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BANDURA TECHNIQUE IN THE SYSTEM OF ART PROCESS

Nadiia Broiako^{1a}, Veronika Dorofieieva^{2a}

¹ PhD in Art Studies, Professor, Professor at the Department of Music;
ORCID: 0000-0001-9109-1734; e-mail: nbroiako@gmail.com

² PhD in Art Studies, Associate Professor, Associate Professor at the Department of Music;
ORCID: 0000-0001-5720-2998; e-mail: knukim_music@ukr.net

^a Kyiv National University of Culture and Arts, Kyiv, Ukraine

Abstract

Bandura's performance, as an important component in modern art space, is at the stage of theoretical understanding and search for mechanisms for practical implementation of technical, motor and performance tools to achieve artistic perfection in a wide range of multi-genre and diverse repertoire. **The purpose of the research** is to theoretically analyze the problems of bandura technique formation in the practical aspect of mastering and applying various performing techniques in artistic interpretation. **The research methodology** lies in a systematic approach. It is substantiated that the performance movements of a bandura player function in the system of the artistic process. The application of the comparative-analytical approach. **The scientific novelty of the research** is in the fact that mastering the modern bandura is so difficult that the specifics of this instrument require: a very fine, filigree differentiation in the functioning of the muscles; a special approach to sound production in achieving the ideal bandura sound; extensive use of an arsenal of modern sonorous and colouristic means, the latest techniques of performance, etc. The mechanisms of interaction of musical thinking, imagination, auditory control, the establishment of auditory-motor connections, and contact with the string for the realization of a sound ideal of a work context are considered. The main approaches in the formation of the basic elements of virtuosity – "small" technology and "large" technology are analyzed. The focus is on research on the analysis of the psychology of musical thinking, physiology of performance movement, applicative principles and the development of special exercises that meet the characteristics of sound production in the interpretation of modern bandura repertoire. **Conclusions.** It has been found that the contact with the bandura string varies depending on the nature of the music, tempo, dynamics and texture. The specifics of the interdependence of the choice expediency of the performance technique and the quality of the sound result are revealed. It is determined that the performance movement, due to the objective features of the bandura, is a process aimed at achieving the sound goal. It has been found that in the performance process, the artistic component and artistic and motor realization occur simultaneously, mutually conditioning and reinforcing each other, resulting in a holistic artistic phenomenon.

Keywords: bandura techniques; artistic bandura technique; bandura performance movement; artistic imagination; psycho-physiological activity

Introduction

The sixties of the 20th century – the beginning of the 21st century are marked by the flourishing of bandura performance, their artistic level of artistic technique testified to the wide possibilities of embodying various musical, dramatic, aesthetic and stylistic reflections. This period is marked by the emergence of the chromatic modern bandura and the formation of a new concept of bandura performance, which is embodied in numerous performance and composition initiatives, highly artistic art projects in the chamber bandura genre with an attraction to neo-folkloric, jazz, rock and pop music, and entertainment genres – cinema and theatre performance. Poly-genre, dynamism, and vivid emotions, which are dialogically correlated with meditation and charisma, are integral features of modern bandura performance aesthetics. Along with experiments in the field of art and imagery, the tendency to novelty in form and style, and progress in the field of inclusion in the musical canvas of sonorous-timbre elements, the arsenal of expressive techniques is changing. The performers' desire for persuasiveness and filigree in the interpretation of the image led to the minimization of tremolando, and glissando, which exaggerated the pathos and dramatic tension and were traditional in the bandura performer's sound arsenal. The accumulation of arpeggio chords is replaced by transparent cascades of passages, flagellate themes, active use of the performance of counterpoint with the left hand on the main string row, and the use of clusters. A characteristic feature of modern bandura performance is a high level of technical skill. The specific complexity of bandura sound production gives grounds to single out the narrow-technical aspect of performance as relatively independent because high technical quality is the key to aesthetic interpretation (Broiako, 2020).

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Purpose of the article

The purpose of the research is to analyze theoretically the problems of bandura technique formation in the practical aspect of mastering and applying various performing techniques in artistic interpretation.

Recent research and publications analysis

Modern principles of work on bandura technique development are still at the stage of formation and are represented by a small body of methodical and scientific literature (Broiako N., Dutchak V., Mokrohuz I., Omelchenko A., Sozanskyi O., Pukhalskyi J., Khotkevych H.) in contrast the achievements of related types of performance, whose schools have a long historical development. Among them, there are especially important works of representatives of related performing specialities (Auer L., Becker H., Hoffman Y., Davydov M., Ergiev I., Kamillarov E., Kogan H., Lysenko O., Mykhailenko M., Neuhaus G., Stetsenko V., and others). Theoretical achievements and practical guidelines of these authors constitute not only a narrow professional, but also a general musicological foundation and are actively introduced into the methodology of forming the performing skills of playing the bandura.

Main research material

An important factor in improving technical perfection, reliability, and stability is the use of rational performance techniques, which allows you to achieve a sound result most simply, and a rational approach helps to solve both artistic and technical problems. Well-known bandura virtuoso O. Sozanskyi (2017) notes: "It is becoming increasingly difficult for musicians to surprise the modern world, but still bright performing skills are a factor that can be expected to be a stage success. The ability to skillfully perform on a musical instrument convincingly proves the need for the existence of the instrument itself" (p. 3).

Performing art is not only a quantitative demonstration of muscle training, communication, and the whole performing apparatus, but also the quality of technical work to embody the sound ideal, and concretization, a clear understanding of the sound image, determines the form of performance movement. The creative idea is embodied by the bandurist in performance motility: the higher the virtuoso-motor capabilities of the artist, the bolder his artistic ambitions and a wider range of repertoire. Sometimes the technique is understood only in terms of speed, strength, and endurance in the bandura performance and the necessary elements of technology are cleanliness and stability. However, this view is extremely limited, because the concept of the technique involves the ability to play very loud and very quiet, sharp and soft, to achieve a light and deep sound, to have all the dynamic gradations of bandura sound in a particular texture.

Thus, if the technique is a sum of means that allows reproducing the musical content, then the technical work must be preceded by work on understanding this content. Recall H. Neuhaus (1982): "The clearer what needs to be done, the clearer it is to how to do it" (p. 96).

The performer should strive to see the work in detail and in general, to understand its stylistic features, character, tempo, figurative sphere, and so on. The outlines of the artistic idea from the very beginning indicate the main directions of technical work. Thus, the main setting for working on technique – without losing the ideal of artistic image, always strives for meaningful performance. However, it is necessary to consider that daily technical work influences the transformation of the executive plan, crystallizes, and specifies it. H. Neuhaus (1982) remarked: "You can really work on the sound only by working on the work, on the music and its elements. And this work, in turn, is inseparable from the work on technique" (p. 81).

The ratio of musical and technical tasks in the work of a bandura player and their sequence can be formulated as follows: from understanding the music to technical work and in the process of technical work – to a deeper understanding of music. Performing technique cannot be considered as an end in itself, as a mechanical training, but only as a means of realizing an artistic task. Some techniques can be practised separately, but it is necessary to take into account their close relationship with the artistic image, expressiveness, musical material, and emotional content. In bandura instrumental performance, technical difficulties are classified by texture and motor characteristics. The "shallow" (finger) technique includes monosyllabic, scale-like and arpeggio constructions, melismatic, and others. The "large" (chord-octave) technique

includes double notes, chords, tremolando, jumps and transfers of hands, hand technique, and others (Khotkevych, 2004).

It is well known that the bandura performance requires strong, tenacious fingers, and well-developed and enduring muscles of the palm, forearm, shoulder and chest girdle. It is finger motility that provides brilliance and clarity of passage elements, which is the decoration of bandura works. "Shallow" finger technique is a time-consuming type of bandura performance and is in a constant field of active rehearsal activity of the performer. However, finger training like gymnastics is a prerequisite for bandura playing, which promotes the development of strength and independence of the fingers. The choice of the intensity of such training depends on the individual physiological characteristics of the hands and their inherent muscle tone – the special ability of the performing apparatus to energetic action.

Understanding the physiological activity of muscles in the "active-passive" mode is important in the acquisition of artistic techniques. This physiological pattern is a muscular pulsation and in practice is polished not in a single movement, but in the constant development and transformation of forms of movement in a variety of fingering combinations and rhythmic relationships, in the dynamics of the whole musical work. With such difficult conditions for the implementation of performance movements for the action of the principle – pulse – it is necessary to prepare positions in advance. And here we return to the necessary proximity of the performer's hands to the string scale on the bandura. The feeling of such psychophysical contact of the hands with the strings, as if the hands are on a magnetic field string scale, is in a constant zone of mutual attraction. This feeling determines the individual amplitude of each performer. The principle of proximity and economy of movements, as if the hand is immersed in a scale, is carried out successfully when the maximum horizontal movements from a string to a string at the minimum vertical amplitude are used. This is the specificity of the bandura, which does not require swinging movements and strong blows, but requires "immersion" in the string scale and the maximum sensory-motor control.

Not only in mastering works of art but also in working on instructive material, the bandura player specifies the idea of the nature of sound, its volume (strength), dynamics, timbre, the ratio of textured layers, and tempo. At this stage, the foundation of the bandura technique is created, and such important components as sound quality, equality of sound management, timbre palette, and tempo gradations are gradually distinguished.

Practice shows that the development of the bandura technique is more intense due to the stimulation of the emotional sphere and the creative imagination of the performer. Technical exercises, as well as work on scales and arpeggios are important in mastering the technique, they contribute to the mastery of tones, fingering, and techniques that provide high-quality equality, agility, and virtuosity of sound. Offering to the general public his own concept of bandura technique formation, O. Sozanskyi (2017) in the "School of Bandura Skills" notes: Work on this material should be systematic and continuous. The purpose of the technical material is motor and sound expediency" (p. 4).

The arsenal of work on artistic technique also includes work on rhythm, agogics and articulation. But the primary organizing principle of this activity is the principle of freedom of the executive apparatus.

It should be noted that the technique of the bandura player, many of its varieties are so complex that without special, long-term work it is impossible to master it. It is

well known that the bandura has a number of specific features that must be taken into account in the process of technical mastery, namely the feeling (5-7 kg.) Of the weight of the instrument; feeling of a stationary fulcrum of the instrument as in a cello and a harp and adaptive means-support of the instrument as a bass in an accordion, or bassoon; an inclined position of the instrument during sound production; the inconvenient spectrum of inspection of the main string series (steps) and complete lack of inspection of the working range of the bass, which reduces the positive impact of the visual control factor; the two-row chromatic arrangement of the main string row (steps) causes inconvenience of chromatism extraction; imperfect system of levers-switches, the operation of which requires the cessation of the sound-generating action of the right or left hand; multifunctionality of the left hand: support of a bandura fingerboard, sound extraction on the bass and treble strings, switching of levers; feeling of mechanical damping. All this creates a background of specific adaptive motor sensations of the hands and the overall performance apparatus of the performer.

A prerequisite for mastering artistic technique is a clear performance plan and the desire to implement it, the foundation of modern bandura technique is visual and tactile contact with the string. Embodying his ideas in the images, the bandura player encounters resistance from the string – the acoustic source from which the work is created. To overcome these difficulties, in addition to inspiration and talent, you need to acquire professional competencies, special knowledge, skills and abilities that are crystallized in artistic technique. The performer faces a multi-task – a combination of active finger movement (pinch or stroke) with the support of a plastic freehand on a string.

Conclusions

It was found that the contact with the bandura string varies depending on the nature of the music, tempo, dynamics and texture. Technically, various artistic and sound tasks are embodied by changing the interaction of the weight of the hand and the activity of its components – the fingers of the forearm and shoulder. Changes in this interaction are a variety of techniques of bandura playing.

The specifics of the interdependence of the expediency of the choice of performance technique and the quality of the sound result are revealed. Important factors for mastering the primary contours of the performing means are: the plasticity of the performance apparatus, muscular and emotional freedom, the feeling of movement in space; developed musical perception (pitch, harmonic and timbre); visual perception and reading of a musical text, its figurative imagination.

When working on freedom of movement, the concept of active freedom of muscles should not be confused with their excessive relaxation, inertia and sluggishness. For a bandura player, working with an instrument is accompanied by the involuntary involvement of a large number of extra muscles, which requires a lot of energy and effort. Systematic, meaningful, well-oriented exercises help to differentiate the muscles involved in certain sound-forming movements – they acquire controllability, agility and accuracy.

It is determined that the performance movement, due to the objective features of the bandura, is a process aimed at achieving the sound goal.

It was found that in the performance process, the artistic component and artistic and motor realization occur simultaneously, mutually conditioning and reinforcing each other, resulting in a holistic artistic and artistic phenomenon. Outside of artistic vision, motor-game activity loses its meaning, because the technical virtuoso component of musical activity is a subsystem in the system of artwork.

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БАНДУРНА ТЕХНІКА У СИСТЕМІ ХУДОЖНЬОГО ПРОЦЕСУ

Надія Брояко^{1а}, Вероніка Дорофєєва^{2а}

¹ кандидат мистецтвознавства, професор, професор кафедри музичного мистецтва;
ORCID: 0000-0001-9109-1734; e-mail: nbroiako@gmail.com

² кандидат мистецтвознавства, доцент, доцент кафедри музичного мистецтва;
ORCID: 0000-0001-5720-2998; e-mail: knukim_music@ukr.net

^а Київський національний університет культури і мистецтв, Київ, Україна

Анотація

Мета дослідження – здійснити теоретичний аналіз проблем формування бандурної техніки у практичному аспекті опанування та застосування різноманітних виконавських прийомів у художній інтерпретації. Бандурне виконавство як вагома складова сучасного мистецького простору перебуває на етапі теоретичного осмислення та пошуку механізмів практичного втілення технічних, рухово-ігрових засобів для досягнення мистецької

довершеності широкого спектра багатожанрового та різностильового репертуару. **Методологія дослідження.** Застосовано системний підхід, за допомогою якого обґрунтовано, що ігрові рухи бандуриста функціонують у системі художнього процесу, обумовленого специфічними об'єктивними особливостями гри на бандурі. Також використано порівняльно-аналітичний підхід. **Наукова новизна дослідження.** Опанування модерною бандурою тим і складне, що специфіка цього інструмента вимагає дуже тонкої, філігранної диференціації у функціонуванні м'язів; особливого підходу до звукоутворення у досягненні бандурного звукоідеалу; широкого використання арсеналу сучасних сонорно-кolorистичних засобів, новітніх прийомів гри тощо. Розглянуто механізми взаємодії музичного мислення, уяви, слухового контролю, встановлення слухомоторних зв'язків, контакту зі струнним рядом для реалізації звукоідеалу контексту твору. Проаналізовано основні підходи у формуванні базових елементів віртуозності – «мілкої» техніки та «крупної» техніки. В центрі уваги знаходяться дослідження, присвячені аналізу психології музичного мислення, фізіології ігрового руху, аплікатурних принципів і розробки спеціальних вправ, що відповідають особливостям звуковидобування в інтерпретації сучасного бандурного репертуару. **Висновки.** Виявлено, що контакт з бандурним струнним рядом змінюється залежно від характеру музики, темпу, динаміки й фактури. Розкрито специфіку взаємозалежності доцільності вибору ігрового прийому і якості звукового результату. Визначено, що виконавський рух, обумовлений об'єктивними особливостями гри на бандурі, це процес, спрямований на досягнення звукової мети. З'ясовано, що у виконавському процесі мистецька складова і художньо-рухова реалізація відбуваються одночасно, взаємозумовлюючи і підсилюючи одна одну, утворюючи цілісне мистецько-художнє явище.

Ключові слова: бандурні прийоми; художня бандурна техніка; бандурний ігровий рух; художня уява; психофізіологічна діяльність

