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FORMATION OF THE UKRAINIAN GUITAR SCHOOL IN THE CONTEXT OF THE DEVELOPMENT OF EUROPEAN GUITAR ART

The purpose of this study is to examine the main trends in the establishment and development of national guitar schools in European countries and Ukraine. It attempts to present certain general historical characteristics of the process in different countries, as well as to identify famous composer-guitarists and pedagogues who have made an important contribution to the development of modern guitar art. **The research methodology** includes the principles of systematisation and generalisation, analytical, historical, and comparative methods. It enables the analysis and systematisation of existing scientific studies on the subject, comparison and synthesis of formation processes, development trends, and characteristics of national guitar schools in Europe and Ukraine. The innovation of the study is in the identification and emphasis on peculiarities of formation and development of national guitar schools in Ukraine and European countries. **Conclusions.** Ukrainian guitar performance is characterised by special historical conditions and a vibrant national character. Today, there are certain national guitar schools in Ukraine, for example, the Kyiv, Kharkiv, Lviv, Odesa, Chernihiv, Kryvyi Rih, and Dnipro schools. Performers and teachers of these schools have used the world professional performance traditions and added national colour to them. In all national schools, the guitar gradually developed from a folk instrument into an academic concert instrument with established performance standards. This led to an increasingly complex repertoire and the production of avant-garde compositions. There is a tendency towards the recognition of the guitar as a multifunctional and independent musical instrument. Every European country now has its own national guitar school, and the guitar is one of the most widespread and popular instruments in the world.

Keywords: guitar, guitar school, guitar performance, composer-guitarists, guitar educators.

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Становлення української гітарної школи в контексті розвитку європейського гітарного мистецтва

Мета роботи – розкрити основні тенденції розвитку та становлення національних гітарних шкіл країн Європи та України, окреслити деякі загальноісторичні особливості цього процесу в різних країнах, виділити видатних композиторів-гітаристів та педагогів, які зробили вагомий внесок у формування сучасного гітарного мистецтва. **Методологія роботи** включає в себе принципи систематизації та узагальнення, аналітичний та історичний методи, компаративний метод, що дозволило проаналізувати та систематизувати наявні наукові дослідження означеної проблеми, порівняти та узагальнити процеси становлення, тенденції розвитку та особливості національних гітарних шкіл у країнах Європи та України. **Наукова новизна** полягає у виявленні та висвітленні специфіки становлення та розвитку національних гітарних шкіл України та країн Європи. **Висновки.** Українське гітарне виконавство характеризується особливими історичними умовами та яскравою національною специфікою, що на даний момент налічує декілька національних гітарних шкіл (Київська, Харківська, Львівська, Одеська, Чернігівська, Криворізька, Дніпровська), виконавці і педагоги яких запровадили професійні світові виконавські традиції та привнесли в них національний колорит. У всіх національних школах гітара поступово позбавлялася статусу народного інструменту, та переходила у статус концертного академічного інструменту зі сформованими виконавськими вимогами, що призводило до ускладнення репертуару та появи нових творів авангардного характеру. Чітко прослідковується тенденція осмислення гітари як самостійного універсального музичного інструмента. На даний момент гітара має певну сформовану школу у кожній країні Європи та є одним з найбільш розповсюджених та популярних інструментів у світі.

Ключові слова: гітара, гітарна школа, гітарне виконавство, композитори-гітаристи, педагоги-гітаристи.

Relevance of the Research Topic. At the present stage of the scholarly research of the national cultural heritage of Ukraine, there is a growing interest in the study, positioning, and reinterpretation of cultural-historical processes, and in the examination of the role of performance art in the development of Ukrainian musical culture. In this context, theoretical and historical research on the formation of national schools of performance, with special attention to the Ukrainian guitar school, within the general context of European guitar art, is of great importance. Despite the large number of publications devoted to this issue, the problem requires careful study, further analysis, and an integrated approach. The creation of national guitar schools in the neighbouring countries and their influence on professional guitar playing in Ukraine is not very well-studied subject.

Analysis of Research and Publications. In the 21st century and 20th century, the art of guitar became a subject of scientific research. The historical development of the guitar and the best European schools of performance have been studied by such authors as F. Bernat, T. Ivannikov, M. Mykhailenko, M. Tushchenko, etc. The creation of Ukrainian guitar mastery has been studied by O. Antonovych, M. Davydov, V. Vytvytskyi, V. Dotsenko, V. Illyashevych, M. Mykhailenko, V. Sydorenko, K. Chechenya, and others. However, most of the researches are concerned with the process of musical performance, pedagogy, theoretical basis of guitar mastery, as well as musical interpretation and so on. At the same time, the history of the development of the Ukrainian guitar school within the European and global guitar art remains insufficiently researched and documented.

Research Objective. The aim of this study is to identify the main significant trends in the development and formation of national guitar schools in European countries and Ukraine. It attempts to characterise the general historical characteristics of this process in different countries and to identify outstanding guitarist-composers and instructors who have made significant contributions to the formation of modern guitar art.

Presentation of the Main Material. The guitar (Spanish guitarra) is an ancient stringed instrument of the lute family. Guitars are now divided into acoustic, semi-acoustic, and electric guitars. They also differ in the number of strings, the material of strings (originally gut, now metal or nylon), the construction of the body, and the intended use. The name “guitar” comes from the Greek term kithara, which in ancient times referred to stringed instruments used to accompany vocals.

The guitar belongs to the family of plucked string instruments, which have existed for thousands of years, and possibly as early as 3000 BC.

The guitar is the closest ancestor of the lute, which was widespread in Europe during the Middle Ages and reached its zenith in the 15th–16th centuries. It was luthiers who gradually raised the playing of plucked string instruments to the level of an art, which became a distinct form of music.

From the 16th century, the guitar became increasingly popular throughout Europe, gradually replacing the lute. The majority of the musicians replaced the lute with the guitar, which soon became the more widely used instrument. The surviving examples of 17th-century guitars indicate that by the end of the period the guitar was a common instrument among the aristocracy and composers throughout Europe. By the late 18th century, the guitar had joined the piano as one of the most important domestic musical instruments.

The first golden age of the classical guitar is considered to be the late 18th to early 19th century when ‘the folk character of guitar music slowly changed, and guitar playing rose to the level of academic musical art’ [7, 215]. During this period, national guitar schools were established in Spain, Italy, England, Germany and France.

Researchers describe the concept of a ‘national guitar school’ as a multifaceted phenomenon that encompasses historical, cultural, pedagogical, compositional, and performance factors within a given nation. Such factors form a specific style, a characteristic pedagogy, and repertoire related to the musical and cultural heritage of the country. S. Zhovnir emphasises that the development of the academic guitar tradition in different national cultures follows different paths, including composition, educational centres, and performance schools. He also stresses the crucial role of the individual contributions of composers and performers in this process. [4]. It is noteworthy that professional composers never composed music for the guitar in large quantities. Thus, the majority of guitarists were not only musicians but also teachers and composers.

The Spanish guitar school is characterised by a strong national identity, since it incorporates the folk culture of flamenco (“flamenco” – a type of music that bridges the traditions of the Spanish gypsies: songs, dances, guitar playing in the flamenco style, characterised by hypertrophied emotional colouring, excitability, rhythmic uncertainty (polyrhythm in singing, playing, dancing), flexibility of the scale, lavish ornamentation, and chromaticism [9, 289]). It also played a key role in the history of the development of the guitar in Western Europe, transforming itself

even at a time when the fascination with the guitar was waning in other countries, i.e. in the 1830s and 1840s.

It was in Spain that master Antonio de Torres (1817–1892) established the modern form of the guitar. In 1825, D. Aguado's "School for Guitar" was published, and in 1830, F. Sor's "School for Guitar", both of which led to the development of performance techniques and the addition of new ways of playing, although both differed in the production of sound [1]. The revival of interest in the guitar was accompanied by the revival of the Spanish National Music School founded by I. Albéniz (1860–1909). His school was followed by E. Granados (1867–1916) and F. Tárrega (1852–1909) [7].

However, the greatest contribution to the popularisation of the guitar is owed to A. Segovia (1893–1987), who treated the guitar as a scholarly instrument and not as a folk instrument, and whose concerts, even in Kyiv, helped to fuel interest in the instrument. The Spanish school laid the foundations for classical guitar performance, which played a decisive role in determining the world guitar performance art.

In the Italian guitar school, M. Giuliani (1781–1828), M. Carcassi (1792–1853), and F. Carulli (1770–1841), who are considered to be among the first soloists on the classical guitar and authors of the first manuals for learning to play the six-string guitar, are worthy of mention. M. Carcassi's "School of Guitar Playing", published in Paris in 1836, became one of the most popular manuals for learning this instrument. Their manuals, written as teachers, composers, and performers, and their music are still widely used today.

The development and formation of the English guitar school was influenced by overseas musicians, while the widespread circulation of the guitar was facilitated by habits of English lutenists, which captured the interinfluence of the national traditions of instrumental music and more modern manifestations of expression [5]. Its leading representative was S. Botton (1760–1820), who wrote the first English treatise on the technique of playing the guitar (1806).

Italian composers C. Sol, author of the manual "Instructions for the Spanish Guitar" in 1819, and H. Anelli, whose manual emphasised the correct positioning of the hand (something that had previously been overlooked), both had a decisive influence on the English school of guitar playing. Unfortunately, as useful as such a manual would have been for the development of playing technique, no copies of the book survive today. In the 20th century, the English guitar school began to

merge with mainstream art styles and revolutionary movements, establishing a certain standard of performance in terms of creation.

One of the most famous representatives of the French guitar school was N. Cost (1805–1883), a pupil of F. Sor, who, together with others, made the first arrangements of lute compositions for the guitar. By the 20th century, the French guitar performance experienced a revival of its repertoire, control of new expressive means, and the professionalisation of performance [7]. In the 20th–21st century, one of the main representatives of the French school of guitar was R. Diens (1955–2016), whose musical style combined elements from all areas of music.

The German school had no historical basis in the form of a national practice on the guitar, as the guitar was always avoided by German composers. The most famous guitar-pedagogue was probably G. Albert (1870–1950), who wrote tutorials for playing the lute and the guitar and followed classical methods. The further development of the German guitar school occurred in the 20th century.

The creation and establishment of the guitar schools in Poland, Romania, the Czech Republic, Slovakia, Hungary, Bulgaria, the Baltic States, and Ukraine took place much later than in Western European countries (mainly in the second half of the 20th century), thus they were created under the influence of already existing European traditions. On the whole, the issue of the creation of national guitar schools in these countries has not been sufficiently studied in Ukrainian academic works. Therefore, the peculiarities of their emergence and possible mutual influences with the Ukrainian school of the guitar remain open for further research.

It is known that the guitar became popular in Poland in the 19th century as a home music-making and salon performance instrument. Systematic professional training for guitarists did not begin until the 20th century. The Polish guitar school is associated with the name of W. Smorawiński, whose compositions became popular beyond the borders of Poland, M. Pasieczny, the modern Polish composer and performer, and other personalities. In the 1980s–1990s, numerous guitar music festivals and competitions were held in Poland. The author of the Hungarian national guitar school was L. Sendri-Karper (1932–1991), who was the first guitar instructor at the Franz Liszt Academy in the 20th century, and who published his own "School of Guitar Playing", which includes numerous Hungarian folk tunes. F. Bernát's work examines the creation and development of the Hungarian national guitar school [1].

While the guitar was already well established in Spain at that time, the Ukrainian guitar art only began to flourish, and the first mentions of guitarists and performers appeared. The development of Ukrainian guitar art began about 150 years ago, much later than in the Western European countries. In the 18th century, T. Bilogradsky and I. Stepanovsky gained recognition in Europe. The great Ukrainian composer and instrumentalist, H. Rachynsky, played the guitar brilliantly [8].

Among the Ukrainian guitarists who had a considerable influence on the first national guitar art development, it is necessary to highlight M. Sokolovsky (1818–1883) and especially M. Verbytsky (1815–1870), the author of the first Ukrainian guitar pedagogical manual, “PouchenieKhitary”, and a set of guitar musical works, “Guitarre No. 16”, containing 32 pieces, of which 14 are instrumental works (czardas, polkas, kozachkys, marches, mazurkas), more demanding pieces, mostly in the form of variations, and vocal pieces with guitar accompaniment. The pieces from this set are the only surviving evidence of the composer’s chamber (guitar) pieces. They represent the typical characteristics, forms, genres, and means of extracting musical material of the period, and, nationally, develop the style of European art in the first half of the 19th century.

Examining the creativity of the Halychyna guitarists, V. Sydorenko reports that ‘their repertoire is characterised by a wide and diverse range of genres: song and dance compositions, often with a folk orientation – kozachoks, marches, waltzes, mazurkas, dumkas, kolomyikas, and folk song arrangements; transcriptions of works by famous composers; more complex forms with cyclical features – fantasies, potpourris, and variations on themes from operas, popular, or folk songs; virtuoso transcriptions, concert paraphrases, and programmatic pictorial pieces’ [6, p. 9]. According to the researcher’s opinion, these works of various genres were written for solo guitar playing, guitars ensembles, chamber ensembles of diverse compositions, and even for combinations based on vocals and guitar or vocals, guitar, and piano.

The compositions for solo guitar, which are the beginning of the musical culture in Halychyna, were influenced not only by Ukrainian but also by Austrian song traditions, i.e. the Biedermeier style. (Biedermeier was ‘a stylistic movement that originated in Germany and Austria in the first half to the middle of the 19th century and spread to Central and Eastern European countries, especially among the Slavs’ [3]. It is characterised by ‘a transitional period between classicism and romanticism, with some elements of democracy,

tastes, and perceptions of urban life’ [ibid.]). This influence, as noted by V. Sydorenko and M. Tushchenko, is of unquestionable historical importance, not only for the formation of the Ukrainian guitar tradition but also for Ukrainian music.

It should also be noted that in Ukraine, the bandura was the closest relative of the guitar, whose repertoire consisted mainly of folk songs, which, in turn, served as the basis for the first Ukrainian guitar compositions.

The 20th-century history of the emergence and formation of professional guitar playing in Ukraine is traditionally divided into two periods – the Soviet period and the period of independence. Each of these periods has been distinguished by the creative efforts of great Ukrainian composers and performers, whose work has shaped and continues to shape the art of guitar in Ukraine. The Soviet period (initially spanning from the 1950s to the 1980s) was characterised by prominent figures such as K. Smaga, P. Polukhin, and V. Manilov, among others. Ukraine’s subsequent era of independence witnessed the emergence of numerous composers, performers, and educationalists, including V. Dotsenko, M. Mykhailenko, and K. Chechenya, et al. [2].

The establishment of professional guitar pedagogy in Ukraine can be traced back to the 1930s in Kyiv, a development that coincided with the rise of interest in guitar artistry, as evidenced by the performance of Andrés Segovia in 1927 in Kyiv, followed by subsequent performances in Kharkiv and Odesa. From 1930 onwards, M. Helis was employed at the conservatory and the Music and Drama Institute, followed by Ya. Pukhalsky in 1956 and M. Mykhailenko in 1979. The Kyiv guitar pedagogical tradition was disseminated to other cities in Ukraine, including Kharkiv (1947, M. Lysenko), Rivne (1950s, I. Kuznetsov), Odesa (from 1916 to the 1960s, initiated by Z. Kupchenko), Dnipropetrovsk (now Dnipro) from 1927 (H. Frolov), Ivano-Frankivsk from the 1950s (Ye. Volchkovskyi), Uzhhorod from 1946 (P. Myoslavskyi), and Lviv (H. Kazakov).

In contemporary times, the domain of guitar pedagogy has undergone significant advancements. Centres of professional education with rich performance traditions have been established in Kyiv, Kharkiv, and Odesa. Since Ukraine gained independence, concert guitar performance has become more active, with an increasing number of compositions for guitar written by contemporary Ukrainian guitarists who also work as educators and performers. The domestic educational and pedagogical repertoire has expanded significantly, with many compositions now based on Ukrainian

folk songs and folklore-inspired melodies, incorporating characteristic means of musical expression and rhythm. A prominent trend in contemporary Ukrainian guitar composition is neo-folklorism, which synthesises traditional musical elements with modern techniques.

In addition to folklore and neo-folklore compositions, a plethora of works exist in the stylistic realms of neo-romanticism and neo-classicism, as well as paraphrases and free variations on themes of early music. The composition of pieces for solo guitar and various ensemble formations, including guitar and violin (e.g., V. Kaminsky's "In the Rhythms of Memory") or guitar and bandura (e.g., O. Herasymenko's "Solitude and Catalan Rondo") has been undertaken. In addition, a number of larger-scale works have been composed, including concerts and symphonic pieces such as A. Andrushko's "NoFate" for guitar and orchestra and O. Kozarenko's "Sinfoniastravaganza" for guitar and orchestra. Concurrently, the journal "Guitar in Ukraine" was initiated in 2008, and composition competitions, such as "CompoGuitar", have been instituted. The publication of collections of guitar works, featuring pieces of varying difficulty levels, has further enriched the national guitar repertoire.

The development of guitar art in Ukraine was strongly supported by Western European music culture, as evidenced by historical records. The guitar's popularity in Ukraine emerged in the second half of the 19th century, albeit later than in Western Europe, and concurrently with the rise of the guitar in Eastern and Central Europe. The history of professional guitar playing in Ukraine is closely associated with the contributions of Mykhailo Verbytskyi and Mykola Sokolovskyi. Researchers have divided the history of the professional guitar school in Ukraine into two periods: the Soviet period and the period of independence in Ukraine.

Conclusions. To summarise, the Ukrainian guitar performance is characterised by unique historical conditions and national character. Presently, several national schools of guitar (Kyiv, Kharkiv, Lviv, Odesa, Chernihiv, Kryvyi Rih, and Dnipro) exist, with their performers and pedagogues having introduced world professional performance traditions while adding a national flavour.

In all national schools, the guitar gradually ceased to be a folk instrument and became an academic and concert instrument with established standards of performance. This transformation has led to the development of a more sophisticated repertoire and the creation of avant-garde works. There is a clear trend in the approach towards the guitar as an independent and versatile musical instrument. The guitar now possesses a well-

developed school in every one of the European countries and remains one of the most widespread and popular instruments globally.

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