

CHAMBER-INSTRUMENTAL CREATIVE WORKS OF UKRAINIAN COMPOSERS OF THE LATE 20TH AND EARLY 21ST CENTURIES: AN EXPERIMENTAL DISCOURSE

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Abstract: The study is devoted to the analysis of modern Ukrainian banduristics on the base of instrumental and vocal-instrumental music for bandura of the late 20th–21st centuries in the context of the latest performing and expressive means and techniques. The authors claim that among the varieties of modern musical content, bandura creativity is one of the most active and intensively developing areas, in particular, due to changes in the design of the instrument. One of the key theses of the article is that the rapid development of bandura music creativity in the second half of the 20th–21st centuries is connected not only with the improvement of traditional ways of playing, but also with the expansion of the sphere of expressive possibilities of bandura due to the emergence of new performance techniques and means. Using the example of the work of modern Ukrainian composers, it is shown that modified traditional and modern means of expression are a relevant topic of modern banduristics. Nowadays, a concert bandurist has a significant set of technical tools in his arsenal, which make it possible to solve the multi-component tasks of reading the author's idea of a work.

Keywords: bandura; Ukrainian music art; folklore tradition; instrumental music.

1 Introduction

Among the varieties of modern musical content, bandura music creativity is one of the most active and constantly developing areas. This process is connected primarily with changes in the design of the instrument, aimed at expanding its performance and expressive capabilities and enriching the stylistic field of the original bandura opuses, as well as active including of the expressive arsenal of bandura in the sphere of modern experimental creativity. In the course of this process of instrumental self-organization, systemic ideas and principles of bandura creativity are born, reproduced and improved, because the expressive palette of bandura attracts the modern composer both with the ability to experimental searches and attempts to embody a wide range of artistic and philosophical contexts of the author's idea [9; 11; 25; 29]. These mutually determined processes affect the development of bandura's instrumental expressiveness, the search for new playing techniques, and the formation of a stylistic variety of performing creativity [22]. Based on a composer's experiment, it encourages the reproduction of a convex picture of modern bandura' functioning, which has its foundation in the procedural nature of the development of modern bandura art, the analysis of its musical and sociocultural phenomena, as well as the musical and communicative features of bandura at the modern stage.

The proposed understanding of the stated problem field is determined by its three main components, namely:

- Expansion of the timbre-sound palette of the composer's searches in the chamber-instrumental sphere with the intention of the performance-expressive orientation of the bandura in the works of the late 1990s–2000s;
- The need to analyze new techniques of playing and methods of sound production on the bandura;
- Performance and communicative possibilities of modern Ukrainian instrumental works at the turn of the 20th–21st centuries for (or with the participation of) the bandura with the use of modified means and techniques of playing this instrument and their promotion to the listening audience not only in Ukraine, but also abroad.

The purpose of research is to reveal the specificity and role of bandura music creativity in the dialogue between composer creativity and performance practice in the field of instrumental creativity of the late 20th and early 21st centuries.

In accordance with the goal, the following research tasks were formulated:

- To give a general description of banduristics as a phenomenon of modern creativity that functions in the interaction of composer creativity and performance skill;
- To trace the structural changes and expressive possibilities of bandura at the modern stage;
- To characterize modern means and techniques of playing on the example of the latest compositional practices in the heart of bandura creativity;
- To analyze the collection of instrumental works for bandura by Volodymyr Zubytskyi, Ivan Taranenko, Maryna Denysenko, and Georgy Matviyev in order to distinguish their artistic and figurative characteristics, as well as interpretive and performing possibilities.

2 Method

The theoretical basis of the study consisted of the works on the following problems:

- The functioning of bandura culture in the musical art of the 20th–21st centuries (Violeta Dutchak, Inna Lisnyak, Lyubov Mandzyuk, Viktor Mishalov, Nina Morozevich, Taras Yanitskyi, etc.);
- The connection between theory and the performing skill of playing the bandura (Nadia Broyako, Mykola Davydov, Violeta Dutchak, Nina Morozevich, Oleksandra Oleksienko, etc.);
- Formation of bandura, its expressive and performing content (Oksana Bobochko, Iryna Dmytruk, Iryna Zinkiv, Olena Nikolenko, Taras Yanitskyi).

3 Results and Discussion

The chamber-instrumental works of modern Ukrainian composers of the late 1990s and early 2000s had an impact on the process of expanding the expressive capabilities of the instrument. Innovations in the composer's search can be traced in the works of Volodymyr Zubytskyi, Maryna Denysenko, Ivan Taranenko, and Georgy Matviyev, whose works showed attention to timbral and sonorous expressiveness along with the expansion and re-emphasis of the established performance and expressive possibilities of bandura repertoire [23; 24; 28].

Understanding the integrity of a modern bandura composition involves the proposed stages, an intonation-figurative representation of the work, and the definition of relationships between the artistic level of the composition and the means of its implementation. The comprehensive vision of the work by the performer-practitioner is realized through a deep analysis of its form and definition of the content in the context of the search for a convincing interpretation.

Volodymyr Zubytskyi appeals to the spiritual values of human existence, raising philosophical questions, but together with the renewed figurative sphere and content, means of musical expressiveness (harmony, texture, sharpened intonations, etc.), he adheres to the established canons - focusing on the classical construction of musical form, the integrity of musical image, end-to-end development. The composer's works became milestones in revealing the potential possibilities of bandura performance on both the dramatic and sonoristic levels ("Madrigal" (1981), "Serenade" (1977), "Burlesque" (1982)). The composer often emphasizes that among his contemporaries, who had the greatest influence on the formation of his compositional handwriting, there were Yevhen Stankovych, Alfred Schnittke, Gia Kancheli, as well as the outstanding accordionist Volodymyr Zolotaryov. He was one of the first to write academic works for bandura, using modern means of expression, thanks to cooperation with leading Ukrainian

bandura instrumentalists (in particular, Professor Serhii Bashtan [1; 2]. Volodymyr Zubytskyi began to experiment with the possibilities of bandura, thoroughly studying its specifics and playing technology. His work became a milestone in revealing the potential possibilities of bandura instrumental performance on both the dramatic and expressive levels [5; 6].

The author is well acquainted with the expressive possibilities of the instrument, but the novelty of his own searches, the embodiment of his stylistic "Self" prompted him to expand the framework, where traditional bandura playing techniques sound in the original composer's understanding. It is about comparing tonal plans, expanding the texture of the sound (imitation of the layered interpretation of the texture - polylayeredness during polyphonic formation), polyrhythm - as a method of original solution of dynamization of musical fabric, application of the principles of playing on other instruments (tremolo on thematic structure as a technique of playing on the domra, etc.). Analyzing the main stylistic features of the composer's creative method, we will first of all define the following [18-20; 34]:

- The baroque-romantic tradition of the author's writing, from where the elevated tone of the work, the nature of which originates in the elements of polyphonic "games", the increased intensity of colors and timbres, hyperbolism in the expression of feelings;
- The folklore tradition of thematism as a model for the formation of structural logic of melody;
- The jazz system of expressiveness as a special manner of intonation, the syncopation of movement graphics in layers of the texture, and most importantly, the improvisational nature of the development of the musical fabric.

All innovations in the works of Maryna Denysenko and Ivan Taranenko are subject to programming and have corresponding musical and formative features - form-creating elements, connections between the figurative meaning of the work and its structure, individual signs of reading the form chosen by the composer, authorial findings. Important ones in this context are also the interrelationships between the means of artistic expression in the context of the timbre palette - melody, harmony, metrorhythm, tempo, agogic, shades of dynamics, timbre gradations, methods of sound production, intonation and stroke features, etc. [7]. Understanding these components of the composer's idea makes it possible to reproduce the essence of the author's idea in a convincing stage reading at the level of appropriate figurative generalizations. The implementation of integrity involves not only the knowledge of textual and musical components of the cycle, but also the process of preparing a stage performance [12]. Therefore, having deeply understood the original textual source and analyzed the composer's notes and elements of the original musical language, determining the nature of the work, the interpreter begins the next creative stage - working on details and technical difficulties.

These artistic and scenic approaches, aimed at decoding the author's idea, often different in mood and dramatic saturation, always function in the field of the composer's artistic generalizations. At the same time, the "performance of the performer under the composer" is determined by the performer's charisma. After all, the interpreters must not only professionally overcome their instrumental and technical difficulties, but also become, first of all, interesting actors in this self-modeled "theatre", evoking appropriate emotional responses from the audience.

These innovative works often use aleatorics, sonorous effects, atonal organization and typological technique - the use of partially prepared instruments, etc. For example, in Marina Denisenko's chamber works ("Winter and Spring", "August-Sickle"), one of the characteristic means of intonation organization of the musical fabric is the combination of pitch-relative melodic formulas with pitch-fixed sound complexes, which is primarily based on the use of the articulation and timbre capabilities of bandura. In the direction of assimilation of different stylistic directions, Ivan Taranenko ("Fusion-

processing of wedding songs") is searching for new combinatorial connections between folklore and sonorous technique, neoclassical trends in form and theme formation, and jazz style [27].

In general, it should be noted that the use of bandura by Maryna Denysenko is somewhat different from the approach of Ivan Taranenko, which includes the bandura as a colorful instrument with a bright folk sound, combining it with folk singing, jazz stylistics, mixed with the means of academic music, that is, makes it an element of diversity called "fusion". Instead, Maryna Denysenko interprets it as an instrument equal to the piano, although it cannot be called completely academic here either, due to the means of expression used by the composer. She follows the European tradition of "new music", not adhering to and perhaps consciously avoiding classical musical syntax, but at the same time bandura sounds in a more "strict" context of the "serious" genre. However, here too, one can see certain allusions to folk sources at the level of small motifs and the general color of the sound, connected with the traditions of celebrating Ukrainian winter and spring holidays [10-15].

Fusion processing of Ukrainian folk songs is a special genre in Ivan Taranenko's work. It involves, as a rule, a solo performance of a song in an authentic folk-singing style combined with fusion-style accompaniment. Such an extraordinary combination creates the effect of "immersion" of the sound of a solo (or ensemble) song with a characteristic timbre color into a contrasting sound environment, which gives such an instrumental format. The instrumental part of the score of Ivan Taranenko's fusion works either creates a sound background for the sound of the voice, or completely separates into an independent sound, developing its inherent improvisational direction. In this way, a certain polyphony is created between the vocal and instrumental parts of the score.

For example, let us analyze two arrangements of wedding songs, combined by the author into one composition. These are Ukrainian traditional wedding songs, recorded in the Kyiv region - "Oh, they took away a measure of wheat for a loaf of bread" (*Ой знесли-звезли мірку пшениці на короваї*) and "We have a bachelorette party today" (*В нас сьогодні Дівич-вечір*). At the beginning, the author makes a short introduction (3 measures) to 'set up' the soloist and the listener. Already here, the drums play an important role - the timpani and the hanging cymbal, which creates a noise effect due to a quiet tremolo. This is complemented only by a twice-repeated guitar chord and a syncopated major-octave A in unison in the bassoon and bass clarinet, which is the opening note of the vocal part. And already in the second measure of the soloist's sound, the vibraphone enters with an imitation at the same pitch — this is the canonical implementation of the first two measures of the main melody. After that (the 4th measure of the melody) the bandura enters. It alternately duplicates the melody in parallel fourths.

In the second verse, it already plays the canonical imitation in octaves together with the vibraphone in unison, and in the third, it first continues the canonical imitation, and then alternately develops this melodic line with parallel chords in the composition of the fifth and the octave. At the same time, bandura and vibraphone are already separated by musical material, because each of them develops its own intonation taken from the melody of the song. Other texture elements are the same quarto-fifth timpani and hanging tremolo cymbal that appeared in the intro and continues to the end of the song. Bass clarinet and bassoon are complemented by chords in the piano and form one timbre, harmonic and rhythmic complex. String chords are also added in the last verse. Together, all these tools create a drama of growth, a kind of orchestral crescendo.

So, the composer combines all the verses into a single whole due to the following means:

- Polyphonic (canonical progression of the melody), which "destroys" the boundaries of verses;

- Timbres (using bandura and vibraphone timbres in the same role until the end of the third verse, as well as timpani);
- Textured and rhythmic (preserving one type of rhythm and texture with gradual “growth” of the latter).

After the first song “Oh, they took down a measure of wheat for a loaf of bread”, the composer gives an extended instrumental part, which begins with a scale-like bandura solo at the very end of the last verse of the song. In this part, the bandura plays an important role, as it sounds constantly, entering into its own dialogue with the guitar, then with the saxophone, and at the end combining with the vibraphone (as at the beginning of the composition).

The second song, “We have a bachelorette party today”, is intonationally and harmonically related to the first, but has a calmer character. The opening sounds of both songs literally repeat each other. Such kinship, obviously, became the basis for the composer to combine these songs into a single composition. With this, factor of contrast is the different tempo and nature of the songs stand out. It is interesting that in the accompaniment, as in the first song, timpani appear with the same quarto-fifth movements. They, as in the first case, play this material until the end of the vocal part. Here the composer builds the accompaniment according to a similar principle. However, the polyphonic techniques he uses are no longer imitative, but contrasting. A saxophone and then a trumpet form an undertone to the vocal part, complemented by a vibraphone in unison.

Bandura almost does not play in the first verse — it enters at the end with figurative material (just like at the beginning of the first instrumental part). This musical material in the bandura part is repeated until the end of the song. Bandura here, as in the specified fragment, dialogically “echoes” with the guitar, thus filling the texture [26; 29]. The musical material of the strings, which sounds in the 20th bar, also returns. As there, it is combined with the specified figures of bandura and guitar. With the help of such repetitions, as well as due to the preserved timbre of the vibraphone, which creates mixed sounds with brass (saxophone and trumpet), the composer achieves not only the unity of this part, but also creates small “arches” with the first part. As a result, both songs are even more closely related, and the whole composition sounds more integrated [3; 28].

The final instrumental part of the work has a freer character. Here, against the background of the chords of the entire orchestra, a double bass solo sounds, then a bandura with a guitar, and at the end a purely improvisational fragment on the piano is provided.

So, structurally, this work by Ivan Taranenko consists of parts of the couplet form, represented by songs directly with a vocal melody (two songs), and instrumental parts that follow each of the songs and optionally, in an improvisational character, develop their intonations. The verse structure of the part in the songs is formed into a single development due to the instrumental accompaniment. One should note the freer and richer harmonic structure of the instrumental parts, where the composer uses complex altered chords typical of jazz music. This is obviously due to the fact that there is no need to match the harmony with the chordal basis of the song material. Instrumental parts do not have a clear internal division. And while the first of them plays the role of an interlude and connection that prepares the beginning of the second song, the second one plays the role of the final construction with a piano improvisation at the very end.

In the construction of the whole, the bandura party is important. And, while at first it is used in a melodic role as a counterpoint to the vocal line, later it is used in a timbre-textural one, where the very timbre of the instrument, its well-known characteristic sound, comes to the fore.

Ivan Taranenko's composition “Spring Song for Easter” is written in a three-part form with an introduction and a coda. The work begins with a slow unison introduction. However, this

unanimity on the bandura flows into a complex sound, because the sounds are not drowned out by the performer. Together with additional special playing techniques, such as glissando behind the stand and over the pegs, this creates an interesting polyphonic effect, which, for example, on the piano is achieved by pedaling and playing the strings. On the bandura, such expressive means sound more natural, because they come from the nature of the instrument. The intonations of the introduction are “grouped” around the sound of B-flat. At the beginning and at the end, the composer dwells on the repeated sounds of the B-flat tritone. The key of d-moll, as well as the slow tempo, create a sense of waiting, as if hanging before the dynamic main theme begins.

The main theme (d-moll) is performed in the form of an eight-bar repeated several times. At first it sounds in unison, then it is repeated twice in polyphony on the tonic organ point. Next, another eight-bar structure sounds on the same organ point, which can be interpreted as a variation on the initial eight-bar. After this 32-bar run of thematic material, there are another eight bars of transitional, connecting musical material. It is a chromatic descending sequence of quarter-second block chords.

After that (v. 52) the middle part begins, which does not contrast tonally (also d-moll), but differs thematically. It is built in a free form using general forms of movement, varied rhythmically (in contrast to the homogeneous rhythmic movement of the first part), and also develops separate intonations of the introduction and the main theme. This part is small in size - only 18 bars, but it turns out that it is enough to prepare a reprise.

The reprise is shortened compared to the exposition. The main eight-bar is played here only twice, followed by a connecting fragment of block chords (as in the exposition). It is followed by a familiar melody that is actually an inaccurate quote. This is how the coda begins (v. 94). It consists of two sections. The first one seems to complete the reprise, and the second is built on the musical material of the introduction. In the first section of the coda, the composer uses an original technique - it is an allusion to the well-known folk song “Get out, get out, Ivanka”, used by P. Tchaikovsky in a famous piano concerto. The theme “Get out, get out, Ivanka” is presented by the composer in such a way that it turns out to be close to the main theme of his own work. This is facilitated by rhythmic, tonal, and tempo factors. The second section of the coda, slow (at the tempo of the introduction), frames the whole composition, giving it a complete sound.

In general, the composer combines folk intonations with jazz rhythms and harmonies in the work. First of all, this is clearly manifested in the extreme parts. The syncopated rhythm of the main theme turns into syncopated block chords characteristic of jazz music. The quote from the song “Get out, get out, Ivanka” is a kind of allusion to the famous classical work of P. Tchaikovsky, because this song became world-famous namely thanks to him. Thus, Ivan Taranenko combines folklore with jazz tools and an academic foundation.

A separate page of the innovations of modern banduristics was the work of Georgy Matviyev, a famous performer and composer. In his works, the artist significantly updates the expressive and performing arsenal of playing, at the same time destroying established ideas about the genre models of bandura creativity and offering polystylistic genre precedents created “on the verge of provocation” [32].

The evolution of timbre-intonation criteria of instrumental bandura is marked by such basic performance characteristics as flawless clarity of a certain type of attack in the articulation process, timbre fullness of sound, homogeneity or versatility, brightness or softness in all tessitures of the range, intonation-melodic and timbre stability, especially in the extreme tessitura of the range. Here one should mention also the ability to the finest gradations of dynamic shades, the aesthetic originality of the sound and the specificity of sound modifications and possibilities due to the use of various performing techniques, cantilence as the basis of sound production and sound management, etc. [8].

Among the composer's finds, there are the latest techniques of playing based on articulation-stroke, timbre-textural approaches, harmonic and compositional features, and other means and techniques that are included in the concept of "new sound" of the second half of the 20th and early 21st centuries. Let us note that the process of modernization of bandura playing techniques is constantly developing. The analyzed bandura instrumental techniques can be divided into universal and specific. Moreover, the latter clearly prevail quantitatively and qualitatively. It is significant that all the latest techniques of bandura playing are not only specific, but also embody the new timbre-sonor status of bandura in avant-garde compositional searches [7; 10; 11; 24].

The modern field of composer thinking has expanded enough thanks to the latest techniques of playing, articulation-stroke, timbre-texture, harmonic, compositional, and other means of musical expressiveness, which formed the concept of the "new sound" of the second half of the 20th - beginning of the 21st century. "New sound" means purity of intonation, brightness of timbre, freedom of movement, introduction of various noise effects; often it is playing with various rhythmic techniques on the deka, bandura fretboard, and other composer's inventions [21; 30-33].

These playing techniques have a performing "origin", because they were created "under the fingers" of the bandura performer-interpreter, composer Georgy Matviyev. Let us consider some of them, which enriched the palette of the instrument with new colors. Glissando belongs to a specific technique of playing. To date, we have highlighted six types of new way of performance [18]:

- Glissando with the fifth finger has a characteristic sound of a gentle and refined timbre. Since the fifth finger is physiologically the weakest, it is known that bandura players do not use it during playing. However, the expediency of this new approach to playing, in our opinion, lies in the 'flavor'. After all, glissando fascinates with its mystery and transparency, with its unique timbre. These are new colors that brought a fresh vision of a well-known element to modern performance
- Brush glissando can be called a kind of "lightning" glissando. It gives the work a bright and effective sound, it is better used for the end of the work or its approach to the climax, as a kind of lightning flavor. This approach occurs due to the rapid push of the palmar bone away from the strings, continuing the rapid directional movement along the strings [4]. The part of the palmar surface of the wrist interacts with the strings, while the character of the sound of the instrument is sharper and more penetrating in timbre and dynamic saturation, similar to the "classical cluster" in the piano.

Glissando on one string has the following types:

1. Glissando on one string, i.e., one-note sounding. The performer plucks the string and then presses on it near the stand, and in this process the tuning of this string changes - it begins to "lower" the tone, intonationally detonate downwards. This approach sounds good in the minor and first octave. As the author of the approach points out, it should be used to finish the piece, because the string quickly stops keeping its tune. It is used by the author in the work "Twilight Embrace" (the musician's third album).
2. Glissando (2) on one string - during the performance of this technique, the pitch of the string is changed with the help of the tonality switch with the left hand against the background of the sound of the string being switched. It differs from the previous one not only in the way it is performed, but also in a slightly different timbral effect: the detonation is faster at first, followed by an "approach" exactly to the upper or lower semitone [3]. This technique creates greater possibilities regarding the time of its use, because the performer can bring the sound out of balance multiple times and in a variety of rhythmic and tempo ways. It is indicated with the help of "gliss. switch." or a footnote with an explanation ("Introduction and toccata"

by Georgy Matviyev). The effect of this technique expands the expressive palette of specific sounds and intonations.

3. Glissando (3) on one string — a specific glissando when the string is thrown out of balance after attack with the bandura tuning key. It is denoted "gliss. key" or a footnote with an explanation. These types of glissando are alternative to the traditional one in timbre and character. We suggest marking it with a *glissando morbido* ("soft glissando") or a wavy line with a corresponding explanation ("Improvisation on a folk theme", "De Javu", "Journey home" by Georgy Matviyev).
4. "Harmonic" glissando. This type of glissando is performed with the right hand in a limited range (1–1.5 octaves) with simultaneous damping, covering the strings that are "extra" here. "Covering" is carried out with the left hand near the pegs (the Kharkiv style of play, i.e., overturning) [16; 17]. This technique makes it possible to perform not the traditional bandura diatonic glissando, but glissando on the sounds of any chords, that is, it diversifies the harmonic language of the works (transcription by Georgy Matviyev for bandura and ensemble "Summer time" from the opera "Porgy and Bess" by George Gershwin).
5. Glissando from flageolets, or bead glissando is performed with the right hand in a downward motion. The third finger makes a pinch, the second presses the string approximately in the middle: for the purity of the performance, it is necessary to schematically draw marks on the soundboard in advance, in order to achieve a clean beaded timbre of the instrument during performance.
6. Bass flags. The very name of the proposed approach to playing contains the peculiarity of its performance — bass strings on the fretboard of the bandura. The length of the bass here has a wide range of possibilities for finding a wide variety of intervals and colors. The playing of a regular octave flageolet on the bass strings is performed approximately in the middle of the string. It is interesting that the duodecim, quintdecim, and tertdecim can be played in different places on the bass string (higher to the fret, in the middle of the string, etc.) [20]. This technique gives the sound of bandura a special flavor of mystery, volume, "filled space", characteristic of philosophical or fantastic works. It is essential to emphasize the particularity of the musical moment, including thanks to the visual perception of the viewer-listener ("Two sides of the coin", "Improvisation on a folk theme", "De Javu", "Dive" by Georgy Matviyev).
7. Flageolets with an interval — a mixed flageolet, or a built-in flageolet, which expands the expressive capabilities of the instrument, thereby emphasizing its great creative potential. This flageolet is performed directly with the second and third fingers - the flageolet itself, while the interval is taken with the first finger at the moment when the flageolet is already played.

The range of intervals can be from a second to an octave. The intonations of this mixed flageolet give the sound timbral differentiation of the voices with the effect of "saturation" of the sound instrumental space, because the performer plays in a close arrangement, and sounds discharged and timbrally contrasted in the "continuity" of the vertical interval. When playing the middle sound of the chord with the flageolet, the effect is significantly enhanced. Undoubtedly, in our opinion, the flageolet should be performed with the second and third fingers. The function of the second is to cover, and the function of the third is to pinch. We suggest marking it directly above the upper tone of the interval or singling out the middle tone of the chord (for chords) ("Dive" by Georgy Matviyev).

Percussive and sonorous techniques are also diversified - hits on different parts of the instrument body and their combinations, tempered hits on the neck and instrument body. The bandurist-experimenter draws attention to the thumb of his left hand in his playing: his strike on the fretboard is an imitation of a box, but here it has a fuller, softer timbre. The method of playing consists in the fact that the performer hits the fretboard with the first phalanx of the thumb (the amplitude of hit is small - when

performing a piece in tempo, one simply cannot physically have time to play with a large amplitude, if to put the finger far away and reflect a pulsating rhythm). As a result, we get a kind of "hit on a filled box", which creates a real effect of a filled box - percussion: to hit the neck and play at the same time. Introducing a new palette of shades thanks to impact effects on the body of the bandura, we have an imitation of the sound of a drum, a box. Georgy Matviyev uses this technique in the works "Wi West Jazz" and "Do not go away". It is indicated by rhythmic figures written on one of the stave lines and an explanation.

Staccato damping effect is the performance of one note, intervals, three- and four-note chords by muting them with the palm-hand part of the right hand. It is used to emphasize syncopation, especially in jazz works, and to avoid the sound of the nearest overtones ("Two sides of the coin", "Improvisation on a folk theme", "De Javu", "Dive", "Mood").

Playing near the stand ('Kobzar playing' - Iryna Druzgha) is performed with the aim of changing the sonorous bandura timbre to a more "hugging" one, devoid of a wealth of overtones. It is also possible to gradually change the place of attack of the string from the center to the stand, or to contrast timbral colors. The auditory effect of "change of timbre" is enhanced by a visual series of hand movements ("Introduction and Toccata", "Tears of a Knight" by Georgy Matviyev).

4 Conclusions

It should be noted that the bandura in its modern form (we mean its Chernihiv and Lviv chromatic prototypes) is a young instrument that has undergone a significant transformation over the centuries from an accompanying, traditional attribute of national culture to an instrument with a wide expressive potential of genre and stylistic solutions in reading stylistic discourses. Its dynamic development is evidenced by the processes of recent decades, when bandura became a field of innovative compositional creativity with appropriate experimental techniques and approaches determined by its timbral and dynamic capabilities. The increased attention of composers to the sound of bandura, its "creativity", changeability, length, etc. seems to encourage performers and composers to search for new interesting ways of creating sound on the instrument.

Modern instrumental and vocal-instrumental bandura creativity was considered from the standpoint of the timbre-sound factor as the one that most actively affects innovative experiments in the field of bandura expressiveness. Modern instrumental compositions for bandura are marked by the expansion of stylistic attributes, the use of a wide range of new technological techniques and elements of polystylistics, conventionally classical genre prototypes and the most modern technologies (aleatorics, cluster, layered polyphony, sonoristics, etc.). These searches are also characterized by a deeply individual author's idea, marked by innovative discoveries in the bandura technique, often determined by the timbre and sound design of the composition.

In general, we note that the use of bandura by Maryna Denysenko is somewhat different from the approach of Ivan Taranenko, which includes the bandura as a colorful instrument with a bright folk sound, combining it with folk singing, jazz stylistics, mixed with the means of academic music, that is, makes it an element of diversity called "fusion". On the other hand, Maryna Denysenko interprets the bandura as an instrument equal to the piano, although it cannot be called entirely academic due to the means of expression used by the composer. She follows the European tradition of "new music", not adhering to, and perhaps consciously avoiding, classical musical syntax. At the same time, her bandura sounds in a more "strict" context of the "serious" genre. However, here too, one can see certain allusions to folk sources at the level of small motifs and the general color of the sound, connected with the traditions of celebrating Ukrainian winter and spring holidays.

Another approach is observed in the representative of the young generation of bandurist composers, Georgy Matviyev, who enriches the bandura music literature by expanding its stylistic attributes, using a rich palette of new technological techniques and elements of polystylistics, classic, romantic and popular genre prototypes and modern, cutting-edge playing technologies, until recently not inherent in bandura performance. In the creative method of the bandura composer, two opposite factors coexist, between which such stylistic and performance models can be traced, such as the destruction of bandura performance stereotypes and the perception of bandura as a mythopoetic center, an attempt to convey the spirit of modern creativity, provocative in essence, but such that it enables a look at the instrument as if from the side, without stereotypical visions.

Summarizing the above, we note that the rich resources of bandura make it possible to reproduce most of the specific timbre and sound effects without resorting to a radical restructuring of the instrument. In their introduction, the role of performers is important, who, in close cooperation with composers, contribute to the use of non-traditional timbre and sound techniques.

Thus, the development of bandura on the timbre-expressive evolutionary path during the 20th century took place, on the one hand, due to the improvement of the instrument in general and its individual components, and on the other hand, due to the progressive development of professional skill and performing culture, usually directly related to the formation of artistic and aesthetic modern requirements.

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