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## Instrument of the bards

Delay poison, hold person, mirror image 1/day, +3 on certain bardic music
Source Copyright: Complete Arcane Copyright 2004, Wizards of the Coast, Inc.; Richard Baker
The Closed content displayed above has been reproduced without permission from the copyright holder. Requires Attunement by a Bard. An instrument of the bards is an exquisite example of its kind, superior to an ordinary instrument in every way. Seven types of these instruments exist, each named after a legendary bard college. The following table lists the spells common to all instruments, as well as the spells specific to each one and its rarity. A creature that attempts to play the instrument without being attuned to it must succeed on a DC WIS saving throw or take 2d4 psychic Dmg. You can use an action to play the instrument and cast 1 of its spells. Once the instrument has been used to cast a spell, it can't be used to cast that spell again until the next dawn. The spells use your spellcasting ability and spell save DC. When you use the instrument to cast a spell that causes targets to become charmed on a failed save, the targets have Disadvantage on the saving throw. This effect applies whether you are using the instrument as the source of the spell or as a spellcasting focus. Instrument Rarity
Spells All — Fly, Invisibility, Levitate, Protection from Evil and Good, plus the spells listed for the particular instrument
Anstruth Harp Very Rare Control Weather, Cure Wounds (5th level), Wall of Thorns
Canaith Mandolin Rare Cure Wounds (3rd level), Dispel Magic, Protection from Energy (lightning only)
Cli Lyre Rare Stone Shape, Wall of Fire, Wind Wall
Doss Lute Uncommon Animal Friendship, Protection from Energy (fire only), Protection from Poison
Fochlucan Bandore Uncommon Entangle, Faerie Fire, Shillelagh, Speak with Animals
Mac-Fuirimh Cittern Uncommon Barkskin, Cure Wounds, Fog Cloud
Ollamh Harp Legendary Confusion, Control Weather, Fire Storm
Aversten Zenkall Zenkall Zenkall 2015-06-13T17:24:54Z 2015-06-13T19:45:50Z 2018-11-28, 10:30 AM (ISO 8601)
The DM guide doesn't exactly say it but this here: got me wondering if I have misunderstood. Now that I've read it, it makes some sense only a Bard could use an Instrument of the Bards w/o that Wisdom saving throw. 2018-11-28, 10:39 AM (ISO 8601)
Only a bard can attune to the instrument of the bards. Anyone can use it. A creature that attempts to play the instrument without being attuned to it must succeed on a DC 15 Wisdom saving throw or take 2d4 psychic damage and then in the next paragraph You can use an action to play the instrument and cast one of its spells. Once the instrument has been used to cast a spell, it can't be used to cast that spell again untilthe next dawn. The spells use your spellcasting ability and spell save DC. So wisdom save or damage if you aren't attuned and you play it. To cast a spell you have to play it. Thus, anyone can play it and cast a spell. Just to do so they make a DC 15 wisdom save or take 2d4 damage. You are correct, I never saw that before. It would be pretty easy for a Druid or Cleric to pick up the instrument of the bards and use it without attunement safely. 2018-11-28, 10:41 AM (ISO 8601)
My DMG says you have to be a bard to attune to it. 2018-11-28, 10:42 AM (ISO 8601)
From the DMG: INSTRUMENT OF THE BARDS Wondrous item, rarity varies (requires attunement by a bard) "A creature that attempts to play the instrument without being attuned to it must succeed on a DC 15 Wisdom saving throw or take 2d4 psychic damage." The instrument can only be attuned by a bard and any creature that attempts to play it without being attuned has to face a DC15 saving throw or take damage. So any non-bard trying to play it requires a saving throw. Any bard that tries to play it and is not attuned also requires a saving throw. Only a bard attuned to the instrument can use it without the risk of taking damage. However, as mentioned, anyone who plays it can cast a spell. Last edited by Keravath: 2018-11-28 at 10:44 AM. 2018-11-28, 10:48 AM (ISO 8601)
Originally Posted by Keravath From the DMG: INSTRUMENT OF THE BARDS Wondrous item, rarity varies (requires attunement by a bard) "A creature that attempts to play the instrument without being attuned to it must succeed on a DC 15 Wisdom saving throw or take 2d4 psychic damage." The instrument can only be attuned by a bard and any creature that attempts to play it without being attuned has to face a DC15 saving throw or take damage. So any non-bard trying to play it requires a saving throw. Any bard that tries to play it and is not attuned also requires a saving throw. Only a bard attuned to the instrument can use it without the risk of taking damage. However, as mentioned, anyone who plays it can cast a spell. ! ! CTRLRF'd my electronic DM's Guide and it took me right to that. Maybe its in italics so I couldn't read it lol. 2018-11-28, 11:31 AM (ISO 8601)
rogue thief of appropriate level could attune to it, due to the class feature that lets them use magical items restricted to other specific classes. From The Witcher to Dungeons & Dragons, the bard plays an essential role in the medieval fantasy world. The fantasy bard stands before her audience with a grin, a lute and a charismatic voice. Singing tales of dramatic bravery or comedic misadventure she hopes to captivate (and fill her coin-purse too). The characters are based on actual musicians from Celtic cultures in the middle ages, who were in fact called bards. They were primarily employed to compose and play music that recounted their employer's heroic deeds and family history. In the rest of Europe this role was performed by minstrels. Seated Man with Lute
Abraham Bosse (1630-1631)
Bards (and minstrels) often played the lute. The lute was a popular medieval and renaissance plucked string instrument. Medieval (500-1400) lutes generally had 4 or 5 strings and were plucked with a quill. During the Renaissance (1400-1600) the lute had up to 10 strings, and was typically plucked with the fingers. The number of strings continued to grow as you may see in the illustration above. Check out those shoes! Two Beggars
Adriaen Matham (1620-1660)
The man is cranking a Hurdy-Gurdy with his left hand to produce notes. His right hand is pressing the keyboard keys to change the pitch. There were plenty of other string instruments in the Medieval Period and Renaissance as well. Harps, fiddles and hurdy-gurdies were common. This amusingly named stringed instrument creates sound when a hand-cranked wheel rubs against the strings. There is also a keyboard component with which the player can change of the pitch of the strings by pushing the keys. It was a popular instrument until the late 17th century, when musical tastes adapted toward sounds more sophisticated than the device could produce. At this time it became the choice instrument of beggars or street performers. Musicians playing Bagpipes and Shawn
Hans Sebald Beham (1537)
The Shawn is a double-reed woodwind instrument that has been used in Europe since the 12th century. It is conical in shape with a bell-like base. It produces a piercing trumpet-like sound, and is used almost exclusively for outdoor performances. Other common wind instruments included flutes, pan pipes, bagpipes, and gemshorns (essentially hollow animal horn with holes like a recorder). The 16th century characters above are playing bagpipes and a shawm. Trumpeter on Horseback
Jacob de Gheyn II (1599)
The trumpet was also a popular choice for military processions or municipal events. The trumpet of the Middle Ages was the one or two meter long straight-bodied buisine (or herald's trumpet). Eventually trumpets began to have more complicated structures resembling modern instruments. In the illustration above, the body of the trumpet curves around but there are no valves, limiting the device to produce a single note. You may find these illustrations of musicians (and more!) background-free in Costumes. Jul 03, 2015 Instrument of the Bards (Canaith Mandolin) Wondrous item, rare (requires attunement by a bard) An instrument of the bards is an exquisite example of its kind, superior to an ordinary instrument in every way. Seven types of these instruments exist, each named after a legendary bard college. Wondrous Item, rare (requires attunement by a bard) An instrument of this type is made mostly of bone, be it laminated or carved, it has 3 small diamonds embedded in it and contains 6 charges. A creature that attempts to play the instrument without being attuned to it must succeed on a DC 15 Wisdom saving throw or take 2d4 psychic damage. (Redirected from Bard music)
Author song/Bard musical
Stylistic origins
Russian romance, Russian poetry, ethnic Russian music
Cultural origins
1950s, Russian SFSR
Typical instruments
Vocals, Guitar (mostly Russian guitar)
Regional scenes
The biggest scene was in Moscow, where it started, but all cities in the Soviet Union had their scenes. Grushinsky festival is a major bard music venue.
Music of Russia
Genres
Specific forms
Religious music
Traditional music
Media and performance
Music awards
Music charts
Music festivals
Music media
Nationalistic and patriotic songs
National anthem
Anthem of Russia
Regional music
Local forms
Related areas
Russian bard
Novella
Matveyeva
The term bard (Russian: ба́рд, romanized: bard) came to be used in the Soviet Union in the early 1960s, and continues to be used in Russia today, to refer to singer-songwriters who wrote songs outside the Soviet establishment, similarly to folk singers of the American folk music revival. Because in bard music songwriters perform their own songs, the genre is also commonly referred to as author song (авторская нечя avtorskaya pesnya). Bard poetry differs from other poetry mainly in being sung with simple guitar accompaniment as opposed to being spoken. Another difference is that it focuses less on style and more on meaning. This means that fewer stylistic devices are used, and the poetry is often in the form of a narrative. What separates bard poetry from other songs is that the music is far less important than the lyrics; chord progressions are often very simple and tend to repeat from one bard song to another. A far more obvious difference is the commerce-free nature of the genre; songs are written to be sung and not to be sold, as the bards are often working professionals in a non-musical occupation.
Stylistically, the precursors to bard songs were Russian "city romances", also known as urban romances, which touched upon common life and were popular throughout all layers of Russian society in the late 19th to early 20th centuries. These romances were traditionally written in a minor key and performed with a guitar accompaniment. Bard poetry may be roughly classified into two main genres: tourist song and political song, although some other subgenres are also recognized, such as outlaw song and pirate song. Initially the term "bard" was used by fans of the tourist song genre, and outside those circles, the term was often perceived as slightly derisive. However, there was a need for a term to distinguish this style of song from the traditional mainstream pop song, and the term eventually stuck.
Mojave bootable usb from dmg. Things to know before proceeding
Before you dive into this guide, you'll need a few things:. A broken Mac computer with Mac OS X. A trial copy of the TransMac software. One high quality USB flash drive with 16GB of storage. For instance, to OS X Yosemite. Many bards performed their songs for small groups of people using a Russian guitar, and rarely, if ever, would they be accompanied by other musicians or singers. Those who became popular were eventually able to hold modest concerts. Bards were rarely permitted to record their music, given the political nature of many of their songs. As a result, bard tunes usually made their way around via the copying of amateur recordings (known as magnitizdat) made at concerts, particularly those songs that were of a political nature. During the Soviet Era of Stagnation, camping, and especially its intense forms such as alpinism, kayaking/canoeing, and canyoning, became a form of escapism for young people, who felt that these activities were the only ways of life in which such values as courage, friendship, risk, trust, cooperation, and mutual support still mattered. It is these types of situations and virtues that tourist songs use for their subject matter. Many of the best tourist songs were composed by Yuri Vizbor who participated and sang about all the sports described above, and Alexander Gorodnitsky who spent a great deal of time sailing around the world on ships and on scientific expeditions to the far North. A notable subgenre of the Tourist song was the Sea song. As with other tourist songs, the goal was to sing about people in hard conditions where true physical and emotional conflicts appear. Vladimir Vyotsky had several songs of this sort, since his style suited them perfectly. Many of Alexander Gorodnitsky's songs are about the sea since he actually had the opportunity to experience life at sea. While some songs were simply about sailors, others were about pirates. With the romanticism of songs like *Brigantine* by Pavel Kogan, pirate songs are still popular at author song concerts today. Almost every bard has at least one song of this type. Tourist song was generally tolerated by the government, and it existed under the moniker author song (*avtorskaya pesnya*), i.e., songs sung primarily by the authors themselves, as opposed to those sung by professional singers (although professionals often "borrowed" successful author songs for their repertoires). Another name for this genre was "amateur song" (*samodeyatelnaya pesnya*, literally translated as "do-it-yourself song" or "self-made song"). This term reflects the cultural phenomenon of the Soviet Union called "amateur performing arts", or *khudozhestvennaya samodeyatelnost*. It was a widespread, often heavily subsidized occupation of Soviet people in their spare time. Is it hard to mod a dmg 2. Every major industrial enterprise and every kolkhoz had a Palace of Culture, or at least a House of Culture, for amateur performers to practice and perform. Many of them, as well as many universities, had Clubs of Amateur Song (Klub samodeyatelnoy pesni', or KSP), which, in fact, were clubs of bard song and which stood quite apart from the mainstream Soviet "samodeyatelnost". Grushinsky festival traces its origins to tourist song fan meetings, but now includes songs from all genres. Compare: Tramping song, a similar tradition in the Czech Republic. Songs of this kind expressed protest against the Soviet way of life. The genre varied from acutely political, 'anti-Soviet' songs to witty satire in the best traditions of Aesop. Some of Bulat Okudzhava's songs touch on these themes. Vladimir Vyotsky was perceived as a political song writer, although he was also part of the mainstream culture. It was not with Alexander Galich, who was eventually forced to emigrate: owning a tape with his songs could mean a prison term in the USSR[verification needed]. Before emigration, he suffered from KGB persecution, as did another bard, Yuliy Kim. Others, like Evgeny Klachkin and Aleksander Doltsy, maintained a balance between outright 'anti-Soviet' and plain romantic material. Ironically, 'songs' from pro-Communist plays by Bertolt Brecht, supposedly criticizing fascism and capitalist society (and thus applauded by the Soviets), could be seen as protest songs, and hence were popular among bards. These were often called zongs (the German pronunciation of the word "song"). Below is a quotation from a "zong", translated from the Russian: Rams are marching in rows. Drums are rattling. The skins for these drums are the rams' own. These songs, known in Russian as *blatnaya pesnya*, originated long before the bards appeared in the Soviet Union. Their origin can be traced as far back as the first decade of the 20th century. While not differing much in style from other bard songs, these songs can be compared in their content to modern rap: glorification of crime and city romance. These songs reflected the breakup of the structure and rules of the old Russian society. Since the 1930s, new outlaw songs had emerged from the Gulag. Many of these songs were concerned with innocent people who were sent to the labour camps, rather than with criminals. Some songs were actually composed in the camps. During the Khrushchev Thaw years, many were released from the camps, and with them came their songs. Some bards learned of these anonymous songs and started singing them. At that point, the songs gained a more symbolic meaning of struggle against oppression. Bards such as Alexander Rosenbaum also wrote many humorous outlaw songs about the Jewish mafia in Odessa. Many of these songs were inspired by authors like Isaac Babel.[citation needed] Even more common than the tourist songs were songs about ordinary life (usually life in the USSR). Nearly every bard wrote a significant number of songs on this theme. The setting is very frequently urban, often in major cities such as Moscow (particularly the Arbat). Some songs of this type, such as the ones by Yuri Vizbor and Vladimir Vyotsky, took a very direct approach and used simple and honest language to illustrate life. Other bards, such as Bulat Okudzhava, took a more symbolic approach and expressed their views on life through extended metaphors and symbolism. Another type of song that appeared in Russia long before the bards was the War Song. Many of the most famous bards wrote numerous songs about war, particularly The Great Patriotic War (WWII). Bards had various reasons for writing and singing songs about war. Okudzhava, who actually fought in the war, used his sad and emotional style to illustrate the futility of war in songs such as "The Paper Soldier" (Бумажный Солдат). Vladimir Vyotsky wrote songs about war simply because they provided that extreme setting in which honour and emotional strength are needed, and a man's true character can be seen. Vyotsky's war songs were praised by veterans for their extreme success in portraying war, despite the fact that the poet did not actually serve in the military. Yuri Vizbor wrote war songs in which the people involved in the war were the most important element, rather than the war itself. In these songs, the war would often be happening in the background while the actual song would be in the style of the tourist song, with emphasis on nature and human emotions. Some bards also wrote children's songs for various festivals and plays. These songs enjoyed great success, as the poets chose to write them in the same fashion as their other songs. This resulted in songs that, while directed at children, still had deep meaning behind them and were enjoyed by adults, not unlike Ivan Krylov's fables. The most famous bard performers who sang children's songs were the husband and wife duo Sergey Nikitin and Tatyana Nikitina. Sergey and Tatyana are still considered bards, even though they are known primarily for setting great works of poetry to their own music. Leonid Dukhovny [ru]Arik Krupp [ru]The Best of Russian Life, Volume 2: Biographies, Paul E. Richardson (ed.), Russian Information Services, 2012, ISBN978-1880100738, contains some articles on individual bards
Bards.ru (Russian) - information, pictures, lyrics and sound
Literary Kicks: The Soviet Underground - information and some translations
Retrieved from ' Item, rare (requires attunement by a bard) An instrument of this type is made mostly of bone, be it laminated or carved, it has 3 small diamonds embedded in it and contains 6 charges. A creature that attempts to play the instrument without being attuned to it must succeed on a DC 15 Wisdom saving throw or take 2d4 psychic damage. Once attuned, the owner innately learns a sorrowful melody that they feel compelled to play every evening at dusk for at least 10 minutes, doing so restores 1d4(+1 if playing for 1 hour or longer) charges but causes 1d6+2 dancing ghostly couples to appear within a 20ft radius of the caster for the duration, the couples are illusory and ignore any attempt at interaction. Once complete the spirits applaud the performance and vanish. If the attuned is unable or unwilling to play for any reason, they takes 2d4(+1 per charge under 6) psychic damage, wherever they are, and lose attunement with the instrument. You can use an action to play the instrument and cast one of its spells. Once the instrument has been used to cast a spell, it can't be used to cast that spell again until dusk. The spells use your spell-casting ability and spell save DC. fly, invisibility, levitate, protection from evil and goodIn addition, the following spells may be cast any number of times by expending the required charges.1, 2 or 3 charges, depending on level, healing word or cure wounds2 charges silence or speak with dead3 charges animate dead or mass healing word4 charges revivify (but doing so causes one of the diamonds to turn black and the instrument to permanently loose 1 charge) and dispel magicWhen you use the instrument as a focus item to cast a spell that causes targets to become charmed on a failed save, the targets have disadvantage on the saving throw. instrument of the bards doss lute. instrument of the bards d&d beyond. instrument of the bards fochlucan bandore. instrument of the bards mac-fuirimh cittern. instrument of the bards canaith mandolin. instrument of the bards concentration. instrument of the bards cli lyre. instrument of the bards ollamh harp

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