

*M. Khay****ENCLOSED INSTRUMENTARIUM OF KOBZAR AND LYRE TRADITION***

There is represented the scientifically and methodologically adequate systemic etnofic approach to the study of authentic instruments of Old Russian / Old Ukrainian epic (gusli) and ancient idea (old bandore, kobza O. Veresai and wheel lyre) of old epic tradition. It withdraws the Ukrainian scientific knowledge of kobzar instrumentarium from pseudoscientific realms on right way of systemic scientific study. .

Keywords: *gusli, old bandura, kobza O. Veresai, wheel lyre, systemic etnofic method.*

In spite of the large researches and the requirements of many scientists (K. Kvitka, K. Hrushevska, F. Kolessa and others) classify the kobza and lyre art as completely original practice of "nonsighted" as opposed to quite different artistic creativity of "sighted" (K. Kvitka), the situation with such "neglectful" attitude to this historic, epic and so-called "emblem" tradition remains to the present day. This article is just about the first attempt of system generalization of kobzar instrumentarium written by G. Khotkevych [14; 15] V. Kushpet [6], the author of these lines [12; 13] and researchers - foreigners - O. Famintsyn [10; 11], N. Privalov [7; 8] M. Broker [19] and others, outputting of this problematics at the level of systemic etnofic research methodology, because even the most detailed in this respect work of V. Kushpet «Spiritual eldership ..." is not enough, not only the methodology and even the most basic systematization and indexing of instruments according to allocated in the whole world classification by E. Hornbostlya - K. Saks. The most problematic and those requiring the urgent solution are questions of genesis, evolution, practical existence of scientific and performing reconstruction of kobzar instrumentarium and manner of kobzar and lyre repertoire performance.

The following musical instruments belong to accompanying instrument of Ukrainian epic old – men traditions: psalnery (which was recently considered only "Russian" in all literature and because of it it was pronounced in Moscow manner - "gusli"), bandura (which because of the ambiguity of comparison with their academic derivative needed to be called with additional adjectival definition - "popular", "old-world" and others), kobza (which came to us in the most complete form only in fixed "Veresayivskyi" version) and the wheel lyre that came to us from Western Europe, but created there one of the widest branches of world lyre playing.

Psalnery (gusli) - old Ukrainian (Old Russian) plucked cither-form folk instrument of the group of Chordophone (classification index according to E. Hornbostlya - K.Zaksa - 314,122 - 5). Questions of Ethnogenesis, evolution and existence of gusli in old / old Ukrainian life is investigated in the weakest way and is confused by many disparate theories, versions largely of hypothetical and not evidential nature. As iconographic and hermeneutical methods were not able to study ethnographic style and authenticity within so called "Borrowing theory", it prevailed implicitly in the domestic ethnographic and instrumental science from its very origin in Ukraine and comparative studies were started here when the object itself - gusli - has ceased to function as an attribute of living tradition long ago, today we have a very diverse but at the same time unreliable picture of this instrument as a tool, in fact, of the epic singing tradition.

The main reason for this inevidence was a wrong practice of mechanical copying of the first theoretical hypotheses from edition to edition and withdrawal as well unproven "theories" based on them that existed in Ukrainian instrumental science to the Soviet years and continue to operate practically till present time. Numerous folklore (songs and epics) and written sources (I. Shritter, A. Famintsyn, A. Gumenyuk, I. Nazina) indicate the appearance of gusli in areas inhabited by ancient Slavic tribes long before the days of Kievan Rus' junction of eras in the history of instrument science sometimes called the "Age of quarts" (signal percussion instruments) and later the "Age of fifths" (string, as a rule, cither-like) [1, p. 180]. There are some thoughts concerning the relationship of gusli tradition of Baltic-Scandinavian culture kankles (kantele).

The assumption of this symbiosis Baltic-Scandinavian cultural layers of the Belarusian-Ukrainian cultural substrate typically is considered, as direct borrowing and South joint development of the Belarusian language and cultural space of South Ukrainian during the Khazar domination which continued and at times Kievan Rus apart [17, p. 132]. Most characteristic expression of speculative trends in ethno musical science are unreliable attempts of Belarusian scientists to attract genuine Ukrainian (Podlasie-Brest-Pinsk) territories of the research zone and ethno organological Belarusian musical authenticity, and on the Ukrainian side, look at arelogy of research of Ukraine-but not from Moscow -tsentrystskyh position (for example, the definition of the northern Volyn by South Pinsk, pedaling the issue of kinship language and dialect differences with Moscow substrate dialects, etc.).

Besides cither-form gusli in some folk traditions (eg, Lemko and Transcarpathian) such name fixed, first of all folk for the varieties of violin. The first mention of gusli in Ukraine is connected with the names of gusli players Bojan, Mytus, Manuylo and, above all, with the monument of retinue epic "Slovo o polku Igorevi"; later - with the court, noble and priestly life.

Among the best known varieties the main organological types of gusli are the following: a) ancient pterygium (gusli- "slovishi", another name - Slovish gusli) that G. Khotkevych something called "the great old-russian gusli . By M. Gyutri "[14, p. 95; pr.34]; b) helmet-form gusli psaltery), according to Khotkevych "instrument between gusli and cymbals" [14, p. 98; arr. 35], "with

resonator box" [14; pr. 36], "Finnish gusli (kantele)" [14, p. 99; pr. 37], "european gusli cymbals" [14, p. 99; pr. 38], East Asian triangular "gusli-psalter from manuscript of the fourteenth century." [14, p. 101; pr. 40], most clearly transformed up to form a large goose wings "old-russian gusli." From Godunovskoy Psalter [14, s.101 ; pr. 41] and so called «chuvash guslis from Vasyl-Surskyi district of the Novgorod province», which author unreasonably placed in subsection «Guslis on Ukraine» [14, s. 107; pr. 44] and c) table-form, that G. Khotkevich presumably with reason names them as the «instrument of times of decline», namely: «Guslis triangular» [14, s. 111; pr. 45] and d) modern orchestral pushbutton-form, which in the variety of forms, given by G. Khotkevichem, can not be found. There is no need to stop here and the forms of the "gusli-board" and different types psalterion-s, Greek lyre, cittern, psalteries and harps, all options of which are related to ancient and medieval European tradition [14, p. 112 - 134], and the practice of ancient gusli special effects, obviously, could not be.

Sometimes close to tanbur-like instruments the oblong type of a little amount of strings "Slovish gusli" (so called "Archeological" gusli, as opposed to so called "ethnographic" with more strings) belong to a single category of "instruments of beep type" [1, p. 42]. Most likely, exactly to folk epic tradition of direct relevance had only little strings gusli of wing-like type, which have survived till present, but only in the north-Slavic (Pskov, Novgorod, Vitebsk, etc.) lands that have lost ethno organological original features and acquiring the latest (balalayka), and in Ukraine, most likely, transformed into an epic duma bandura-traditional (relatively speaking, in extended bandura wing-like) form, which by a narrow gusli "wings" differed in significant increase in width. The remaining other types hid in court and church-intellectual environment and performed (especially table-form) more attributive applied than actually performing musical function, making them as of orchestral, epic tradition in the context of general talk properly .

Launched by G. and M. Tkachenko Budnyk natural transformation hypothesis on the territory of ancient epic gusli tradition in duma-bandura tradition seems logical not just from the outside (the name, shape, structure), but also from internal imagery and stylistic side (line-up, the way the game, repertoire, its compositional features, style and manner of execution, intonation mode of thinking environment) and coincides with the known in Ukrainian science autochthony conclusions about the origin of the majority of traditional Ukrainian musical instruments (G. Khotkevych) and the historical continuity of ancient epic-gusli tradition and later , kobza and duma (Franko, M. Hrushevsky, S. Grits, V. Kyrdan, V. Shevchuk Yu Rustle-Shevelov etc.).

Evidence of P.Kulish on the conservation of cither-like gusli in noble and priestly life of Ukraine (Little Russia) in the middle of the nineteenth century. supports the idea of parallel operation here, along with the new-fangled instruments intensively introduced in the life of the then Ukrainian nobility (table-form triangular gusli [15, p. 65; Fig. 16], two different transformed forms instruments (cither and lute-like), which, despite the significant differences from their ancient progenitor, maintain, however, archaic sounding name - gusli [14, pp. 85-118].

During formation, ways of playing and holding either and psaltery-like gusli-Old Russian psaltery-like gusli coming until later extended to the territory of ancient chordophone of lute-like type [See, eg, 15, p. 46 - 48]. You must warn, however, that the description of A. and A. Famintsyn and O. Banin ways to set up and play on the great-russian gusli belonging to XIX - XX century. When autochthonous Ancient tradition is almost entirely degenerated and descended at a later balalaika, which was revealed by A. Famintsyn, I. Matsiyevskyy and others. Much closer to the truth and productive in view of finding exactly gusli tricks have reconstructive attempts to play on the great-russian transformed gusli, psaltery, polychord chemeryskyyi, Tatar and Chuvash gusli [14, p. 97-103] and the old-Ukrainian bandura [13].

Apart, the question of archaic and dystemennist for ancient tradition of the gusli of three main types of textures remains open: a) melodic-heterophonic; b) bourdon and c) [arpedzhovanoyi](#) and their main way most appropriate play. If the last two purely gusli tricks of "alternate damping" using so called "Chords that should not sound" quite natural, for the implementation of melodic texture is more suitable techniques of clipping strings inherent to later bandura tradition.

People (old-men) bandura - according to one of the latest hypotheses of its origin and evolution - is a stringed plucked instrument of wing-like forms (classification index according to E. Hornbostly - K. Sachs - 321.321-5), formed by the transformation of old-ukrainian gusli.

As already mentioned, traditional bandura were mostly of wing-like form of significantly increased in width wings configuration and addition of handles for bass riots compared with so called Slovisch gusli "small" wing. According to the latest experimental research it is transformed cytro-like form of slightly deformed left wing in view of transformation: a kind of transition from either to lute. This hypothesis proposed by Tkachenko and experimentally confirmed by Kyiv kobza shop (Father M. Budnik) quite logically comes out from axiomatic statements of historical (Hrushevskyyi, Franko, M. Lysenko, F. Kolessa) and modern kobzar thought (C. Grits, B. Kyrdan, V. Shevchuk, Yu. Shevelev etc.) about the continuity of ancient epic (gusli) and later duma (bandura-kobza-lyre) epic tradition, which is clearly seen in the plot-thematic, formative, genre-functional, lexical and intonation and stylistic levels.

Authentic bandura detention method is a vertical sliding play method, with wide application glissando-like parallel interval and chords, parallel and consumables chord-like turns around in all fingerboard and, unlike kobza, pressing his fingers to the strings ossifrage. Striy - mostly diatonic "the sad" / "in sorrow" (natural minor) using the reception rebuilding (skordatura) "for fun". Repertoire - dumas, historical and other songs of the ancient Kobzar (mostly diatonic) style.

Not denying any of this existing versions of the kobza-bandura origin (domestic and evolutionary, terminology, "sudden change" of flow) in a certain correctness, it is necessary to state a preference first, as one that confirms the basic thesis of ethno organological G. Khotkevych's concept of autochthonous origin of the majority of traditional Ukrainian musical instruments. This

hypothesis is quite inconsistent with generally accepted thesis of national [16, p. 126-128] and overseas [5, p. 88] Musicology of supposedly Western European bandura origin.

In instrument science literature other string instruments under similar names are known: Bandurka is one-oldest type of bow [5, p. 88; 19, pp. 19-20] and "5-string instrument 8-like (guitar) form flat dek as and wide neck ending with head as a rectangle or cochlea" [4, p. 89], and the Lithuanian jaw harp - "bandurelisa" ("Bandurka", "shevelye" [see. 3, p. 78].

Kobza O.Veresai. Literature about the instrument under this name in different countries (primarily of Turkic root) is very extensive and very thorough [6; 11; 12; 14; 15]. However, it often refers to a different classification features of organological types of instruments, such as plucked instruments under slightly transliterated names in many nations of Turkic group, stringed kobyza in Kyrgyzstan and other nations east-asian [15, p. 67-68; 15, pp. 76, fig. 17; 15, pp. 77, fig. 18; 15, pp. 82, fig. 22], plucked balalaika among Moscovites [15, p. 69] and even other names of dudabagpipe in the tradition of Ukrainian Cossacks (according to D. Yavornytsky – M.H.) [see. 15, pp. 68].

Kobza in the Ukrainian tradition - is a pear-shaped lute with two exactly symmetrical wings (classification index according to E. Hornbostly - K. Sachs: 321.311-5). Kobza tuning system - partly chromated: G-s-dg-cl-dl / gl-al-hl-cis2-d2-e2- (e2) - O. Veresai . The holding method is semihorizontal (vertical - horizontal) (see V. Trutniev "Slipyi kobzae. End of XIX century." K. Trutovsky. Illustration to Nikolai Gogol story "A Terrible Vengeance". 1876; I. Izhakevich "Perebendya" T. Shevchenko. Blind ("slave"). 1843, Unknown Artist. Kozak-bandurist. XVIII., G. Malyarenko. Kozak-bandurist. XVIII .; G.Kalinowski. Cossacks. End of XVIII .; Repin. Haydamaky. 1899).

For a long time in the Ukrainian ethnographic and instrumental science dominating view was that kobza-bandura - is one and the same instrument, which is due to "fouling tune" turned into a modern mod bandura (works by H. Khotkevych, V.Emtsa, F. Lavrov, B. Kyrdana A. Omelchenko, etc.). The first descriptions of two different types ethno organological lute-like instruments in Ukraine were called kobza-bandura made by M. Lysenko and F. Kolessa. A little bit more clearly M. Lysenko, K. Vertkov, Z.Shtokalko, G. Tkachenko, M. Budnik, the master and kobza performers A. Veresai, W. Kushpet outlined ways terminology and organological solution allowing identification of the instrument as well certain ethno organological and ethno phonic phenomenon [see. 15, pp. 114]. Through comparison of the results of this work with the theory of the continuity of ancient epic style with the later дума, could eventually synonymous and terminology separate look at the problem from the other of its aspects: historical and chronological, organological, performing. But the problem can not be considered completely solved because each of the hypotheses offered a reasonably claim to correctness least at the level of scientific assumptions.

The emergence of so called "Kobza mutants" influenced the unreliability and inconsistency in dealing stylistic problems and ethno organological kobza definition and profanation of this issue (an expression of V. Kushpet) – pseudokobza of Zulyaka V., M. Prokopenko, Lysenko-Dnistrovskiy design and others. Based on theoretical methodologically unable doctrines of Famintsyn A., N. Privalova, K. Vertkov, E. Bortnik and methodological guidelines of Proletar culture, they are aimed at outright apology alien domra-balalaika-guitar ideal sound in Ukraine, at full replacement by him the true Ukrainian coloring kobza sound, which, despite its truly Oriental origin in the tradition extant in the form of related and adapted to the autochthonous gusli-bandura of Ukrainian tradition - O. Veresai kobza. This same case as with the lyre, gives every reason to believe this type of instrument as "autochthonous Ukrainian Kobza" [6, p. 106-111]. All other speculation surrounding this issue is not nothing but a politically reckless attempt quite incorrect from the scientific point of view not the traditional apologetics and artificially imposed Ukrainian artistic and musical environment comical parallel phenomena of Soviet culture.

Wheel Lyre ("relia", "lieria", "goat", "kobza") is a stringed chordophone chief instrument of Ukrainian lyre players (classification code according systematics E. Hornbostlya - K. Sachs - 321.227.28), in which the role of bow plays a wooden wheel, tune is performed in one (rarely two, doubled in unison) string play - "spivanytsi" bourdon support - for two, built mostly in fifths, less subquarts relationships - "tenor" and "bayorka" .

In musicological literature there are three different types organological instrument called the lyre, plucked Chordophone type of Greek cithara, lyre Balkan tone or type of ancient Bulgarian gadulka and, actually, wheel lyre (cf.. Italian. - Lira rustica, viola da orbo; Ger. - Die Drehleier, Die Bauernleier; Engl. - hurdygurdy; polish. - lira korbowa; bilor. - Lira kolavaya), the first mention of the names under which organistrum or symphonia court as an instrument of European royal palaces and manor that preferably accompanied by dances include to VIII - IX. The same name are also Scandinavian-Baltic plucked Lira [20].

Historical information about the Ukrainian lira submitted, mostly from state views, namely: the great-russian [N. Privalov, see. 7] and great-polish [E. Psherembskyy see. 9]. Of them, surprisingly, correlate and evaluation "Polish", "Russian", "North" action zones of Ukrainian lyre tradition A. Bogdanov [2, p. 4]. Whether it was the Ukrainian Kuban lyre-players or not, the author does not indicate that makes it impossible to figure out how the existence Moscow-speaking lyre playing is interpreted in general.

The scientific literature widely spreads hypothesis (Brioker M. etc.) of the wheel lyre importation to Europe by the Arabs of Moorish Spain. This indicates the presence and Oriental element in the melodies of the troubadours and even in French folklore. Characteristically, once in the hands of itinerant folk singers (troubadours, master and minnesinger etc.) lira in Europe remains an accompanying instrument, mainly, dance, and only occasionally - singing. And only "growing" it in Ukrainian (and, increasingly, Slavic) cultural and spatial environment, the first literary mention

of which have much in the seventeenth century.) On adopting elements Kobzar autochthonous traditions lyre instrument becomes one of the most characteristic and most original singers and spiritual traditions of the world - Ukrainian lyre playing.

Thus, lyre in Ukraine is a completely original instrument, used, mainly for instrumental accompaniment of spiritual songs and accepted from kobza dumas. Yet the Left Bank lyre duma repertoire does not allow qualified Ukrainian lira "instrument epic-duma tradition" [16, p. 177], because in practice the Right Bank lyre dumas are missing entirely, and on the right-bank they, unlike kobza and bandura players do not carry a dominant character. Advertised by some researchers the fact of fix separate common duma "On Konovchenko" in Volyn may relate, in particular, to Zhytomyr Polissya, where in different historical periods name "Volyn" was spread. In addition, the facts of fixing single effects in ethnology considered random and those that require at least several times confirmed. The widespread use in Europe lyre to accompany dances and other non-singing spiritual songs in Ukrainian tradition occurs much less frequently.

Structurally Ukrainian lyre is constructed so that a melody performed on "spivanytsi" (range - from 1 to deemed as 1, 5 octaves), preferably in unison, singing in the background continuously fifths (less fourths or octave bourdon) and characterized by improvised branch from it (according to F. Kolessa - "merezhanky") are used almost exclusively as a tool overheating.

The foregoing gives grounds to assert that wheel lyre in Ukraine as one of the few traditional folk musical instruments, genesis of which is not Ukrainian, and borrowed from nature, as a result of centuries of transformation in ryamtsyah one of the most spiritual and the most characteristic instrumental singers traditions of the world - Ukrainian lyre playing - has exactly Ukrainian ergolic, ethno organological and ethno phonic (Performing-style) features, allowing you to identify it in comparison with other well-known lyric tradition (French, German, Hungarian, Estonian, Belarusian, etc.). as something completely autochthonous, namely as Ukrainian lyre.

All those types of Ukrainian lyre, despite very tangible ergolic differences in most regional traditions remain common typological features: three-string, fifths tuning method invariably tuned strings extreme-bourdon ("tenor" and "bayorok") for the average game ("spivanytsia"). Cases unison doubling melodic strings for dynamic enhancement of its natural quieter compared to the roar of "tenor" and especially "bayorok" which choke the melody "spivanytsi" generally almost always (see. I. Vlasyuk's lyre variant in the exposure in the State Museum of Theatre, Music and Cinema) in traditional practices are extremely rare and is obviously already a feature of modern attempts to "perfection." However, this dynamic does not solve the problem, and false sounding melodies spill is unfortunate timbre coherence and dynamic sound of the instrument as well as a ratio of its timbre synesteziya / merging of voice singer. However, it destroys the traditionally established notions of lyric sound ideal Ukrainian ethnic principles in general, for which, it seems much more natural sounding voice in unison with spivanytsia accompanied always tuned in quint (rarely, quart) bourdon. Parallel harmonic (in thirds, sixths) deviation song "spivanytsia" from the

main, sung voice and other (except quarts and fifths) bourdon ways to configure (for example, according to the statement L. Cherkassky - "supertonic" lyre tuning system of "bayorok" of I. Vlasyuk) are sporadic and exceptional cases and work within those, not affecting the traditional line-Ukrainian lyre.

Scordatura (rebuilding) of all strings simultaneously to individual works that do not meet the natural lyre tuning system, occurs much more often, especially in the new times ambitus works with an extended melody. The need in sudden skordatura of one or both at once burdonna strings in the play are very rare and shows remarkable skill and talent performing lyre player. General questions of scordatura and tuned string lyre is very rear belong to the least studied among Ukrainian tradition. But even the little material, which currently the science owns, makes it possible to make preliminary observations about the most general level of differentiation of tuning system in each case and within certain specific traditions and performing lyre "schools" in general and some specific instruments apart.

From this perspective, all the appliances modifications Ukrainian lyre as for ghostly tone (which always coincides with the lyre tonic primary key) and concerning melodic position consistently tuned bourdon concerning tuning system of "spivanytsia" in each specific practice can be divided into two groups: a) tuning system, which are based on the principle of setting bourdon in unison to the open sound spivanytsia (often in unison with it is adjusted higher among bourdon string - "tenor" and lower - "bayorok" then typically adjusted to below quart, that is to subquart "spivanytsia" and "tenor"), which merges with the main singer and ghostly tone tonic works that sounds; b) tuning system, where lower bourdon ("bayorok") tuned in quinta in unison built in "spivanytsi" and "tenor", and ghostly tone (tonic) at the same time is not on the open string ("spivanytsia"), and the third key that almost merges with fifths in the octave lower sound bourdon ("bayorok").

Obviously, there were other, uncommitted science, more individualized and less standardized ways to order, stemming from the characteristics of the repertoire and performing style of each individual lyre player. This is conceptually different from the conventional, emphasizing genetically evolutionary, terminology and aspects of flow problems, look at the evolution of the Cossack's instruments not only consistently logical and objective, but also methodically adequate concept of natural organic development of traditional Ukrainian culture, its continuity and continuity with the ancient culture of Old Russian epic tradition on the territory of modern Ukraine, which completely contradicts the theory of "borrowing" and "the secondary" neighborhood northeast (the so-called "Great-Russian"), Southeast ("Oriental") and Western European.

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