

**Anatoliy Komar. Historical origins of the trumpet as an ensemble instrument in traditional instrumental music of Ukrainians.** Research of the dynamics of evolution of the trumpet as an ensemble instrument allows to reveal the characteristic features of ancient forms and types of ensemble music-making involving trumpet, which is caused by analogies with the directions of the twentieth century music (neofolklorism, which is inherent in relying on archaic component of the traditional instrumentalism), to define character of correspondation traditional Ukrainian music, to identify essential parallels, significant impact on professional chamber and instrumental works. Functioning of ancestors of the trumpet, even in primitive societies found, that this type of instrument clearly disposes to use, since it implies dialogical method, due to the primary signal communicative function. Reduplication phenomenon affected parity ("trumpet-dad" – "trumpet-mom", found by archaeologists in North Europe trumpets were always in pairs). Etymologically, using trumpets in ensemble has spread in different regions of primal world. For example, in the archaic culture of Australia (original trumpets of aborigines – didgeridoo, playing which provided the simultaneous use of several trumpets and mixing blowing and throat singing, coming from the practice of primal shamans); Celtic people had a tradition of playing several shell – trumpets, and the use of trumpets at the same time as wind and percussion instruments proves the existence of trumpet – drum combinations.

In Ukrainian traditional culture trumpets and their ancestors were very popular, getting their ensemble expression. Yes, we can observe ensemble combinations of similar instruments: small bore (trembitas, horns) and large bore (Cattle horns of an ox or cow horn, tree bark, wooden, metal, ligavas). The areas of functioning of embouchure aerophones were cattle music signals, but gutsuls used trembitas in funeral and a wedding rituals, also with caroling. A unique type of ensemble is carrol roups of consisting of dudok, horns and trembitas. Ensemble compositions – trembita, horns and floyera – use "with sheep", "dead " in "Kolyada" (carolling), on wedding, sometimes in Melanka. Wooden cattle pipes were widespread throughout northern woods of ethnic Ukrainian area. These were long shepherds trumpets, which mainly performed signal music. The length of the wooden trumpets reached 1 m, metal – 40 cm. Common were mouthpiece and mouthpieceless natural horns from the bark of various trees. Traditional Ukrainian ensemble musical culture inherent homogeneous (ensembles of trembita players unison type type – type of timbre heterophony, which is treated as one of the polytimbral qualities) and mixed ensemble playing (solo instrument with accompaniment and a combination of two sound systems: drum-noise (bells) and musical (chapel playing and groups of wind instruments) using horns trembitas, bells). In ritual instrumental music

playing almost always sounds with singing. In the most archaic funeral traditions (Gutsul) ensemble tunes on aerophones is present, avtoinstrumental ensemble form and chapel playing, each of which represents a certain ideological-shaped line that forms a unique symphony of sound farewell to the deceased: on the background of trembita playing in house, music creates a second plan drama "inner space sphere of life" – playing floyara "death in a longing," which are imposed heterophonic "mourning" and playing the horns. These and other tendencies of authentic music-making featuring pipes are found in ensembles of Ukrainian composers H. Tsytalyuk, V. Podvala, O. Potiyenko, M. Kuzan, V. Runchak, I. Marton, L. Kolodub, E. Stankovich. First of all, the epitome of specific national traditions of ensemble music-making in the compositions marked with features of neofolklorism: ensembles by I. Marton, "Transcarpathian singings" by G. Tsytalyuk, "Triptych" by O. Potiyenko. In "Getsyman" by M. Kuzan for brass, the micromodulation whispers, crying and also frullatos and long vibratos, hitting the trumpet and the trumpet bells, etc., describes exact philosophical concepts, making it seem it like funeral gutsul playing, but the most modern performing tricks of sonoristic types corresponds with traditional principles of ensemble playing, that can be described as archaism. There are archaic methods in the composition "Voice of the Judgment Day trumpet" for brass by V. Runchak: playing with singing and singing in the instrument; creating by frullato and glisando echo sounds the impression of perceptual space of sound of trembitas in the mountains, beating the trumpet by hand gives "shock-sounds"; effect of "squeaking" only on the mouthpieces(without instruments); "Silent blowing (inhalation, exhalation) into the instrument. Such practice can be met in molfar gutsul melodies combined with throat singing. Elements of the performances, and theatrelization (movement of the ensemble players on stage and in the audience) goes out of the immediate posting of ceremonies that are spatially mobile. These techniques are designed to reproduce sound in music of "end of the day-reflection" picture on the eschatological theme, showing deep ties with cosmogonic ideas in the traditional culture. Trumpet, ancestors of which existed from ancient times in Ukraine, as a deeply meaningful and symbolic ensemble instrument, further demonstrates its rich potential possibilities, relying on authentic traditions to open new paths in the development chamber instrumental music.