

GENEZA ORGANOLOGII MUZYCZNEJ NA UKRAINIE

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Streszczenie. Artykuł jest poświęcony dętym instrumentom muzycznym, jaki akcentował historyczne znaczenie epoki, kiedy były opracowane pierwsze warianty zastosowania w orkiestrze sztuki ludowej, powstawały podstawy orkiestrowego stylu z tendencją do zasad kolorystyki ludowej, piosenek, psychologii oraz wyobrażeń artystycznych.

Wieloaspektowa ewolucja dętych instrumentów w sferze sztuki ludowej nie mogła stworzyć stylu solo. Opierając się na folklorystyczne kreatywności, system środków artystycznych były zidentyfikowane na wykonawcze metody, formował się oddzielny zespół ukraińskiej szkoły wykonawczej z jej emocjonalną szerokością i wszechstronnością.

W XVIII wieku określono główne tendencje ukraińskiej sztuki muzycznej, określono główną podstawę jej genezy w kolejnych wiekach.

Słowa kluczowe: instrumenty dęte, styl muzyczny, orkiestra, ewolucja

GENESIS OF MUSICAL ORGANOLOGY IN UKRAINE

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Abstract. This article is devoted to wind musical instruments, which emphasizes the historical significance of the era, when in parallel with the first applications in the orchestra of folk art formed the foundations of the orchestral style with its attraction to the principles of folk colour, song, psychological and artistic imagery.

The multifaceted evolution of wind instruments in the sphere of folk art could not but contribute to the formation of solo-performing style. On the basis of folk song creativity there was a certain system of artistic means and certain performing techniques, the gene pool of the Ukrainian performing school with its emotional spectrum and diversity was formed.

The 18th century determined the main directions of music and performing arts and the basis of its Genesis for the following centuries.

Key words: wind instruments, music style, orchestra, evolution

The historical path of ethnogenesis of wind organology from its origins to the first third of the XIX century, the period of structural changes through the introduction of valve mechanisms (which in musical Europe was called the second instrumental reform) was complex and long. It is these realities that have defined the chronological boundary of this study.

The analyzed historical period can be divided into two main stages of development. The origins of the first reach antiquity. Even in ancient times there were initial forms of ensemble and solo music. In general, all prototypes of modern wind instruments were formed. In the Middle ages, the development of instrumental performance was limited to state entities and was mainly cultivated by domestic forms of music.

A significant shift in this area occurred in Western Europe during the Renaissance, which could not but affect its Eastern part, in which music was due to the growth of petty-bourgeois culture, the emergence of new forms of secular musical life. The basis of many instrumental ensembles were different types of ancient wind instruments: the transverse and longitudinal flutes, pipes, bombards, trumpets, horns, trombones, etc. No score for each of these tools was created.

The beginning of the second stage of development of European musical culture was determined by the 17th century. It is necessary to pay attention to two works in Latin, which had the greatest impact on the further path of European instrumental and wind culture. They are treatises by Marin Mersenne "Harmonie Universelle" (1637), German philosopher and musicologist Athanasius Kircher (1601-1680) "Musurgia universalis, sive ars consoni magna diisconi ets" (1650). Marin Mersenne (1588-1648), a monk of the order of the Minorites in Paris at the time, was a man of erudition.

In addition to music, he studied philosophy and physics, published many scientific works on these Sciences. Much attention was paid to "Harmonie Universelle" (volume 1800 pages with numerous illustrations and musical examples). In a special section of the study 'Traite des instruments' provides a detailed description of wind musical instruments of the era, their structural and acoustic properties and techniques of playing the instrument, the conditions of existence.

The study by Marin Mersenne opens a new stage and a significant evolution of the musical instrumental culture, covers their analysis of stringed instruments: lute, a guitar, zither, harp, psalterium, keyboards: anet, regal, manihot, /original title clavichord / and wind instruments. The descriptive characteristics of these instruments partially repeat the main ideas of Pretorius' research, which is quite natural.

However, several important generalizing thoughts of Mersenne significantly complement the testimony of his German predecessor. Determining the functional activity of the chalumeau as a predecessor of the clarinet, Mersenne describes in detail this popular wind instrument, illustrating its three-dimensional elegance. More than Pretorius he illustrates with his reasoning and conclusions, which are clearly illustrated by the results of the different groups of flute instruments (longitudinal transverse flute, pipe).

Thanks to a French scientist we have received detailed information about the original gene pool of the oboe. Martin Mersenne was the first of the scholars of the tool to confirm the conversion of the sage in the oboe. The experience of general acoustic laws of the pipe family is also studied for the first time. The authors thoroughly

characterized other embouchure instruments: horn, trombones, serpent and reeds: bagpipes (of cornamusa), bombard, bassoon, crumhorn, the oboes d'Poitou.

The varieties of pipes found on the territory of Ukraine are the only ancient samples of musical instruments. The heritage of the East Slavic tribes, the cultural influence of neighboring nations and the heritage of the ancient Kievan era became important components of the culture of ancient Rus. It was a significant era of cultural development of the Eastern Slavs.

In this historical period there was a peculiar style of architecture and art. Various kinds of applied arts and crafts have reached a high level. Gradually created folk art buffoons. In ancient Russian literature and fine arts, in folk songs and fairy tales, the image and creativity of a folk professional musician, actor, buffoon, master and performer of musical works on various folk instruments, the role and use of wind instruments are constantly growing.

In the court life of Kievan Rus instrumental music was used actively and quite variously: it often accompanied court ceremonies, sounded during banquets, which were held in the homes of the rich, sounded at the celebrations of nobles and wealthy merchants. Kievan princes not only enjoyed their own playing masters who used various musical instruments, but also invited visiting musicians from Byzantium and other countries.

The said famous fresco in St. Sophia Cathedral in Kiev depicts a group of musicians-foreigners, the assumption is made on the basis of the fact that some of them are holding Western European instruments of the middle ages. This instrument is a transverse flute, which was not in the arsenal of ancient Ukrainian folk instruments.

Military music gained a large public weight in ancient Rus. To the sound of horns, drums, tambourines and kettledrums the princes led their army on the march. Call-up signals were heard on the battlefields during the storming of the fortress walls. In many annals we find records that the quantitative composition of the singing units of the army was marked by existing in their composition pipes, tambourines and flags, as each part had in its composition a complete list of musical instruments. Trumpeters, drummers and other musicians are often seen in miniatures depicting the capture of castle fortifications, the siege of cities.

The role of musical instruments in court ceremonial and military music was significant. Musicians took part in receptions of ambassadors, in the conclusion of a truce, were a part of princely world during its solemn departures.

The brass instrumentation of Kievan Rus, its functional application in different forms of music indicates a high level of wind instrumental art, all old Russian musical culture whose diversity, its content, genres and forms developed rapidly on the basis of folk art, creating that viable basis, which created and developed the Ukrainian musical culture.

In the 14th-16th centuries instrumental performance developed only in some of its forms.

Buffoons Art in different ways were forced out of the musical life, they became undesirable for the laity, as they mainly ridiculed the representatives of the ruling strata of the population. Sometimes their performance led directly to the active actions of the masses against their power.

The 17th century characterizes the evolution of wind instruments with its characteristic complexity and in many cases even inconsistency.

On the one hand, the flourishing of the incredible growth in the number of wind instruments continued, new branches appeared. On the other hand, especially at the end of the century, instrumental reform was becoming more noticeable.

Older types of instruments were replaced by more sophisticated instruments that absorbed the best qualities of their predecessors, which gradually disappeared from musical life. Both of these phenomena were interrelated, were components of a single process, coexisted, often intertwined. For example, bombards and pomery for a long time existed near the bassoon and the sages with the oboes.

Approval of the transverse flute reduced the popularity of the longitudinal flute. The instruments functioned in parallel.

Bombards, sage and pomers were widely used in military ensembles, street music, bassoon and oboe operas and chamber ensembles. Both bassoons and oboes could be used together in secular and military music, and their prototypes in opera. Cornet zinc is equally applicable in both areas. The combination of longitudinal and transverse flutes in one ensemble began only in the 18th century.

If to take into account trends in the genesis of the overall direction of the evolution of brass instruments, it is crucial for it to be considered the same phenomenon:

- a. the offset bass bassoon rooms
- b. emancipation of the transverse flute
- c. transformation of sage in oboe, hunting horn in the French horn
- d. invention of the clarinet

The first attempts to use the French horn and trumpet and, obviously, the experience of theoretical understanding of the general laws of natural instruments of saxophone appear.

In the second half of the 17th century there were new territorial cells that developed intensive instrumental wind music.

Creation and successful functioning of music workshops in Ukrainian cities and music Cossack troops, their role and character in different historical periods were different.

In Zaporizhzhya Sich musicians played during campaigns and celebrations of victories, wind instruments were convened by the military Council, musically "decorated" certain events. In fact, the Cossack environment formed features of Ukrainian instrumental music, especially wind (specific instruments, style and genre features associated with folklore).

After The destruction of the Sich, the functions of the musicians changed. On the left Bank of Ukraine they were transferred to the military corps under the magistrates. Their task was to play during various state celebrations. On the right Bank of Ukraine musicians were forced to entertain Polish kings and magnates.

Instrumental ensembles, orchestras of wind instruments ("Capella") at city magistrates, landowners' estates, educational institutions, undoubtedly, left a significant imprint on the background of Ukrainian national musical culture. The time of their activity falls on the 18th century, although some groups, as we know, arose earlier, in the late 17th century, others continued their activities until the mid-19th century.

It is impossible to imagine the life of a landowner of the 19th century without home music. Various forms of music were cultivated: dance, table music, which was also used outdoors in the halls. Plays for individual musical instruments, ensembles,

orchestras for string, wind or mixed compositions were very popular. The popularity of wind music was very high.

The most common compositions of house orchestras at the time were:

A. capella brass band with eight musicians (2 clarinets, 2 flutes or flutists, 2 bassoons, 2 French horns)

B. mixed capella of six musicians (2 violins, 2 flutes, 2 French horns)

C. a more voluminous mixed capella of ten musicians (2 violins, cello, 2 flutes, clarinet, 2 French horns, Bassett horn, came into fashion in the late 18th century).

Active development of musical life put forward to the artists their artistic requirements. There is a growing demand for musical instruments, music, books, music publications, clubs, shops, instrument stores. Especially acute is the problem of musicians-teachers. Music teachers become an integral part of the landlord's life. In addition to keyboard and string teachers, the media also advertise wind teachers, and often these specialties are combined.

With the increase in the number of landlords' orchestras to home music, serfs were increasingly attracted to special schools, which were created in large cities, or individually foreign kapellmeisters teach the art of instrumental music to peasant children.

The role of landlord orchestras in the life of the national culture is well known because until the beginning of the 19th century serf musicians were one of the main reserves of national performance on wind instruments.

Wind musical instruments emphasized the historical importance of the era, during which the first versions of the experiment were used in the orchestra of folk art, the foundations of the orchestral style with its tendency to the principles of folk color, song, psychology and artistic imagery were formed.

The multifaceted evolution of wind instruments in the sphere of folk art, of course, could not but contribute to the formation of solo performance style as well. Based on folk song creativity, the system of artistic means determined performing methods, formed a separate gene pool of the Ukrainian performing wind school with its cope and versatility.

In the late 17th - early 19th century, the main trends of Ukrainian music and performing arts were determined.

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