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THEORETICAL AND PRACTICAL FUNDAMENTALS OF MUSICAL FOLKLORE PROCESSING IN THE WORKS OF DIASPORA ARTISTS

ABSTRACT:

The article analyzes the theoretical and practical principles of processing samples of folk music. Musical folklore is transformed in composition and performance, including for bandura, by arrangement and its varieties (harmonization, transposition, arrangement, improvisation, etc.).

Musical folklore is an integral part of the bandura's repertoire, presented in the form of vocal-instrumental and instrumental arrangements, as well as instrumental works for solo and ensemble performance. Authentic, classical and modern methods of music processing, as well as creative (author 's) and complex approaches are distinguished.

The authentic method is inherent mainly in the art of kobzars-bandurists, who were the authors of dumas, historical and other songs and created them simultaneously with the bandura accompaniment. The classical method has been dominant since the second half of the XXth century up until now. The modern approach occurs mainly from the end of the XXth century.

The transformation of folklore samples often consists in changing the genre of the original source, the environment of performance, the functional purpose of the work, the appearance of instrumental bandura accompaniment, the change of group singing into solo performance or vice versa.

Genres of Ukrainian musical folklore are widely represented in the art of bandura players in Ukraine and abroad. As a result of the analysis of creativity for a bandura of the second half of the XX – beg. XXI centuries, in particular artists of the Ukrainian diaspora, it was found that musical folklore to a greater or lesser extent became the subject of works by L. Haidamaka, O. Herasymenko-Oliinyk, H. Kytasty, R. Levytsky, V. Mishalow, Y. Oliinyk, P. Potapenko, M. Teliga, Z. Shtokalko and others.

It is determined that vocal-instrumental arrangements of folk songs, instrumental arrangements of dance music, as well as instrumental works based on Ukrainian musical folklore, occupy an important place in the work of bandura performers and composers in Ukraine and abroad.

INTRODUCTION.

Musical folklore carries the best cultural traditions, folk customs. Folk songs are engraved with historical events, including achievements and losses,

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human, social and family relationships, life, language. Folklore is a kind of source in which the strength and high morale of the nation is hidden. And its melody is a unique and characteristic definition of each individual nation.

Folk music, along with other arts, is a kind of calling card of the country. Therefore, the use of intonations, melodies, lyrics, etc. not only adorns, but also gives the works of music a special color, which can be recognized by veiled or obvious features inherent in a particular nation.

The elaboration of musical folklore can be different - from direct citation to deep creative rethinking. As a result of the use of samples of folk art, there are both arrangements adapted for a certain performance, different from the original source, and new compositions. But in any case there is a transformation – a change in the performing environment, manner of performance, performance composition, conditions, initial purpose, and so on.

Along with Ukrainian musical folklore, the art of kobzars and related works is a great asset of the Ukrainian spiritual heritage, as well as a kind of national cultural representation of Ukrainians in Ukraine and the world in general.

Since bandura art is widely represented in the Ukrainian diaspora, so the theoretical and practical principles of musical folklore are considered on the example of composers and performers of Ukrainian abroad, namely bandura performers and professional composers, in whose creative work there are vocal and instrumental arrangements of Ukrainian folk songs, melodies and works for bandura, written on the basis of Ukrainian musical folklore.

The interaction of folklore and compositional relations is covered in the scientific works of Olexander Kozarenko¹, Halyna Kon'kova², Ivan Lyashenko³, Mikhail Mikhailov⁴, Arnold Sohor⁵ and others. Musical arrangements, translations, etc. have been variously studied in the works of Mykola Davydov⁶,

¹ Kozarenko O. (2001) *Ukrainska natsionalna muzychna mova: heneza ta suchasni tendentsii rozvytku* [Ukrainian national musical language: genesis and current development trends] (PhD Thesis), Kyiv. (in Ukrainian)

² Konkova H. (1985) *Tradytzii i novatorstvo v rozvytku zhanriv suchasnoi ukrainskoi muzyky* [Traditions and innovation in the development of genres of the modern Ukrainian music]. Kyiv: Muzychna Ukraina. (in Ukrainian)

³ Liashenko I. (1973) *Natsionalni tradytzii v muzytsi yak istorychnyi protses* [National traditions in music as a historical process]. Kyiv: Muzychna Ukraina. (in Ukrainian)

⁴ Mikhajlov M. (1981) *Stil' v muzy'ke* [Style in the music]: issledovanie. Leningrad: Muzy'ka. (in Russian)

⁵ Sokhor A. (1983) *Teoriya muzy'kal'ny'kh zhanrov: zadachi i perspektivy* [Music genre theory: tasks and perspectives]. *Voprosy' socziologii i e'stetiki muzy'ki: stat'i i issledovaniya* [Questions of sociology and aesthetics of music, articles and research], Vy'p. 3. Leningrad: Sovetskij kompozitor, pp. 129–142. (in Russian)

⁶ Davydov M. (1977) *Teoretychni osnovy perekladennia instrumentalnykh tvoriv dlia baiana*



Iryna Dmytruk⁷, Iryna Konovalova⁸, Oleg Trofymchuk⁹ and others. Larysa Duda's research is devoted to the issue of transformation of musical folklore genres in bandura art¹⁰. Theoretical principles of translation in the work for the bandura are investigated in the dissertation of Taras Yanytskyi¹¹.

Musical culture of Ukrainian abroad has become the subject of research by Volodymyr Yevtukh¹², Natalia Kalutska¹³, Hanna Karas¹⁴, Volodymyr Troshchynsky and Anatoliy Shevchenko¹⁵, Olga Fabryka-Prottska¹⁶, Kateryna Chernova¹⁷ and others. The art of bandura players of Ukrainian abroad is comprehensively presented in the scientific works of Violetta Dutchak¹⁸, Viktor Mishalow¹⁹, Bohdan Zheplynsky²⁰ and others. The transformation of musical

[Theoretical bases of translation of instrumental works for bayan]. Kyiv: Muzychna Ukraina. (in Ukrainian)

⁷ Dmytruk I. (2009) *Zhanr perekladu ta yoho riznovydy v suchasnomu bandurnomu mystetstvi* [The genre of translation and its varieties in modern bandura art] (PhD Thesis), Lviv (in Ukrainian)

⁸ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv. (in Ukrainian)

⁹ Trofymchuk O. (2008) *Variatsiini formy v obrobkakh narodnoi muzyky* [Variational forms in arrangements of folk music]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: zb. nauk. prats: nauk. zap. Rivnenskoho derzhavnoho humanitarnoho universytetu*. Rivne : RDHU, Vyp. 14., pp. 106–116. (in Ukrainian)

¹⁰ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

¹¹ Ianytskyi T. (2020) *Teoretychni zasady khudozhnogo perekladennia muzychnykh tvoriv dlia bandury* [Theoretical principles of artistic translation of musical works for bandura] (PhD Thesis), Kyiv: Nats. muz. akad. Ukrainy im. P. I. Chaikovskoho. (in Ukrainian)

¹² Ievtukh V. (2009) *Etnichnist* [Ethnicity]: hlosarii. Kyiv: Vyd-vo NPU im. M. Drahomanova. (in Ukrainian)

¹³ Kalutska N. (2001) *Mystetska diialnist Oleksandra Koshytsia v konteksti muzyky XX storichchia* [Oleksandr Kosicez Artistic Activity in the Context of Twentieth-Century Music] (PhD Thesis), Kyiv. (in Ukrainian)

¹⁴ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]: monohrafiia. Ivano-Frankivsk: Tipovit. (in Ukrainian)

¹⁵ Troshchynskiy V., Shevchenko A. (1999) *Ukrainci v sviti* [Ukrainians in the world]. Kyiv: Vydavnychiy dim «Alternatyv». (in Ukrainian)

¹⁶ Fabryka-Prottska O. (2017) *Diialnist hromadsko-kulturnykh lemkyvskykh orhanizatsii SShA, Kanady ta Ukrainy XX stolittia* [Activities of public and cultural Lemko organizations of the USA, Canada and Ukraine of the XX century]. *Pytannia kulturolohi. Kyiv: KNUKiM*, vyp. 33, pp. 109–118. (in Ukrainian)

¹⁷ Chernova K. (2007) *Ukrainska diaspora yak sotsiokulturna systema* [Ukrainian diaspora as a socio-cultural system]. Kyiv. nats. un-t im. T. Shevchenka. (in Ukrainian)

¹⁸ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizzhia XX – pochatku XXI stolittia* [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant. (in Ukrainian)

¹⁹ Mishalow V. (2019) *Tradysii, transformatsiia ta innovatsiia v bandurnomu vykonavstvi ukrainskoi diaspory Avstralii* [Tradition, transformation and innovation in the bandura performance of the Ukrainian diaspora in Australia]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriia: Muzychne mystetstvo*. Kyiv, pp. 163–174. (in Ukrainian)

²⁰ Zheplynsky B. (2002) *Kobzarskymy stezhynamy* [By the Kobzars trails]. Lviv: Vyd-vo naukovi



folklore in the Ukrainian diaspora of North America is being studied in the dissertation of Nataliia Fedorniak²¹.

Due to the important function of preserving folklore heritage and its popularization in the world, in particular by means of bandura art, musical processing of folklore sources in the bandura, including in the Ukrainian diaspora environment, does not lose its relevance today and requires further research.

PROCESSING OF MUSICAL FOLKLORE: GENRE, STYLE AND FORMATIVE PRINCIPLES.

The spirituality and characteristic features of the Ukrainian nation are brightly and multifacetedly represented by folk art. Folklore is the spiritual heritage of the people and an indisputable source for the work of artists (composers, artists, writers and others), who often seek to preserve and use samples of folklore in their works. Thus, the authors either transform the genres of musical folklore into new forms, or leave the genres preserved, but in a new musical treatment.

Since the bearer of folklore is the people, so the constant changes taking place in society, respectively, have a significant impact on the manifestations of folk art. Important factors in the transformation of folklore are changes in its living environment and time factor. Various influences on musical folklore are due to general urbanization and the fact that folklore speakers, who lived mainly in villages, later changed their place of residence or were forcibly evicted. Or vice versa - the relocation of people from cities to the rural environment. In this way there is an exchange and mutual influence of folk and author's work, which over time is also folklorized. After all, if a song or other work is passed from mouth to mouth for a long time or played on musical instruments (by ear), their authorship is gradually erased and such works are considered folk²².

According to the researcher Sofia Hrytsa, musical folklore is divided into

biblioteki im. V. Stefanyka NAN Ukrainy. (in Ukrainian)

²¹ Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoi tradytsii u seredovyschchi ukrainskoi diaspory Pivnichnoi Ameryky: istoryko-vykonavskyi aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv. nats. muz. akad. im. M. V. Lysenka. (in Ukrainian)

²² Duda L. (2016) *Folklornei zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

authentic (primary), which is transmitted orally and secondary, the reproduction of which takes place in a modified form, in a certain processing²³. When a folklore sample is to be processed (musical, literary, etc.), it is first recorded, and then either left unchanged, or a derivative work is created, which can grow into a separate author's vocal-instrumental or instrumental composition²⁴.

Interpretation of folklore in the field of musical processing, according to I. Lyashenko and I. Konovalova, means the reproduction of a special intonation and artistic image of the world in the context of national worldview, a factor in the implementation of «national spiritual idea» (mentality)²⁵. Musical processing of folklore is an effective tool in preserving and developing the best cultural traditions of the people.

Musicologist H. Kon'kova noted that the intensive appeal of composers to musical folklore affected the choice of image and content direction in their work in general, as well as means of expression, which undoubtedly had a significant impact on the development of genres. And from the second half of the XXth century, during the author's elaboration of samples of musical folklore, the changes in the fricative, melodic, and rhythmic structure of the original sources, which were necessary for the embodiment of a specific creative thought in the genres chosen by the composers, began to stand out²⁶.

Researcher of musical folklore I. Zemtsovsky saw the use of folk songs as one of the ways to introduce folklore material in other forms and styles of musical art. The scientist rightly argued that in the compositional and folklore relations there is an interaction with the corresponding mutual influence, which contributes to the emergence of new interesting works²⁷.

Scientist G. Golovinsky pointed to the two approaches of the folklore musical study. The first one preserves genre signs of a folklore and as a result

²³ Hrytsa S. (2002) *Transmissiia folklornoï tradytsii: Etnomuzykoznavchi rozvidky* [Transmission of folk tradition: Ethnomusicological explorations]. Ternopil: Aston. (in Ukrainian)

²⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

²⁵ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv. (in Ukrainian)

²⁶ Konkova H. (1985) *Tradytsii i novatorstvo v rozvytku zhanriv suchasnoi ukrainskoi muzyky* [Traditions and innovation in the development of genres of the modern Ukrainian music]. Kyiv: Muzychna Ukraina, p. 47. (in Ukrainian)

²⁷ Zemczovskij I. (1977) *Fol'klor i kompozitor: Teoreticheskie etyudy* [Folklore and composer: Theoretical studies]. Leningrad: Sovetskij kompozitor. (in Russian)

of the second there is its stylistic transformation with the corresponding changes at which the melody or its fragments, partially a rhythm and a mode remain recognizable. The second version of the study of folklore is in-depth and in fact is one of the means of expressing musical thought in professional composition²⁸.

Researcher Lyubov Bushuyeva determined that the level of preservation of the folk first in the arrangement depends on the ultimate goal of the composer. If the artist seeks to preserve the pattern of musical folklore, then he, leaving unchanged its structure, is guided by the possibilities that are directly in the folklore work. If the author wants to embody a creative idea in a new vision, to create a new composition, he uses only certain elements of the folk source and uses genres and tools that are completely unrelated to folklore²⁹.

Works of musical folklore and songs of literary origin, falling into the hands of composers, thanks to the creative author's processing, are often transformed into new instrumental forms. Musicologist M. Mikhailov wrote that creativity as a concept encompasses two interacting origins: given (intonation stock, genre, style, ideological purpose and general artistic concept of the work), which is responsible for preserving and reproducing tradition, and the need to rethink it (the concept of innovation)³⁰. The elements of folklore chosen by the composer are subject to internal rethinking, i.e. processing, transformation, the stage of which is determined and directly depends on various objective and subjective factors. According to M. Mykhailov, the connection that exists between the initial and final stages of creating a musical composition depends on the essence of the traditions concept, various influences, etc. The concept of communication includes a certain intonation-semantic identity, which plays an important role in understanding the processes that take place in musical thinking, because the composer's consciousness organically combines intonation-content and formal aspects. In this case, the meaningful first, in particular the intonation-shaped plane, serves as a leading link between the folklore source and the new work. The connection

²⁸ Golovinskij G. (1981) *Kompozitor i fol'klor: Iz opy'ta masterov XIX–XX vekov. Ocherki* [Composer and folklore: From the experience of masters of the XIX–XX centuries. Essays]. Moskva: Muzy'ka, p. 51. (in Russian)

²⁹ Bushuyeva L. I. (2008) *Fenomen obrabotki chuvashskoj narodnoj pesni v tvorchestve kompozitorov: k probleme kompozitors'kogo fol'klorizma* [The phenomenon of processing Chuvash folk songs in the works of composers: to the problem of composers folklore] (PhD Thesis), Kazan'. (in Russian)

³⁰ Mikhajlov M. (1981) *Stil' v muzy'ke* [Style in the music]: issledovanie. Leningrad: Muzy'ka, p. 55. (in Russian)

between them directly depends on the number of folklore elements used and the stage of their transformation³¹.

I. Lyashenko noted that musical processing in the classical sense should be based on an ethnographic approach to music. The very concept of ethnographic approach covers the direct processing (including harmonization) of samples of musical folklore, as well as their use as an intonation-thematic basis, followed by embodiment in other genres used by composers in their work. In this I. Lyashenko saw a scientific concept based on the study of such processes as the origin, polishing, migration of sources of musical folklore in the folk environment, and the aesthetic base of the artist is inextricably linked with this concept, which identifies his national musical consciousness³².

Tamara Nevinchana, while researching folklore-compositional connections in music, was guided by the classification proposed by Mykola Hordiychuk. She formulated three trends in the use and reproduction of folklore sources in the works of professional composers: 1) the use of folk melodies as a basic thematic material; 2) the creation of original themes, similar in spirit to folk with their subsequent development; 3) a combination of the above-mentioned two trends with the advantage of one of them³³.

Elaboration and, accordingly, transformation of a folklore work has different stages and is carried out in different ways. According to I. Dmytruk, as a result, for example, of a bandura transcription, a transformation of a work in the original created for another instrument or performance composition is possible, in which two authorial systems interact: the composer's original and the transcriber's work. At the same time, the advantage of the latter gives the folklore sample, in addition to technical-expressive and textural changes, a new intonation, rhythmic, fricative and harmonious color. Along with transcription I. Dmytruk singled out musical processing as another kind of reflective (secondary) work, where the main is the interpretive rethinking of the composer's folklore source, and also stressed the importance of creative individual handwriting of the translator, which is necessary for rethinking of folklore samples intonations, rhythmic deviations, variety of harmony, possible introduction of elements of improvisation to the accompaniment³⁴.

³¹ Ibid, p. 59.

³² Liashenko I. (1973) *Natsionalni tradytsii v muzytsi yak istorychni protses* [National traditions in music as a historical process]. Kyiv: Muzychna Ukraina, p. 164. (in Ukrainian)

³³ Nevenchanaya T. (1982) *Igor' Shamo* [Igor Shamo]. Kiyiv: Muzichna Ukrayina, p. 19. (in Russian)

³⁴ Dmytruk I. (2009) *Zhanr perekladu ta yoho riznovydy v suchasnomu bandurnomu mystetstvi* [The genre of translation and its varieties in modern bandura art] (PhD Thesis), Lviv (in Ukrainian)

I. Dmytruk divided vocal and instrumental arrangements, as well as transcriptions, into two types - strict and free. In strict finishes, the parameters of the original are almost completely preserved. In the free – the artistic and figurative concept of the work is transformed, including the use of their own original material. Instrumental innovations can be embodied in the form of variations, fantasies, suites³⁵.

According to V. Dutchak, one of the ways to carry out musical processing is arranging, which as a special kind of creativity combines two artistic systems (original and new version), two types of thinking (author and translator), two styles (in which the work is created and actually worldview of the arranger, the style of his time)³⁶. The author points out that in the work selected for translation, the greatest changes (with constant melody, harmony, form, tempo, dynamics) are the timbre, texture and touches of the original. A thorough analysis of the harmonious fabric of the work is necessary. It is also mandatory to test the translated work on stage, which is the final stage of the arrangement³⁷.

At the beginning of the XXI century characteristic mixing of distant genres of professional and folk music, different elements of styles, etc., which gives rise to new works of art, which arose as a result of creative rethinking and musical processing of folklore. However, vocal-instrumental processing of folklore samples and thematically related works remains popular. Due to this treatment, the vocal nature of the genres is preserved in the works, but in combination with the instrumental accompaniment, the works mainly migrate from the sphere of the folklore environment to the stage academic one.

According to I. Konovalova, musical processing of folklore is the most traditional plane of composers' creative search. It is through music that the special connection between ancient and modern life is highlighted. I. Konovalova argues that the musical treatment of folklore in composer's work is the result of «interlayer (ethno-traditional – academic), inter-stylistic (individual style – national style) cooperation in the context of cultural dialogue «composer – folklore»³⁸.

³⁵ Ibid, p. 14

³⁶ Dutchak V. (2001) *Aranzhuvannia dlia bandury: navchalno-metodychnyi posibnyk* [Arrangement for a bandura: a textbook]. Ivano-Frankivsk: Plai, p. 8. (in Ukrainian)

³⁷ Ibid, pp. 28–29.

³⁸ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv, pp. 133–134. (in Ukrainian)

THEORETICAL PRINCIPLES OF INSTRUMENTAL AND VOCAL-INSTRUMENTAL PROCESSING OF MUSICAL FOLKLORE.

Musical processing of folklore is a kind of the transition way, transformation from the primary environment into a stage, concert or educational-practical or other performing environment, which provides for the presence of listeners. Processing is carried out in accordance with a certain period of time and by means that are specific to a particular, specific period³⁹. Musical arrangement and all its varieties (arrangement, harmonization, transcription, transposition, etc.) are an integral element of musical transformation and are an effective means to replenish the repertoire of musical art, including the art of playing the bandura⁴⁰.

In the bandura repertoire at different times there were various genres of folk and author's works, which were performed accompanied by a bandura in their own author's interpretation. They usually contained elements of improvisation, as performers could involuntarily make minor changes to literary and musical texts during their performance. However, the term «processing» in kobzar art became relevant only in the XXth century. A special variant of musical processing is improvisation, which differs from other variants in that it is created directly during the performance of the work. Improvisation was most characteristic of folk music, including the work of kobzars and bandura players⁴¹.

Since the bandura art of the XXth century. could be attributed to solo performances, respectively, in the early XXth century, the solo vocal-instrumental arrangements for one voice prevailed, accompanied by a bandura

³⁹ Duda L. (2011) Spetsyfika zhanru obrobky narodnoi pisni v suchasnomu bandurnomu repertuari (na prykladi pisni «Taka yii dolia») [Specifics of the genre of folk song processing in the modern bandura repertoire (on the example of the song «Such is her destiny»]. *Zbirnyk naukovykh prats molodykh vchenykh Drohobyskoho derzhavnogo pedahohichnoho universytetu imeni Ivana Franka: materialy II Vseukrainskoi naukovo-praktychnoi konferentsii «Tvorchist kompozytoriv Ukrainy dlia narodnykh instrumentiv», prysviachenoi 75-richchiu vid dnia narodzhennia vydatnoho ukrainskoho kompozytora Viktora Vlasova* (DDPU im. Ivana Franka, 2 hrudnia 2011 r., m. Droshobych) / Redaktor-uporiadnyk A. Dushnyi. Drohobych: Redaktsiino-vydavnychi viddil Drohobyskoho derzhavnogo pedahohichnoho universytetu imeni Ivana Franka. Vyp. 2, p. 25. (in Ukrainian)

⁴⁰ Duda L. (2009) Teoretychni zasady obrobky folkloru kriz pryzmu zhanrovoi spetsyfiki bandurnoho repertuaru [Theoretical principles of folklore processing through the prism of genre specificity of bandura repertoire]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 15–16, Ivano-Frankivsk, p. 187. (in Ukrainian)

⁴¹ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 82. (in Ukrainian)



and instrumental arrangements of folk songs or dance melodies (hopaks, metelytsias, kozachoks, waltzes, etc.) for solo performance on a bandura. And only later, with the advent of ensemble performance, arrangements of folk songs or instrumental melodies for ensemble vocal-instrumental or instrumental performance appeared⁴².

Over time, the tradition of oral transmission of the repertoire changed to written. Artists who had a musical notation had the opportunity to study works from sheet collections. As a result, improvisation, as a special kind of arrangement, remained predominant only in the art of singers who retained the authentic form of performance. And bandura concert performers had to adapt to the new conditions and requirements of the stage performance and perform other works that had passed a certain preliminary audition and were approved and included in the concert program. They could no longer freely make changes to the texts of works directly during the performance, but performed the studied texts that corresponded to the written original.

When the bandura, thanks to the tireless work of professionals who improved the bandura both in Ukraine and in the Ukrainian diaspora (Hnat Khotkevych, Oleksandr Kornievsky, Ivan Sklyar, Vasyl Yemets, Semen Lastovych-Chulivsky, Volodymyr Tuzychenko, Vasyl Herasymenko, etc.) became more technically and acoustically advanced, the possibilities of creating musical arrangements, including developments in the field of folklore, also expanded.

Vocal-instrumental arrangements of folk songs for voice accompanied by a bandura, as well as instrumental arrangements of folk dance melodies were first created by bandura performers. Over time, the bandura class was joined by professional bandura teachers and composers, who began to actively replenish the treasury of original works of the bandura repertoire. Translations for bandura works written in the original for other performers or instruments (Mykola Kolessa, Mykola Leontovych and others) also gained popularity. Examples of creative reincarnation of musical folklore, which resulted in the appearance of new bright works, can often be found in the works of Sergii Bashtan, Oksana Herasymenko, Mykola Dremluga, Konstantin Myaskov, Yuri Oliinyk, Hnat Khotkevych and others.

Samples of musical folklore in composition and performance for the

⁴² Kohut L. (2004) Zhanr obrobky ukrainskoi narodnoi pisni v bandurnomu repertuari. Istoriia ta suchasnist [Genre of Ukrainian folk song arrangement in the bandura repertoire. History and modernity]. *Evryka – V: zb. stud. nauk. prats.* Ivano-Frankivsk: Plai, p. 124. (in Ukrainian)

bandura are transformed in different ways. There are several types of elaboration of the folklore sample, in particular, authentic, classical and modern, as well as author's and complex creative approaches⁴³. In the modern bandura repertoire their combination is often observed (authentic – with classical, classical – with modern, etc.). The author's creative approach, in addition to its inherent features, may contain elements of almost all features of authentic, classical and modern types of music processing of folk genres (Y. Oliinyk, instrumental miniature for bandura «Shchedryk»)⁴⁴.

The authentic method involves the full preservation of the melody, text, rhythm, size, genre. Harmonious filling is carried out according to the melody of the selected work and is often based on folk tones. This method was characteristic mainly of the works of ancient kobzars-bandura players, who reproduced dumas, folk songs accompanied by a bandura, leaving the melody unchanged and making some minor changes in the accompaniment. This method requires direct communication with the bearer of the folklore sample. Also in modern conditions it is possible to listen to recordings of relevant works on audio or video streaming platforms.

The classical method involves the creation of vocal-instrumental or instrumental musical arrangement in a clearly defined key. Lyrical songs are characterized by the use of harmonic and melodic minor. Another characteristic feature of the classical method is the alternate use of parallel tonalities in one work (minor chant alternates with a major chorus or vice versa). With the classical approach, the tempo and size can change throughout the work, and the melody and rhythm remain stable. Complementarity (filling pauses) is also a characteristic feature of this method.

Modern principles of musical processing of folk song genres contain many features of the classical method. However, in addition to the classical treatment, the modern approach may involve the following: double transformation (processing of a previously modified folklore work); changing the genre of the original source; adding the sound of another musical instrument, except for the bandura (reed pipe, flute, violin, etc.); use of non-traditional methods of playing the bandura (hitting the soundboard, playing

⁴³ Duda L. (2009) Teoretychni zasady obrobky folkloru kriz pryzmu zhanrovoi spetsyfiky bandurnoho repertuaru [Theoretical principles of folklore processing through the prism of genre specificity of bandura repertoire]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 15–16, Ivano-Frankivsk, p. 189. (in Ukrainian)

⁴⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. p. 87. (in Ukrainian)



nearby the stand or behind the stand; glissando of different types, etc.); the use of «instrumental theater» (elements of dance, various scenery, etc., when the song itself as a genre remains, but is presented as a theatrical action). The modern approach can rewrite the literary processing of the text in order to actualize it in a particular period of time⁴⁵.

Under the conditions of the author's approach to the processing of the folklore sample, a combination of the features of the previously considered principles of processing is envisaged. Artists actually create new bright individual works for voice accompanied by a bandura or instrumental works to be performed on a bandura using folklore motifs, which are clearly heard in the works. Also, the title of such a work may contain a part of the title of the corresponding folklore sample. If the author has used several folk melodies or songs, then such a work can be called, for example, fantasy or variations on folk themes of carols or spring songs or other used genres of musical folklore.

A complex, combined method of processing, which is mainly inherent in instrumental forms of reincarnation of an authentic folklore sample, can even affect the genre of a new work (new works can be instrumental genres miniature, fantasy, variations, parts of suites, concerts, etc.).

The analyzed approaches to the processing of samples of musical folklore are considered not in a certain time space, but on the basis of composition and performance. Of course, the first can be considered the emergence of an authentic method of processing, when the author of the accompaniment or work as a whole and the performer was one person. But this does not mean that after the emergence of the classical method, the authentic disappeared in bandura art and was completely replaced by classical, and classical, at one time, modern.

All methods of processing musical folklore are in interaction with each other and are used in composition, especially for the bandura.

The results of processing samples of folk music in composition, in particular for the bandura, are different: from arrangements with maximum preservation of the original source to new works using folklore quotes or veiled fragments of folk songs or instrumental melodies.

It should be noted that when the vocal-instrumental arrangement of the original source genre remains largely unchanged, the instrumental rethinking often involves the transformation with the subsequent change of the genre of the folklore work.

⁴⁵ Ibid, p. 89.

With the development of Ukrainian musical art, including bandura, improvisation, as a kind of arrangement, remains a characteristic feature even in modern works that contain elements of samples of folk music or thematically related to it. The improvisation of such a plan is nowadays recorded in sheets⁴⁶.

Theoretical principles of creative approaches to the processing of musical folklore in the vocal-instrumental and instrumental works of bandura performers and composers for bandura are often determined by the specifics of the bandura instrument - its folk origin and the corresponding natural sound of musical folklore or their motifs in the new embodiment (vocal-instrumental, instrumental, solo and ensemble) with the preservation of the original source genre or new compositions, which use folklore themes.

Thus, authors (bandura performers, composers) adapt their chosen folklore samples, or works close to folk for voice accompanied by a bandura or rethinking the work, embody it in an instrumental perspective, which leads to the emergence of new instrumental works in academic forms. As a result of high-quality musical processing, the performing environment and the initial purpose of genres of musical folklore change, which does not diminish the value of the folklore sample, but, on the contrary, prevents its oblivion and loss.

PRACTICAL METHODS OF FOLKLORE PROCESSING IN BANDURA WORKS OF THE UKRAINIAN DIASPORA ARTISTS.

Among the artists of Ukrainian abroad, in whose creative works there are samples of musical folklore, particularly in bandura processing, the names of Leonid Haydamaka, Olga Herasymenko-Oliinyk, Hryhoriy Kytasty, Roman Levytsky, Viktor Mishalow, Yuriy Oliinyk, Petro Potapenko, Mykhailo Teliga, Zinovii Shtokalko, etc. are known.

Talented bandura player, public figure M. Teliga (1900–1942) published the first musical edition for voice accompanied by a bandura: «Our Song (Nasha pishnia) – Collection of Ukrainian Folk Dumas and Songs accompanied by a bandura» (Prague, 1926)⁴⁷. The collection includes vocal-instrumental arrangements of folk songs and instrumental works with the folklore basis of M. Teliga, K. Mohyla, P. Zavorytsky – members of the society «Kobzar»⁴⁸. In the

⁴⁶ Ibid, p. 62.

⁴⁷ *Nasha pishnia – Zbirnyk ukrainskykh narodnykh dum i pisen z provodom bandury* [Our song – Collection of Ukrainian folk dumas and songs by the bandura accompaniment], Zbirnyk pershyi. – Praha: Vydannia t-va «Kobzar», 1926. (in Ukrainian)

⁴⁸ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI*



vocal-instrumental arrangements included in the collection, the classical method of folklore processing is dominant. For example, Cossack historical songs «Oh, the reapers are reaping on the mountain (Oi na hori ta i zhenci zhnut')», «About the death of a Cossack (Pro smert' kozaka)», «About Maxim Zaliznyak (Pro Maksyma Zalizniaka)», «Tarasova night (Tarasova nich)», humorous «Come out, Hrytsiu, to the street (Vyjdy Grytsiu na vulytsiu)», arranged by M. Teliga. Bandura accompaniments are convenient to perform on a bandura, enrich and emphasize the melodies of songs. In such adaptations, the authors preserved the genre of the original source. In instrumental works, folklore samples were transformed from the song genre into the genre of instrumental miniature. For example, the play «Both makes noise and buzzes (I shumyt' i hude)» by K. Mohyla, which was based on the humorous dance song of the same name. And M. Teliga created the play «Kozak» based on the folk dance of the same name.

Another example of a sheet publication that was published in the Ukrainian diaspora (USA) and contains interesting arrangements for mixed choir and bandura is the book «A tape by tape. Marching Songs for Mixed Choir and Bandura (A lenta za lentoyu. Marshovi pisni na mishanyi khor i banduru)» by R. Levytsky (1908–1999)⁴⁹. The music collection contains seven works. R. Levytsky created musical accompaniments to the obviously popular at that time shooting and insurgent songs. It is worth noting that in Ukraine at that time their performance and publishing were officially banned.

For example, the solemn-patriotic song «Tape by Tape (Lenta za Lentoyu)» and the historical folk song about the Sich Riflemen «Guys, let's go (Khloptsi pidemo)» are designed for a mixed bandura band. The bandura accompaniment created by R. Levytsky contains mainly a chord texture in the right hand and a harmonic base (bass) in the left. And bright introductions and replays, as well as accompaniment in general, emphasize the marching and fighting mood of the songs. The collection also includes a ballad folk song about Sich Riflemen «Give, girl, a farewell pen (Podai, divchyno, ruchku na proshchannia)», which, like the previous ones, was written in a marching character. However, it differs in the variety of choral performance with constant musical accompaniment.

stolittia [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant, p. 90. (in Ukrainian)

⁴⁹ Levytsky R. (ed.) (1959) *Lenta za lentoiu. Marshovi pisni na mishanyi khor i banduru* [Tape after tape. Marching songs on mixed choir and bandura]. Niu-York : Vydavnytstvo «Hoverlia». (in Ukrainian)

The author of the arrangements preferred the classical method of processing folk songs. In addition, the collection includes the author's vocal and instrumental work by R. Levytsky on the words of Taras Shevchenko «Hamaliya».

According to the author of the collection, he tried to write the simplest possible musical accompaniment to the songs to make it convenient and easy to play on a bandura⁵⁰.

Zinovi Shtokalko (1920–1968) was a well-known bandura player who was born in Ukraine in the Ternopil region and emigrated to the United States (New York), where he lived and worked until the end of his life. Z. Shtokalko worked on more than 300 folklore works for voice accompanied by a bandura, including thoughts («On the Cossack Holota (Pro kozaka Holotu)», «On Olexiy Popovych (Pro Oleksiya Popovycha)», chants «On Truth (Pro pravdu)», «Orphan (Syritka)», «On the Last Judgment (Pro Strashnyi sud)» and kobzar songs («Kisil», «About Khoma and Yarema (Pro Khomu ta Yaremu)», «Noblewoman (Dvorianka)», historical and Cossack songs («Baida», «About Sava Chaly (Pro Savu Chaloho)», «Tatar attack (Tatarsky napad)»; «Oh, grove, mother (Oi hai, maty)», «Oh, don't scare, owl (Oi ne puhai, puhachenku)», ballads «In Kyiv on the market (U Kyevi na rynku)», social and family songs «Yes, the hand hurt (Ta boliat' ruchky)», «Oh, i did not sleep at night (Oi ne spav ya nichku)», «A small bird flies in the field (Ptychka nevelyhka v poliu litaye)», «My house is chopped (Khata moya rublenaya)», «Three Cossacks have arrived», etc.), humorous and table songs («Oh, the godfather courted the godmother (Oi kum do kumy zalytsiavsia)», «My father told me (Kazav meni bat'ko)», «Oh, the hoop broke (Oi lopnuv obruch)», «You said: come, come (Ty skazala pryjdy, pryjdy)», «Crystal bowl (Kryshtaleva chara)», as well as arrangements of songs of literary origin «Wind, blow to Ukraine (Poviy, vitre, na Vkrainu)», etc. Most of the arrangements of songs by Z. Shtokalko were published in the collection «Kobza», published in 1997⁵¹.

When working on folklore sources, the artist preserved their genre structure, melody and submitted full-fledged texts as much as possible. Bandura accompaniment in his arrangements harmoniously complements folk songs, enhances the dynamics of reproduction of the content of works, naturally emphasizes the authenticity of kobzar dumas and other songs that

⁵⁰ Ibid, p. 3.

⁵¹ Shtokalko Z. (1997) *Kobza* [Kobza]. Kyiv – Toronto – Edmonton: Vyd-vo Kanadskoho in-tu ukrainskykh studi: Takson. (in Ukrainian)

were originally performed by kobzars. It is worth noting that Z. Shtokalko's adaptations are characterized by authentic, classical, combined and authorial approaches to the processing of folklore samples.

There are many adaptations of folk songs in the artistic work of P. Potapenko (1914-1999). In particular, in 1993 the world saw the publication of a sheet music collection «Under the Silver Bell Bandura» («Pid sribnyi dzvin bandur»), which included arrangements and arrangements by V. Bozhyk, H. Kytasty, V. Umanets and others, but most of the arrangements belong to the hand of P. Potapenko⁵². The artist collected folklore genres, which were specific to bandura art, and worked them out for ensemble performance. Among them are «Lirnytsia-Kobzar Psalm of the XVII century», «Duma about the Cossack Nechay» (music by Denis Sichynsky), historical and Cossack songs «The wind blows, the wind blows violently (Vie viter, vie liutyi)», «Why the oak is not green (Chom dub ne zelenyi)», riddle song «Oh there, at valley (Oi tam, pry dolyni)», Chumak «Oh, the carts came from Ukraine (Oi naikhaly vozy z Ukrainy)», carols «The universe was having fun (Vselennaia veselysia)», «Let's all have fun (Rozveselimsia vsi)», «Joy came from heaven (Radist' nam z neba pryishla)» and others, adapted for male ensemble performance accompanied by banduras. In these examples, the author has preserved the genres of folklore samples and another characteristic feature – male performance.

For the women's ensemble, P. Potapenko also created no less than an original musical arrangement of folk songs, apparently taking into account the original purpose of the works. For example, in the arrangement of the Ukrainian folk song «Lullaby (Kolyskova)» the dominant role belongs to the soloist as a woman-mother, and the ensemble accompanied by banduras – supporting accompanist⁵³. And in the round-robin game spring song «Oh, don't grow up, dill (Oi ne rosty, krope)» the manner of a girl's collective performance is preserved, which is typical for the reproduction of spring rituals. Arrangements of Ukrainian folk songs about love «Small rain is coming (Driben doshchych ide)»,

⁵² *Pid sribnyi dzvin bandur. 1. Z repertuaru Kapely bandurystiv im. T. Shevchenka ta Divochoi kapely bandurystok m. Detroit, SShA* [Under the silver bell of the bandura. 1. From the repertoire of the Bandura Band. Taras Shevchenko and the Maiden Bandura Band of Detroit, USA] uporiadkuvannia, obrobka, aranzhuvannia Petra Potapenka, stattia M. Hordiichuka. Kyiv: Muzychna Ukraina, 1993. (in Ukrainian)

⁵³ Duda L. (2014) Transformatsiia pisennykh zhanriv rodynno-obriadovoho folkloru u bandurnii tvorchosti [Transformation of the song genres of family and ritual folklore in the bandura creativity] *Naukovi zapysky Ternopilskoho natsionalnoho pedahohichnoho universytetu imeni Volodymyra Hnatiuka. Seriya: Mystetstvoznavstvo* / za red. O.S. Smoliaka. Ternopil: Vyd-vo TPNU im. V. Hnatiuka, Vyp. 3, p. 17. (in Ukrainian)

«Oh, I'll go outside (Oi vyidu ja na vulytsiu)», etc., composed for female ensemble performance, also attract attention.

In general, P. Potapenko was dominated by the classical approach to the creation of musical arrangements. A well-composed bandura accompaniment of selected folk genres emphasized the beauty, melody and power of Ukrainian folk songs.

A striking example of the author's approach in the development of folk genres in bandura art are instrumental compositions for solo performance by a bandura virtuoso from Canada V. Mishalow (b. 1960). In particular, the ballad song «Oh, don't go, Hrytsiu (Oi ne khody Hrytsiu)» became the basis for the creation of instrumental variations of the same name. Due to textural changes, tempo modifications, various dynamic solutions, the artist originally conveyed the content of the vocal ballad in the instrumental work, which took a worthy place in the academic bandura work⁵⁴. An equally valuable example of the author's method of processing folk songs is «Christmas Fantasy (Rizdviana fantazia)» by V. Mishalow, where the author used as one of the leading themes the melody of the carol «New Joy Has Come (Nova radist' stala)».

Yuriy Oliinyk (b. 1931) is a well-known composer of the Ukrainian diaspora in the United States. He wrote numerous compositions, among which stand out and bright, full of folklore motifs, works for bandura. An example of the instrumental transformation of the winter calendar-ritual genre into an instrumental miniature is the play «Shchedryk». The author rethought the already created treatment of «Shchedryk», carried out by M. Leontovych. By various means of musical expression, using the rich technical and timbre capabilities of the bandura, the composer embodied the choral version of the famous Christmas carol in instrumental arrangement, where one bandura reproduces the sound of the whole choir. In addition, the instrumental miniatures of Y. Oliinyk's «Galician» and «Carpathian» sketches are full of folk motifs. In particular, the rich fricative and rhythmic palette used by the author fully corresponds to the melody of the regions by which the works are named. The general character in the works is dance. The playfulness of the compositions is given by frequent modifications of the tempo, as well as chromatisms in the melody, which on the one hand convey the features of the Galician and Carpathian mentality, on the other – represent the rich technical

⁵⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 120. (in Ukrainian)

and expressive capabilities of the bandura⁵⁵.

An example of using folk songs about love as a material for creating new works for bandura, as a solo instrument in combination with a symphony orchestra is the «Romantic» concert of Y. Oliinyk, in which the author quoted the melodies of two Ukrainian folk songs about love «Oh, I'll break rose flower (Oi zirvu ya z rozhi kvitku)», «Oh in the cherry orchard (Oi u vyshnevomu sadu)». And in Concerto № 4 («Trypilsky») for bandura with symphony orchestra the composer, trying to recreate archaic motives, used samples of musical folklore more veiledly: in the first part the epic spirit of the archaic past is felt, however quotations of concrete national melodies are not traced. And in the second part of the «Trypilsky» concert the artist used the melody of the folk song about love «Birds flew over the water (Letiv ptashok ponad vodu)», in the third part – the melody of a dance song «Hey, Ivane»⁵⁶.

Olga Herasymenko-Oliinyk (b. 1958) is a bandura player, the daughter of Vasyl Herasymenko, the founder of the Lviv Academic School of Bandura Playing, Y. Oliinyk's wife is the author of musical folklore adaptations, developed for bandura beginners. Mostly music collections, arranged by O. Herasymenko-Oliinyk, contain melodies of folk dances, as well as humorous, satirical songs, adapted for performance on one bandura or bandura ensemble.

The first collection consists of instrumental miniatures of famous lyrical songs «Oh, you girl, engaged (Oi ty divchyno zaruchenaia)», «I would take a bandura (Vziav by ia banduru)», humorous «Oh, the hoop broke (Oi lopnuv obruch)», «Oh, the girl walked along the shore (Oi khodyla divchyna berezhkom)», «Let me, mother (Dozvol' meni, maty)», folk dance tunes «Arkan», «Kholonivska Polka» and others, written in musical notation available for beginners. The classic author's approach is observed in the works. Genres of folklore samples are transformed from songs or music to dances into instrumental miniatures intended for stage or educational-practical performance. Although, such works can be used to voice theatrical

⁵⁵ Duda L. (2019) Transformatsiia folklornykh zhanriv u bandurnii tvorchosti ukrainskoi diaspory [Transformation of folklore genres in bandura creativity of the Ukrainian diaspora] *Muzychne mystetstvo XXI stolittia – istoriia, teoriia, praktyka: zbirnyk naukovykh prats instytutu muzychnoho mystetstva Drohobyt'skoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka / zahalna redaktsiia ta uporiadkuvannia A. Dushnogo. Drohobych – Keltse – Kaunas – Almaty – Baku: Posvit, Vyp. 5, p. 366. (in Ukrainian)*

⁵⁶ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 76. (in Ukrainian)

performances, the participants of which are young people (mainly to voice the spring ritual themes).

The collection of instrumental miniatures № 2, edited by Olga Herasymenko contains adaptations of various authors, representatives of the diaspora (Y. Kytasty, O. Herasymenko-Oliinyk, K. Misevych, V. Mishalow, Z. Shtokalko) and Ukraine (A. Bobyr, M. Hvoz, V. Kabachok).

O. Herasymenko-Oliinyk's music collections are relevant abroad and in Ukraine and in modern time, serve as a good educational material, acquaint bandura beginners with bandura playing and Ukrainian folklore⁵⁷.

Thus, the analyzed examples in the composition and performance of artists of the Ukrainian diaspora indicate the frequent use and, accordingly, the further transformation of samples of musical folklore, in particular in bandura art. The authors, referring to folklore sources, mainly preserve the genre of the original source in the implementation of vocal-instrumental arrangements. During the instrumental transformation there is a change of genre (song – instrumental work) for a solo bandura or a bandura ensemble.

CONCLUSIONS.

Thus, the transformation of musical folklore is a constant phenomenon that has caused and continues to cause the emergence of new genres in professional composition and performance in Ukraine and among the Ukrainian diaspora. The most popular genres, which use musical folklore in instrumental music, in particular, creativity for the bandura, are variations, fantasies, miniatures. In the vocal-instrumental - arrangements of Ukrainian folk songs, arrangements of author's, which later became folk.

Preservation of the genre of the original source is more characteristic of vocal and instrumental music, namely for arrangements of folk songs. At instrumental processing the genre of a folklore sample is transformed into genres of instrumental music.

Musical arrangements of folklore genres in the bandura are divided into vocal-instrumental and instrumental for solo or ensemble performance. They are written by bandura performers and composers who use authentic, classical, modern, authorial and complex methods that are closely intertwined

⁵⁷ Duda L. (2015) Transformatsiia tantsiuvalnykh folklornykh dzherel u tvorchosti dlia bandury [Transformation of the dance folklore sources in the creativity for the bandura]. *Aktualni pytannia humanitarnykh nauk: mizhvuzivnyi zbirnyk naukovykh prats molodykh vchenykh Drohobyt'skoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka* / redaktery-uporiadnyky V. Ilnytskyi, A. Dushnyi, I. Zymomria, vyp. 13. Drohobych: Posvit, p. 100. (in Ukrainian)

to process folklore. In most cases, the authentic method of processing folklore is inherent in the processing of dumas, historical songs, chants and other works that are essential for the art of kobza, as its use ensures maximum preservation of folklore. The classical method is most characteristic for vocal-instrumental arrangements of folk songs performed by bandura performers, the author's, combined – for instrumental creativity; a modern approach, combined with all other approaches, especially authorial and combined – for professional composition for solo bandura and in combination with other instruments.

Genres of musical folklore are an almost inexhaustible source for composition, as it is replenished with new works that reflect a certain period of time, historical period, new living conditions and life of people and more.

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