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METHODOLOGY OF YAN PUKHALSKYI IN BANDURA THEORETICAL AND METHODOLOGICAL MODERN ACHIEVEMENTS.

The purpose of the work. In Ukraine, the revival of ancient music, kobza and bandura performance meets the criteria of global values, thus training the new generation of bandura specialists is necessary and of current importance. At the root of creation a bandura methodology, there is a unique work of Yan Pukhalskyi «Methods of teaching the bandura play» (Kyiv, 1978). The author considers the problem of training highly virtuoso performer as a whole, synthetic, creative process in which elements of artistic taste, style culture developed psycho-emotional areas of means of expression are all in inseparable unity. The object of the article is to highlight methodological achievements in the field of a talented guitarist bandura performing, guitar, domra and bandura play teacher, methodologist, master restorer, researcher Yan Pukhalskyi, who first outlined the details of the complex play movements on bandura, emphasized the impact of accentuation in exercises on development of auditory perception, argued the need for reliance on the string. **The methodology** of the research is to use such methods as analysis and generalization, as well as a comparative method that allows us to investigate the process of formation of methodical innovations in the theoretical work of J. Pukhalsky. For the first time in bandura methodology it was stated and theoretically proved the concept of «purposeful movements of the fingers», described a complex set basic movements play, paid attention to the state and technical virtuosity of the right hand, the issues of harmonics and working movements. Detailed and meticulous guidance of the great master are extremely interesting and can bring substantial benefits to young musicians. **Conclusions.** The work by Yan Pukhalskyi presents a coherent system of views on the formation of motor-skill areas of a bandura player, based on the long-lasting persistent activity of the author. The originality of thinking, certain provisions novelty, the ability to finely analyze and observe, accurately and succinctly teach, theoretically justify the opinions distinguish «Methods of teaching the bandura play» as a pioneer in the bandura theoretical and methodological achievements of our time.

Keywords: Bandura, Methodology, Harmonics, Playing move Annotation

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Методичні новації Я. Пухальського у бандурному теоретико-методичному доробку сучасності

Метою роботи є висвітлення методичного доробку у галузі бандурного виконавства талановитого гітариста, педагога по класу гітари, домри та бандури, методиста, майстра-реставратора, дослідника Яна Генріховича Пухальського, де вперше описані деталі роботи над комплексом ігрових бандурних рухів, підкреслено вплив акцентуації у вправах на розвиток слухового сприйняття, аргументовано необхідність опори на струну. **Методологія дослідження** полягає у використанні таких методів, як аналіз та узагальнення, а також компаративного методу, які дозволяють детально дослідити процес формування методичних новацій у теоретичному доробку Я. Пухальського. **Наукова новизна.** Вперше у бандурній методології зафіксовано та теоретично обґрунтовано поняття «цілеспрямовані рухи пальцями», описано складний базовий ігровий комплекс рухів, приділено увагу постановці та технічній віртуозності правої руки, питанням звуковидобування та технології опанування приготувальних та робочих ігрових рухів. Детальні та ретельно продумані рекомендації великого майстра надзвичайно цікаві та можуть принести вагому користь молодим музикантам. **Висновки.** У роботі Я. Пухальського викладено цілісну систему поглядів на формування рухово-звукової сфери майстерності бандуриста, що ґрунтується на багаторічній плідній діяльності автора. Оригінальність мислення, новизна ряду положень, уміння тонко аналізувати і спостерігати, а потім точно і лаконічно викладати, теоретично обґрунтовувати свої думки виокремлюють «Методику навчання гри на бандурі» як новаторську у бандурному теоретико-методичному доробку сучасності.

Ключові слова: бандура, методологія, гармонія, виконавська техніка.

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Методические новации Я. Пухальского в бандурном теоретико-методическом наследии современности.

Целью работы является освещение методического наследия в области бандурного исполнительства талантливого гитариста, педагога по классу гитары, домры и бандуры, методиста, мастер-реставратора, исследователя Яна Генриховича Пухальского, где впервые описаны детали работы над комплексом игровых бандурных движений, подчеркнута влияние акцентуации в упражнениях на развитие слухового восприятия, аргументировано необходимость опоры на струну. **Методология исследования** заключается в использовании таких методов, как анализ и обобщение, а также сравнительного метода, которые позволяют детально исследовать процесс формирования методических новаций в теоретическом наследии Я. Пухальского. **Научная новизна.** Впервые в бандурной методологии зафиксировано и теоретически обосновано понятие «целенаправленные движения пальцами», описано сложный базовый игровой комплекс движений, уделено внимание постановке и технической виртуозности правой руки, вопросам звукоизвлечения

и технологии освоения приготовленных и рабочих игровых движений. Подробные и тщательно продуманные рекомендации великого мастера чрезвычайно интересны и могут принести весомую пользу молодым музыкантам. **Выводы.** В работе Я. Пухальского изложена целостная система взглядов на формирование двигательно-звуковой сферы мастерства бандуриста, основанная на многолетней плодотворной деятельности автора. Оригинальность мышления, новизна ряда положений, умение тонко анализировать и наблюдать, а потом точно и лаконично излагать, теоретически обосновывать свои мысли выделяют «Методику обучения игре на бандуре» как новаторскую в бандурном теоретико-методическом наследии современности.

Ключевые слова: бандура, методология, гармония, исполнительская техника.

Relevance of the research topic. World cultural processes of the beginning of the third millennium are marked with deep informatization of the cultural and artistic space, mutual influence of different national cultures and types of civilizations (according to mental, religious, ideological features) and, at the same time, the desire of peoples, ethnic groups and small ethnic groups to avoid self-dissolution. Traditional foundations of folk culture contribute to the development of the nation's culture. In Ukraine, the renaissance of ancient music, kobzar and bandura performances meets the criteria of global values and therefore the preparation of a new generation of bandurists is necessary and relevant. This creates a necessity in a scientific understanding of the phenomenon of bandura art, the evolution of the basic laws of acoustic capabilities of the instrument and the peculiarities of sound production, awareness of the principles, forms and methods of education of a professional bandurist.

Analysis of researches and publications. Performance mastery of bandurist is actualized in works of many scientists as a scope of research in the field of musical performing arts. Among them are M. Davydov, “History of Playing Folk Instruments”, M. Davydov “Kyiv Academic School of Folk-Instrumental Art”, M. Hai “Mykola Budnik and Kobza”, A. Omelchenko “Bandura Play School”, N. Broiako “Methodology of Teaching to Play Bandura”, V. Kushpet “Eldership. Traveling Musicians in Ukraine XIX – beg. XX centuries”, V. Kushpet “School of Reconstruction of Performing Tradition – Kobza, Lyre, Torban, Bandura”, V. Dudchak “Bandura Art of Ukrainian Abroad XX – beg. XXI centuries”, V. Mishalov “Kharkiv bandura”, etc. Such reworks are, of course, a unique methodological tool within the scope of musical-performing activities of bandura players, as a system of concepts, terminology, methodology and method. Concepts of authors provide an opportunity for many developments and interpretations with the purpose of their rational use in the field of bandura, but on a fundamentally new ground – on the basis of in-depth study of specifics of sound formation and sound generation with bandura. The unique work by Ya. G. Pukhalskyi “Methodology of Teaching to Play Bandura” (Kyiv, 1978) is at

the origins of creation of bandura methodology. The author considers the problem of raising of a highly professional virtuoso performer as an integral, synthetic, creative process in which elements of artistic taste, stylistic culture, developed psychoemotional sphere and technical means of expressiveness are inextricably linked to organic unity.

The purpose of this research is to highlight the methodological rework in the field of bandura performance of a talented guitarist, guitar, domra and bandura pedagogue, methodologist, master-restorer and researcher Jan Henrikhovich Pukhalskyi.

Scientific novelty. For the first time in bandura methodology the concept of “purposeful movements of fingers” was determined and theoretically grounded, complex basic play complex of movements was described, attention was paid to positioning and technical virtuosity of the right hand, the question of sound production and the technology of mastering preparatory and working play movements.

Presenting main material. Yan Henrikhovich Pukhalskyi's experience of many years of concert, educational, pedagogical activity was embodied in textbooks and methodological developments: “Methodology of Teaching to Play Bandura” (1978), “Methodology of Teaching to Play Guitar” (manuscript). He published more than 50 printed worksheets for translations and editions of musical works for guitar, more than 30 printed sheets remained in manuscripts. Among incomplete works there is a research on the history of performing styles of guitar art [3, 76].

The main work by Ya. Pukhalskyi “Methodology of Teaching to Play Bandura” is almost unknown to the general public of teachers due to the poor quality of publication, a small circulation (only 400 copies) as well as the premature death of the author. However, the revolutionary ideas described in the manual are relevant today for educators, methodologists and bandurists-performers. This book, according to the author himself, can bring significant benefits to solving methodological issues and pedagogical tasks, at which most of the attention of bandura teachers is focused on.

The proposed publication, the author emphasizes, is only a part of the work considering the following: the history of bandura performance; the evolution of positioning and sound production as a consequence of instrument modernization; initial period of research; work on the decision of the executive apparatus.

Analyzing and comparing the functioning of the hands of the performers on strings and keyboard instruments, their own performing and pedagogical experience with students-

guitarists, bandurists and domsters at Kyiv Conservatory (currently P. Tchaikovsky National Music Academy of Ukraine), the author makes conclusion, that “bandurists students in their work face much more difficulties” than other instrumentalists [4, 43]. Such difficulties, in particular, include:

- Mistake-free finding of desired strings, a kind of developed specific “tactile sensation”;
- Ability to play not looking at the tool.

According to the researcher, the mastery of these specific skills should contribute to the harmonious combination of Kyiv and Kharkiv schools within a single executive manner. In this context, the author emphasizes that performers-bandurists are in the need of a critical reconsideration of existing methodological provisions. In practice, you should apply the most valuable recommendations, both from the bandura and other tools playing techniques.

Ya. Pukhalskyi surgically, precisely, like in a dotted line, for the first time outlines “insignificant” details of work on the complex of bandura play movements: he explains the need for mastering the upright movement first; emphasizes the influence of accentuation on the development of hearing perception in exercises; argues the need in the support on a string; correct fixation of the hand positioning facilitating sound production; emphasizes the “artistic” of the technical work.

The researcher interprets the execution technique not only as the ability of the executive apparatus to perform play movement at a high speed in one way or another (which is also very important), but also as an artist's ability to reproduce sound, rhythmic, dynamic and other sides of the work [4, 15]. However, some performances are considered by Ya. Pukhalskyi in isolation from the artistic musical context. The overwhelming problem – the artistic interpretation – is considered by the author only partially, although it indicates the need in formation of technical skills in the process of artistic education of a bandurist performer.

Another is the author's attitude to the formation of bandura sound. According to Ya. Pukhalskyi, in addition to the importance of the “main place of sound production” [4, 76], the following factors influence the sound color: the methods of sound production – a pinch or a punch; shape of a pad or nail; the angle at which the vibrations of the string are given relative to the plane of the tool; the angle of the passage of the pad finger or nail through the string at the moment of sound production.

The researcher reflects on the various characteristics of bandura sound, and concludes that “the fundamental distinctive feature of bandura sound in the past and today remains a clear, pure, silvery tone” [4, 77].

Ya. Pukhalskyi considers sound production and positioning as a “closely intertwined with each other issues not being a subject to separate consideration” [4, 42]. According to the author, the choice of a particular position of the hand, as a rule, is carried out taking into account the large number of compromises, and only the correct understanding of the ultimate goal in the learning and development of the student justifies these compromises.

The teacher emphasizes the fact that the evolution of production and sound production on the bandura is a consequence of instrument modernization. The artist came to this conclusion, relying on the works by Ya. Shtelin, M. Lysenko and O. Famincina. He has reached the solution of the problem of modern bandura production closer and more concrete than the previous authors of bandura schools. While tracing the evolution of the kobza-bandura from the neck to the modern chromatic with the two-row arrangement of the strings of the instrument, the author simultaneously notes the evolution of arrangement of the instrument – from the inclined to almost parallel position of the neck in relation to the body of the artist.

The modern instrument positioning is a consequence of the bandura modernization due to a sharp increase in the instrument's hull, which is an obstacle to the game's pre-setting, that is, holding the tool sloping, guitar-like. The positioning depends on the convenience of positioning the fingers on the strings, the method of sound production, the perspective (meaning the performance skill growth embedded into the positioning) [4, 53].

The author suggests placing the bandurist's right hand to begin with the game of the tetrachord, placing pre-1-2-3-4 fingers on four adjacent strings, triggering the strings in the process of removing the fingers from them. In this example, in his opinion, “necessary bases for the development of interconnections of the first order are laid: positioning, sound production, error-free hit on the string, compliance with the application. ability to play, not looking at the strings. The process of mastering the interrelationship of the first order is based on the assimilation of the interrelations of the second order: “auditory perception, the rhythmicity of the game, the quality of sound” [4, 54]. This, in turn, helps to master the interrelationships of the third order: "the ability to move along the string series, the development of vigor and physical endurance" [4, 54].

Consequently, the conditional term “positioning”, which is mainly associated with statics and real estate, Ya. Pukhalskyi regards as a broader concept on the basis of the proposed three-staged system of interactions: not only as the initial position of the hands, but also the external manifestation of the game movement, when the search for the most natural, free, elastic, convenient game movements is aimed at implementation of musical-performing artistic tasks. Speaking about the technique of both hands, the researcher reflects the need to combine the properties of the playing apparatus with the objective features of the instrument and provides a detailed description of the modernized chromatic bandura with a system of levers-switches with an extended range in four and a half octaves.

The introduction by Ya. Pukhalskyi of the concept of a preparatory playing movement in the bandura methodology is extremely valuable and innovative: "The purpose of the preparatory movements of the fingers, hands, forearms of the playing person is to ensure the correctness of the hit on the necessary strings; on the other hand, the preparatory motions must provide the necessary repeatability [4, 48].

Consequently, the preparatory playing movement can be regarded as an element of production that effectively provides the process of sound production. Since musical performance is impossible without the precise organization of game movements, the important role played by the preparation of movement in the process of artistic sound production is evident. The author distinguishes the following types of preparatory movements:

- fingers are put on the strings in advance;
- fingers arranged in advance of the desired strings at a distance from them;
- the fingers respectively arrange (open) when moving the arms above the strings. In case of this kind of preparatory movements the performer encounters some sounds or consonants at a considerable distance [4, 49].

The author recommends placing the left hand separately from the right, noting how the two hands are different from the game, and the difference in the thickness of the excited strings on the basses and the main string row. He notes: “Although the work of the left hand is much more complicated, one should not delay the formation of his/her skills until the pupil has mastered the process of sound production in his right hand. This should be done separately, alternating work on the right hand with work on the left” [4, 61]. Such an assimilation of individual independent tasks, according to the author, guarantees their rapid

and competent assimilation with further unification and complication, both in the work of each hand separately, and in the combination of hands.

Determining the skill of the teacher as the ability to decompose the process of learning the game into separate "theses-tasks", Ya. Pukhalskyi details in detail the primary and secondary movements of fingers in the sense of the order of assimilation of these tasks. The primary game moves are classified as follows:

- a) finger movements are directly related to sound production;
- b) preparatory movements.

The researcher emphasizes that these movements are mastered within the tetrahedron as in common without accents at first – in equal sound, and in later – with mandatory emphasis on the first sound. All derivatives from first-rate movements consisting of their various combinations are secondary in mastering. Consequently, it is assumed that the technical skill of a bandurist is a combination of certain rational finger movements, the possession of which is a prerequisite for progressive development [4, 62].

Primitive movements are conditionally divided into four groups:

1. group of single finger movements;
2. movements of two adjacent, as well as non-adjacent fingers;
3. movements of three adjacent, as well as non-adjacent fingers;
4. movements of four adjacent, as well as non-adjacent fingers.

Much attention is paid to the fifth finger of the right hand. Emphasizing the necessity of a natural, free position of the smallest finger, the pedagogue analyzed in details the varieties of the little finger pinching and gave recommendations for overcoming this "defect".

The work in details and clearly explains the technology of working on purposeful movements with adjacent fingers. For the first time in the bandura methodology the concept of "purposeful movements of the fingers" was fixed and theoretically grounded [4, 69]. A complex basic game complex of motions is described, in which two fingers simultaneously perform movements in different directions, when one finger produces sound, performs the working process, and the other moves in the opposite direction, carrying out the preparatory course. The author convincingly argues that a deep scientific understanding of specific game movements and their rational application will enable the performer to fully disclose the

technical capabilities, quickly and easily develop the device, achieve significant success in mastering the technical difficulties and creating an artistic image.

The emphasis in the work is on the formulation and technical virtuosity of the right hand, the question of sound production and the technology of mastering the preparatory and working play movements, since the “artistic” technique of the right hand of the bandurist is much more complex and functionally more versatile than the technology of the left hand. Therefore, the great master’s detailed and carefully considered recommendations are extremely interesting and can be of great benefit to young musicians.

Thus, work by Ya. Pukhalskyi contains an integral system of views on formation of motion-sound sphere of bandurist’s mastery, based on the author's many years of fruitful activity. The originality of thinking, the novelty of a number of positions, the ability to thoroughly analyze and observe, and then accurately and shortly teach, theoretically ground own thoughts distinguish “Methodology of Teaching to Play Bandura” as an innovative bandura theoretical and methodological rework of the present. Of course, not all methodological guidelines can be fully and definitely adopted today: nearly forty years have passed and some author's methodological provisions need to be clarified. During this time, many fundamental works appeared in the related performing branches, but the value of the considered work was difficult to overestimate, because all the subsequent researchers in the field of bandura methodology used certain provisions proposed by Ja. Pukhalskyi.

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