

METHOD OF A HERMENEUTIC APPROACH IN TRANSFORMATION OF ORGAN CHORAL PRELUDES OF J.S.BACH FOR BANDURA.

The purpose of the research is the revealing of timbre and texture features of the transformation and interpretation of the works of the Baroque composers in the arrangement for the stringed-plucked Ukrainian folk instrument bandura. **The methodology of the research** is to use a comparative method in music, a method of system analysis to study the potential of expanding the means of transforming music of past centuries, a historical method for linear consideration of the problem of arrangement of works of the Baroque epoch, a method of generalization for the formulation of conclusions. This methodological approach allows us to reveal and analyze the basic principles of the arrangement of instrumental works of the Baroque epoch for bandura. **The scientific novelty** is to expand the methods of arrangement and substantiation of the basic means of transformation of organ choral preludes of J. S .Bach during arrangement for bandura. **Conclusions.** On the basis of the musical performance of the organ choral preludes of J. S .Bach in the arrangement for bandura by S. Ovcharova, we can make a conclusion that the transformation of Baroque works for the Ukrainian folk instrument - bandura is possible, which is proved by the multifaceted sound timbre colouristics and texture possibilities of the instrument. So, the interpretation of musical masterpieces of the past centuries on modern modified bandura confirms the process of its academization and significantly enriches both the educational and concert repertoire of the representatives of the bandura art.

Keywords: timbre and texture features, transformation, arrangement, the Baroque epoch, interpretation, hermeneutics, organ choral preludes.

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Метод герменевтичного підходу при трансформації органних хоральних прелюдій Й. С. Баха для бандури

Мета дослідження – виявити темброво-фактурні особливості трансформації та інтерпретації творів композиторів епохи Бароко в перекладенні для струнно-щипкового українського народного інструменту бандури. **Методологія дослідження** – полягає у застосуванні компаративного методу в музиці, методу системного аналізу для дослідження потенціалу розширення засобів трансформації музики минулих сторіч, історичного методу для лінійного розгляду проблеми перекладення творів епохи Бароко, методу узагальнення для формулювання висновків. Зазначений методологічний підхід дозволяє розкрити та проаналізувати основні принципи перекладення інструментальних творів доби Бароко для бандури. **Наукова новизна** – полягає у розширенні методів перекладення та обґрунтуванні основних засобів трансформації органних хоральних прелюдій Й. С. Баха при перекладенні для бандури. **Висновки.** На основі музично-виконавського аналізу органних хоральних прелюдій Й. С. Баха в перекладенні для бандури С. Овчарової можна зробити висновок, що трансформація творів епохи Бароко для українського народного інструменту – бандури можлива, що доводить багатогранна звукова темброколеристика та фактурні можливості інструменту. Отже, інтерпретація музичних шедеврів минулих сторіч на сучасній модифікованій бандурі підтверджує процес її академізації та значно збагачує як навчальний, так і концертний репертуар представників бандурного мистецтва.

Ключові слова: темброво-фактурні особливості, трансформація, перекладення, епоха Бароко, інтерпретація, герменевтика, органні хоральні прелюдії.

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Метод герменевтического подхода при трансформации органных хоральных прелюдий Й. С. Баха для бандури.

Цель исследования – выявить темброво-фактурные особенности трансформации и интерпретации произведений композиторов эпохи Барокко в переложении для струнно-щипкового украинского народного инструмента бандуры. **Методология исследования** – заключается в применении компаративного метода в музыке, метода системного анализа для исследования потенциала расширения средств трансформации музыки прошлых столетий, исторического метода для линейного рассмотрения проблемы переложение произведений эпохи Барокко, метода обобщения для формулировки выводов. Указанный методологический подход позволяет раскрыть и проанализировать основные принципы переложения инструментальных произведений эпохи Барокко для бандуры. **Научная новизна** – заключается в расширении методов переложения и обосновании основных средств трансформации органных хоральных прелюдий И. С. Баха при переложении для бандуры. **Выводы.** На основе музыкально-исполнительского анализа органных

хоральных прелюдий И. С. Баха в переложении для бандуры С. Овчаровой можно сделать вывод, что трансформация произведений эпохи Барокко для украинского народного инструмента бандуры возможна, что доказывает многогранная звуковая темброкolorистика и фактурные возможности инструмента. Итак, интерпретация музыкальных шедевров прошлых веков на современной модифицированной бандуре подтверждает процесс ее академизации и значительно обогащает как учебный, так и концертный репертуар представителей бандурного искусства.

Ключевые слова: темброво-фактурные особенности, трансформация, переложение, эпоха Барокко, интерпретация, герменевтика, органные хоральные прелюдии.

A problem statement. Since fifties of the XX century an active work to advance constructive peculiarities and technical possibilities of bandura (implementation of a mechanism of switching of tonalities) has been carried out. This sphere is being actively examined by V.Tuzychenko and I.Sklyar (a constructor of bandura of a Kyiv type), as well as a master, bandura player and teacher V. Gerasymenko (a constructor of bandura – “Lvivyanka”) [10, с. 61-62]. Sixties saw a significant event in the history of bandura performance. A master-inventor I.Sklyar in collaboration with S.Bashtan, A.Omelchenko and P.Ivanov created a modified construction of the instrument. Chromatic bandura with mechanic switching of tonalities was found. It led to a possibility of playing with a left hand not only on basses but also on short strings and to perform pieces of music in all 24 tonalities. It contributed to a development of a repertoire for bandura, technical possibilities of which have become wider [1].

In a diversity of instrumental performance repertoire of the European academic music works of the composers of the Baroque epoch are considered close enough to the sounding of bandura in relation to their timbre characteristics with many variants, esthetic specifics and conceptuality of the contents. Classics of the Baroque itself are contextually similar to the instrumental specifics of bandura which is characterized by bright palette of timbres reflecting a thematic depth of its performing purpose. Thus, an introduction of classic works of the Baroque epoch in bandura repertoire plays an ambivalent role, that is: it will contribute both to an extension of classic works of the Baroque epoch in modern concert repertoire, and to actualization of wide opportunities of bandura which is currently experiencing transformation of its role in the evolutional formation of a concert culture.

A connection with scientific or practical tasks. The research has been conducted in accordance with the theme: “Relevant problems of academic instrumental performance”, approved at the meeting of the Academic Board of M.Glinka Dnipropetrovsk Academy of Music (Protocol № 5 of 21.01.2016) in accordance with the plan of scientific and research work of the department.

An analysis of recent research and publications. The problem of arrangement and performance of works of various genres for folk instruments and their use in the educational process was a topic of research by many Ukrainian scholars, namely I. Dmytruk, “The genre of arrangement and its varieties in a modern bandura art” [3]; S. Karas “Interpretation of the Baroque music on bayan (theoretically-performing aspect)” [4]; V. Deinega “An arrangement as a process of reconsideration of the means of orchestral expressiveness”[2]; I. Teut “Transcription in the Ukrainian cymbal art: historical and theoretical aspects” [8] etc. However, the research presented by scientists on this issue still have “white spots” in solving of the relevant problems of the transformation of musical works during their arrangement for bandura, which requires further scientific comprehension.

The relevance of this article is stipulated by the need to justify the transformations of the arrangement of the music works of the Baroque epoch for bandura, due to the growing interest of performers and listeners both to the instrument itself and to the expansion of its content, stylistic and interpretational possibilities by introducing the best samples of music aesthetics of the academic art of the past into the repertoire.

The purpose of the research is the timbre-textual peculiarities of the transformation and interpretation of the works of the composers of the Baroque epoch in the arrangement for a Ukrainian string-plucked folk instrument - bandura.

The methodology of the research is to apply a comparative method in music, the method of system analysis for studying the potential of expansion of the means of music transformation music of the past centuries, a historical method for a linear consideration of the problem of arrangement of the works of the Baroque epoch, a method of generalization to formulate conclusions. This methodological approach allows us to reveal and analyze the basic principles of the arrangement of instrumental works of the Baroque epoch for bandura.

The scientific novelty - consists in expansion of the methods of arrangement and justification of the basic means of transformation of organ choral preludes by J. S. Bach in case of arrangement for bandura.

The presentation of the main research material. Taking into account a wide range of actual material of musical works of the past centuries, namely the Baroque epoch, their arrangement, transcriptions and other forms of transformation, there is a problem of their

content and style interpretation. In the context of this work, we involve the concept of “hermeneutics”, which in its origin belongs to a philosophical categorical apparatus.

We consider this term from the point of view of interpretation, processing, transformation, reconsideration of a primitive meaning, a revival of the works of the Baroque epoch.

The term “musical hermeneutics” became widespread in musical culture only from the beginning of the XX century and it was introduced by G. Krechmar in 1902. In his opinion, hermeneutics in music is more necessary than in other branches of art, because music does not have direct, expressive, clear and real connections with the universe and nature [5]. “Hermeneutics is music - (from Greek - I explain) is a doctrine on the interpretation of the contents of a piece of music” [9, p. 465].

Organ choral preludes occupy a special place in the works of Bach. As we know, the composer was a very religious man, and due to this his life and work are closely related to his work as a church musician. Religion explains Bach's appeals to a Protestant chorale, with which he works in a variety of genres throughout all his life. A chorale becomes an integral part of the master's musical language. In the musical structure of organ miniatures, the composer uses the forms inherited from his predecessors, namely I. Pachelbel, G. Böhm, D. Buxtehude, J. Reinken. By the end of the Weimar period Bach had formed his own vision in relation to the creativity of his teachers; he created an original new type - a choral prelude from his “Little Organ Book”. In this book the composer conceived and achieved an ideal of a choral prelude, “the simplest and perfect at the same time” [11, p. 207-208]. In total there are about 150 choral preludes, which Bach combined into four collections. A special place among them is occupied by the previously mentioned "Little Organ Book", written in Kothen (the earliest period - 1714-1716), consisting of 45 arrangements; a collection of “Clavier Exercises”, which includes 21 arrangements (some of them are meant for organ interpretation); 6 plays published in 1747, known as “Schübler Chorales”; the last collection of organ arrangements “18 chorales” was prepared by the composer shortly before his death [7].

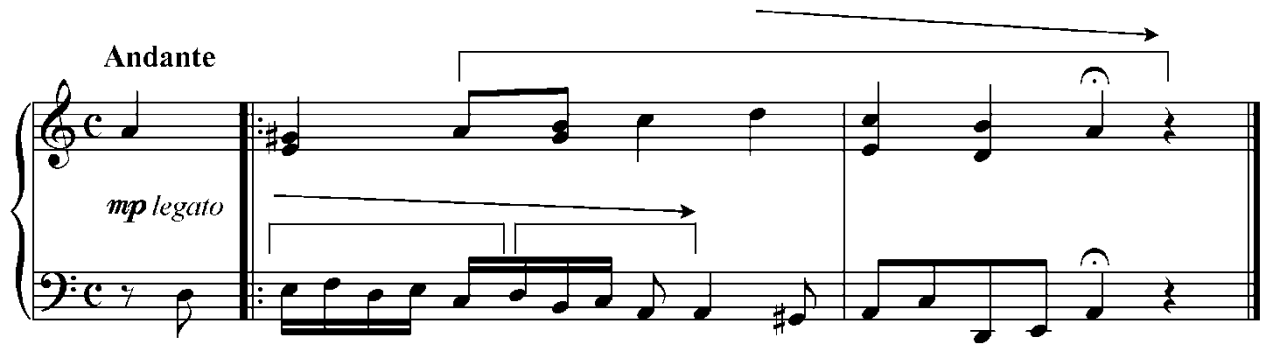
Each Lutheran knew a melody of a chorale always based on some biblical plot by heart. They understood the contents and spiritual meaning, “they entered the spiritual world of a man as natural, necessary, organically “integrated” into the psychic and consciousness

element of a worldview" [6, p. 22]. A well-known chorale aroused several associations at once among the audience. They were connected with the contents of the chorales, some specific episode of a biblical history, a range of holidays, or a ritual action to which this chorale was intended. Thus, an example of the adaptation of the theme of the Protestant chorale as a musical basis of a multi-part work for an orchestra is "The Symphony (a three-part intention) a-moll" based on the chorale "*Christ lag in Todesbanden*" ("Christ lay in death's bonds"). This chorale belongs to an Easter circle, which is reflected in its text and can be traced in the musical contents of the symphony, which includes both the images of grief, sorrow and joy about the resurrection of Christ, as well as the glorification "Hallelujah". The contents of the chorale is the following: "*Christ lay in death's bonds given over for our sins, He has risen again and brought us life; therefore we should be joyful, praise God and be thankful to Him and sing Hallelujah, Hallelujah!*" The presented chorale will be analyzed by us as an example of a transformation of instrumental organ music for bandura [6, p. 22-23].

Chorale Prelude by J. S. Bach "Christ lay in death's bonds"

("Christ lag in Todesbanden", BWV No. 625)

The chorale prelude "*Christ lag in Todesbanden*", BWV No. 625 is one of the tiniest ones (12 bars). In terms of concise scope, its thematic concentration impresses the most. It even allows determining the phenomenon of "*monotheme*" (*homogeneity*). The entire theme of the prelude arises out of one intonation flow - a sequenced motive. In its turn, the basis of it is a constituent part of a leading theme of the chorale, which is brought (as in most Bach's chorale preludes) in the upper voice and is present in all the polyphonic fabric. It is a free-flowing, gradual second movement in a third with predominance of descending aspiration (a melody of the type *catabasis*), which to a certain extent corresponds to the contents of the prelude and its text:



The main motive, moving from voice to voice, receives extremely saturated imitative development in all accompanying voices, appearing even in the upper voice (b. 7) and making up a rather dense texture. Thus, retaining invariable main chorale melody as a constant, Bach flushes it with texture features, enriching and complicating its thematic potential.

The chorale prelude “*Christ lag in Todesbanden*” is monolithic, it is devoid of contrasts, general movement and dynamics of its development is aimed at reaching a culmination in the end due to compression of the texture, embracing the extreme summits of the range (a²-D), increasing the dynamics to ff, and as a result obtaining a typical Baroque effect of Picardy Third, enhanced by the use of arpeggiato and long-term fermata.

Let's analyze one more masterpiece of organ miniatures of a great master.

Chorale prelude by J. S. Bach “Out of the depths I have cried to You, O Lord”
 (“*Aus der tiefe rufe ich*”, BWV No. 745)

Contents of the chorale is the following: “*Out of the depths I have cried to You, O Lord. Lord, hear my voice! Let Your ears be attentive To the voice of my supplications*”.

The chorale prelude “Out of the depths I have cried to You, O Lord” (“*Aus der tiefe rufe ich*”, BWV No. 745) is more extensive and deployed. We can highlight three sections in it, like three verses with variational-variant development of a leading theme of the Protestant chorale. In this case, the first 8-bar section (we will call it conditionally a section A) functions as some kind of “entry”. It has peculiar restraint (pp), dimensionality, uniformity of ostinato quarters, and even equal length features, proportionality of 2-bar constructions-phrases:

1-2 bars e-moll with a stop on a dominant semi-cadence;

3-4 bars h-moll as a result of matching the same tonalities H-h;

5-6 bars modulating in G-dur, parallel to main e-moll;

7-8 bars e-moll-E-dur.

Extreme voices equalize each other, creating some kind of “anti-movement” of a melodic line of soprano and bass, identical in their rhythm.

The second section (B, 11 bars) is based on a typical “prelude” archetype. The leading theme of the chorale is textually enriched, saturated with auxiliary counterpointing voices.

The third section is similar to a “synthetic” reprise: the main choral theme again declares in relief about itself in the upper layer, as it was in the original section. But in the middle voices, the “prelude” texture, the rhythmic dotted formula (bars 21, 23), which brings the last chapter and the previous one together, continue. The third section is much more expanded and dynamic, since it is joined by a final, code section, the most saturated in sound and compressed in texture. In a well-developed harmonic and tonal plan, it is the culmination stage of the development of the prelude: e-a-G-G-e-a-e-G-e.

A characteristic feature of arrangement of organ choral preludes performed by S. Ovcharova for bandura is the preservation of the style and form of the textual presentation of the musical material of the original, which ensures the equivalence of the main means of artistic expression in a new timbre-texture interpretation. We shall pay attention to the fact that tonalities of preludes do not require transposition, as they are within the range of comfortable tonalities on bandura and a range of works does not go beyond bandura works. But, nevertheless, when working with an organ original, certain transformation took place:

- during arrangement of an organ work for bandura, we usually record it on two notebooks, while an organ fixation of the musical material is realized on three lines;
- all musical material that is played on the pedal keyboard in the organ interpretation, when arranged for bandura, is transmitted to the left hand, which, in its turn, performs a party either in a large octave or in a small Kharkiv way of playing (or jumping over);
- during arrangement, a method of transposition of individual voices or entire melodic lines to another octave is used, without violating the voting rule associated with bandura technical capabilities;

- for a more convenient presentation of the nature of the work, the author of the arrangement adapts the texture of the original for the sound of bandura, sometimes resorting to minor simplifications, namely: an omission of some middle voices; transposition of the melodic line from the left hand of the original to the right hand in case of bandura; performance of a party of a pedal keyboard with a right hand, if it allows the textual presentation of the work; decoding of some accessories, etc .;

- a method of reduction (depression of texture) and amplification (thickening of the texture presentation) when working with the original are applied:

Summary. On the basis of the above-mentioned musical-performing analysis of the organ choral preludes by J. S. Bach in arrangement for bandura by S. Ovcharova we can make a conclusion that the transformation of the works of the Baroque epoch for Ukrainian folk instrument - bandura is possible, as evidenced by the multifaceted sound timbre-coloristics and the texture possibilities of the instrument. Thus, the interpretation of musical masterpieces of the past centuries on a modern modified bandura confirms the process of its academization and enriches both the educational and the concert repertoire of the representatives of bandura art.

Prospects for further research. In view of the fact that the process of modernization and academization of bandura is still continuing, a problem of enriching its repertoire becomes of particular importance and relevant to contemporary performing arts. The arrangement of instrumental works of the Baroque epoch, in particular of a great master J. S. Bach, helps to solve this issue, gaining new timbre characteristics in the modern space of our times.

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