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### КОЧЕРЖУК ДЕНИС

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## UKRAINIAN TERRITORY-A ARTISTIC AGENCY: A SYNTHESIS OF UKRAINIAN FOLKLORE AND POPULAR MUSIC IN SOUND RECORDING

### Анотація / Abstract

У статті досліджено основні засади розвитку та синтезу українського популярного й народного (фольклорного) мистецтва кінця ХХ – першого двадцятиліття ХХІ ст. Основна увага зосереджена на роботі мистецької агенції «Територія-А» (*ідеолог та майстри проекту – продюсер Олександр Бригинець, ведуча програм заслужена артистка України Анжеліка Рудницька*), що спромоглася віднайти методи та форми впровадження української культури в радіо-телевізійні простори, здійснити поповнення творчого фонду звукозаписними матеріалами вітчизняного походження, зайнятися дистрибуцією популярної пісні в сучасному аранжуванні в масмедійних просторах та популяризувати українські народні традиції серед молоді, завдяки ініціюванню фестивалів під назвами «ЕтноЗима», «ЕтноВесна», «ЕтноЛіто» та «ЕтноОсінь». Основний аналіз синтезу української популярної музики й фольклору присвячено темі відродження архетипових наспівів Західної України, створення на їх основі нових композицій та популяризацію їх серед слухачької аудиторії, просування етнічної музики в телевізійний простір і взагалі її значення для національної культури. Також уваги заслуговує перший український широкоформатний хіт-парад «Територія-А» на каналі ICTV,

що впродовж п'яти років (1995–2000) транслявав трічі на тиждень відео вітчизняного виробництва, розкриваючи нові імена молодих виконавців, як провідний прообраз наступних мистецьких проєктів на кшталт «Фабрика зірок», «Х-Фактор», «Голос країни» тощо. Крім цього, у статті сконцентровано увагу на випуску газети «Музичний тиждень», яка врешті удосконалила стиль журнальних публікацій (видавцем і виконавцем замовлення була мистецька агенція «Територія-А», що znana своїми хіт-парадами відео- та аудіографії серед митців української популярної музики на Всеукраїнському телеканалі ICTV). У висновках наголошено на потребі таких мистецьких задумів у майбутньому. Це у свою чергу позиціонує відродження національної культури й символіки у сфері самоідентифікації українського мистецтва серед народів інших культур.

**Ключові слова:** українська музична культура, мистецька агенція, «Територія-А», фестиваль, фольклор, популярна музика, звукозапис, телезапис, хіт-парад.

The basic principles of the development and synthesis of Ukrainian popular and folk (folklore) art of the late 20th – early 21st centuries are investigated in the article. Peculiar attention is paid to the work of the *Territory-A* artistic agency (*ideologist and project masters are producer Oleksandr Bryhynets, presenter – Honored Artist of Ukraine Anzhelika Rudnytska*), which managed to find the methods and forms of introducing Ukrainian culture into radio and television spaces, to replenish the creative fund with sound recordings of Ukrainian origin, to distribute popular song in modern arrangements in the mass-media spaces and to popularize Ukrainian folk traditions among young people by initiating festivals called *EthnoWinter, EthnoSpring, EthnoSummer* and *EthnoAutumn*. The main analysis of the synthesis of Ukrainian popular music and folklore is dedicated to the theme of revival of archetypal tunes of Western Ukraine, the creation of new compositions based on them and their popularization among the audience, the promotion of ethnic music on television and its importance for national culture in general. Also noteworthy is the first Ukrainian large-format *Territory-A* hit parade on ICTV channel, which has broadcasted domestically produced videos three times a week for five years (1995–2000), on the revealing new names of young performers as a leading prototype for subsequent art projects such as *Star Factory, X-Factor, The Voice of the Country*, etc. Besides, attention is focused on the issue of the Musical Week newspaper, which has improved eventually the style of magazine published works. The *Territory-A* artistic agency is known as the publisher and order performer, famous for its hit parades of video- and audiography among Ukrainian popular music artists on the ICTV All-Ukrainian TV channel. It is emphasized in the conclusions on the necessity of such artistic ideas in the future. This, in turn, positions the revival of national culture and symbolism in the sphere of self-identification of Ukrainian art among the people of other cultures.

**Keywords:** Ukrainian music culture, artistic agency, *Territory-A*, festival, folklore, popular music, sound recording, television recording, hit parade.

The **article is aimed** at the description of the main historical stages of the Ukrainian professional model of popular art formation involving folklore motifs as a way of transmitting traditional song culture, which is recorded by video and audio and disseminated in the media in modern Ukraine.

The **methodology** of the research is focused on the historical and cultural methods as the process of Ukrainian folk art revival in the media space; the method of description and observation is focused on the expediency of fixation in the mass media and separately in the sound recording of Ukrainian musical art of the late twentieth and early twenty-first centuries as a revival of national song self-identification; the analysis method is used to determine the feasibility of rooting Ukrainian folklore in mass culture and the method of

synthesis for summarizing the main strategic actions of Ukrainian artists.

The **scientific novelty** is that:

*for the first time:*

the work of the *Territory-A* artistic agency in the process of Ukrainian culture development during the formation of the state's independence is analyzed;

a thorough analysis of the development of the first television festivals in Ukraine in the period of 1995–2005 (with a break between 2001 and 2004) is provided;

*it is clarified:*

the importance of folk art and popular music as the traditional basis of the identity of Ukrainian songwriting in the information sector;

the first creative events and festivals those have become a manifestation for the synthesis of

Ukrainian folk and popular art in the television space;

*are developed further:*

the methodology of chart systems and their main task for popularizing Ukrainian culture;

principles and methods of sound recording of Ukrainian musical works (combination of traditional folklore forms and genres of popular art modified into pop art);

the rules for creating and popularizing art magazines describing the creative activities of Ukrainian artists, the principles of creating their musical videos, music, sound recordings and participation in hit parades, in particular, on the sources of information of the first *Territory-A* artistic agency.

**Conclusions.** A great significance of musical art as a professional culture in the period of formation and establishment of Ukraine's independence is investigated in the article. It has been constantly humiliated and destroyed within the space of mass media sources during the Soviet period. In particular, it has been the first artistic agency that withstood the pressure of the collapse of the Soviet Union, preserved the tradition of folklore motifs. The created conditions for the production of young performers and their work are of a considerable importance in analyzing all strategic components of the synthesis of folklore and pop music in Ukrainian society. The agency named *Territory-A* is created as a production center engaged in cultural, artistic, charitable and media projects. The activities of this department have renewed the traditional use of folklore by popular culture artists, founded a number of television festivals and revived the use of the Ukrainian language as a priority in the media. It is important to note that for the first time the *Territory-A* agency has released a printed published work titled *Music Week: Weekly*, informing the reader about the development of musical art in the Ukrainian space, the emergence of new vocal and instrumental groups, the appearance of new artists on the stage, and the promotion of ethnic and popular festivals in Ukraine.

**Relevance of the research topic.** The collapse of the Soviet Union and the establishment of Ukraine's official independence in 1991 have marked a number of problems related to self-identification and self-development of culture and art, science and philosophy, sociology, psychology and linguistics, etc. However, a whole galaxy of specialists has decided to change fundamentally the system of internal order by means of the media space, namely: the creation of the first TV channels of the state system, the transmission of sessions and decisions of the Verkhovna Rada in the media, the development of telecommunication news and, in particular, the development of the format of the show business industry. However, the dominance of the Russian-speaking component in the arts is still too great among the Ukrainian-speaking population. A part of musical culture is "vetoed" during the Communist Party period. Musical groups, ensembles, and solo performers have disappeared from the telecommunication space for exercising freedom of speech and supporting Ukrainian songs, for singing the thirst for freedom and "liberty" of the people. Of course, a number of festivals called "Chervona Ruta" (*Red Rue*) (1980) and the "12-2" marching parade (1992) have been created by their predecessors. But the program is mostly with Russian-language content. For the first time, the creation of the *Territory-A* hit parade has served to introduce new names among performers, adding national art to the content of the program (music, video clips, audio cassettes and audio CDs, invited young participants of competitions and festivals, etc.). In the other words, the idea of Anzhelika Rudnytska and producer Oleksandr Bryhynets has pushed the artistic community to search for new expressive forms and methods in the creative field of Ukrainian pop activity.

**Analysis of research and published works.** Many scientific and cultural studies are devoted to Ukrainian melody. Some specialists are inclined to the philosophy of Russian researchers, promoting the cultures of their

eastern neighbors, while others contemplate the phenomena in the art of Western origin, where they believe the roots of Ukrainian folk tunes are originated. Researchers, such as Ivan Lepsha, deserve special attention. His work entitled *100 Faces of Ukrainian Pop* is of fundamental importance for the historiography of the development of Ukrainian song [2]. In addition, the thesis of O. Naidiuk, who has examined the main stages of transformation processes in the genres of music criticism in Ukraine, is worthy of attention [5]. Her work is the first to analyze the *Musical Week* newspaper, covering the activities of artists and the music agency [5, p. 62, p. 89, p. 194]. Furthermore, focused thoughts and a favorable attitude towards the synthesis of folklore and pop are expressed in V. Tormakhova's study. The expediency of its publication contributes to the significance and ways of influence of folk songs on the traditions of popular art of the late twentieth and early twenty-first centuries [9]. Internet resources, such as official TV streaming platforms, discography, YouTube channels, etc. [1, 4, 6, 7, 8] are also worth considering. In general, a small amount of research literature, and in particular, those source databases focused on the activities of the first private *Territory-A* artistic agency, is not well researched, and in some cases all the information provided by online sources has no supporting documents. It is worth paying attention to the multimedia components and to resource centers expressing the involvement of the *Territory-A* artistic agency in the formation of the Ukrainian national song, formed on the principles of patriotism and identity. The division of the collection into multimedia and book sources will allow us to identify more accurately the significance of *Territory-A* as the first production center for the future development of Ukrainian musical culture in the twenty-first century.

**The study is aimed at the** retrieval whether the *Territory-A* artistic agency is involved in the development and popularization of Ukrainian song by means of synthesising pop and folk genres. It is also important to indicate how the

release of multimedia products, in particular the system of charts by mass media, influences the formation of expressive possibilities of folklore and pop style, which established the importance of television as the "golden fund" of pop.

**Overview.** Historically, Ukrainian art has been oppressed by the Soviet regime. This fact is evidenced by the widespread celebration of the freedom and liberty of the people, their natural beauty of the world around them, the model of behavior and hospitality, as well as a wide range of performing arts opportunities and talent. Since gaining independence, our country has undergone significant perturbations in all social spheres, and in particular, this has had an active impact on the fields of science and culture. The emergence of new laws, the establishment of Ukrainian language as a national symbol of communication, the approval of the official coat of arms, flag and anthem of Ukraine have only one goal – to build a new European society, to change people's perspectives and their spiritual world, and to embrace new technologies. These are challenging times, but Ukrainians faced required time to lay the groundwork that would mark a new era in statehood. The culture of the western and eastern parts of the country differs significantly, as well as their views on musical aesthetics.

It's worth mentioning that even though Ukrainian television has been filled with Russian-language content, there is still some space for Ukrainian melodies. Before independence, there were (and still are) bands dedicating their entire lives to the culture of Ukraine. These are such groups as *Smerichka* (The Dewdrop), *Hrono* (The Bunch), *Chervona Ruta* (The Red Rue), *Dzvony* (The Bells), *Svitiaz* (The Luminary), *TNMK* (Dance at the Congo Square), *Tartak* (Woodsaw), *Okean Elzy*, etc. [2, p. 27, 57, 67, 332]. In addition to vocal and instrumental groups, the space of Ukrainian music has been also replenished by amateurs, recognised later with the highest awards from the state and love of the public – as People's and Honoured masters / artists of popular art. In particular, Iryna Bilyk, Ivo Bobul, Pavlo Zibrov,

Vasyl Zinkevych, Taras Petrynenko, Nazarii Yaremchuk, and others are worth mentioning. Unfortunately, it is impossible (because of the amount of the journal) to describe the heritage of all the participants taking care of the development of Ukrainian song. Though the musical culture emerging in Ukraine in the period of the 1960s to the present is not only at the highest levels of popularity, but it has created a certain image. This is a phenomenon, when the artists have been born in rural areas, are educated mostly outside of music, engaged in amateur activities, nevertheless found those traditional melodies and rooted their folk tunes by adding new sound-expressive materials to the repertoire.

It has become necessary to create new television programmes, new entertainment projects, young faces and "updated" musical material. At the same time, a new problem has arisen: how to broadcast this recording product in the media space, to promote it widely, and to produce new trends in sound design projection. All these facts have worried intensely the performers, producers and directors of the media space. There have been the attempts to create constant TV and radio broadcasts, entertainment programmes, even show business news. However, cultural figures have not trusted state-owned corporations too much, because of their distant views on the music industry, gaining tremendous momentum in the space of recording and audiovisual technologies, particularly in Western Europe. It is only the period that performers have tried to emulate the European model of the show business industry in the Ukrainian media space.

The time period of 1995, namely March 17, is a key stage in the development of a new model of popular culture. The ICTV channel, together with its creative team, represented by Oleksandr Bryhynets and Anzhelika Rudnytska, have launched a new media project called *Territory-A* [7]. The genre of cultural and artistic spectacle is used to demonstrate and promote, first of all, Ukrainian music and vocal and instrumental works written in

other languages (in particular, Russian and English) but exclusively by Ukrainian poets and composers. The language of broadcasting of this hit parade is Ukrainian, with 75 % of the content in Ukrainian and 25 % allocated to songs in Russian and foreign languages [7]. All the artists from Ukraine who have an opportunity and desire to reveal their creative works to the society, presenting their musical product to the public, are able to take part in the hit parade. These are, in particular, countless amateur (primarily) and professional bands (*Aqua-Vita, Actus, Van Gogh, Green Grey, Piccardian Tertia, Skriabin, Step, TNMK, Tabula Rasa, Tartak, Phantom-2, Four Kings, Made in Ukraine*, etc. [4], duets: Hadiukyny Brothers, Telniuk Sisters, etc. [4], as well as solo performers: Ani Lorak, Viktor Pavlik, Viacheslav Khursenko, Iryna Bilyk, Natalia Mohylevska, Oleksandr Ponomariov, Oksana Bilozir, Olia Poliakova, Pavlo Zibrov, etc. [4]). All of these participants have taken part actively in the development of the cultural and artistic agency, created new vocal and instrumental works, and replenished the "golden fund" of the music industry with "fresh" discs [2, p. 71].

Despite the new model for the development of showbiz projects, the issues of not only popular art but also the genre of folk art have remained open. It is very difficult, and sometimes even impossible, to implement the plans. Nevertheless, the culture of the late twentieth century has positioned itself towards modern and trendy projects, the number of young performers is growing rapidly in the field of show business, and work on new forms of electro-musical instruments is gaining momentum of a synthetic nature, which, in general, is an idea not typical for Ukrainian song. During the period from 1994 to 1999, the *Territory-A* agency has made a rapid progress, in particular: promotion of young performers and popular cultural and artistic figures in the *TOP-5, TOP-10* charts, etc., launching the *Territory Dance* TV festival on *1+1* TV channel and the Musical Space programme on *UT-2*. At the same time there

are another important tasks: the creation of TV programmes about the Nomo Ludens theatre (ICTV), the publication of the *Musical Week* newspaper, reformatted later into a magazine. It has a colour cover and posters of artists. At the end of 1997 the published works are supplemented with discographic products of performers who has signed a cooperation agreement with the art agency. The beginning of 1998 is marked by the launch of the *Ukrainian Hits of the Twentieth Century* project. This programme is designed to introduce young artists performing / interpreting well-known vocal and instrumental works of the 1960s – 1990s in new, cutting-edge sound versions [3; 5, p. 62, 89; 7]. However, such a frantic turnaround in the show business industry, founded by the *Territory-A* media project, hasn't not lasted for a long time. The opening of music TV channels, the emergence of online platforms, the rise of new producers, and the proliferation of commercial activities have overshadowed the further work of *Territory-A*. Ukrainian music has ceased to be interesting for viewers. Russian culture has started to fill the media space. Ukrainian songs have faded from music TV channels and platforms. It has taken more than five years to find like-minded people willing to develop and promote Ukrainian songs. In 2005, with the support of the *First National* TV channel, the updated *Territory-A* hit parade has been broadcasting for 60 minutes [6]. However, this rebranding did not have a positive result for Ukrainian songs. A few month later, because of the lack of viewership, the channel's CEO decide to close the hit parade project. The patriots and artists of Ukrainian music are once again faced with an urgent task that needs to be solved, namely how they can attract the audience to listen actively to and promote Ukrainian songs.

Despite the fact that the television projects of the *Territory-A* art agency are closed, the last broadcasts of the hit parades being made in 2005 on the *First National* TV channel, this did not prevent Oleksandr Bryhynets and Anzhelika Rudnytska to disappear from TV

and radio. In 2006, it has been decided to promote amateur groups and performers from different parts of Ukraine. Of course, this activity require a certain model where these participants can reveal the significance of their work in the artistic space. Thus, the agency has decided to establish the *EthnoAutumn* festival, combining traditional Ukrainian culture with the modernity of the twenty-first century. In the other words, it is a journey across Ukraine to the most interesting and iconic places where the synthesis of folklore and popular music is promoted actively. However, there are also some obstacles. This project has been held only once, under the name *Starry Autumn in Kachanivka*, and the reasons for its closure are still hidden [6]. Most likely, it is because of both the allocation of insufficient funds from the state or patrons and the small number of participants.

The summer part of the ethnic seasons called *EthnoSummer* is organized before the promotion of the *EthnoAutumn* festival [6]. Unlike the previous one, this project has lasted from 2006 to 2011 with breaks in 2009–2010. In particular, in 2006 the *EthnoSummer* festival is carried out under the title *XIX Kupala Games in the Homeland of Hohol* in Poltava region; in 2007 – *Ivana Kupala in Sofiivka* in Uman, Cherkasy region; in 2008 – *Ivana Kupala on Svitiaz* (Kovel district, Volyn region) and in 2011 – the festival *EthnoSummer: In the Homeland of Pavlo Chubynskyi* (Boryspil, Kyiv region) [6]. Again there have been certain obstacles in the implementation of plans for the further development of cultural activities by the *Territory-A* artistic agency, and the festival is reorganized.

*EthnoSpring* is another travelling project. It has become a part of the festival seasons founded by *Territory-A*, except those that did not have a sufficient period of existence. The visual decoration and emblem of this creative idea is the artwork by Anzhelika Rudnytska titled *The Moon Wheel*. This is the first festival held for three consecutive years from 2008 to 2010 inclusive. The opening of the first *EthnoSpring* off-season has taken place in Vasyl Symonenko's hometown in Lubny district, Poltava region.

The concert programme is filled with new types of electromusical instruments and information dissemination via the Internet to popularize and information extending in the media space. The list of guests includes the *Mandry* band (The Band of the Journey), *Ot vinta* (From the Screw), *VIA Kobza* (The Kobza Vocal and Instrumental Ensemble), Tonia Matviienko, Yuliia Rai, Iryna Shynkaruk and others. The constant presenter of the festival Anzhelika Rudnytska has opened it with her creative projects. New colours have been added to Ukrainian music with a CD entitled *Swans of Motherhood: The Living Voice of Vasyl Symonenko*. This disc contains unique recordings, including performances of his own works, soundtracks to poetry, and musical works based on his poems, added to the Ukrainian Radio collection. It should be noted that the cultural and public figure Mykola Tomenko is the initiator of this audio product. This project has been implemented in the town of Hlukhiv, Sumy region, in 2009. The slogan is *EthnoSpring in the Hetman's Capital* [6; 7].

Unfortunately, *EthnoSpring* has been held for the last time in 2010 in Lesia Ukrainka's hometown of Zviahel (*Novohrad-Volynskiyi*), Zhytomyr region, because of insufficient funding and promotion of this idea. Subsequently, the third project under the name *Ethno...* is closed by the organizers. The development and synthesis of folklore and popular music is suspended until 2017.

For more than seven and a half years, the cultural airwaves are filled exclusively with popular music. Occasionally, songs combining traditional folk music and modernised styles of electronic music have been heard. By the way, this phenomenon is possible thanks to the bands *Vopli Vidopliasova*, *Tik*, *Dzidzio* and others. However, there is a lack of forgotten songs and melodies those have verified the Ukrainian song so strongly. It is decided that on January 21, 2017, a large Christmas carol marathon would be held at St Michael's Golden-Domed Monastery in Kyiv with the participation of popular performers and amateur groups. The following media outlets are involved in promoting this

project: *Channel 5* and a live broadcast on social media, including YouTube [1]. It is worth noting that the participants of the festival set a record for Ukraine in terms of the continuous sound of carols, with a total of more than 100 pieces played continuously for 3 hours and 31 minutes. The performers are children, amateur and professional groups, folk groups and church choirs, as well as invited People's and Honoured Artists of Ukraine. In addition to the fact that *Territory-A* released the disc and recorded the broadcast, these achievements for the longest performance of Christmas songs have been recorded by the National Register of Records of Ukraine. It is worth noting that the artists invited to the concert programme are masters of Ukrainian song such as: Maryna Odolska, Illaria, Nina Matviienko, Iryna Shynkaruk, Astraia, Svitlana Myrvoda, Yevhen Nyshchuk, etc. The number of folk groups at the festival is countless, including *Pravytsia*, *Rozhanytsia*, *Perlynka*, *Shchedryk*, *Homin*, *Kralytsia*, *Dnipro*, etc. The event is hosted by Anzhelika Rudnytska. The total number of participants is over 400 people [1; 6]. By the way, the pieces performed on stage should not be repeated by other artists and / or ensembles.

So, the *Territory-A* artistic agency is engaged not only in media projects, but also in several important elements of art development, both in the cultural and artistic, charitable fields. One of the very first Ukrainian TV charts of audio clips, created by *Territory-A*, can be called a programme idea that led to the global birth of Ukrainian show business in the television format. This is the programme offering new names in the field of musical art. Many of them have got a ticket to the world of show business. First broadcasted on ICTV (Ukrainian independent television) on March 17, 1995, *Territory-A* has gained popularity among young people and ardent fans of Ukrainian music [7]. Throughout this time, the Honoured Artist of Ukraine Anzhelika Rudnytska is the programme's permanent presenter and author. She is rightfully awarded the national heritage title of "Beginner of Youth Music Fashion" [7].

Besides music, she has also patented rules of behavior for the clothes style, in particular for Ukrainian dress and hairstyles.

**Scientific novelty.** For the first time, the issue of the development of the media projection of show business activities among the rotation of musical products by Ukrainian artists is raised by establishing the production practice of the *Territory-A* artistic agency. The movement of the country's very first television charts, while demonstrating the emergence of new *star* names in the field of popular art is depicted in the article. In particular, attention is paid to the synthesis of folklore and pop songs as a link between the past and the present. The author has examined the emergence of art festivals under the names *EthnoWinter*, *EthnoSpring*, *EthnoSummer* and *EthnoAutumn*, promoting actively artistic and performing arts and folklore works.

**Conclusions.** Before Ukraine's independence, there is a sufficiently accumulated basis for the development and popularization of music in the spaces of national culture and media practice. Ukrainian songs have received limited resources to introduce the performed works into social, artistic and socio-political activities during the Soviet period. Thanks to the vocal and

instrumental ensembles, talented artists from Western Ukraine, we see the preservation and rise of traditional song culture. The *Territory-A* artistic agency, which has created the conditions for cultural, artistic and media projects and the development of charity concerts, is one of the most important organizations in the renewal of full-fledged music content in the Ukrainian language. The work of this production centre has led to the emergence of a number of young and talented pop music artists. The first folklore competitions and festivals have helped to discover new names of bands and groups in different regions of Ukraine. And owing to active television propaganda, Honoured and People's Artists tried to capture all the national roots of Ukrainian culture in their work as accurately and qualitatively as it is possible.

Thus, Ukraine's first concept of a national music project, and the quality of the charts and festival music, has become a major impetus for the development of future television routines for the promotion of Ukrainian songs. And thanks to the *Territory-A* artistic agency a significant number of vocal and instrumental works forming the history of Ukrainian music have been preserved and restored. All of them are stored on digital media (records, cassettes, discs, digital database).

### Джерела та література

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