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**KLYMENT KVITKA
AND KOBZAR TRADITION
(TO THE 140th ANNIVERSARY
OF THE RESEARCHER'S BIRTH)**

Violetta Dutchak

*Doctor of Art Studies, Professor,**ORCID: 0000-0001-6050-4698,**e-mail: violetta.dutchak@ukr.net,**Vasyl Stefanyk Precarpathian National University,**34a, Sakharova St., Ivano-Frankivsk, Ukraine, 76014*

The purpose of the article is to actualise the role of the outstanding Ukrainian folklorist and ethnographer Klyment Kvitka (1880–1953) in the study of the phenomenon of kobzar tradition and kobzars as a professional and social group; to highlight the achievements of K. Kvitka in the field of kobzar tradition, to evaluate them in terms of culture, art, and music sociology overlap. Among the research principles and methods used in the article, there is historical (chronological), source analysis (historiographic), art, comparative, and analytical. These methods have allowed both to analyse the works on kobzar tradition by K. Kvitka and to evaluate them in modernity terms, compare them with parallel studies on kobzar tradition at the beginning of the twentieth century, moreover, to provide insight into functioning specifics of this phenomenon under changes in its existence environment. The scientific novelty of the research consists in the presentation and analysis of K. Kvitka's works regarding kobzar tradition as art historical and musical, sociological projects and rethinking the role of the artist in the historiography of kobzar tradition. The article is based on the analysis of K. Kvitka's works "Professional folk singers and musicians in Ukraine: Program for study the work and life" (1924), "Demand for research of folk music in Ukraine" (1925), "Musical Ethnography in Ukraine in the post-revolutionary years" (1926), "Lirnyks' living" (1928), etc. Special attention is paid to work "Professional folk singers and musicians in Ukraine: Program for study the work and life", which is a questionnaire for the fieldwork of a folklorist-ethnographer. Following the questions contained in the study of K. Kvitka, we can make a relevant art and sociological snapshot about the Ukrainian kobzar tradition of the early 20th century. The conclusions of the article actualise the folklore and ethnographic research of K. Kvitka concerning kobzar tradition at the present stage. The significance of K. Kvitka's works lies in the possibility of their use for new musical and sociological research, evaluation of the sharing conditions of musical folklore and post-folk practices, and analysis of the latest regeneration of kobzar traditions.

Keywords: Klyment Kvitka; kobzar tradition; kobzars as a professional and social group; folk and instrumental art study; music sociology; musical and sociological project

Introduction

Klyment Kvitka (1880-1953) is a well-known Ukrainian folklorist, ethnographer, music scholar, author of numerous recordings of folk songs, which were not only saved from silence but also became the basis of many adaptations and revoicing in the work of professional composers. The researcher highlighted that aside from the folk music and ethnographic material recording, it is important to preserve information about their carriers, their everyday life, the performing style of singing or playing, and to study the specifics of the use of certain genres in ritual and non-ritual culture, and the analysis of their spreading.

K. Kvitka's ethnomusicology and musicological heritage in the 20th – early 21st century was partially reissued in the Russian (Kvitka, 1971; 1973) and Ukrainian (Kvitka, 1985; 1986) languages. We should take note of an important project implemented by M. Lysenko National Music Academy in Lviv, at the initiative of Professor Bohdan Lukaniuk, that accumulated all lifetime publications of K. Kvitka (Kvitka, 2010), as well as collections of scientific papers and conference proceedings on the occasion of the 100th and 125th anniversary of the researcher, published in Lviv (Lukaniuk, 2006), Kyiv, Rivne and Moscow (Banin, 1983; Biteriakova & Giliarova, 2009) on one site. The works of the folklorist have repeatedly appeared in the studies of many researchers of various art studies as musicology, ethnomusicology, music sociology, and there is V. Goshovskii (Kvitka, 1971; 1973), S. Hrytsa (2000; 2002), I. Dovhaliuk (2016), A. Ivanytskyi, L. Kyianovska, etc. (2011). Lukaniuk (2005; 2010a; 2010b), M. Khai and others. However, in the field of kobzar tradition, the researcher's studies require proper evaluation, updating following

modern attempts to reconstruct the tradition, the development of traditional instruments performance in Ukraine and abroad.

Modern interest in kobzar tradition, its musical, in particular, epic heritage is confirmed by scientific research and musical (notation and audio) publications, and the reconstruction of tools, the creation of official public institutions (in particular, the National Union of Ukrainian Kobzars, kobzar workshops in Kyiv, Kharkiv, etc.), fan groups in social networks (in particular, kobzar tradition and folklore, Kharkiv Kobzar Workshop, etc.), workshops for the production of ancient instruments, scientific and practical conferences, concerts, festivals, etc. A historical and ethnomusicological analysis of the development of kobzar tradition and bandura art during the 20th - early 21st century in Ukraine and within the Ukrainian diaspora is fundamental. Therefore, taking into account the relevance of publications concerning kobzar tradition, it is necessary to generalise the significance of the scientific heritage of K. Kvitka for the research and popularisation of this tradition as a unique national cultural and artistic phenomenon. This article presents the author's research direction in the field of history and practice of bandura art in Ukraine and abroad (Dutchak, 2010; 2013; 2020).

The scientific novelty of the research consists in the presentation and analysis of K. Kvitka's works regarding kobzar tradition as art historical and musical, sociological projects and rethinking the role of the artist in the historiography of kobzar tradition.

Purpose of the article

The purpose of the article is to highlight the achievements of K. Kvitka in the field of kobzar tradition, to evaluate them in terms of culture, art, and music sociology overlap. Among the research principles and methods used in the article, there is historical (chronological), source analysis (historiographic), art, comparative, and analytical. These methods have allowed both to analyse the works by K. Kvitka and to evaluate them in modernity terms, compare them with parallel studies on kobzar tradition at the beginning of the twentieth century, moreover, to provide insight into functioning specifics of this phenomenon under changes in its existence environment.

Main research material

Klyment Kvitka is a well-known name in the history of Ukrainian folklore, ethnography, and musicology, along with M. Lysenko, S. Lyudkevych, A. Rozdolskyi, V. Hnatiuk, F. Kolessa, D. Revutskyi, and others. A Native Of Sumy region, K. Kvitka got a thorough education (in music and law) in Kyiv (Music School of the Russian Musical Society, Volodymyr the Great University). Despite working as a teacher at the Lysenko Music and Drama Institute in Kyiv, later as a lawyer in Simferopol, Tiflis, etc., he was engaged continuously in folklore activities. For the period of his training and work, K. Kvitka actively collected, and later transcribed and published a multi-genre collection of folk songs from different regions – Ukrainian and other ethnic groups. During the formation of Ukrainian statehood in 1917 K. Kvitka worked in the Ministry of Justice of the Ukrainian National Republic, and later founded the Cabinet of Musical Ethnography in Kyiv, and was a researcher at the All-Ukrainian Academy of Sciences, taught at the Lysenko Musical and Drama Institute in Kyiv.

It was thanks to K. Kvitka that unique recordings with the voice of his wife, the Ukrainian poet Lesia Ukrainka, were preserved, which represented the Polessky musical folklore (Dutchak, 2020, p. 35). Filaret Kolessa and Lesia Ukrainka initiated the folklore trips to the Dnieper Ukraine (1908) to record the epic repertoire of kobzars, which was recorded on the phonograph, transcribed and published in a two-volume collection of Ukrainian Folk Dumas (Kolessa, 1969). Having survived the period of repression in the 30s, after serving his sentence, Kvitka's was engaged in scientific and pedagogical work at the Moscow Conservatory, where he became the founder and head of the Cabinet for the Study of the Musical Creativity of the Peoples of the USSR and received the title of Professor.

K. Kvitka's research also included kobzar tradition as a unique national and cultural phenomenon, which consisted in "the synthesis of singing and the kobza (bandura) playing, a complex hierarchy of repertory genres, the use of the professional (lebian) language, formed by oral canons of teaching that passed skill secrets from the teacher (master) to the apprentice" (Dutchak, 2010). In the early 20th century in kobzar tradition, there are changes caused by subjective factors: the inability to maintain the sacred status of kobzar brotherhoods closed from outsiders; the activation of urban cultural centres, as opposed to rural ones, where kobzar groups

functioned; the influence of playing and singing by blind bandurists, who carry national musical genres, on the performance of leading representatives of the Ukrainian intellectual society. It was the efforts of the latter that not only recorded and transcribed the kobzars' repertoire (M. Lysenko, F. Kolessa, L. Ukrainka, A. Slastion, K. Hrushevska) but also popularised this art direction through scientific folklore research, analysis of regional and kobzars' individual performing styles (D. Yavornytsky, K. Kvitka, D. Revutskyi, H. Khotkevych, etc.).

The initiative of K. Kvitka and Lesia Ukrainka to record the kobzar repertoire in 1908 arose to preserve the ancient traditional style of playing and singing, "which was used by later concert kobzars" (Hrushevska, 1927, p. XXVI). It was K. Kvitka who developed the research project of step-by-step fixing of the kobzars' repertoire. First, it was a musical notation and then sound recording. It is interesting that at first, Kvitka applied to such organisations as Ethnographic Commission of the Shevchenko Scientific Society in Lviv, Musical Ethnography Commission at Moscow University requesting assistance to employ folklorist-ethnographer into the project, looking for not just a musicologist, but an "all-round man", to "preserve the music of dumas not only as of the quiet musical characters but as a living essence, to keep the way of the singing and all the fine nuances of performance" (quoted after Dovhaliuk, 2016, p. 325). At a meeting of the Ethnographic Commission in Lviv, a well-known writer, public figure and bandurist Hnat Khotkevych spoke on behalf of K. Kvitka in discussing the project. He offered his own professional comments on the implementation of the project, in particular, lists of kobzars and the expedition routes. At the meeting, it was recommended to use such gadget as the phonograph for the project implementation. H. Khotkevych proposed the use of two phonographs for recording and singing, and kobza playing.

K. Kvitka did not risk recording and transcribing kobzar recitatives, although he had quite extensive experience in other genres of folk songs. The researcher noted: "as for the duma's melodies, I cannot possibly record them – I can't overcome all the vagaries of rhythm, I can't transcribe them into notes of free recitation and grace-notes" (quoted after Dovhaliuk, 2016, p. 332). A musicologist Stanyslav Lyudkevych, an ethnographer Oryp Rozdolsky, and a folklorist Filaret Kolessa were among the possible candidates to be recorded. It was the latter who was chosen to implement the idea of K. Kvitka. Kolessa felt the improvisatory nature of kobzar tradition, the variation of duma's melodies, and the need for careful recording of the performance. F. Kolessa implemented K. Kvitka and Lesia Ukrainka's project with the assistance of the artist and ethnographer Opanas Slastion, who was engaged with the kobzars, studied their way of life and repertoire, and recorded it with the phonograph. Lesia Ukrainka financed the project by herself, providing the musician-ethnographer and the kobzars with rewards, purchasing the phonograph, and later transcribing and publishing the material (Dovhaliuk, 2016, pp. 322-323).

On the phonographic cylinders, the traditional repertoire of kobzars and lirnyks from Poltava and Kharkiv provinces was recorded. They were M. Kravchenko, A. Skoba, M. Dubyna, S. Pasiuha, P. Drevchenko, I. Kucherenko, I. Skubii, S. Hovtan, etc. The results of the expedition were published by F. Kolessa ("Melodies of Ukrainian folk dumas": volume I-1910, volume II-1913). F. Kolessa presented 10 complete dumas and more than 60 fragments with musical recitations. This work of Filaret Kolessa was completed by the work of Lesia Ukrainka, who together with K. Kvitka recorded the repertoire of kobzar Hnat Honcharenko from Kharkiv region on the phonograph when he was in Yalta. It was dumas singing and playing - "About Aleksii Popovych", "About a sister and brother", "About a widow and her three sons" (Kolessa, 1969). Hence, thanks to the initiative and implementation of the plan of K. Kvitka and Lesia Ukrainka, not only samples of traditional epic genres of the kobzar repertoire were recorded, but also the specific style of playing and singing inherent in various regional schools, individual features of kobzars and lirnyks' performing which were generalised in the study of F. Kolessa.

Among the numerous K. Kvitka's works of the 1920s, there is folklore and ethnographic research, which is aimed at thorough, historically reliable, geographically and temporarily fixed folklore information. He developed his own approach of folklore field expedition recording songs and instrumental melodies, laid the theoretical foundations for the formation and development of ethnomusic sociology and historical and comparative study of the folklore of border ethno-related nations, particularly, Slavic ones.

A thorough analysis of K. Kvitka's works "Professional folk singers and musicians in Ukraine: Program for study the work and life" (1924), "Demand for research of folk music in Ukraine" (1925), "Musical Ethnography in Ukraine in the post-revolutionary years" (1926), "Lirnyks' living" (1928), gives grounds to consider them as an essential theoretical framework for both folk-ethnographic and sociological approaches in the study of Ukrainian music that is relevant today.

Special attention is paid to the K. Kvitka's work "Professional folk singers and musicians in Ukraine: Program for study the work and life", which is a questionnaire for the field case study of a folklorist-ethnogra-

pher. Following the questions contained in the study of K. Kvitka we can make a relevant art and sociological snapshot about the Ukrainian kobzar tradition of the early 20th century.

The sociology of music is a branch of the sociology of art and artistic culture, the subject of which is the socio-musical sphere as a specific socio-artistic reality formed by the system of socio-musical relations of its subjects and fixed institutionally. For a long time, the sociology of music has been a component of the field of musicology. The history of the music sociology development is, on the one hand, the emerging of issues and methods of social approach in music study within musicology (music protosociology), and on the other, its formation as an individual industry. In Ukraine, music protosociology was developed in the works by P. Sokalskyi, K. Kvitka, S. Lyudkevych and others (Kyianovska et al., 2011).

S. Hrytsa, evaluating the overall contribution of K. Kvitka in world folklore, in particular, notes the uniqueness of his achievements for Ukrainian science: “His works open new horizons in the study of the structural typology of folklore, the study of ethnogenesis of folklore, work on the theory of modes. In the same period, he had a very close creative contact with another famous scientist as F. Kolessa, and working together they studied the Ukrainian Dumas, in particular, the Duma of Right-bank Ukraine... He explored the personalities of the kobzars and lirnyks, was the author of the first their life and repertoire sociology program. It was the beginning of the sociological approach in the study of Ukrainian folklore. <...> Tremendous credit goes to Kvitka for being a methodologist of science, who developed the historical-comparative structured methods of folklore research, and methods of accurate textual analysis of the song. He astonished being polymath and speaking almost twenty languages. This, of course, gave him the key to world science” (quoted after Hrabovskyi, 2013).

In his works, K. Kvitka presented a detailed description of the sequence and content of communication with folk musicians (instrumentalists and singers), emphasising the professionalism-must, and not only for research material and subsequent processing by collectors (transcription and analysis) but also for the next generations and for creating an archive-sound base of comparative musicology (Kvitka, 1986, pp. 136-137). The scientist noted that “in parallel with the mechanical reproduction of folk musical groups using recording devices, it is absolutely necessary to cultivate live reproduction through singers and instrumentalists who will devote themselves to the true, I say, musical preservation of the folk repertoire, folk performance traditions and instrumental playing styles” (Kvitka, 1986, p. 131). According to the researcher, it required to update the need to create a museum of musical instruments (for historical, ethnographic, research, social, communicative and pedagogical purposes) (which, by the way, has not yet been implemented), displaying the proper instrument placement, posture and means of sound production (Kvitka, 1986, p. 137).

In the Program of research on the activities and life of folk musicians, K. Kvitka paid most attention to kobzars and lirnyks, describing the sequence and nature of the folklore and ethnographic survey on their example. However, he also emphasised the importance of preserving information about torban, tsimbaly, and trembita players, violinists, musicians, and triple ensemble, etc. The author contrasted musicians of traditional music and foreign styles (Kvitka, 1924). Already in the introduction, the scientist talked about the specifics of the worldview of folk musicians, mutual relations within professional groups and among all musicians as “phenomena of a sociological and psychological order” (Kvitka, 1924, p. 5). The most crucial purpose was to preserve the description of instruments, performing manners and repertoire of folk musicians. It would result, in the author’s opinion, the need for both general and an individual approaches to each musician, in particular, taking into account the specifics of his biographical data and environment. In his Program, K. Kvitka drew on the works of European sociologists and psychologists of the 19th - early 20th century. Priority issues for the scientist were the social status of musicians, the forms and content of their professional associations, the shapes and norms of training, the relationship between teachers and apprentices (Kvitka, 1924, p. 10).

The questionnaire, drawn up by K. Kvitka, covered general *household issues*, *social status of folk musicians* (their contacts with the outside world, the specifics of the perception of different social groups, classes, professions, and national peculiarities of their work, interaction with the authorities); *the artistic activity and its forms* (repertoire, contrast, and performance places, solo or ensemble performance, work style, payment or reward for performance, the reaction of listeners to the repertoire, communication with the audience during the performance, determined the repertoire of place and the calendar time, ways of development of the repertoire and its further replenishment of foreign borrowings and their adaptation); *science*, its history and terms (teaching musical and singing techniques, mastering the basic repertoire patterns); *companionships and communities* (communication); knowledge and beliefs (worldview); the *physical condition and appearance*; *the instruments* (forms, system, methods, content and music, own production); *life activities*, etc. All these issues demonstrate that an essential musical and sociological scientific approach is relevant not only for the beginning of the twentieth century but also for the present day.

S. Hrytsa in the survey “Sociological direction in ethnomusicology” rightly notes that the publication of the Program by K. Kvitka, unfortunately, did not give its intended result, since it appeared too late when the kobzar and other professional workshops of folk musicians had already ceased to exist. In addition, “covering more than 2 000 questions, it was actually not suitable to apply it in practice” (Hrytsa, 2002, p. 84). We should also note that, in contrast to modern sociological surveys and tests, K. Kvitka’s questionnaire did not contain multiple-choice option, which means it was cumbersome to answer and complete. Besides, from the late 1920s - early 1930s in the Soviet Union the encroachment upon the national excess of Ukrainian culture, in particular music culture, persecution and physical destruction of the intellectual society, for which the edition of the mentioned above Program was directed.

However, the analysis of the nature and content of the questions reveals the multi-aspect of the kobzar tradition of K. Kvitka’s day, his thorough knowledge about this group of folk musicians. The researcher rightly pointed out: “in the last two decades, besides the moribund kobzars, a new factor is coming, which makes it especially urgent to record their singing; this is the transformation of their singing style under the influence of the intellectual society and variety show, where kobzars have already begun to perform often. Nowadays kobzar tradition, for the clergy takes an interest in it, is no longer a new, undisturbed treasure for the study of antiquity, and this raises the relative weight to the lire playing art, which does not have such interest of the clergy and therefore in some cases hides the dumas probably in a purer form than kobzar tradition does. So one should lean toward lire playing over kobzar tradition” (Kvitka, 1924, p. 18).

A large number of questions from the Program was composed following the breadth of issues that the author and his possible followers planned to cover. We have turned our attention to some aspects.

It is, first and foremost, the *general questions*. They concerned the geographical location (residence) of kobzars or lirnyks, their self-names and names of other social groups. K. Kvitka also clarified the possibility of confusing the terms lirnyk and kobzar, the instruments kobza and koza (bagpipe). The researcher noted the importance of the professional identification of folk musicians, whether they are blind or seeing, pride or shame of their profession (Kvitka, 1924, p. 26).

K. Kvitka considered the problem of the social status of kobzars and lirnyks as a psychological factor of the musician’s perception by society, his spiritual status and money reasons for a career choice. An attitude to musicians is highlighted here as significant factors. There is respect, neglect, indifference, interest as general aspects and individual one that depends on the performing skills of each artist. The author considered it possible to separate the attitude to kobzars by various social classes (peasants, citizens, clergy), professions (farmers, craftsmen, merchants, officials), different nationalities (Ukrainians, Russians, Poles, Jews) and confessions (Catholics, Old Believers, Baptists, etc.) (Kvitka, 1924, p. 28).

Fundamental is the separation of kobza and lire players from the old beggars. As the scientist noted, in comparison with earlier times, they “have descended to that level for the decline of kobzar tradition and the decrease in human interest in their art” (Kvitka, 1924, p. 29). It is worth noting the possibility of joint identification of kobzars and lirnyks, including in the lebian terminology (the secret language of folk musicians).

The author of the “Program...” noted the possibility of attracting increased attention to a folk musician with the help of not only professional qualities and knowledge, but also effective means as telling jokes, news, singing popular works, parallel art activities (posting, selling some things, and so on). Some questions related to the cult nature of the work of folk singers as a lower spiritual group, which, along with representatives of the Church, prayed, sang akathistos hymns, commemorations, etc.

K. Kvitka did not slur over the money issues. The earnings of musicians depended on the popularity of the instrument (kobza or lire), the repertoire, and the dominant public attitude to performers (Kvitka, 1924, p. 30). It must be kept in mind that the authorities provided the persecution and repression against folk musicians. The author did not avoid painful “inconvenient” questions of mockery, ridicule, satire and parody, caricature distortion of the singing of kobzars and lirnyks by children and youth, and, accordingly, the attitude of the elders to this (Kvitka, 1924, p. 33). The relations between the community and kobzar artist and the attitude to him as a person who serves art both were significant (Kvitka, 1924, p. 34).

The *Artistic Activity: Forms and Repertoire* chapter covers an extensive range of issues on kobzar tradition. First of all, the researcher focused on the form of traditional solo performance. Kobzar’s work was considered through different periods, places for performance (on the street, in the yard, in the house, near the Church), on a specific occasion (wedding, christening, commemoration, “parastas”, “holidays”, feast, dancing). So, his initiative or invitation to perform, the choice of holidays or weekdays, days of the week for performances were described. The priority holidays for work (Christmas, Masnytsia, Easter, St. Nicholas Day) were specified. Regarding material remuneration, it is evident that there were cash and noncash payments, gifts, food and

bednight (Kvitka, 1924, p. 36). The impact of the results of the XII Archaeological Congress, where various folk music ensembles performed, organised by H. Hotkevych, is evident in the complex of issues related to collective music-making. It is about not only the number of musicians and their instruments but also the type of playing (solo, accompaniment) and singing (unison, two-voice) sharing (Kvitka, 1924, p. 39).

K. Kvitka saw into the repertoire of kobzars and lirnyks at several levels: a genre of traditional content (historical dumas, family moral-oriented; devout, Cantos, Psalms, satirical, humorous, dancing) and general (routine, lyrical, ritual songs); the place and role of instrumental works without singing (dancing); the hierarchy of genres; performance order at the audience request (Kvitka, 1924, pp. 42-44). Ways of kobzars' repertoire extension have a musical and social implication. It occurred in the form of loaning works from each other and books, stylisation by an ear of works of "artificial" or "cultural", including foreign music, etc. In this regard, priority is given to the musical and psychological aspects of the audience perception, its social affiliation, gender, age, place of residence, as well as the kobzars' creativity predicament as "a match for the taste and needs of the community, or one's own admiration, one's own need for news, enrichment and development of the repertoire" (Kvitka, 1924, p. 45). As you can see, K. Kvitka concerned important issues of popularity, fashion, and demand for the kobzar repertoire. The author did not avoid "misleading" questions about parodying, singing funny and obscene songs, and using the lebian language in the works.

At that time, relevant to K. Kvitka were issues of new songs authorship, writing new lyrics to famous melodies, or adding lyrics to them. For the researcher improvisation in performance was provided with the melodic canon. He also noted that the kobzars' work was under the influence of "book patterns", as well as the peculiarities of the musical environment of border areas with Poland, Belarus and Russia ethnographic territories (Kvitka, 1924, p. 47).

The singing repertoire of kobzars was also associated with the instruments, their structure, position during singing, methods of sound extraction, fingering chart, the number and nature of instrumental breaks, instrumental theatre during performances. The emotional and psychological side of kobzar's creativity differed as a professional activity (for earnings) and "for the pleasure of the family", alone, for "their own pleasure". The material and financial side of kobzars' performances was determined either by a preliminary agreement or by petitioning formulas and separate genres ("beggars", "petitions", etc.). K. Kvitka reasonably noted that there was a fine line between the reward for singing by kobzars and alms for beggars-cripples (Kvitka, 1924, p. 41).

The *Science (training)* chapter focused on the subtleties of the kobzar's teaching of an apprentice, including the ability for music, the instrument obtaining, the Program, the gradual and duration of the playing and singing mastering, the repertoire, tuition fees, etc. The critical point is the boundary between individual creativity and musical improvisation that the apprentice would possess, the specificity of the individual school of kobzar or lirnyk. As a course of training content, there was *Companionships and Communities* chapter. In this regard, the priority issues for the author of the "Program..." were the functioning aspects of the social group of kobzars in a single community (workshop), the relationship between kobzars and apprentices, the relationship of apprentices and teachers, forms of greeting, treatment, friendly, respectful or envious attitude.

The workshop organisation of kobzars provided for the charter, language, hierarchy, territorial borders, periodic professional contributions, and training courses. The workshops established rules for the entry of new participants, and the examination of apprentices, the exam procedure and content ("vyzvilky") (Kvitka, 1924, pp. 60-65).

The *Knowledge and Views of Kobzars* chapter mainly concerned their worldview, understanding of the content and nature of musical works in the repertoire, information about historical events and religious postulates. The *Appearance and Physical Condition* chapter provided for clarification about physical, spiritual health, external signs of the figure of kobzar (clothing, koshtur-stick, musical instrument). In terms of performance capabilities, K. Kvitka noticed the peculiarities of voice timbre, playing technique, and emotional flexibility (Kvitka, 1924, p. 67).

The *Instrument* chapter (as well as the introduction to the Program) contained questions about the form, pitch, name of the instrument, terminology. Some clarifications related to changes in the structure for different types of works and the succession of instruments after the death of kobzar.

The last chapters contained household questions about the *Seeing-Eye Dog, Domesticity, Household, and Earnings* of kobzars. In these chapters, for the social assessment, the author of the Program proposed a description of the kobzars' off-work life, their home lifestyle, marriage, raising children, etc.

Summing up, we note that some questions of chapters have something in common. Still, in general, they created a multi-plane assessment of kobzar's work in the various professional, household, social, psychological and personal spheres.

Conclusions

Thus, folklore and ethnographic work of K. Kvitka at all stages of his professional activity was closely connected with the research and popularisation of kobzar tradition. The scientist considered it necessary to preserve authentic instruments, musical (musical notation and sound) fixation of works of their repertoire, traditional manner of singing and playing. Vital for him were other factors of studying kobzar tradition, which had a social and psychological nature of studying the life, household and work of its bearers, contributed to a positive perception of folk instrumental art in society and the information spreading about it. K. Kvitka's scientific works had music research in focus and were the significant musical and sociological projects of that time, accordingly, they became an impetus for the further research development of instrument, performance and education of folk musicians. Thanks to many researchers, including K. Kvitka, tradition issue of Ukrainian kobzar art gave rise to the publication of the repertoire, reconstruction of the kobzar tradition by artists in Ukraine and the Ukrainian Diaspora abroad.

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**КЛИМЕНТ КВІТКА
Й КОБЗАРСТВО
(ДО 140-РІЧЧЯ ВІД ДНЯ
НАРОДЖЕННЯ ДОСЛІДНИКА)**

Дутчак Віолетта Григорівна
Доктор мистецтвознавства, професор,
Прикарпатський національний університет
імені Василя Стефаника,
Івано-Франківськ, Україна

Мета статті – актуалізувати роль видатного українського фольклориста й етнографа Климента Квітки (1880–1953) у справі дослідження феномена кобзарства і кобзарів як професійно-соціальної групи; виокремити здобутки К. Квітки на ниві кобзарства, оцінити їх крізь призму перетину сфер культури, мистецтва, музичної соціології. Серед принципів і методів дослідження, що використані у статті, – історичний (історико-хронологічний), джерелознавчий (історіографічний), мистецтвознавчий, порівняльний, аналітичний. Вищезгадані методи дозволили здійснити не лише аналіз праць стосовно кобзарства К. Квітки, але і їх оцінку з позиції сьогодення, порівняти з паралельними дослідженнями кобзарства початку ХХ ст., зробити висновки про специфіку функціонування цього явища в умовах змін середовища його побутування. Наукова новизна дослідження полягає в представленні й аналізі робіт К. Квітки стосовно кобзарства як мистецтвознавчих і музично-соціологічних проектів та переосмисленні ролі митця в історіографії кобзарства. В основі статті – аналіз робіт К. Квітки – «Професіональні народні співці і музиканти на Україні: Програма для досліду їх діяльності й побуту» (1924), «Потреби у справі дослідження народної музики на Україні» (1925), «Музична етнографія на Україні в післяреволюційні роки» (1926), «Побут лірників» (1928) та ін. Особливої уваги надано роботі «Професіональні народні співці і музиканти на Україні: Програма для досліду їх діяльності й побуту», що становить запитальник для польової роботи фольклориста-етнографа. Саме на основі змісту запитань, наведених у дослідженні К. Квітки, можна зробити важливий мистецтвознавчий і соціологічний зріз про українське кобзарство початку ХХ ст. Висновки статті актуалізують фольклорно-етнографічні дослідження К. Квітки стосовно кобзарства на сучасному етапі. Значення робіт К. Квітки полягає у можливості їх використання для нових музично-соціологічних досліджень, оцінки умов поширення музичних фольклорних і постфольклорних творів, аналізу сучасної реконструкції кобзарських традицій.

Ключові слова: Климент Квітка; кобзарство; кобзарі як професійно-соціальна група; дослідження народно-інструментального мистецтва; музична соціологія; музично-соціологічний проект

**КЛИМЕНТ КВИТКА И КОБЗАРСТВО
(К 140-ЛЕТИЮ СО ДНЯ РОЖДЕНИЯ
ИССЛЕДОВАТЕЛЯ)**

Дутчак Виолетта Григорьевна
*Доктор искусствоведения, профессор,
Прикарпатский национальный университет
имени Василия Стефаника, Ивано-Франковск, Украина*

Цель статьи – актуализация роли выдающегося украинского фольклориста и этнографа Климента Квитки (1880–1953) в деле исследования феномена кобзарства и кобзарей как профессионально-социальной группы; выделение достижений К. Квитки в области кобзарства, их оценка сквозь призму пересечения сфер культуры, искусства, музыкальной социологии. Среди принципов и методов исследования, использованных в статье, – исторический (историко-хронологический), источниковедческий (историографический), искусствоведческий, сравнительный, аналитический. Вышеупомянутые методы позволили осуществить не только анализ работ К. Квитки относительно кобзарства, но и их оценку с позиции настоящего, сравнить с параллельными исследованиями кобзарства начала XX в., сделать выводы о специфике функционирования этого явления в условиях изменений среды его бытования. Научная новизна исследования заключается в представлении и анализе работ К. Квитки относительно кобзарства как искусствоведческих и музыкально-социологических проектов и переосмыслении роли исследователя в историографии кобзарства. В основе статьи – анализ работ К. Квитки – «Профессиональные народные певцы и музыканты на Украине: Программа для опыта их деятельности и быта» (1924), «Потребности в деле исследования народной музыки на Украине» (1925), «Музыкальная этнография на Украине в послереволюционные годы» (1926), «Быт лирников» (1928) и др. Особое внимание уделено работе «Профессиональные народные певцы и музыканты на Украине: Программа для опыта их деятельности и быта», которая являет собой вопросник для полевой работы фольклориста-этнографа. Именно на основе содержания вопросов, приведенных в исследовании К. Квитки, можно сделать важный искусствоведческий и социологический срез об украинском кобзарстве начала XX в. Выводы статьи актуализируют фольклорно-этнографические исследования К. Квитки относительно кобзарства на современном этапе. Значение работ К. Квитки заключается в возможности их использования для новых музыкально-социологических исследований, оценки условий распространения музыкальных фольклорных и постфольклорных произведений, анализа современной реконструкции кобзарских традиций.

Ключевые слова: Климент Квитка; кобзарство; кобзари как профессионально-социальная группа; исследования народно-инструментального искусства; музыкальная социология; музыкально-социологический проект