic discourse can be explained by the increased adoption of Western art forms, whose terminology developed in the English-speaking environment, and the artists’ desire to confront and oppose existing art forms.

It was noteworthy that among art forms using the term “art”, visual arts predominate, whereas in audio arts, replacing “мистецтво/mystetstvo” (English: art) with “арт/art” was uncommon. In fact, the only musical genre that incorporated “art” in its name was art rock, a type of rock music characterised by a more experimental and conceptual approach. The substitution of “мистецтво/mystetstvo” with “арт/art” occurred more frequently in the visual arts, such as street art, media art, and others. It was worth examining these forms in greater detail. Street art was a broad term referring to art forms, where objects were placed directly on the streets of cities (hence the name, derived from the English “street”) (Fig. 1). I. Miro (2018) defined street art as a form of fine art with a distinct urban style, which included both static forms – murals, graffiti – and dynamic ones – events, performances, and flash mobs. The former consisted of images placed on building façade or urban infrastructure, while the latter involved the direct participation of groups in pre-planned public events. The researcher noted that street art objects were typically deliberately temporary, which influenced the choice of themes during their creation. As a result, socio-political themes and protest aesthetics were

prevalent, including ideas of anarchism, antiglobalisation, consumer activism, and colonialism.



Figure 1. P. Banksy’s graffiti on Independence Square
Source: World-famous Banksy supported Ukrainians with his graffiti (2022)

According to O.I. Lishchynska (2013), media art was a broad term encompassing art forms based on the use of contemporary multimedia technologies, including video art, video installations, media performances, net art, kinetic sculptures, sound installations, and others. A distinctive feature of media art was “focusing on the specifics of communication processes, blurring the boundaries between art and life, art and other areas of culture”. O.M. Landiak (2015) distinguished between screen and non-screen types of media art: while the former relied on a screen to display certain information in graphic form, the latter does not use a screen. Non-screen media art was relatively less common and included sound installations, radio plays, and experimental works involving old telephones and other communication channels that do not transmit video information. The classical radio play, which emerged in the 1930s, has typically not been classified as media art, perhaps due to its lack of emphasis on confrontation and radicalism.

Sound installations were considered the most prevalent form of non-screen media art and, at the same time, a type of street art that generated sounds in public places typically unsuitable for listening to music. Sound installations vary in interactivity, functionality, location, and installation technology. Examples of sound installations involving human interaction were presented in Table 1.

Table 1. Examples of sound installations that involve human contact

Installation name	Location/Context	Description
Piano-Staircase	Stockholm	A staircase structure in the form of a piano keyboard, where each step produces a sound of a particular pitch when stepped on
21 Balançoires	Montreal	A series of swings that produce different sounds depending on the movements made by the person swinging
Sound Trees	Musik 21 Festival	Metal wires attached to tree trunks transmit sound, allowing listeners to hear music, while leaning against the tree

Table 1, Continued

Installation name	Location/Context	Description
Musical Roads	Various locations	Grooves on the road surface emit sounds of a particular pitch, when they come into contact with car tyres
Marine Organs	Seashores	Installed along the seashore, these instruments emit sounds as a result of wind or water impact on the structure

Source: developed by the author

It should also be added that sound installations do not involve broadcasting a pre-recorded (or pre-composed) piece of music, which distinguished them from musical compositions. Screen-based media art was characterised by screens that display video sequences. In addition to cinema screens, TV screens, and monitors, holographic screens, exterior surfaces, or “clean air as a projection surface” may be used (Landiak, 2015). The most prevalent form of screen-based media art was video art, which was defined as “art that uses the capabilities of video technology, equipment that allows you to capture a moving image in electronic form and display it on a monitor screen”. This category included video documentation of performances, experimental videos, and “video installations” – videos presented in public spaces in a manner that integrated them into the surrounding urban or natural environment. An important feature of video art was its individualised language, which involved creative abstraction, “an upward movement from matter through the mediation of symbols to the realm of the ideal message – now the “aesthetic body of the work” containing the artistic image” (Vysheslavskiy, 2009). A distinct category of

screen-based media art was net art, which was understood as “network art”, referring to the Internet as a contemporary means of communication. According to O. Balashova (2009), a defining characteristic of net art was its dialogic nature and the openness of the communication system, “to which the recipient connects and which they fill with their content”. The following works were regarded as outstanding examples of net art.

“Superbad” by Ben Benjamin was a pioneering work of early net art that exemplified the creative exploration of the web as a medium. Launched in the late 1990s, the site features a labyrinthine structure of interconnected images, where hyperlinks guide visitors through an abstract, non-linear journey. The visuals ranged from minimalist geometric shapes resembling CSS-based pattern construction exercises to intricate vector illustrations of animals and humans. This juxtaposition of abstract and figurative imagery underscored the playful, experimental nature of digital aesthetics in the emerging web culture. “Superbad” transcended traditional website functionality, offering an immersive, almost dreamlike experience that encouraged contemplation of the Internet as both a canvas and a playground for artistic expression (Fig. 2).

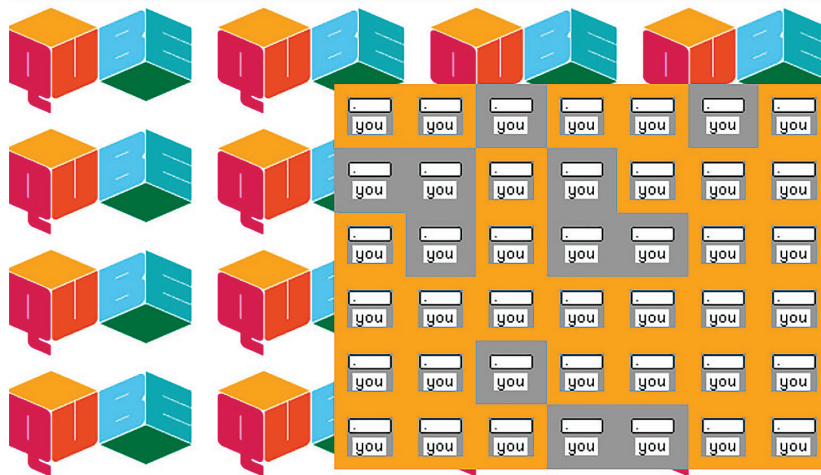


Figure 2. “Superbad” by Ben Benjamin. Fragment

Source: Superbad (2024)

The work of the JODI Group appeared to be a collection of symbols incomprehensible to the user, yet according to the authors, it concealed the blueprint of a hydrogen bomb. The project exemplified a radical interrogation of the digital medium, where the aesthetics of malfunction – glitches, fragmented code, and

chaotic visual distortions – functioned as deliberate artistic strategies to challenge the apparent transparency of the technology. By exposing the hidden complexity of internet infrastructure, JODI subverted conventional notions of web functionality, transforming HTML, user interfaces, and browser behaviours into a disorienting

yet thought-provoking experience. This pioneering exploration of net art challenges users to confront the duality of digital systems, where order and chaos, visibility and obscurity, seamlessly coexist, while underscoring the performative and conceptual potential of computational errors as an artistic language (Fig. 3).

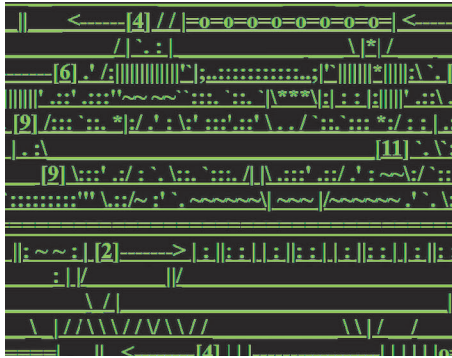


Figure 3. JODI Group. Main page of the project
Source: JODI Group (2024)

Andy Deck's project invited users to participate in the collective drawing of squares, thus "dissolving" the creator in the collective act of creation. Through a circular, continuously evolving visual interface, users were invited to contribute by drawing, modifying, and interacting with shared imagery in real time. This piece exemplified the ethos of networked art, where the boundaries between artist and audience dissolve, transforming passive viewers into active co-creators. By embracing open participation and leveraging the communal nature of the internet, "Screening Circle" highlighted the creative potential of collective input, while reflecting on the fluid, ephemeral nature of digital expression in the public sphere (Fig. 4).

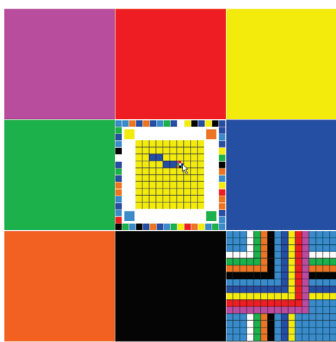


Figure 4. Andy Deck's project fragment
Source: Screening Circle (2024)

Thus, the viewer became an accomplice to the creative project, which, according to O. Balashova (2009), "breaks with the usual ideas about art". Digital art, which some researchers argue was best referred to as "digital art", was also recognised as a separate art form. M. Chikarkova (2022) defined digital art as a creative

activity "based on the use of computer technologies, resulting in works in digital form, the main environment of which is computer platforms or a network". At the same time, works of digital art weren't include digitised versions of traditional art. However, an analysis of publications revealed that the phrase "digital art" was primarily applied to visual art forms, overlooking audio-based works, particularly the diverse range of contemporary electronic music created exclusively through digital technologies (Bondarenko, 2012). A separate "art terms" category pertained to the economic and social aspects of art. This group included terms such as art market, art marketing, and art management. These terms first emerged in Western countries, where, for historical reasons, the commercialisation of art progressed more rapidly than in Ukraine.

Researchers had described contemporary society as a symbiosis of the economy and culture, making the existence of art outside these domains virtually impossible. Works of art became a commodity on the art market, which, in contemporary Ukrainian discourse, was often referred to by the shorter term "art market" – a corruption of the English phrase "art market". As noted by R. Moulin (1987), the art market was where, by some secret alchemy, the cultural good became a commodity. Art has become integral to the global market (Kowalski, 2018). Researcher D. Held *et al.* (1999) called the art market a "hybrid, multifunctional and polyphonic" phenomenon, and one that, on the one hand, "tends to be artistic, pragmatically disinterested, and, on the other hand, to market profit and explicit pragmatism". A re-evaluation of the traditional paradigm that characterised the current stage of art commercialisation: whereas the functioning of art markets was previously defined by the "4P" model – Product, Promotion, Price, Place – worldview changes had led to a shift towards the "4E" model – Experience, Evangelism, Exchange, Everyplace (Walmsley, 2019).

As in any other sector of the economy, the art market operates according to the laws of supply and demand, raising questions about the significance and appropriateness of "pure art" – art guided solely by artistic principles (Pavlichenko, 2015). Works of art have come to be regarded as commodities, pushing the notion of artistic value into the background and prompting debate on whether artistic value was necessary in the marketplace. In this regard, the study by O.A. Zakharova (2014) showed that only 44% of respondents surveyed by the researcher believed that the quality of work affects its commercial value, while 31% believed it may or may not have an effect, and 9% did not. As part of his analysis of the art market, S. Rusakov (2019) noted that the art market functions as a meaning-making space for the emergence, presentation, and consumption of contemporary art.

Returning to the artistic disciplines discussed, it was worth posing a general question: what was the difference between these artistic forms and those with a more extended history, such as the visual arts, music,

and theatre? It was unlikely that “relevance” can serve as such a criterion, whether in terms of demand or in responding to contemporary events. At least the statistics on music viewership on YouTube, which in some cases had reached several billion views (Bärtl, 2018), prompt a clear rejection of the assumption that classical art forms were allegedly irrelevant. It would also be a mistake to assume that the classical arts were incapable of responding to current global challenges – for example, numerous cinematic and musical works had been dedicated to recent events, including Russian aggression against Ukraine (since 2022). Notable examples included symphonic works such as “To Victory” (2023) for orchestra and choir by Olena Ilnytska (Olena Ilnytska “To Victory” for vocal sextet and orchestra, 2023), or “Credo” by L. Hrabovsky (dedicated to Maidan victims). Cinematic works included “Cherkasy” (2019) (director: T. Yashchenko) and “Cyborgs: Heroes Never Die” (2017) (director: Akhtem Seitablayev).

A common feature of various forms of street art (including sound installations) and media art were the avoidance of specific sites for placing artistic objects and the desire to reach the widest possible audience through spaces not initially intended for exhibiting works of art. Attempts to place an art object in a public space create the best conditions for the “confrontation with society” mentioned in this study. As noted by V. Kebuladze (2013), “art imposes itself on everyday reality. Art turns into a dictator”. In her study, A. Yefimova (2011) noted that public art had primarily developed in Kyiv and, to a lesser extent, in other Ukrainian cities. She observed that, despite the challenges in developing this field, the key issue was the need to actualise public art. H. Vysheslavskiy (2009), in his research on video art, noted that the degree to which a work exhibited a distinct visual language and its methods of construction was crucial. N. Bulavina (2015), meanwhile, conducted an institutional analysis of the Ukrainian contemporary art system in the late 20th century.

The relationship between art and the art market remains unresolved. Thus, when researchers considered art as a commodity, they mainly referred to works of classical art, primarily fine art. The commercialisation and transformation of street art or Internet art into

commodities were more complicated due to the intentional integration of these art forms into non-traditional artistic spaces, which raised several issues related to property rights, technologies for physical relocation, and the rights to photograph objects.

Conclusions

The artistic space of the late 20th and early 21st centuries was characterised by the emergence of many artistic movements that incorporated the latest technologies. Most of them first appeared in the West and were later adopted in Ukraine, along with English-language names that typically included the English equivalent of “art”, such as street art, media art, video art, and net art.

Unlike traditional art forms, including fine art, which were predominantly exhibited in dedicated art spaces such as galleries, concert halls, and theatres, art objects, as conceived by their creators, were instead placed in public or urban spaces and became an integral part of the built (or, less often, natural or park) environment. This decision often led to conflict between artists and society and subjected them to criticism for imposing their works too aggressively. These confrontations highlighted the evolving relationship between art, its creators, and its audience, as well as the role of art in shaping public consciousness. It had often been suggested that contemporary art forms were “relevant” or “actively responding to the state of society”. However, these qualities should not be regarded as defining features, given the presence of numerous equally relevant and contemporary works within more traditional arts, such as music or film.

The prospects for future research include the exploration of the genre diversity of contemporary art, with a particular focus on attempts to classify its various forms. This involves identifying and analysing their distinctive features through a detailed study of different artistic movements, their technical methods, and artistic characteristics.

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Conflict of Interest

None.

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Поняття та сутність сучасного мистецтва

■ **Анотація.** Дослідження мало на меті обґрунтувати концепт «art» як загальний термін, що охоплював різні форми сучасного мистецтва, які протиставлялися класичному мистецтву, до якого застосовувався термін «мистецтво». Методологія включала аналітичні та порівняльні методи. Концепт «art» охоплював форми візуального та аудіовізуального мистецтва, що виникли на межі ХХ-ХХІ століть у зв'язку з розвитком мультимедійних технологій. Було доведено, що ключовою відмінністю сучасного мистецтва є його свідоме розміщення за межами спеціально призначених для художніх експозицій просторів, що сприяє його взаємодії з міським середовищем. «Art» характеризувався прагненням заперечувати або протистояти традиційним формам мистецтва, що в багатьох випадках відображалось навіть у його назві – уникненні виразного українського слова «мистецтво» на користь запозиченого з англійської «art». У цей період відбувся фундаментальний зсув у художній практиці: митці почали виходити за межі традиційних виставкових просторів, таких як галереї та музеї, свідомо розміщуючи свої роботи в нетипових або публічних місцях. Така інтеграція мистецтва в міське середовище призвела до переосмислення його меж, сприяючи взаємодії з повсякденним простором і кидаючи виклик усталеним нормам художньої презентації. Визначальною рисою цього нового напрямку була його свідомо опозиція традиційним формам, що часто проявлялася навіть на рівні термінології. Художники нерідко замінювали українське слово «мистецтво» на англійське «art», що відображало мовний і концептуальний відхід від традицій для залучення до глобальних дискурсів. Термін «art» міцно асоціювався з візуальним мистецтвом, де домінували цифрові технології та мультимедійні експерименти, на відміну від його рідкісного використання в музиці, навіть у цифрових формах, таких як електронні композиції. Ця відмінність підкреслювала унікальний взаємозв'язок між мовою, медіумом та ідентичністю. Інтеграція мистецтва у публічні та нетипові простори призвела до переосмислення його меж, сприяючи взаємодії з повсякденним середовищем. Ця еволюція проілюструвала взаємодію технологій, простору та культури, що трансформує сучасні художні ландшафти

■ **Ключові слова:** сучасне мистецтво; візуальне мистецтво; медіа-арт; образотворче мистецтво; аудіовізуальне мистецтво

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