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## **WORKS FOR DOMRA SOLO IN FORMING THE SOUND IMAGE OF THE INSTRUMENT**

**Objective.** The article reveals the specific properties of the sound image of domra and the place in its formation of works for domra solo on the example of the play "Chimes" by A. Oleinik. **The methodology** of the research consists in the application of classical methods of historical and theoretical musicology, among which the holistic intonational analysis method, which allows to reveal the performing model of works for domra solo. **The scientific novelty of the work** is the formulation and development of an actual topic, which in the scientific dimension has not received a comprehensive and objective coverage. The features of the entry of the performer-domrist into the world of "new" music through works for domra solo are revealed. **Conclusions.** The sound image of modern domra shows the ability for a functional multiplicity, which is clearly represented in works for a solo instrument, in a "pure" domra sound. The latter demonstrates a wide range of characteristics from transparency to orchestrality, from monotony to different kinds of polyphony, from folklore to academicism and pop and jazz exits.

**Keywords:** domra, solo, works for domra solo, sound image of domra, timbre, timbrality, detail, glissando, tremolo, bell.

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### **Твори для домри соло у формуванні звукового образу інструмента**

**Мета роботи.** У статті визначаються специфічні властивості звукового образу домри та місце у його формуванні творів для домри соло на прикладі п'єси «Передзвони» О. Олійника. **Методологія дослідження** полягає в застосуванні класичних методів історичного і теоретичного музикознавства, серед яких переважає метод цілісного інтонаційного аналізу, що дозволяє розкрити виконавську модель творів для домри соло. **Наукова новизна роботи** полягає у постановці й розробці актуальної теми, яка в науковому вимірі не одержала всебічного й об'єктивного висвітлення. Виявлені особливості входження виконавця-домриста до світу «нової» музики через твори для домри соло. **Висновки.** Звуковий образ сучасної домри виявляє здатність до функціональної множинності, яскраво представлені саме в творах для інструмента-соло, в «чистому» домровому звучанні. Останнє демонструє широкий спектр характеристик: від прозорості до оркестральності, від одноголосся до різних видів багатоголосся, від фольклорності до академізму і естрадно-джазових виходів.

**Ключові слова:** домра, соло, твори для домри соло, звуковий образ домри, тембр, тембральність, деташе, glissando, тремоло, дзвонність.

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### **Произведения для домры соло в формировании звукового образа инструмента.**

**Цель работы.** В статье выявляются специфические свойства звукового образа домры и место в его формировании произведений для домры соло на примере пьесы «Перезвоны» А. Олейника. **Методология исследования** заключается в применении классических методов исторического и теоретического музыковедения, среди которых преобладает метод целостного интонационного анализа, что позволяет выявить исполнительскую модель произведений для домры соло. **Научная новизна** работы заключается в постановке и разработке актуальной темы, которая в научном измерении не получила всестороннего и объективного освещения. Вывявлены особенности вхождения исполнителя-домриста в мир «новой» музыки через произведения для домры соло. **Выводы.** Звуковой образ современной домры проявляет способность к функциональной множественности, ярко представленной именно в произведениях для инструмента-соло, в «чистом» домровом звучании. Последнее демонстрирует широкий спектр характеристик от прозрачности к оркестральности, от одноголосия к различным видам многоголосия, от фольклорности к академизму и эстрадно-джазовым видам.

**Ключевые слова:** домра, соло, произведения для домры соло, звуковой образ домры, тембр, тембральность, деташе, glissando, тремоло, колокольность.

**Relevance of the research topic.** The musical-performing solo, which was clearly manifested in the opera and concert aria, instrumental concert and solo sonata, gaining the features of concert, symphony, chamber, colorism, character and own universalism, in the

course of development, sprouted in solo principle, which became the most important component of the modern instrumental -executorial art, including "non-texture", orchestral by traditional use, instruments. The heyday of the domra music of the last quarter of the 20th and the beginning of the 21st century would have been impossible outside the development of three components – the instrumental-organo-logical factor, composer's creative work and performing skills. In this case, the role of composer – the creator of music for the domra often come from the artists themselves (as in all other instrumental cultures on the path to academic formation). Those practical knowledge of instrumental-performing poetics and scenes as a communicative and artistic space, a direct sense of the instrument, and finally a psychological connection with the instrument that the performers possess, contribute to the most complete and deep disclosure of the specifics of the domra, its "sound image" (according to A. Gakkel), which implies the changed concept of opportunities and thus changed opportunities. The desire to show the most vivid technical and technological characteristics, the widest spectrum of timbre, the artistic and expressive potential of "pure instrumentalism" in its unique individual qualities, as well as in "ideal" instrumental universalism, leads to the desire to isolate an independent sound image of a solo work devoid of traditional this instrumental-pinch quality accompaniment. At the same time, it is possible to note certain repertoire parallels with solo opuses for such traditional piano (or orchestra) instruments used as a violin, and even unilateral ones – flute, clarinet and other brass ones.

Thus, the relevance of the chosen theme is determined, on the one hand, by a peculiar explosion in the second half of the twentieth century of performer's and composer's interest in the so-called folk (advanced and academic) instruments – domra, balalaika, bayan, bandura, on the other hand, the lack of research work in such an important area of domra instrumentalism as works for the Domra Solo in its holistic, paradigmatic, aspect that combines such diverse but closely interrelated factors as genre-style, composer's and performer's.

**Statement of basic materials.** Music of the twentieth century with particular force showed the increasing role of the timbre in the sound organization and expressiveness. In the musicology of the twentieth century, Yulia Kholopova even had a special term "timbrika" or "timbral structure of musical tissue", which is interpreted by the author as equal in a number of concepts such as melody, rhythm, sonorika [9, 235]. It is the timbre characteristics that "disrupted" the musical thinking of the twentieth century. V. Pansky in the article

"Chromatics as a category of musical thinking", studying the dialectic of the degrees of strain and the differentiation of the sound field, builds a chronological series of historically varied genus of interval systems: an angemiotics – diatonicism– mixodiatonicism — hemioliticism – chromaticism – microchromaticism – sonorism ("new euphony") [1, 118]. In the latter, in the process of the relationship of the categories harmony – rhythm – timbre the timbre itself becomes the main factor of the new musical language. "Only due to the timbre ... the sound is able to show itself", - says one of the brightest specialists in the field of sound material music A. Schönberg [citation. 9, 238].

The timbre, timbrality as one of the key parameters in creating the sound image of the instrument or voice. Characteristics of the sound image is labeled by L. Gakkel in the piece "Piano Music of the 20-ies century" and implies "... changed perception of the sound nature of the piano, its sound world; changed the notion of semantic, expressive, pictorial possibilities of piano – the concept of opportunities changed and thus the opportunities were changed" [2, 4]. Capacious notion of "sound image" of music is used by A. Copland, referring to both "sound material of music" and the impression of it from the listener [3, 52-53]. Malinkovska also uses the notion of "significance of the image of the piano" [6].

These concepts can be designed for other musical instruments. Domra, along with instruments such as belt alto, clarinet, horn, guitar, accordion, bayan, bandura, balalaika, advanced into a number of new soloists of the "phonosphere" (the sound environment of human and social life – M. Tarakanov [8, 38]) 20-ies century. The sound image of the domra can be regarded as a cumulative phenomenon from several points of view: the performing traditions, instrumental innovations, musical text of the composer and the results of the functioning of the phenomenon of "composer performance" in order to identify new expressive techniques, expand technical capabilities and deepen the ideological and musical sphere of the domra art. Moreover, all these angles are interconnected as adjacent vessels: the composer's text is born on the basis of performer's findings, which provide new technical and artistic expressions of the dynamic sound image of the domra. Often, in the person of one artist, highly professional performances and true composer talent are combined. Such, in particular, as O. Tsigankov, V. Ivko, O. Oliynyk, B. Mikheev, V. Solomin and others.

In the creation of the sound image of the instrument, an important role is played by the direct perception of the performer of his instrument, their "partner" contact, dialogue, communication "in a formal-you mode" or "in an informal-you mode". A talented singer-

instrumentalist creates an illusion of direct birth of sounds right from his hands even on such "engineering" complex instruments as piano, organ, accordion, where the singer does not interact directly with a sound source – a string or a metal reed. When playing percussions such a "contact" – the phenomenon is also literal: the sound quality depends on the point of contact of the string with a metal cut ("mode") in the left hand, from the point of fluctuation of the string by the mediator in the right, the intensity of pressing the string to the system, angles of oscillation and pressure, their intensity, landing of the performer, etc. The phenomenon of such a merger of the artist with the instrument, a peculiar "effect of the centaur" is often noted by music critics. Since any dialogue is combined with the problem of content and understanding, the dialogic nature of the relationship between the performer and his instrument acquires semantic content. In this respect, it is the solo domra pieces (without the participation of the accompanist pianist) to act as the best analytical material in the study of similar dialogues. It should, in our opinion, also take into account the fact that most of the works for the domra-solo are made by prominent performers, showing a pattern of partnership with the instrument, an improvisational and creative basis for them.

In the personality of percussions performers (neck – tamburo or without neck – psalter-like), one can find specific artistic and instrumental qualities. If the piano with its arranged keyboard "already in the hands" of an artist is already associated with an orchestral power in an external perception, then immediately – visually and audibly – the image of the mass is embodied, which opposes or continues in the space of a figure of power and strong personality, then "... from instrument "child" (or other "someone close") on the knees is possible not only the creative expression of execution, but also communication in a tacit dialogue of consent" [7, 87]. Domra spatial plastics with a thin, elongated, compared with strand, neckline and deep, bulky body reveals the unity of centrifugal and centripetal characteristics of the sound stream in decisively rapid movement along the entire "path" of the neck and "hang on the rope" of separate long tones. The motor-performing asymmetry – the left along the entire length of the neck and the right in almost one place of hands – reinforces this impression. In the dissertation study V. Petryk emphasizes the "friendliness" of the sit and position of the domra performer who, as if helping his little instrument become more beautiful and "older" [7, 88]. A similar associative and artistic characterization of the domra allows the author to determine the poetry of the domra instrumentalism with the fixation of its "special place in the diversity of artistic and aesthetic symbols of world

culture," when the "childhood" and the simplicity of the appearance of the domra require from the performer "and special forms of performing movements" [7, 90]. An important feature here is the specific folklore coloration (according to the recent, in the eyes of the living generation of "origin"), contributing to overcoming the "taboo" of academic performers in sound and artistic manifestations, as well as adding a specific areole of fairy-tale charm. Here, on the one hand, the "is used" element of pristine humor, dance, on the other - touchingly tender imagery of trembling sounds of lyric singing. In the last decades, the sound image of the domra has filled up a diverse complex of rather complicated timbre-shaped new formations, including orchestral, sonorous, sonorist, shock-colored, as well as various genre-stylistic indicators. Thus, the "polyvalence" of the sound image of the domra acts as the ability to form multiple bonds, due to the manifestation of opposite qualities.

In this context, it would be fair to include in the sound image of the instrument the specific unique properties of its sound, its "untranslated factual formulas" (the term of A. Chernoiivanenko [10, 22]). Here, undoubtedly, virtuosic potential occupies an important place, but its ability to realize the quality of complicity as the main factor in imitating a human voice is no less appreciated. Probably the closest others to this parameter are approaching strings and bow, as well as plastic in their breath some wind instruments, accordion. Pianists have to specially overcome the the percussion and pizzicato nature of piano with the help of a special skill of "dumb intonation" (B. Asafiev) of plastic and game movements. Domra, possessing a natural pizzicato clarity of sound production in various rhythmic figures, also has a soft, quiet timbre that corresponds to the "noble" parameters of chamber. Melodic and polyphonic basis (linearity) in the domra is achieved at the expense of taking tremolo (rapid variables of mediator impact up/down). The indicated properties of the sound image of the domra are most clearly manifested in the works for domra solo, which in recent years are increasingly presenting both concert-performing, instrumental-expressive, and composing intentions of this kind of musical creativity.

O. Oliynyk wrote his famous works for the domra solo in the 1990's. The original desire of the composer-performer to expand the perception of his instrument in the imagination of the audience, as well as his colleagues – pianists, violinists and others in hands (in the direct, including sense) of the talented musician also led to compelling artistic results. All six pieces of miniatures ("Bells", "Song", "Dance", "Sketch", "Etude-Scherzo", "Shimmering Sound") sound emotionally bright, timbrally "full", colorful and innovative for

this kind of instrumentalism. The pieces have caused not only a sense of novelty, freshness, but also complete completeness in the functional-texture relation, timbral articulation, dynamic plans, compositional structure. Domra, "deprived" of her traditional piano accompaniment for academic music, makes a completely self-sufficient impression here. And the works themselves represent the highest level of performance and technical complexity (this is one of the reasons for their poor dissemination in the educational-performing environment). It turned out that the orchestral sound, which is formed, first of all, multilayer texture, requires the performer of the same "multilayer" instrumental skills, abilities, technology and sound technology. However, nowadays, after 20 years of acquiring the performing arts as a performer "in general" piece of music-solo of O. Oliynyk will increasingly introduce performing skills and domra "preferences" at a concert and competitive stage.

The progamic piece "Bells" for genre features of the content of the miniature "great in small" has an allusion to the sacred spirituality of domestic culture, as well as to the progamic sound imaging. After all, if the temple architecture, icon painting, liturgical singing followed the Byzantine tradition, then the formation of the style of the Slavic Orthodox bells, "the discovery of genre originated in them was based on the internal laws of art energy based on the traditional national outlook of their custodians - the bells and the general culture of Ancient Rus" [ 11, 1], which brought to life a unique way of expressing "the stylistic and genre system of bell music, closely related to the frame of temple arts, with folk musical creativity, existing according to the laws of folklore conceptualism"[*ibid.*]. Bells are unique monumental musical instruments, and bell chamber with bell set are the most important symbolic element of the temple space, which "covered with its sound energy all the great space of the country, playing an important communicative function, uniting and gathering the people in their thoughts, loyalty to the absolute values of Orthodoxy, the Motherland, spirituality, and in general - the sacred conciliar nature" [*ibid.*] - in the universal joy and grief. The bell is at the same time an instrument of the Orthodox Church and an element of folk culture. The bells became an organic part of the musical style and drama of the works of classical composers in both the operatic and instrumental genres: R. Wagner – in the symphonic picture "The Shelf of the Forest" ("Siegfried") and in the "Scene of the Magic Fire" in the final part of the opera "Valkyrie"; M. Glinka – in the final choir "Slavsya" of the opera "Ivan Susanin"; M. Mussorgsky – in the piece "The Weapon Gates ..." the cycle

"Pictures from the exhibition" and in the opera "Boris Godunov"; O. Borodin – in the play "In the Monastery" with "Little Suite", M. Rimsky-Korsakov – in the operas "Pskov", "The Tale of Tsar Saltan", "The Tale of the Invisible City of Kitezh"; P. Tchaikovsky – in the "Oprichnik". One of the cantatas, Sergei Rachmaninoff, was called "Bells," and his piano music is full of bellsounds. In the 20-ies century this tradition was continued by G. Sviridov, R. Shchedrin, V. Gavrilin, A. Petrov and others.

O. Oliynyk's piece "Bells" begins with a monothematic (one-voiced), folk-dance-like theme, performed by a naturally-for-domra playing blow (the strings are plucked) in the sublunar-joyous tone of A-dur in the tempo of Moderato. It resembles the setting-play of the ensemble instruments. Festive "bells" is laid out from the first threads of the topic, in a unanimous statement clearly obeyed a hidden second voice. The ensemble-like contrast-shifting is created by registering the call of motifs that have a extra-bar structure, which exacerbates the questionable-answerable nature of the structure. The theme sounds with *f*, immediately prompting the listener to plunge into the atmosphere of a festive bells ringing. The effect of the bell chamber is achieved both at the expense of the timbre quality of the bells ringing on the impact of the metal string, and due to the shape of the motion of the right hand, then variables, which are equally directed downwards by blows, causing visual and tactile association with the tongue strikes inside the bell. Folk coloring of the theme does not reduce in this case the functional greatness of the church sound, but only creates an additional associative series of festivity itself, which is associated with the traditional participation of the mischievous (by origin, appearance, timbral, musical technique) of the instrument in a festive event. The motive of the lower voice is cross-cutting and serves as a kind of leitmotif of the entire play. Opposed to the variability in the presentation of the motives of the upper voice, and the astonital stability of the answer in the lower one. Hidden double voice reproduces the effect of the church bell of two traditional bells – small and large. In the seventh cycle, finally, the variation of the upper voice "exhausts" itself, stopping at the top *a* and after *ritenuto*. Thus as if just joking over the listener, "subduing" him, then, gradually accelerating on a new, homophonic, "basso-chord" basis to arrive at a new ton of D-dur on a fermata chord of three strings. The expressed homophony of the future theme of the accompaniment is achieved at the expense of the accompanying eights in the upper voice (an open upper strand, a kind of bourdon) performed by blows up. Melodious function is intercepted with "bass". In the opposite motion of the mediator, down strikes are performed

on the lower strand in the theme. In the accelerated motion, the right hand of the domra performer performs a kind of "dance" – jumps along the outer strings, creating an interesting visual and scenic effect. In addition, the average, unconventional strings, located on the domra in one plane with "playing" extreme (all on pure quint), inevitably resonate, creating the spatial effect of the thin, "second plan", sonore. Theatricality of the performance technique and forms of movements requires from the artist the extreme attention, accuracy and precision – the sonority must be "pure", without the real sound of the middle strings. The topic in the lower voice and the echo in the upper strike are performed, but their nature is different. The "full-blooded" notes of the theme (fourth and eighth) are performed with a dense, overtone, melodious sound in the low instrumentation of the instrument – the "thoracic" timbre. A completely differently the supporting voice is performed. It is based on one tone, but using various rhythmic patterns, it is performed shortly and clearly.

The theme that comes after fermata chord on a new tone D, also has a hidden double voice. Thus now the theme (on the lower string) corresponds to a virtuoso, brilliant passage from the general forms of motion in the run-up on the three upper strings of the domra. Fun is gaining strength, activated in small periods – bold, dynamic, and fun. Here, as in the previous structure, the question and answer are performed with different kinds of punches - heavy, dense in the low topic and "pearl" -large in the passage response. The next pronunciation of the thematic layer - three-four-vowel chords and octaves with slowness to the fermata. The texture is expanding in space. And the unchanged hidden polyphony – accordions with the use of a mediator correspond to less powerful but playful chords in almost the same tessitura and latitude. A bright timbral contrast is created at the expense of instrumental techniques, as well as metric "failure" (4/4 - 3/4 - 4/4). Further, the theme is taught with the simultaneous use of such techniques of the game as mediator stroke, pizzicato middle finger, pizzicato fingers of the left hand, glissando with double notes. Simultaneous use in the space of one phrase creates the effect of performance by several performers and, of course, great performance complexity. Hidden polyphony in the sound of the domra is complicated, it's not more than two characters, but as many as five: constant split in high register, the accompaniment of the eighth to "i", falling behind the melodic motion, the answer with glissando double notes, interesting (new) technique of an active blow to the fingers left on one string in simulated upright motion. Such a kaleidoscope of techniques-"characters" is very theatrical and goes back to the good past of the domra.

Characters' carnivism is not easy given to the performer, the episode must impress the ease of performance, the play. Bells were decorated, complicated, other "bells" entered the play.

In the next episode, the question-answer of the first stages of the piece is radically altered: both voices sound in the low register in their own polyphony of motifs. To their internal polyphony is added a quarter bell of two upper strings (two eighth-quarters in the quart jump: flaccid oustinate bell in the tonic-dominant cadence unity). After the next stop of the chords on the *ritenuto* and the *fermato* *dominanta* - *flautando* are a gentle, quiet bell that echoes the figure two eighth/quarter. The episode and tempo is a complex accumulation of various techniques of instrumental piece – *flautando*, including chord *flautando*, passive blow to one string, *pizzicato* to the left, *tear* (with the left), virtuoso passages with blows, and finally, an effective spontaneous technique - strike on strings on a stand. All this alternates in the short motive development-rollovers, creating the effect of mass and activity of the participants of the action. Another conduction of the original topic: the first phrase moved down, and the second (the answer) – in the upper case register-octaves. Again, the alogic shifts are accelerations, *fermata*, and the tempo, deceleration, flickering of octave strokes in various registers (bell chamber), incomplete dominant nonakord in the original *Lja* major with the denouement on *sf* in the short eighth tonics without a submediant, but by all four strings.

The piece has a progressive development, and each construction diversifies a peculiar paint, the dynamics of compositional structure. Also, the use of specific *domra* strokes, such as *flautando*, playing on the stand, *pizzicato* with the left hand, blow with the left hand in this row, has its own tasks and helps to reproduce such an image like a bell. Thus, the play turns out to be rich in various instrumental, colorful, *domra* techniques in a peculiar strained, dense use of them, creating a vivid festive sketch with an instant effect of perception, freshness. Similar stiffness in abundant application of various techniques fully corresponds to genre principles of miniaturization.

**Conclusions.** Thus, sound image of the instrument is interpreted as a valuable aesthetic phenomenon, the main essence of which, in our opinion, is the timbre of the instrument, which acts as a sign-symbol (according to Pierce) [4, 16]. The temporal diversity, the tone sound of the "monotimbre" instrument of the *domra* is created with the help of special techniques of the play, texture formations, articulation-dynamic means. It is due to the timbral qualities of the *domra* that the listener forms certain sound associations in the

process of perception of music: the domra can sound like a folk balalaika like a guitar (classical or pop), as a variety instrument (including with amplification), such as the Renaissance lute, harpsichord, "a divine being", "constructive-rational", "colorful-sonoran", etc. The works (or episodes) with the homogeneous characteristics of the instrument's timbre, generalized by stylistic features, can form a definite sound image of the domra, which arises in the process of perception. Timbre, acting as a "recognizable sign" and "being the presenter of some imagined essence" [5, 31] in comprehension of the content allows us to deduce the definition sound image of the domra in two aspects. In wide sense, the sound image of the domra is a sound material of music, which reproduces in the intonational practice all the diversity of functional manifestations; in the narrow sense – this is a specific facet of this variety ("folklore-balalaic image of the domra", "harpsichord image", "lute image", "neofolklore", etc.). The sound image of the modern domra reveals the ability to such a functional plurality, vividly represented in the pieces for the instrument-solo, in the "pure" domra sounding. The latter shows a wide range of characteristics: from transparency to orchestralism, from one-voicedness to different kinds of polyphony, from folklore to academicism and pop and jazz pieces.

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