

EVOLUTION OF MUSICAL ACCOMPANIMENT IN THE CONTEXT OF DANCE: HISTORICAL AND THEORETICAL ASPECT

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This article provides a comprehensive study of the historical retrospective and fundamental patterns of the development of musical accompaniment for choreographic performances as an integral art history phenomenon. The relevance of the work is determined by the need for a scientific rethinking of the interaction between sound and movement in the context of the modern transformation of artistic forms. The paper thoroughly analyzes the path of the long evolution of this interaction – from the stage of primitive syncretism, where music, singing, and dance existed as an indivisible ritual act, to the emergence of complex modern digital and multimedia forms of accompaniment.

The author examines in detail the role of music as a dominant and integral component of choreographic art, which not only provides rhythmic support but also deeply emphasizes the character, emotional richness, and overall dramatic line of the dance. Special attention in the study is paid to the radical change in instrumentation and musical structures across different cultural and historical eras. The line of development is traced from ancient lyres, auloi, and kitharas that accompanied Greek choreia, through the formation of chamber ensembles of the Renaissance and Baroque periods, to the powerful symphony orchestras of the Romantic era.

A separate aspect highlights the functional significance of music in classical ballet, where it serves not only as an artistic means of creating an emotional atmosphere and revealing the psychological depth of characters but also performs the practical role of masking technical stage sounds, such as floor creaks or the impact of dancers' landings, thereby ensuring an effect of ethereality and lightness of performance. The final part explores the influence of technological progress in the 20th and 21st centuries, specifically the introduction of electronic synthesizers and computer technologies that have shifted the paradigm of dance music perception. The scientific novelty of the research is based on a systematic analysis of art history literature, allowing the author to trace the evolution of musical accompaniment as an independent and self-sufficient cultural phenomenon in constant dialogue with plastic art.

Key words: musical accompaniment, choreographic art, dance evolution, syncretism, antiquity, ballet music, symphony orchestra, dance dramaturgy.

Шумакова Єлизавета. Еволюція музичного супроводу в контексті танцю: історико-теоретичний аспект

У поданій статті здійснюється комплексне дослідження історичної ретроспективи та фундаментальних закономірностей розвитку музичного супроводу хореографічних постановок як цілісного мистецтвознавчого феномену. Актуальність роботи зумовлена необхідністю наукового переосмислення взаємодії звуку та руху в умовах сучасної трансформації мистецьких форм. У роботі ґрунтовно проаналізовано шлях тривалої еволюції цієї взаємодії – від стадії первісного синкретизму, де музика, спів та танець існували як неподільна ритуальна дія, до виникнення складних сучасних цифрових та мультимедійних форм акомпанементу.

Автор детально розглядає роль музики як домінуючого та невід'ємного компонента хореографічного мистецтва, що не лише створює ритмічну опору, а й глибинно підкреслює характер, емоційну наповненість та загальну драматургічну лінію танцю. Особлива увага в дослідженні приділяється радикальній зміні інструментарію та музичних структур у різні культурно-історичні епохи. Простежується лінія розвитку від античних лір, авлосів та кіфар, що супроводжували грецькі хореї, через формування камерних ансамблів доби Відродження та бароко, до потужних симфонічних оркестрів епохи романтизму.

Окремим аспектом висвітлено функціональне значення музики в класичному балеті, де вона виступає не лише як художній засіб створення емоційної атмосфери та розкриття психологізму персонажів, а й виконує практичну роль маскувannya технічних звуків сцени, таких як скрип підлоги чи удари при приземленні танцівників, що забезпечує ефект ефірності та легкості виконання. У заключній частині досліджується вплив технічного прогресу ХХ–ХХІ століть, зокрема впровадження електронних синтезаторів та комп'ютерних технологій, що змінили парадигму сприйняття танцювальної музики. Наукова новизна дослідження базується на системному аналізі мистецтвознавчої літератури, що дозволяє автору простежити еволюцію музичного супроводу як самостійного та самодостатнього культурного феномену, що перебуває у постійному діалозі з пластичним мистецтвом.

Ключові слова: музичний супровід, хореографічне мистецтво, еволюція танцю, синкретизм, античність, балетна музика, симфонічний оркестр, драматургія танцю.

Introduction. The evolution of musical accompaniment in choreographic performances is closely and inextricably linked to the general history of the development of dance art. Throughout the millennia, music has served not merely as a background but as a fundamental foundation designed to emphasize the character, rhythm, and plasticity of the performer's movements. It structured the time

and space of the dance, transforming individual movements into a cohesive artistic narrative.

The historical development of dance originated in ancient times, as evidenced by numerous archaeological finds and cave paintings dating back to the 6th–8th centuries BCE. Even then, the most elementary musical accompaniment – such as singing, chanting, or rhythmic tapping on



natural materials – laid the foundations for the future synthesis of the arts. These primitive sounds helped synchronize collective movements during rituals and ceremonies.

As researchers note, dance began its life alongside humanity, and the history of its origin is inextricably linked to the history of human culture as a whole [9]. Dance traditions were passed down from generation to generation as a living chronicle of a people. Although their original sacred meaning was often lost over time, the peoples of the world preserved their unique plastic language. Parallel to the development of dance, music also improved: from simple rhythm, it evolved into complex melodic structures, gradually transforming into a distinct, high-art cultural element that we perceive today as an integral part of the choreographic image.

Materials and Methods. To achieve the research objective, a comprehensive analysis of scientific sources covering cultural theory, the history of choreographic art, and musicology was employed. The methodological framework of the work consists of the historical-comparative method, which allowed for tracing the development of musical forms from antiquity to the present, as well as the method of systems analysis applied to study the mutual influence of music and choreography in a historical context [1].

The theoretical basis of the research is formed by the works of Ukrainian and foreign scholars, including Yu. Stanishevskiy's research regarding the national mentality in dance [8], the works of A. Kryvokhyzha on the art of dance [6], and the theoretical developments of O. Plakhotniuk within the context of world artistic culture [7].

Research Results. Since ancient times, dance art has existed in close connection with music, forming a unified artistic space in which movement and sound mutually complement and reinforce each other. Musical accompaniment was never merely a background for the dance; it defined its rhythmic structure, emotional content, symbolism, and functional purpose in society. Throughout the historical development of humanity, the forms, instrumentation, and methods of musical arrangement for dance have changed, yet their syncretic connection has remained constant. Understanding the evolution of musical accompaniment in dance allows for a deeper comprehension of not only the specifics of choreographic art across different eras but also the cultural, ritual, and social processes that shaped the artistic consciousness of society. It is for this reason that returning to the origins of dance culture and its musical arrangement is a vital aspect of researching the history of musical-choreographic interaction.

Primitive dance represented a complex syncretic system that included facial expressions, gestures, and active movements of the torso and legs. In ancient times, facial expression was considered the first language of humanity; it was inseparably linked to the art of dance, where every movement was intended to carry a specific meaning for the viewer. Even today, Spanish dances, due to their extraordinary expressiveness, are capable of conveying more emotions than human speech. For ancient peoples, any dance signified the union of man with cosmic energies. Choreographic acts accompanied the most important stages of life: birth, the transition into adulthood, marriage, hunting, war,

and death. People danced not from an excess of physical strength, but for the purpose of acquiring it; therefore, the musical accompaniment always had to be appropriate and clearly emphasize the nature of the event.

Turning to the origins of musical art, it is worth mentioning Terpander of Sparta (7th century BCE), who is considered one of the first poet-musicians to chant verses based on melodic models. In Ancient Greece, dance was a universal public phenomenon. Antique dances were performed to the accompaniment of the lyre, aulos, Pan flute, syrinx, kithara, tympanum, and cymbals. Researchers distinguish several main types: warlike dances with swords, where the music was masculine; cult dances or “dances of the caryatids” with slow round-dance rhythms; and theatrical dances, where the character of the music was determined by the genre of the performance – tragedy, comedy, or satyr drama. Thus, even in antiquity, the issue of musical accompaniment was extremely acute, as it facilitated the viewer's perception of the performance and helped the performer convey the mood of the event.

We find written mentions of dance as early as Homer's “Iliad”, which describes “chorea” – the Greek round dance. Even the well-known Sirtaki dance of today, reconstructed from ancient amphorae, demonstrates the importance of rhythmic accompaniment that alternates between slow and fast parts, completely mirroring the dynamics of the dancers [10].

Primitive dances, which originated in the Stone Age, were always accompanied by singing. At the early stages of civilization, dance was a means of communication and survival. People imitated the habits of animals to the rhythmic accompaniment of sticks, stones, and the voice. Interestingly, dance was often used as a tool for mass suggestion. In China, dances reached perfection even before the formation of painting, acting as a dialogue between man and deities. An example of strong manipulative influence is found in the ritual dances of shamans and African ceremonies, where percussion instruments (tamtams, drums) gradually accelerated the tempo, leading participants into a state of trance or ecstasy [8].

Ancient Egypt, Babylon, and India also possessed highly developed dance cultures. In Egyptian temples, dancers accompanied festivals in honor of the gods. Scholars note that in Ancient Egypt, there were special institutions for training dancers, where instruction took place to the sounds of the harp, lyre, lute, and double flutes [30]. In the New Kingdom, the “almeh” dance was widespread, performed in transparent dresses to the sounds of the tambourine and castanets. Oriental dances, particularly belly dancing, images of which are found on Mesopotamian frescoes (1000 BCE), also demonstrate the antiquity of the tradition of professional musical accompaniment.

The oldest dance music preserved in written notation today dates back to the Middle Ages (carol, estampie). With the development of knightly culture in the 12th century, secular and ballroom dances began to emerge. The French “branle” was the first step in this direction. Later, the “pavane” became popular, danced with torches, which dictated a slow and smooth musical tempo for safety

reasons. In the 14th century, Thoinot Arbeau in “Orchesography” described the accompaniment of ballroom dances by a small orchestra consisting of trombones and viols [5]. The Renaissance era brought a division into “low” dances (*basse-dance*, *allemande*) with slow music and “high” dances (*saltarello*, *galliard*) featuring jumps and energetic accompaniment. This contrast laid the foundation for the emergence of the musical suite form and sonata-cyclic forms [3]. Ancient Egypt and India were also distinguished by institutionalized systems for training professional dancers, confirming the high level of development of the musical-choreographic culture of these civilizations.

In the 17th century, during the Baroque era, every type of dance (*minuet*, *gavotte*) had a corresponding musical composition. Later, these genres detached from choreography, becoming independent parts of sonatas and symphonies. The opening of the “Academy of Dance” in Paris in 1661 by order of Louis XIV marked the professionalization of accompaniment activities. The Classical era left us a legacy of minuets, while 19th-century Romanticism focused on the emotional world of ballet. Ballet accompaniment performed by a symphony orchestra became mandatory. The music not only helped to understand the author's intent but also performed a practical role: it masked technical noises – the creaking of the floor or the impact of jumps – creating an image of lightness and ethereality for the performers on stage.

The 20th century brought mass popularity to ballroom dancing. In the 1920s, jazz with its complex arrangements flooded night clubs, where big bands were used for the fox-trot [6]. The 1950s became the era of rock and roll, which changed the moral principles of the youth and their style of behavior. The appearance of television shows, such as “American Bandstand”, and the development of DJ culture in the late 1950s marked the transition from live sound to the use of audio recordings.

In the 1970s, the “Disco” genre became synonymous with dance pop music, where electronic instruments and synthesizers gradually displaced expensive orchestras from nightclubs. The development of electronic music (*techno*, *trance*) in the 1980s led to the creation of musical accompaniment primarily through computers. The growth of electronic club music in the 1980s (*techno*, *trance*) resulted in musical accompaniment becoming predominantly digital and studio-constructed. Electronic dance music (EDM) is usually devoid of acoustic instruments, although many of its creators possess a classical education. Today, the names of many musical works (*tango*, *bolero*, *salsa*) are identical to the names of the dances, emphasizing the inseparability of these two arts.

A separate and significant layer in the study of the evolution of musical accompaniment is the genesis of Ukrainian folk choreography, where music and dance have been in a state of deep syncretism since time immemorial. The origins of Ukrainian dance reach back to deep antiquity, with roots in the magical rites and rituals of Slavic paganism [4]. The musical accompaniment of folk dances was initially an integral part of calendar-ritual cycles. In western regions, particularly in Transcarpathia, musical accompaniment was enriched with specific syncopated rhythms.

The Hutsul choreography demonstrates a unique phenomenon. As noted by D. Demkiv and Ya. Chuperchuk, the Hutsul dance is a unique synthesis of mountain energy and virtuoso performance [2]. The musical accompaniment of such dances as “Arkan” requires musicians to clearly accentuate the strong beat. Traditional ensembles of “*troisti muzyky*” (violin, hammered dulcimer, tambourine) created a live dialogue with the dancer, where the music became a continuation of the plastic thought.

Summarizing the historical and cultural journey of musical accompaniment, it is evident that the synergy between sound and movement has remained a constant and vital force throughout the ages. Whether through the primal vibrations of the ancient drum, the intricate orchestrations of the Classical era, or the vibrant energy of Ukrainian folk traditions, music has consistently served as the indispensable soul of choreography.

In the contemporary era, the professional interaction between the choreographer and the accompanist (concertmaster) represents the culmination of this centuries-long evolution. This relationship is no longer a simple division of labor but a profound creative partnership where music provides the temporal and spatial framework for artistic expression. The integration of traditional acoustic heritage with modern digital technologies opens new horizons for choreographic narratives, yet the core objective remains unchanged: to create a unified artistic reality where sound and motion are inseparable. This enduring dialogue highlights not only the technical progress of the arts but also the fundamental human need for a holistic aesthetic experience.

Conclusions. The study of the evolution of musical accompaniment allows for the conclusion that music and dance have developed as a single, holistic organism throughout the entire history of humanity. From primitive rhythmic beats of sacred significance to complex modern digital compositions, musical accompaniment has invariably played the role of the emotional and temporhythmic framework of choreography. The transformation of reproduction means – from live orchestral sound to electronic recordings and synthesized textures – has not diminished the importance of music, but has only changed its form of existence, providing choreographers with new instruments for the realization of creative concepts.

National peculiarities, particularly in Ukrainian folk dance, and the professional activity of the accompanist in the choreography class emphasize that musical accompaniment is not simply a background, but a profound methodological and artistic foundation. It ensures the dramaturgical integrity of the production and provides psychological support to the performer, contributing to a more precise transmission of the artistic image.

As experts note, it is the musical accompaniment that serves as the basis without which the full disclosure of the choreographic intent and its adequate perception by the viewer would be impossible. The evolution of this synthesis continues, adapting to new technological possibilities while preserving its fundamental nature – the inseparable unity of sound and movement.

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