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MUSICAL AND INSTRUMENTAL CULTURE OF TRYPIILLIAN CIVILIZATION (TO RECONSTRUCTION)

The article is devoted to the reconstruction of snare and horn instruments of the early and middle stages of the existence of Trypillian civilization (4600-3700 BCE). On the basis of comparative instrumental analysis, various types of drums with similarities among the same type of ceramic instruments of the peoples of the world were found in sacral complexes of Trypillian ceramics. The horn instruments of the Trypillians are reconstructed on the basis of numerous similar instruments of various archaeological cultures (Paleolithic - Bronze Age) and folk technologies of their production.

Keywords: Trypillian musical instruments, musical archeology, drums, horn instruments.

Trypillian civilization of Ukraine is one of the most vivid and original phenomena in the history of the ancient agricultural societies of Europe. Its first monuments were discovered by the Kyiv archaeologist Vikenty Khvoyka in the late nineteenth century near Trypillia in Kyiv region. Archaeological research has shown that this civilization existed in the territory of modern states - Ukraine, Moldova and Romania, about 2600-2700 years (from the second half of VI - to the beginning of III millennium BC) [3, p. 47]. In Moldova and Romania, it is known as the Cucuthen Culture.

Trypillian agriculture society had all the attributes of civilization, which was recognized as the most authoritative American International Founding Research Institute of Ancient Civilizations [12, p. 3-4]. It possessed developed technologies of farming – they cultivated the land with a plow, invented a potter's wheel, a loom, melt the metal and built gigantic settlements. Trypillian civilization had an extensive system of mythological beliefs, representations, rituals and ceremonies [2]. If we draw parallels between the periods of the existence of Trypillian civilization and the civilizations of the Ancient World, we will see that when the "history began in Sumerian", the ruins of their giant settlements, which comprised thousands of buildings and stretched over hundreds of acres, had long been underground [3, c .44-45].

Among Trypillian ceramics there are special products - vessels without the bottom of various shapes and sizes. They have not yet found a clear interpretation. Known as twisted (called "binoculars"), and single ("monocular") products (Fig. 1). There are different versions of

their function. The most common idea is that they were used as dishes. There were other versions of their application [6, p. 111-114]. In the end, the researchers came to the conclusion that these products had exclusively a cult appointment.

At the beginning of the twentieth century the suggestion was made that binoculars were paired drums. Later, this assumption a priori was perceived by some instrumental scholars [13, p. 21; 15, p. 65]. It was based on the fact that in the musical practice of the peoples of Asia and the Caucasus, matings like molds - timbal. However, timbal, according to the international classification of musical instruments, belong to another type of membrane - boiler drums (code 211.12) which, unlike drums, do not have an opening in the lower part [10, p. 244]. So far, attempts have been made to reconstruct these products as drums. I consider it unacceptable to give the desired effect: to identify these ceramic products as musical instruments should be treated with extreme caution, since rather large broad jumble of most known specimens are located directly at the edges of the crown (Fig. 2). This prevents the uniform tension of the membrane and deprives the instrument of full sound. Given the perfection and refinement of the Trypillian ceramics and the high level of civilization, it is unlikely that the Trypillians could satisfy such a constructive imperfect instrument. For example, the authors of the reconstruction from Ivano-Frankivsk for a more or less uniform tension of the membrane were forced to narrow the width of the upper jumper as much as possible, which in fact makes it historically unreliable. There is another circumstance that is left out of the attention of supporters of the interpretation of vessels with a wide top jumper as paired drums. In particular, what can be explained by the fact that in sixteen dwellings excavated near the village Klyshchiv (Vinnitsa region), archaeologists found over 250 "binoculars"? It is known that in each house at one and the same time could live a family of 4-5 people [4, p.131]. Does this mean that all, without exception, inhabitants of the dwelling (from old to infant), had several drums? It is more logical to assume that these paired products could be symbols or incarnations of a certain deity or complex of mythological representations and used in annual rites and rituals.

However, one should not definitively abandon the idea of the existence of paired drums in Trypillians. And that's why. Among the locally-territorial complexes of ceramics, along with a significant number of "binocular" products with an upper jumper, occasionally there are specimens without it (Fig. 3b). On this fact, none of the researchers for some reason did not pay

attention. The absence of a jumper allows you to stretch the membrane evenly without any effort. Similar dual ceramic drums existed in Aztec tools in South America (Fig. 3 in). Again, we note that products without jumble occur extremely rarely. This fact is the determining criterion for identifying these products as drums. After all, from historical and ethnographic sources it is known that in various folk traditions, as well as in ancient cultures, the number of musical instruments, as well as performers on them, was a small percentage.

Most archaeologists believe that binoculars have been exclusively religiously used and used in ceremonies. It is known that in rituals and ceremonies all its components are important: word, music, dance and attributes, in particular, musical instruments, which their form and decoration embodied their contents. K. Sacks, a researcher in ancient musical instruments and one of the founders of musical archeology, noted that none of the instruments had such a number of ritual functions and was not perceived as the most sacred than the drum [14, p.28]. Academician B. Rybakov believed that binocular products were used in the agrarian rites "watering the earth", that is, in these vessels, without a bottom poured water that was spilled through the holes on the ground, moisturizing it [7, p. 16]. If the twisted products with the top jumper were used in the rite and were its attribute, then the sound accompaniment of this action could be a twisted drum without a jumper, which in shape and decorated corresponded to the content of the rite.

Particular attention deserves so-called monocles. These hollow products are interpreted by archaeologists as suppositories for vessels. However, on the surface of the crown, the typical attrition and damages that are usually left from the vessels that are often installed on them are never revealed. Instead, they have a number of characteristic features that allow them to be identified as drums. I note that among the total mass of ceramics, these products are extremely rare.

Since the drums are one of the oldest musical instruments that have been practically unchanged for millennia in the traditional instruments of the peoples of the world, it is necessary to involve analogues of both existing instruments and archaeological artifacts that are uniquely identified as drums for the reconstruction of certain types of Trypillian drums.

A separate group of "monocles" has the shape of a sand-watch (Fig. 4a). Ceramic drums of this form still exist in India (Fig. 4b). According to the international classification of types of

musical instruments E. Hornbostela - K. Saks, an instrument from India belongs to the sand-watch type of drums (code 211.24) [10, p. 245]. It is possible that Trypillian drum could be two-membrane, i.e. skin membrane could be stretched on both holes as the Indian instrument. The "binoculars" with the upper jumper (Fig. 2), as well as the paired drums (Fig. 3b), which form and decorate a single sign complex, are similar to the shapes and the ornament in the form of dipped lines. Twisted drums ("binoculars" without a jumper) in the form of two sand-watches and a single drum (Figure 4a) indicate that within the same type there could be two versions of the instrument.

The drum belonging to the type of glass-shaped (code 211.26) was discovered by the author among the ceramic material excavations near the village Lenkivtsi (Chernivtsi region). It dates back to 4600 BC. (Fig. 4 c). The author of the excavations Katerina Chernysh interpreted him as a stand under the vessel [11, p. 68-70]. Ceramic drums of similar shape still exist in the instrumental practice of many peoples. This is a Turkish instrument of debris, Greek tarabuka, Arabian darabuka or darbok, and others. (Fig. 4g). He also has analogies among archaeological finds in Germany, Poland, Egypt and China.

Another type of cone-type drum (code 211.25) was found near village Gorodnitsa in Western Ukraine (Ivano-Frankivsk region) (Fig. 4d). It dates from the middle stage of Trypilia (4500-4300 BCE). In the lower, narrowed part of the body opposite to each other there are two "ears" and two small protrusions. The purpose of these details was unclear and explained by experts as an attempt to provide an anthropomorphic features [1, p.133]. In the opinion of S. Bibikov, the eyebrow depicts an elongated man's hand that holds the bowl over his head. This guess is right, however, is not their only purpose. On a fabricated exact copy of the drum, I conducted experiments on possible ways to tighten the membrane. They showed that the system of fixing it by means of ossification is as convenient and thoughtful as possible. Similar types of drums were also found among the ceramic material in Koshylivtsi (Ternopil region), near the Berezovsky hydroelectric power station in Southern Buh, in Noviy Rusest (Moldova). The corpses of these instruments are decorated with shaded ornaments in the form of snakes. Archaeologist Natalia Burdo, a researcher of the spiritual culture of Trypillian civilization, believes that such ornamental compositions on ceramics embody the image of the Moon Snake Goddess, which was especially celebrated by Trypillians [2, p. 156]. From this we

can conclude that drums with anthropomorphic features could be used in the rites dedicated to this goddess. Drums of a similar form still exist in the traditional instruments of many nations (Fig. 4 e).

An interesting reproduction of the rite accompanied by playing the drums was found by archaeologists near the village Ovcharovo (Bulgaria). In a very devastated housing model, 26 miniature items were kept, including statuettes of people, miniature bowls, vessels with covers, tables, armchairs and three items of cylindrical shape. According to the authors of the discovery, these cylindrical articles were reels of the type there [8, p. 91-92]. All three cylinders have different sizes, which by itself is a rather telling fact. Usually, in instrumental practice, especially with the simultaneous use of several drums, they are tuned so that they do not sound alike, but have differences in the height of the sound. The easiest way to achieve it is by using two or more tools of different sizes or different diameter holes that the skin tightens. The smaller the area of the skin-membrane, the higher the sound, and vice versa. The difference in sound can also be achieved with the help of a greater or lesser tension of the skin. It is possible that on Trypillian double drums- "binoculars" to obtain a difference in the height of sounding could apply a different force of tension of the same size membranes.

Trypillians also had horn instruments. During excavations occasionally there are phalanges of the bull's toes with broken holes on one side (Fig. 5a). They were found in Trypillian settlements, in particular, in Luka-Vrublivetsky [1, p. 60], Lenkivtsy [11, p. 86, tab. XII] and others. Instrumentalists are well aware of this bone musical instrument: it's a whistle flute. The simplest horn instruments made from animal phalanges are found during archaeological excavations throughout Europe (France, Denmark, Czech Republic, etc.). In Ukraine, they are known in archaeological cultures from the paleolith age - until the end of the Bronze Age [5, p. 179]. It is believed that simple whistle flutes were signaling instruments or baboons. However, the study of Russian colleagues regarding the appointment of some babies in the Neolithic tribes has shown that a separate type of babycoats was used exclusively in ceremonies related to the cult of birds [8, p. 162]. Trypillian flutes could also have a magic value. As noted by N. Bourdot, according to the laws of magic, any properties of the substance from which the objects were made, could pass on them. The Trypillians bull was associated with the Great Goddess, and the thing made of its bones, acquired magical properties [2,

p. 44]. This means that the flute from the phalanx of the bull could also belong to magic instruments.

Trypillians had horn instruments of a more complex design. Among the anthropomorphic plastics there are images of men holding both hands an object that has the form of a long roller with transverse beads (Fig. 5 b). It is believed that this is a pattern of a rod [3, p. 183]. However, the position of the hands is typical for holding some horn instruments (Fig. 5 in). It is also interesting to note the transverse trunks on the instrument. In folk practice to our time preserved a very ancient method of producing horn instruments. The wooden workpiece along desired shape and split core is selected, and then connect the two halves and tie them around the horning boiled bark (Fig. 5g). This makes the tool look like a stylized snake image. Similarly manufactured instruments still exist in musical instruments of the peoples of Europe, in particular, Ukrainians. These are tools such as trembita and smaller tubes.

It should be noted that pipes, like bone horns, have long been associated with male power, the idea of fertility, among many peoples of the world. Their extremely powerful and sharp sounds were identified with the voices of zoomorphic gods, in particular, in the likeness of a bull. Obviously, the pipes depicted in the Trypillian statuettes, if we take into account their sound resembling the bull's roaring, as well as the presence in the design of snake-like rice (wrapped around the corpus shell), could be associated with the rites in honor of the Great Goddess of Trypillians and have a polysemantic meaning . Perhaps, the "wand of the leaders" with cross beads are depicted in the same manner and on other figures, embodying the same ideas.

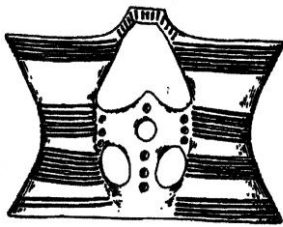
So, based on comparative instrument analysis of Trypillian ceramics sacred complexes there were found *three types of drums* early and middle stages of Trypillian civilization. Their analogues to our time have survived in the traditional instruments of the peoples of the world. They are also known for the archaeological excavations of Neolithic monuments - the Bronze Age in Europe, Asia, and South America.

In the study of musical and instrumental culture of Trypillian civilization, only the first steps were made. Presented in the article the reconstruction of various types of drums and horn instruments is only an insignificant part of the author's collected vast archeological "musical" material, which requires an in-depth and comprehensive instrumental analysis.

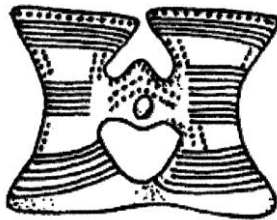
Illustration:



Image.1. Trypillian ceramic products without the bottom. Image. 2. A product with a wide jumper.



a



b



c

Image 3. a – binocular product with a jumper; b – without jumper; c – Aztec Coupled Drum.



a



b



c



d

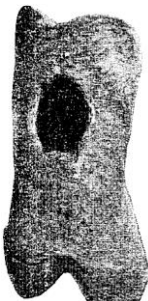


e



f

Image. 4. Trypillian drums and their folk analogues: a – in the form of a sand clock; b – Indian drum; c– glass-shaped; d – darabuka; e – conical; f – drum from New Guinea.



a**б****c****d**

Image. 5 . Wind instruments: a – Trypillian whistle flute; b – Trypillian trumpet; c folk artist on a wind instrument; d – method of winding the bark of the body of the wind instrument.

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