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## FUNCTIONING AND PRESERVATION OF UKRAINIAN FOLK INSTRUMENTS ON THE TERRITORY OF SLOVAKIA

**Olha Fabryka-Protska**

*PhD in Art Studies, Associate Professor,*

*ORCID: 000-0001-5188-1491, e-mail: olgafp4@ukr.net,*

*Vasyl Stefanyk Precarpathian National University,*

*57, Shevchenka St., Ivano-Frankivsk, Ukraine, 76000*

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### Abstract

The purpose of the article is to summarize the functioning of Ukrainian folk musical instruments on the territory of the Slovak Republic and identify the areas of its today's existence for further research. A comprehensive approach is the main principle of solving the task. The research methodology consists in using theoretical, historical, culturological, art studies approaches, which allowed revealing the interaction of trends represented by multicultural phenomena, as well as the relations between the ethnic groups, regions and countries. The article is based on the methodological principles of the historical approach to the analysis of artistic phenomena. By self-improving and adapting to the new forms of living, the folk instrumental, vocal and dance culture of Ruthenian-Ukrainians of Eastern Slovakia is, to a great extent, a component of the artistic process in modern social life. The scientific novelty of the study consists in an attempt to comprehensively generalize the existence and functioning of Ukrainian folk musical instruments on the territory of Slovakia in the historical aspect. Conclusions. The nature of the distribution and use of Ukrainian folk musical instruments on the territory of the Slovak Republic is influenced by the existence of rituals among Ruthenian-Ukrainians; the development of the folklore movement; the introduction of folk instruments to academic, popular, rock and other music styles; stage culture (amateur and professional), etc. The factors that influence the existence of folk musical instruments are: academic, social (at the levels of distribution and existence); cultural, which reveals the level of spread of mass culture, the influence of popular and rock music; ethnic and national, which results from ethnic or national musical traditions.

**Keywords:** history; folk music instruments; Slovakia; performance; musical folklore

### Introduction

Throughout the history of development, the folk musical instruments of any country in the culture of an ethnic group in regional, timbre diversity are a bright component

of history and a phenomenon of material and spiritual culture. Its design, structure, material, musical and expressive, technical and performing capabilities in a complex reflect the specific nature of musical thinking, historical traditions, the level of practical and scientific knowledge, worldview (Huliaieva, 2007). According to the Slovak multi-instrumentalist M. Smetanka (Smetanka, n. d.), musical instruments, which are a means of expressing harmony between the human soul and the outside world, are one of the greatest treasures of culture and traditions given to us by our ancestors. The musical instruments of the ancestors, in the first place, were not intended for entertainment. They were an important addition to the landscape, community life, communication and transfer of information, and part of the broader context of existence. Today, there is a connection between instrumentation and variety, choreographic, vocal, choral performances not only in Ukraine but also in Slovakia and Poland. Comparative research of the specific nature of preservation and functioning of Ukrainian folk musical instruments on the territory of the Slovak Republic is relevant today.

Folk musical instruments have been studied by many scientists for a long time. I. Matsiievskyi, M. Khai, V. Dutchak, L. Pasichniak, N. Hanudelova, N. Huliaieva and others are among contemporary researchers. In particular, Bohdan Yaremko (1986; 1987) and Ihor Matsiievskyi (2012) study the musical instruments of the Hutsuls. Mykhailo Khai has been carefully researching the musical and instrumental culture of Ukrainians for decades (2007; 2011a, 2011b). The comparative analysis of the folk instruments of Hutsuls, Boykos, Lemkos and Ruthenians and folk instrumental art on the border of Ukraine and European countries is covered by Violetta Dutchak's research (2018; 2019). Liliia Pasichniak (2002; 2003; 2007) examines the way of life and specific features of folk and instrumental art of Ukraine of the 20th century, as well as the development of academic instrumental ensemble performance. Nadiia Hanudelova has published a lot of research on the specific nature of wind instruments (2009a; 2009b; 2010; 2011; 2012).

Among foreign scholars are O. Elschek (Elschek, 1992) and I. Chyzhmar (1972; 1974; 2009). However, today there are few studies that cover the functioning and preservation of Ukrainian folk musical instruments on the territory of the Slovak Republic. The long-term belonging of Slovak lands, Transcarpathia and Galicia to the Habsburg Empire, Slavic common roots, the neighbouring location of Ukrainian and Slovak ethnic territories, the similarity of economy type and way of life, which contributed to intensive contacts between Ukrainians and Slovaks, stimulated the emergence of scientific research. The need to study the folk musical instruments of the Ruthenians of Eastern Slovakia is due to several factors: the Ukrainian population of Priashivshchyna lived in extremely difficult conditions of national and social oppression for many centuries, which contributed to a significant slowdown in its cultural and national development; geographical and economic conditions of Ukrainian-Ruthenians, prolonged isolation due to the location of the region led to the preservation of archaisms in folk culture, which creates favourable conditions for the study of Ukrainian-Ruthenians for ethnology, folk studies, cultural studies etc. Despite almost a thousand years of rejection of this population from the indigenous Ukrainian people, they managed to preserve the old Russian and all-Ukrainian character of their traditional culture, although, however, with some new original elements; despite the

fact that the culture of Ukrainian-Ruthenians is connected with the maternal culture of the Ukrainian people, today it is still intertwined with the cultural influences of Slovaks through the common territory. Slovaks and Ukrainians of Priashivshchyna, Carpathian Ruthenia and Halytska Lemkivshchyna felt almost no difference either in conversation or in songs. Priashivshchyna is considered a natural centre of the cultural, educational and religious life of Ukrainian-Ruthenians on the territory of modern Slovakia.

#### ■ **Purpose of the article**

The purpose of the article is to provide comprehensive coverage of the functioning and preservation of Ukrainian folk music instruments in Slovakia. The research methodology consists in using theoretical, historical, culturological, art studies approaches, which allowed revealing the interaction of trends represented by multicultural phenomena, as well as the relations between ethnic groups, regions and countries today. The article is based on the methodological principles of the historical approach to the analysis of artistic phenomena. We hope that in the course of the research we managed to prove that by self-improving and adapting to new forms of living, the folk instrumental, vocal and dance culture of Ruthenian-Ukrainians of Eastern Slovakia is, to a large extent, a component of the artistic process in modern social life.

#### ■ **Main research material**

The Ukrainian (Ruthenian) population that lives on the territory of North-Eastern Slovakia has been isolated from its maternal family for many centuries, which has led to its partial denationalisation and loss of some characteristic ethnographic features. But despite this, a certain specific feature of Ukrainian (Ruthenian) folk culture has been preserved, which has its own distinct ethnic features, because it was formed in difficult everyday and social conditions.

According to Ivan Chyzhmar, the clergy interpreted musical instruments as something devilish, sinful, because people dance and have fun with them. Iconographic monuments depict musical instruments in the hands of the devil, Satan in hell, which play for dancing. The villagers listened to the instructions of the clergy but did not stop thinking and creating melodies in everyday life and during hard work.

The most archaic layer of instrumental music in the Carpathian region is related to playing mouthpiece instruments such as a cone-shaped trumpet without neck holes "trumbeta, timbita", "fujara trombita, bacovska truba". The instrument consists of a conical tube with a bell and a mouthpiece. On the territory of Slovakia, there are the following types of trembitas: bark trombita and fujara trombita, which is a wooden pipe without neck holes, with a conical bell and mouthpiece, has two spruce or fir halves forming a solid pipe up to 5.5 meters long. Trembitas are glued together with oleoresin, and the outside is wrapped with cherry or birch bark and fastened with hoops made of wood or tin. A mouthpiece is inserted into the upper entrance hole to form a sound, and the extended lower part of the instrument is called a "roztrub". A characteristic feature of fujara trombita production is that during harvesting, the wood was sawn and used completely. Paying attention to the large size of Slovak

trembitas, they were fastened with hoops and bark and for example, Transcarpathian analogues – with bark or hoops (Huliaieva, 2007).

Another signal musical instrument that was used by shepherds for communication (communication with the population of the valley in the pasture) is the fujara trombita (bacovska truba). Its special feature is a way it is held in the hands of two people – one of them plays the trembita, and the other carries a bell on the shoulder, and if there was one trembitar, in this case, he had to put a bell on a spreading tree due to the length of the instrument (to 5,5 m). Functionally, such instrument is related to the large trembita, which exists in Transcarpathia, but is not used in the ritual sphere. From the acoustic point of view, the instrument has a wide range from 3 to 16 overtones of the natural scale, and the working range reaches from 3 to 11 overtones. The distribution area is almost all mountain regions of Slovakia from the Little Carpathians to the High Tatras (Huliaieva, 2007).

In the northern part of Slovakia, there were twisted pipes made of alder bark, ranging in length from 1.0–1.5 meters. The range is limited – from 3 to 6 overtones, the timbre is soft. The instrument also functioned as a signal tool of the pastoral tradition. Preserved archaic forms and types of folk instrumentalism distinguish the Slovak instrumental tradition from the Ukrainian (Transcarpathian) one.

The imitation of the trembita signal is more variable, alternates with jumps and gradual development in intonation. The function of the trembita was levelled and came into use by shepherds with the appearance of church bells (17<sup>th</sup>–18<sup>th</sup> centuries). The melodic line of Slovak trembita compositions is based on fanfare intonations, which are sometimes filled with gradual movement. Ethnoorganologists believe that the most archaic are the Slovak compositions, respectively, the Transcarpathian trembita playings are younger than the Slovak ones. According to N. Huliaieva (2007), the nature of Transcarpathian melodies, the free and improvisational style of performance, a certain variant discrepancy between individual stanzas of the form, as well as a rather significant scale of signals, can probably indicate the existence of program suites-poets in the repertoire of trembitars (pp. 230-235).

For decades, musician, ethnographer, photographer Ivan Chyzhmar has been collecting musical instruments, which are stored in the Museum of Ukrainian Culture in Svydnyk. The exhibition of the collection of instruments is divided into thematic areas: archival sources, children's musical toys, shepherds trumpets and horns, sopilkas – “pyshchky”, pipes, percussion instruments, mandolins, banduras, cymbals, bowed instruments, accordions and modern musical instruments. In particular, among the exhibits is a sopilka – a typical Ukrainian folk musical instrument, often made of maple or walnut wood. The sound of a sopilka is similar to the sound of a flute. It is used independently and in orchestras of folk instruments. It was often made as a double whistle; tambourines – musical instruments that make a sound with a strike of a stick or another object. In the Ruthenian region of Eastern Slovakia, there were small tambourines used to call the peasants together in order to report the news. Tambourines consist of a wooden or metal frame in the form of a circle. The frame was covered with leather on one side or on both sides. Tambourines amplified the rhythm in wind, symphony and jazz orchestras. Stringed plucked instruments in the museum's exposition include the balalaika, domra, and bandura. Cymbals are

a stringed percussion instrument that promotes the development of a harmonious imagination and richness of melodies. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, the production of cymbals developed intensively. The ensemble music creation was common and over time solo music prevailed.

Researchers consider bowed instruments to be the most common musical instruments in Slovakia. Even today in the folk environment, ancient musical instruments, imitations of professional instruments can be found. Accordions and “heligonka” were popular instruments in everyday life, and are also used in solo music creation, especially in Eastern Slovakia. The Ruthenians and the Lemkos played dudás, pipes, violins and double basses.

Instrumental ensembles were supplemented by sopilka, clarinet, tambourine, saxophone, accordions, which gradually replaced the double basses. Playing these two instruments often led to the play out of tune, disharmonious sounds. The most common instrument in dance music was the violin (gusli). The capella, which included a violin, a sopilka and a tambourine, was called “gudatsy” – as the first name about a band that played at weddings and other amusements. There were also the following ensembles: violin, “pyshchky”, double bass, mandolin, varieties of accordions. Due to lack of money, musicians made musical instruments by hand, and there were special craftsmen.

In the village of Brutovce, there is a Museum of folk musical instruments, founded by musician, multi-instrumentalist, music teacher, manufacturer of folk musical instruments, promoter and populariser of Slovak folk culture, collector and connoisseur of folk music Michal Smetanka, who has collected in his collection more than 500 musical instruments from all over the world, with the aim of sharing the richness of the collection, its stories. Initially, the collection of musical instruments was focused on collecting folk musical instruments of the Carpathian region, with an emphasis on aerophones. However, gradually the collection was replenished with chordophones, idiophones from outside the Carpathians. The exposition was gradually moved to the traditional wooden house in Brutovce in 2008-2010. In 2010, the Slovak National Museum added the Museum of folk musical instruments in Brutovce to the register of institutions that have the character of a museum presentation under registration number ZMP / 42/2010 (MuzikMuzeu, n. d.). The museum functions as a place of music education for children, as a place of research for ethnoorganologists, musicians and the public; preserves and popularises regional folk musical instruments, pointing out their features and uniqueness in the context of world musical instruments. An integral part of the interactive presentation is the opportunity to see regional differences, functioning, hear the sound, etc.

## ■ Conclusions

Thus, it should be stated that the folk music instruments that have existed and are still functioning in Eastern Slovakia are related to the specific nature of ethnic consciousness, way of life, rituals and type of activity of Ruthenian-Ukrainians and other ethnic and sub-ethnic groups. The characteristic features are: 1) the partial preservation of the local tradition, the functioning of such musical instruments as guitars, mandolins, harmonicas, heligonka, large and small tambourines, lyres, cymbals,

violins, cello, double bass, bells, spizhak, klepach, rapkach, drymba, bayan, accordion, various pipes, horns, trembitas – two or three meter long wooden pipes with a funnel-shaped resonator at the end, wrapped in cherry bark, sopilkas, flutes, fuja-ras, clarinets, bagpipes; 2) the development of the processes of slovakization of the Ukrainian population, mutual influences in both vocal and instrumental performance (in musical language, styles, various playing techniques, etc); 3) the repertoire of art groups is enriched, supplemented, updated; 4) Polish, Romanian, Gypsy, Ruthenian, Ukrainian, Czech, Hungarian songs sound along with Slovak songs and melodies.

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## ■ ФУНКЦІОНУВАННЯ ТА ЗБЕРЕЖЕННЯ УКРАЇНСЬКИХ НАРОДНИХ ІНСТРУМЕНТІВ НА ТЕРИТОРІЇ СЛОВАЧЧИНИ

### ■ Фабрика-Процька Ольга Романівна

- *Кандидат мистецтвознавства, доцент,  
ORCID: 0000-0001-5188-1491, e-mail: olgafp4@ukr.net,  
Прикарпатський національний університет імені Василя Стефаника,  
Івано-Франківськ, Україна*

### ■ Анотація

Мета статті – узагальнити питання функціонування українського народного музичного інструментарію на території Словацької Республіки та виявити сфери побутування в наш час для подальших досліджень. Головним принципом є комплексний підхід до вирішення поставлених завдань. Методологія дослідження полягає у використанні теоретичного, історичного, культурологічного, мистецтвознавчого підходів, що дало змогу розкрити взаємодію тенденцій, репрезентованих явищами полікультурності, а також виявити взаємозв'язок між етносами, регіонами та країнами нині. Стаття ґрунтується на методологічних принципах історичного підходу до аналізу мистецьких явищ. Самовдосконалюючись та пристосовуючись до нових форм побутування, народна інструментальна, вокальна та танцювальна культура русинів-українців Східної Словаччини значною мірою у сучасному суспільному житті є складовою мистецького процесу. Наукова новизна дослідження полягає у спробі комплексного узагальнення побутування та функціонування українського народного музичного інструментарію на території Словаччини у історичному аспекті. Висновки. На характер розповсюдження та використання українського народного музичного інструментарію на території Словацької Республіки впливає побутування обрядодій у середовищі русинів-українців; розвиток фольклорного руху; залучення народного інструментарію до академічної, популярної, рокової та інших стилів музики; сценічна культура (аматорська і професійна) та ін. Серед чинників, що впливають на побутування народного музичного інструментарію, слід назвати: академічний; соціальний (на рівнях поширення і побутування); культурологічний, що розкриває рівень поширення масової культури, вплив естрадної популярної та рокової музики; етнічно-національний, який випливає з етнічних чи національних традицій музикування.

- **Ключові слова:** історія; народний музичний інструментарій; Словачина; виконавство; музичний фольклор

## ■ **ФУНКЦИОНИРОВАНИЕ И СОХРАНЕНИЕ УКРАИНСКИХ НАРОДНЫХ ИНСТРУМЕНТОВ НА ТЕРРИТОРИИ СЛОВАКИИ**

### ■ **Фабрика-Процкая Ольга Романовна**

■ *Кандидат искусствоведения, доцент,*

*ORCID: 0000-0001-5188-1491, e-mail: olgafp4@ukr.net,*

*Прикарпатский национальный университет имени Василия Стефаника,  
Ивано-Франковск, Украина*

### ■ **Аннотация**

Цель статьи – обобщить вопросы функционирования украинского народного музыкального инструментария на территории Словацкой Республики и выявить сферы бытования в наше время для дальнейших исследований. Главным принципом является комплексный подход к решению поставленных задач. Методология исследования заключается в использовании теоретического, исторического, культурологического, искусствоведческого подходов, что позволило раскрыть взаимодействие тенденций, представленных явлениями поликультурности, а также выявить взаимосвязь между этносами, регионами и странами в наше время. Статья основывается на методологических принципах исторического подхода к анализу художественных явлений. Самосовершенствуясь и приспосабливаясь к новым формам бытования, народная инструментальная, вокальная и танцевальная культура русинов-украинцев Восточной Словакии в значительной степени в современной общественной жизни является составной художественного процесса. Научная новизна исследования заключается в попытке комплексного освещения народного музыкального инструментария, который бытует в Словакии в историческом аспекте. Выводы. На характер распространения и использования народного музыкального инструментария на территории Словацкой Республики влияет среда, в ее обрядовых и необрядовых вариантах; развитие фольклорного движения, сочетание или частичное привлечение академической, популярной, роковой и других стилей музыки; сценическая культура (любительская и профессиональная) и тому подобное. К факторам, которые влияют на бытование народного музыкального инструментария, исследователи относят: академический, что проявляется на уровнях жанров, стилей, форм академической музыки; социальный; культурологический (который раскрывает уровень распространения массовой культуры, влияние эстрадной популярной и рок-музыки); этнически-национальный, который вытекает из этнических национальных традиций музицирования.

■ **Ключевые слова:** история; народный музыкальный инструментарий; Словакия; исполнительство; музыкальный фольклор