

Research Article

Creative Works of Mykhailo Tymofiyiv in the Context of the Pipe Performing Evolution (to the 80th-Anniversary of the Date of Birth)

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Abstract

The article deals with the study of the creativity of the famous artist of Mykhailo Tymofiyiv in the process of formation and development of modern pipe performing. The most important aspects of the authentic and secondary performance of the virtuoso multi-instrumentalist and master of wind ethno-instruments are revealed. The relevance of this topic is to study the significant creative work of M. Tymofiyiv, a virtuoso multi-instrumentalist, master of ethno-blue wind instruments, who made a significant contribution to the development of Ukrainian pipe performance. The phenomenon of a great Hutsul artist is that his personality organically combines a researcher and an expert in traditional culture, an inventor and a great master of ethno-brass instruments. Mykhailo Tymofiyiv is a masterful performer of authentic music in its original shape and secondary forms of existence, an unsurpassed performer of academic music on the frilka (Ukrainian musical instrument) and pipe. An outstanding multi-instrumentalist, he was proficient in playing many ethno-brass instruments and popularized traditional instrumental Hutsul music not only in Ukraine but also abroad. M. Tymofiyiv played an important role in the search and development of the optimal design of pipe instruments, which marked the beginning of a new phase in the development of pipe-making and the professionalisation of pipe performance in Ukraine. The creative work of the outstanding multi instrumentalist, innovator and designer of ethno brass instruments of Mykhailo Tymofiiiv puts him in the same line with the famous Ukrainian masters of pipe instruments and virtuoso performers.

Keywords

Pipe Performance, Frilka (Ukrainian Musical Instrument), Pipe, Ethno-Brass Instruments, Professionalisation of Pipe-Making

1. Problem Statement

One of the most significant discoveries in the field of folk instrumental performance in the second half of the 20th century was the invention of the chromatic pipe. The improvement of ethnic wind instruments primarily deals with the problems of performance and design. The key role in the

history of the chromatisation of the pipe was played by well-known figures of Ukrainian musical culture Mykhailo Tymofiiiv and Dmytro Deminchuk. They have surpassed the whistle flutes of other nations with their invention. Mykhailo Tymofiiiv's creative work is marked by persistent searches in

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shaping his artistic outlook and relentless pursuit of professionalisation of the pipes-making.

Mykhailo Tymofiiiv belongs to a new generation of multi-instrumentalists. He combined the qualities of a folklorist researcher, an authentic carrier of the Hutsul tradition, and an innovator and designer of numerous ethno-brass instruments. As a master of musical instruments, he is also the inventor of the chromatic frilka (*Ukrainian musical instrument*) and its active populariser. The artistic talent and incredible diligence played an important role in the revival of traditional folk music culture and the creation of a new stage of professionalisation of the pipe performance.

The study of Mykhailo Tymofiiiv's creative work is actual both in terms of practical development of the multifaceted artistic heritage of the Hutsul artist and in order to understand the integration processes of Ukrainian pipe performance into European musical culture.

Analysis of research and publications. A number of art historical, musical and methodological works by scholars, artists, and masters of musical instruments are devoted to the study of musical, acoustic, technical, and artistic problems of performing on the flute and ethno-brass instruments (I. Skliar, E. Bobrovnikov, I. Matsievskiy, M. Khai, P. Krul, V. Hutsal, M. Tymofiiiv, M. Korchynskiy, B. Yaremko, J. Mazur, A. Kondrashevskiy, R. Dverii, B. Korchynska-Yaskevych, R. Dzvinika, etc.).

The second half of the 20th century was marked by the rapid development of pipe performance, which has a long history - from archaic and traditional forms to the academic art of pipe music based on the music of the written tradition. According to M. Tymofiiiv, its origin is associated with a number of figures of Ukrainian musical culture of the 20th century, whose role in the context of the development of pipe was extremely significant. Among them are E. Bobrovnikov, V. Zuliak, N. Matveev, I. Skliar, M. Tymofiiiv, and O. Shlionchuk [1] (Tymofiiiv, 2012).

The role of Mykhailo Tymofiiiv as a folklorist, multi-instrumentalist, master-innovator of brass ethno-instruments, teacher, and orchestra leader has been covered in a number of publications, in particular, the source base is primarily his works on folklore and ethno-instrumentology [1-5]. Also, the artist's work is the subject of research by such scholars as B. Korchynska-Yaskevych, L. Filonenko, and O. Nymylovych [6-8, 12]. The artist's page is also presented in the free encyclopedia 'Wikipedia' [9, 12].

The purpose of the article is to study the creative work of the outstanding artist, instrumentalist Mykhailo Tymofiiiv, and to prove its significance in the context of the development of Ukrainian pipe performance.

2. Summary of the Main Research Material

Mykhailo Tymofiiiv's direct involvement in the beginnings of the popularisation of pipe-making and the evolution of pipe performance lies in his inventive activity as a master designer and his performing creativity as a talented musician. Mykhailo grew up in a family of musicians, which contributed to his early interest in music. His first musical instrument was the frilka, which he started playing at the age of six. At the age of 11, little Mykhailo was already a member of the school's trio musicians and began playing the frilka (pipe) in the Kavatsiuk family's wedding chapel. Growing up in a family where folk art was highly valued, M. Tymofiiiv developed as a professional folk musician in his youth, having mastered all the subtleties of folk music and folk instruments. He inherited this talent from his grandfather, the village musician-magician 'Dudchak' [6].

From his youth, Mykhailo didn't care about any small things in music: he thought about everything and tried to do it as good as possible. Having mastered the skills of playing the flute, he repeatedly thought about how to improve this instrument. He began his search for the chromatic structure of the frilka by gradually increasing the number of holes and calculating their size.

The production and improvement of folk brass instruments is a 'red thread' in all of Tymofiiiv's creative work. Thus, he continued his work on improving the frylka even while serving in the army, and in 1964 he already had an instrument with ten holes. After demobilisation from the army, the master worked on improving the floyara, making instruments of different sizes.

In 1967, Mykhailo Tymofiiiv became a student of the Faculty of Music and Pedagogy at the Ivan Franko Drohobych Pedagogical Institute, where he met D. Deminchuk. A researcher of pipe performance B. Korchynska, calling Mykhailo Mykolaiovych 'the first known inventor of a valveless chromatic fingering system used on flute-type instruments' [1], also notes his influence on the formation of Dmytro Deminchuk, the designer of the concert chromatic pipe, who borrowed the idea of a ten-hole instrument from the master [1, 11], i.e. M. Tymofiiiv played a significant role in the emergence of the chromatic ten-hole pipe, which marked the beginning of a new phase in the development of pipe-making and the professionalisation of pipe performance.

While studying and working in Drohobych, Mykhailo Tymofiiiv was actively engaged in creative work. The young musician, who at that time was an unsurpassed performer of authentic music, was also interested in academic performance, which allowed him to play in numerous orchestras and ensembles and to give concerts as a solo piper. His concert folk music is based on the ornamentally rich traditions of authentic Hutsul music, which are based on high technical and fingering skills.

In the following years, Mykhailo Tymofiiiv successfully presented classical works as a concert musician. In particular, Tymofiiiv's repertoire included works by classical and contemporary Ukrainian composers accompanied by a chamber orchestra or piano, namely Haydn, J. B. Senaille, C. Gluck, J. S. Bach, R. Glière, L. Auber, M. Lysenko, M. Korchynsky, I. Wimer, and others. A significant event was the fact that Mykhailo's playing was recorded by "Melodiya" in 1984, and in 1987 by the Canadian-Ukrainian joint venture "Kobza" (the album *Musical Instruments of Hutsulshchyna*) [5].

In the Drohobych period of M. Tymofiiiv's creative activity, it is worth noting one important point concerning the beginnings of the academicisation of pipe music: the active creative activity of the young artist not only contributed to the introduction of ethno-brass instruments into the educational process, but also to the opening of a class of playing the frilka and pipe music at the Drohobych Pedagogical Institute [6, 10]. Later, the methodological and pedagogical activity of the artist successfully resulted in many years of work as a teacher of the music department of the Kolomyia Pedagogical College (since 1999 - Pedagogical Institute - a branch of the V. Stefanyk Precarpathian University). It should be emphasised that during this time, a whole galaxy of famous Ukrainian musicians was brought up under his strict guidance [7].

Mykhailo Tymofiiiv's high professionalism and popularity among the musical elite of Galicia as a representative of authentic culture and academic music brought him closer to well-known musicians of Western Ukraine. Since the early 1970s, Mykhailo Mykolaiovych has been collaborating with Myroslav Korchynskyi, the founder of the Lviv Academic Performing School of the Pipe, and maintaining creative ties with the 'ascetics' of the pipe performance.

On 26 December 1975, an extended meeting of the Department of Folk Instruments was held at the Lviv Conservatory, where the issue of opening a pipe class at the music institution and the prospects for pipe performance in general were discussed. M. Tymofiiiv's personal archive contains an audio recording of this meeting, which became a real historical event. Yaroslav Mazur and Ihor Khytra (Lviv), Bohdan Yaremko (Rivne), Vasyl Petrovanchuk (Drohobych), and other invited participants took part in the discussion. Mykhailo Tymofiiiv, a brilliant performer on ethno-brass instruments, was invited to give a musical demonstration of playing the frilka. The audience highly appreciated the artist's professional performance of J. S. Bach's 'Scherzo', and the authentic ornamentally rich piece 'Hutsul Melodies' made an unforgettable impression on all the listeners without exception [4].

For many years, Mykhailo Tymofiiiv, with a deep awareness of historical significance, has been recording not only folklore expeditions, research and creative projects, but also a number of concerts, presentations, student exams, etc.

Numerous folklore expeditions to Galicia led by M.

Tymofiiiv became the basis for his in-depth knowledge of folk instruments, which was later reflected in his scientific publications and practical advice and instructions on the manufacture of musical instruments. From folk musicians, Mykhailo Mykolaiovych inherited numerous traditional Hutsul compositions and instruments, as well as the principles of ornamentation and improvisation. He not only studied folk music, history, culture and life, but also collected ethnographic collections. Using a variety of sources (both ancient and modern), Mykhailo Tymofiiiv also invested a lot of effort and work in the study of folk instruments of his native land, in particular, he is the author of more than 30 articles in the *Encyclopedia of Kolomyia* [2, 3].

While working productively on expeditions and remaining a teacher at the Pedagogical College, the artist also participates in numerous international and national scientific and creative projects (festivals, competitions, conferences, symposia, etc.), promoting pipe music performance and the traditional musical culture of Ukraine.

Among the artist's individual traits, it is worth noting artistry, balanced character, phenomenal memory, as evidenced by his reproduction of the events of 50 years of activity in detail. He is extremely demanding of himself, fanatical about his professional activity and always brings the work he starts to completion with great diligence.

It is also important to remind that M. Tymofiiiv's early interest in ethnic wind instruments (frilka, tylinka, zozulya, drymba) encouraged him to master the techniques of playing them on his own, gradually learning their peculiarities - structure, construction, musicianship, and later comprehending the technology of their manufacture and the possibilities of improvement.

For more than half a century, Mykhailo Tymofiiiv experimented with ethnic instruments of the pipe band, making considerable efforts to professionalise them, as the master innovator of folk musical wind instruments was greatly concerned about intonational instability, tonal and technical limitations, small range, and acoustic sound defects. In view of this, the artist can be safely called a man of penetrating, bright mind, who, thanks to his erudition, curiosity and skill, made great efforts to improve musical instruments and put his ideas into practice.

Today, the prominent artist Mykhailo Tymofiiiv, as a master of traditional and modern technologies, makes pipe instruments not only from wood, but also from ebonite, plastic, and clay (ocarina, zozulia). His pipes are played by artists of philharmonic societies, musicians of professional and amateur groups, students and teachers of music schools, students and teachers of music institutions of higher education, as well as Ukrainians in Canada, the USA, Poland, Belarus, the Czech Republic and other countries.

M. Tymofiiiv is recognised as one of the best designers of folk wind instruments. Under his light hand, about 1,000 ethnic wind instruments were created, and they have remained in great demand ever since. The master has so care-

fully improved them that now they can be used to perform not only folk but also symphonic music. By the way, Mykhailo's private collection includes more than 200 items of ethnic instruments, including ancient and modern author's samples of pipe instruments by the best masters of the Hutsul region. His collection of folk instruments, according to Filonenko, is a preservation of the deep layers of folk culture, which carry the inexhaustible spiritual forces of many generations' [7].

As a prominent multi-instrumentalist and frilkar, Mykhailo Tymofiyiv represented traditional Hutsul music in Ukraine, Romania, and Poland, making a significant contribution to the history and development of Ukrainian piping. His numerous concerts, radio and television appearances have received favourable and enthusiastic reviews in the press over the years [5].

The artist's multifaceted creative activity is aimed at creating a modern stage in the history of Ukrainian pipe music in the constellation of prominent Ukrainian masters-designers of pipe instruments I. Skliar, V. Zuliak, D. Deminchuk, Y. Il-larionov and virtuoso performers-pipers V. Popadiuk, D. Deminchuk, D. Levytskyi, M. Markevych, M. Bloshchychak, M. Babchuk, Y. Hvoz, O. Zhuravchak.

It is also worth noting Mykhailo Tymofiyiv's significant work as a leader of folk music orchestras. He made considerable efforts to revive and develop folk musical instruments and performance traditions in order to keep them as close as possible to the life of Hutsul music. The artist not only expanded the instrumentation of the folk instruments orchestra, but also enriched it with repertoire and technical and performance level of ensemble. With the development of forms of collective music-making (orchestras, folk music ensembles), ancient (and now improved) instruments are intended to enrich collective creativity with timbre. On the basis of the best samples of musical and instrumental melodies he collected, the artist created original compositions that made up the creative heritage of the orchestras he led. Among the most striking, virtuoso compositions by M. Tymofiyiv is 'Hutsul Fantasy' for frilka with orchestra, which has become a part of the performance practice of professional musicians, as well as future pipe musicians studying at music institutions of higher education.

3. Conclusions

To summarise the above, we note that Mykhailo Tymofiyiv, as a representative of a new generation of universal instrumentalists that was formed in the Kolomyia part of Galician Hutsul region in the 1970s and 1980s, remains one of its brightest representatives as a performer and master of ethno-brass instruments, including the frilka, didyk, dvidentsivka, zozulya, rib, sopilka, tylynka, vabtsi, etc, most of which he made himself. Even today, at the beginning of the twenty-first century, he does not rest on his laurels, being in a creative search for new qualities of ethnic instruments, making a lot of

efforts to spread them and use them in the performance practice of young musicians.

In the publication about the multi-instrumentalist Mykhailo Tymofiyiv, we tried to showcase a universal artist who combined an authentic carrier of the Hutsul tradition and a master of musical instruments, a folklorist researcher and a performer of various genres of music on wind ethnic instruments. The artist will go down in history as the author of the idea of the ten-hole pipe and an innovator and designer of numerous ethnic wind instruments, as well as the first virtuoso performer and populariser of authentic and classical music on the frilka.

4. Prospects for Further Research

Despite the fact that Ukrainian pipe music performance is now actively penetrating various genres of music, the positions outlined in the article should be continued in further scientific research on the use of Ukrainian musical folklore as a means of teaching ethno-blown instruments. This approach should be decisive at different levels of music education and in all possible directions of educating the younger generation by means of traditional musical culture. In particular, the development and publication of author's methods of teaching ethno-brass instruments will contribute not only to the scientific understanding of forms and methods of creative musical activity, but also to the preservation and transmission of the unique folk music culture to the younger generation of Ukrainians.

Author Contributions

Roman Dzvinika is the sole author. The author read and approved the final manuscript.

Conflicts of Interest

The author declares no conflicts of interest.

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