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ANALYSIS OF THE GEOGRAPHY OF THE LOCATION OF TSYMBALY MUSIC SCHOOLS WORLDWIDE AND IN UKRAINE

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Ukraine is renowned for its rich musical culture and considers itself one of the most musical and melodious nations in the world. From childhood to old age, songs play a crucial role in the life of every Ukrainian, accompanying them in lullabies and throughout various life situations. Therefore, if songs are the heart of the culture, musical instruments, such as the cymbals, represent an essential part of the musical tradition of the Ukrainian people. Cymbals, as one of the oldest musical instruments, were introduced in Ukraine as early as the 17th century and have become an integral part of all folk celebrations and weddings.

Within the framework of this research, we will focus on the geographical distribution of cymbal music schools worldwide, with special attention to their prevalence in Ukraine.

This study is motivated by the fact that udarnyy khordofon constitute a special class of musical instruments that combines two key aspects of musical creativity: udarnyy and string playing. This unique combination makes udarnyy khordofon interesting and captivating subjects for scientific study. Among various musical instruments, cymbals stand out due to their particular diversity in form, construction, and sound characteristics, making them the most intriguing representatives of this class. These instruments play a crucial role in the musical traditions of different nations and cultures.

The objective is to explore the role of cymbals in the musical culture of different nations, examining their distribution and usage characteristics. The primary focus is on analyzing the use of cymbals in Ukrainian musical tradition and performance schools, including regional centers.

The term "khordofones" is often considered synonymous with the term "stringed musical instruments". However, there is no exact correspondence between these terms. For instance, modern pianos and harpsichords are classified as keyboard instruments, despite their classification as chordophones under the Hornbostel-Sachs system.

The word "tsymbaly" has latin origins. It is a slightly altered form of "tsymbalum" – metal plates that belong to udarnyy khordofon.

Khordofones are musical instruments where the sound is produced by a vibrating string stretched between two fixed points. The term "khordofon" originated in the classification system of E.M. von Hornbostel and C. Sachs, where all such instruments were assigned the number 3.

Tsymbalys are one of the oldest musical instruments that gained popularity across various cultures and epochs in world history. The spread of the art of tsymbaly playing has its roots in ancient times, specifically during the existence of the Babylonian and Sumerian states. It is important to note that instruments similar to tsymbalys are known in different parts of the world – in China, Asia, Africa, the Middle East, and Europe. While they may differ in name, shape, sound production method, number of strings, structure, and timbre, these instruments always carry a common cultural-historical value. This attests that the researched musical instrument is a unique witness to eras and musical traditions, with its history and origins extending deep into time. Thus, we find it appropriate to provide a brief historical overview for the purpose of analyzing the precursors of modern concert tsymbalys and studying the historical stages of their evolution and transformation [1].

Studying the history of the origin of tsymbalys, analyzing historical sources, it can be determined that these musical instruments arrived in Europe from the Middle East during the Crusades when there was a mutual exchange of cultures. Due to their spread in Asia, it can be assumed that this became possible through active trade routes such as the Silk Road, which facilitated communication between China and Europe through Central and Western Asia. These instruments gained popularity under various names such as barbiton, tsymbaly, sambuka, and others. Thus, in addition to material goods, the Silk Road transferred cultural and artistic elements.

The process of forming specific types of tsymbalylike instruments, which became manifestations of the characteristics of different cultures, can be traced back to medieval times.

In various works by researchers on the history of tsymbaly, different descriptions, depictions, and names of tsymbalylike instruments are encountered.

The santur is an instrument in the shape of a trapezoid in Fig. 1, its frame is made of walnut wood, and the strings are attached to tuning pegs on the left side and metal pins on the right. The instrument spans three and a half octaves. Hammers are used for playing, held by three fingers and struck against the strings [2].



Figure 1. Santur [1]

Another interesting instrument, which is a variation of the tsymbaly, is the kanun in Fig. 2, whose origin is associated with Central Asia. This instrument has a trapezoidal shape resembling a flat box, with approximately 25 metal triple strings stretched across. Sound on the kanun was produced both by plucking and striking, and it was traditionally played on the lap. Later, he settles in Anatolia, where it becomes traditional. In Turkey, the kanun is a national instrument. It is used to reproduce the Turkish sound system and is directly associated with the development of the Islamic religion. It should be noted that the kanun is also popular in the Middle Eastern countries [3].



Figure 2. Kanun [1]

Asian nations made their contribution to European musical culture by bringing ancient tsymbalylike instruments, similar to the psaltery in Fig. 3. This instrument was renowned as one of the oldest in the world and was used to accompany psalms. Its dissemination was particularly active during the medieval period [4].

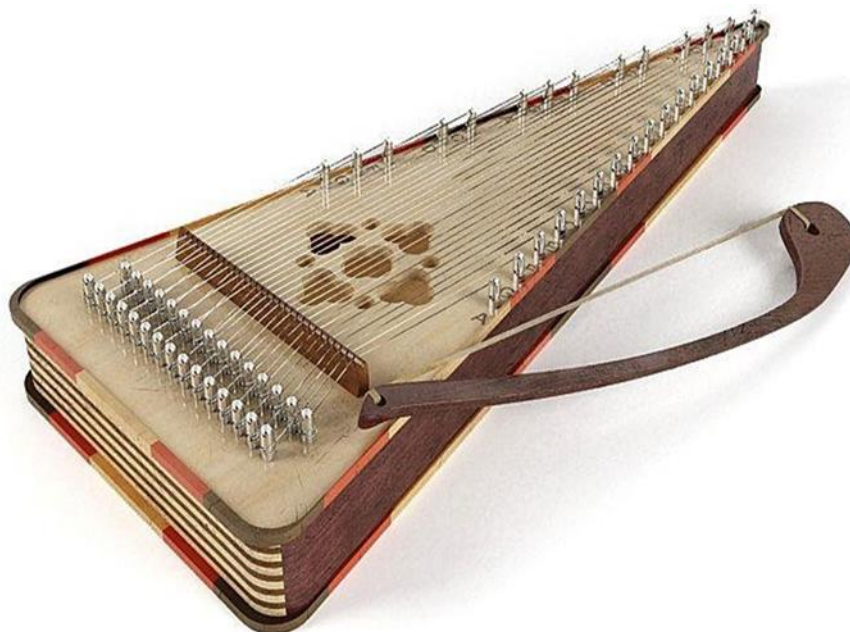


Figure 3. Psalterion [1]

Husli is the oldest musical instrument in Fig. 4, that gained great popularity on the territory of Kyivan Rus. In the husli, the strings are stretched over a triangular wooden box, and the sound is drawn out by pinching the strings with a finger. A performer on the husli is called husliar.

According to one version, the bandura originated as a modification of the husli. After adding 2-3 bass strings and placing the instrument vertically on the knees, pressing it to the chest, we got a new instrument - the bandura [5].



Figure 4. Husli [5]

A real breakthrough in the development of tsymbaly was achieved by Josef Shunda in Fig. 5. He developed the first the tsymbals, which are recognized on a par with other professional musical instruments around the world [1].

Az első pedálczimbalom bemutatása 1874-ben.

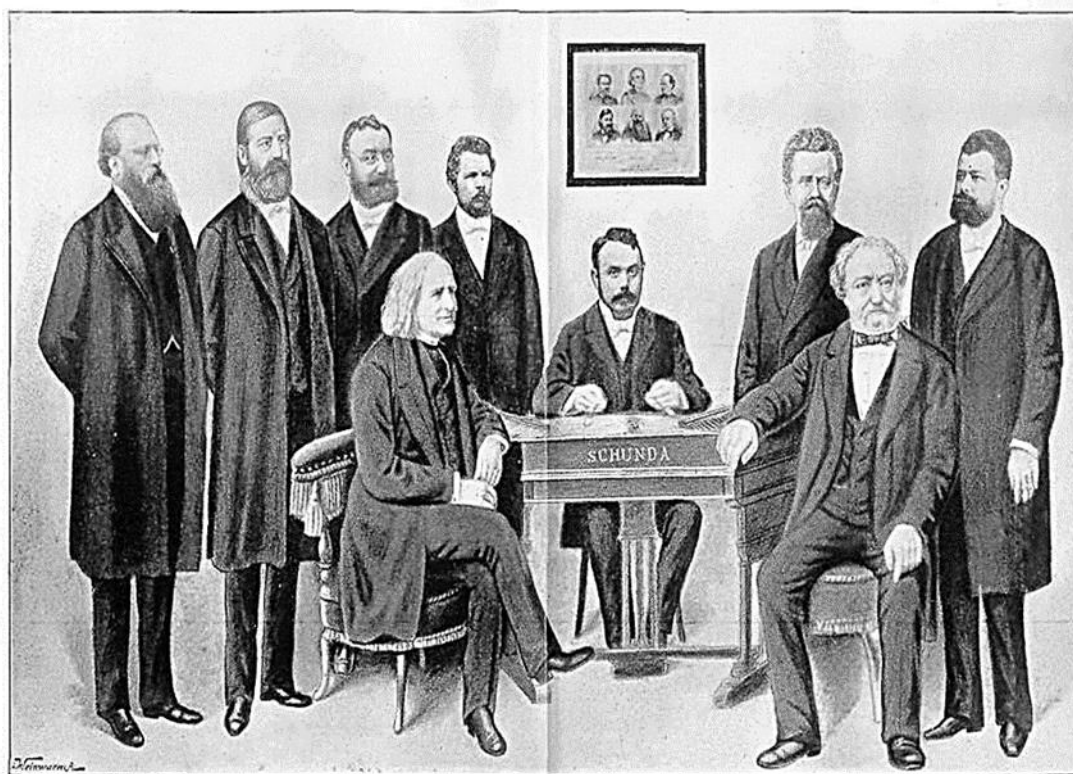


Figure 5. Demonstration of the tsymbals by Joseph Shunda [1]

Unique features of Shunda's the tsymbals include their tuning adapted from the Hungarian kobza, the presence of 35 frets arranged in chromatic order, and the use of a damping device. These tsymbals were distinguished by high technical capabilities, a diverse timbral palette and a wide range of sound [1].

At the end of the 19th - at the beginning of the 20th century, musical performance on tsymbals experienced significant progress. It was during this period that tsymbals were recognized as a concert instrument due to their wide sound spectrum and depth. This popular development led to the creation of the first dulcimer schools, which testified to the growth of professionalism and the establishment of not only a full-fledged repertoire, but also the beginning of an era of professional musical education.

In modern Ukraine, various centers have emerged where the study and development of tsymbal art take place. Each of these places is growing and evolving, guided by its own perception and values considered important in the region.

In our time, the study of tsymbals has become highly active. Importantly, even under challenging economic conditions in Ukraine, this study not only does not stop but also successfully advances. This promises further achievements in mastering the art of playing this instrument.

The founder of professional training in playing the tsymbal in Ukraine was Leonid Haydamaka, a cellist, bandurist, student of student of Hnat Hotkevich, composer, and conductor from Kharkiv. Thanks to his work and creative contributions of his students, such as Georgy Kazakov and Oleksandr Nezovybatko, professional and academic

training for tsymbalists commenced throughout Ukraine: not only in Kharkiv, but also in Kyiv and Lviv.

In 1922, Leonid Haydamaka established a bandura ensemble based on the Kharkiv club "Metalist". Starting from 1928, this chapel turned into the first orchestra of Ukrainian folk musical instruments.

Precisely in that period, tsymbals of the "Shunda" system were introduced into its composition [6]. In the future, Oleksandr Nezovybatko, who was then self-taught on this instrument, played on these tsymbals.

As an engineer and designer, Leonid Haydamaka perfected the bandura of the Kharkiv type. After the Second World War, he actively promoted this instrument worldwide. Haydamaka performed as a soloist in an ensemble with Ostap Veresai's "Brotherhood of Kobzars" in Germany and in a duet with guitarist Andres Segovia in the USA [7].

Only in the last three decades, in Slobozhanshchyna and in Kharkiv in particular, there has been a flourishing of the Kharkiv tsymbal school, the beginnings of which were laid by Leonid Hryhorovych Haydamaka.

Today, with detailed argumentation, it can be confidently stated that the Kyiv and Kharkiv tsymbal schools have secured significant positions in the north-eastern regions of Ukraine. However, on the Right Bank, gradually, a dozen promising centers are emerging, laying the foundations for tsymbal professionalism in Ukraine from elementary education to higher education and concert performance.

Let's outline the analytical overview of tsymbal education and the actual functioning of professional tsymbalists in various regional centers. This registry of the current state of tsymbal education will enable us to partially address gaps in the practical examination of the situation on a nationwide scale.

The current state of development of professional tsymbal art in Ukraine will help determine further directions for its advancement. The names listed below, as key components of professional training for tsymbalists, represent only an identification of modern center locations.

Kyiv tsymbal school. Oleksandr Nezovybatko (1918-1977) started his musical career as a domrist, receiving education at the Kharkiv Workers' Conservatory. Later, he studied at the Kharkiv Music and Drama Institute and worked in the Orchestra of Ukrainian Folk Instruments under the direction of L. Haydamaka. It was during this time that Oleksandr began independently learning to play the tsymbal. He refined his technique, receiving training in 1936-1937 in the percussion department of the Moscow Conservatory [1].

In 1938, Oleksandr Nezovybatko moved to Kyiv and joined the Kyiv state bandurist capella, which defined the further development of his creative path.

In 1966, he published the first manual on playing the hammered tsymbal in Ukraine titled "School of Playing the Ukrainian tsymbal" [1]. Then, in 1971, he defended his doctoral dissertation on the topic "Ukrainian tsymbals and Their Improvement" [8]. Thus, the formation of the Kyiv tsymbal school is closely associated with his name.

Representatives of the Kyiv tsymbal school are famous cymbalists: Pavlo Teuta, Honored Artists of Ukraine Viktor Matsko, Yuriy Gvozd, Volodymyr Ovcharchyn, Andriy Voychuk [1].

Music educational institutions located in the territories of the Khmelnytskyi and Ternopil regions contribute to the formation of the Podilian center of hammered tsymbal academic education. A key figure in this context is Igor Brukhal, who received his education at the Lviv music academy in the class of people's artist of Ukraine, professor Taras Baran.

This young virtuoso musician represents a new generation of advocates for the hammered tsymbal art. His solo concerts, as well as performances with symphony orchestras and his jazz-folk band "BRIO," have been highly successful in various cities across Ukraine, from Uzhhorod to Kherson. Igor Brukhal is also engaged in educational activities at a children's music school, Ternopil music college named after S. Krushelnytska, where he teaches his students how to play the hammered tsymbal. Additionally, he teaches at Ternopil National Pedagogical University named after V. Gnatiuk.

The Rivne (or Polissia) center is considered highly promising due to its strong foundation in higher artistic education. A significant contribution to the development of this direction is made by Yaroslav Zozulyak, the founder of the folk instrumental music department at the Rivne Music School [1].

He also founded the Rivne folk music orchestra "Drevliany" in cooperation with the associate professor of the Rivne Institute of Arts Vyacheslav Logvin.

Among the prominent promoters of the hammered tsymbal art in the Rivne region, Professor Sviatoslav Melnychuk deserves recognition. Thanks to his fruitful work, a powerful hammered tsymbal class was formed at the Institute of Arts at Rivne State University [1].

The Ivano-Frankivsk Regional tsymbal center will soon receive the status of the Carpathian tsymbal school. Students receiving education in this region primarily use tsymbals of the "Shunda" system. Tsymbal mastery courses are available in almost all cities in the region, including Vorokhta, Bohorodchany, Horodenka, Kalush, Kosmach, Yabluniv, Yaremche, Kosiv, and many others – over 20 schools in total. Graduates of these schools have the opportunity to continue their education at the D. Sichynskyi Ivano-Frankivsk Music School. This educational institution was founded in 1940 based on the Stanislav Conservatory named after S. Moniushko. Graduates of the music school can pursue higher education at the Institute of Arts of Vasyl Stefanyk Precarpathian National University and other higher education institutions in Ukraine [1].

Prominent artists from the Ivano-Frankivsk Cymbal School, who are members of the Municipal Folk Music Orchestra "Rhapsody" - tsymbalists Taras Slobodian and Kostyantyn Borukh, as well as Honored Worker of Culture of Ukraine and leader of the Kolomyia Orchestra "Hutsuliya" Mykola Kovtsunyak, have long been representing Prykarpattia at all-Ukrainian competitions and reviews [9].

The Volyn center encompasses a range of educational institutions, including schools, a music college, and the Institute of Arts at Lesya Ukrainka Eastern European

National University. Among the faculty members of the tsymbal at the institute is Associate Professor Department, Petro Yusypchuk. Currently, there are over 30 tsymbal players and other musicians studying in the region [10].

The Bukovinian center includes tsymbal players who are receiving education in 19 music schools in the region, totaling 64 students. Additionally, seven tsymbal players are studying in the music college, and three are enrolled in the art school in Chernivtsi. Two students dedicate their studies to the tsymbal at Yuriy Fedkovych Chernivtsi National University. The instructor Mykola Shcherban, Honored Worker of Culture of Ukraine, has taught several outstanding tsymbal players, including Georgy Agratin and Andriy Voychuk, as well as around 100 other students in Chernivtsi.

The Zakarpatskiy center has great potential, as it maintains close ties with various cities in Zakarpattia and the regional center, Uzhhorod. These connections support the artistic environment in Hungary, Romania, and Slovakia. In these countries, tsymbals play a special role in the development of musical culture as a national instrument and the basis for many creative ensembles.

The director of the Uzhhorod Music School and artistic director of the Uzhhorod Philharmonic was the renowned Ukrainian composer and founder of the Composer School, Desiderius Zador (1912-1985). He not only created numerous impressive works for solo tsymbal but also composed a concerto for tsymbal and symphony orchestra, which remains an outstanding example of tsymbal mastery at a contemporary artistic level [11].

The Dnipro academic center unites three regions: Cherkasy, Dnipro, and Kirovohrad. "Rosava" is the main ambassador of folk art in the Dnipro Oblast as part of the Cherkasy Regional Philharmonic. Mykola Petryna, founder and director, graduate of the Lviv Conservatory, awarded the title of Honored Artist of Ukraine. Soloist Raisa Kyrychenko was recognized as the Laureate of the T.G. Shevchenko National Prize for her contribution to the creation of concert programs [12].

In the Lviv academic center, a team of teachers has been formed who teach how to play the tsymbal and repair them. One of the most well-known teachers is Georgiy Kazakov, who studied under the great musician L. Haydamaka. After his studies in Kyiv, he moved to Lviv, where he himself taught and became a mentor to successful musicians such as Vasyl Petrovanchuk, Sviatoslav Melnychuk, Mykola Petryna, Taras Baran, Roman Samotis, and Yaroslav Zozulyak [8].

The analysis of the location of tsymbal music schools in the world and in Ukraine reveals the interest of both geographers and musicologists in studying this unique aspect of cultural heritage. The geographical approach allows us to consider not only the spatial distribution, but also to determine the relationships between the area and the development of the tsymbal tradition. For musicologists, this research becomes key to understanding the emergence and development of musical traditions, features of styles in teaching tsymbals.

This analysis highlights the relevance of the topic for both geographical and musical studies, creating a platform for further research in the context of the interaction between geography and musical culture on a global scale.

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