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METHODICAL DEVELOPMENTS OF BANDURISTS ZINOVY

SHTOKALKA AND VASILY EMETS.

The purpose of the study is to analyze the methodological developments issued abroad: «Kobzar textbook» by Zinovy Shtokalka and textbook «Kobza and Kobzari» Vasily Yemtsa **Research methodology** - the analysis of works: «Kobzar textbook» and «Kobza and Kobzari» are used. **The scientific novelty** consists in a more comprehensive study of the first textbooks on the game of bandura issued abroad. Their importance for writing new based on existing research bandura. **Conclusions** Thus, thanks to the first textbooks of Vasily Yemts and Zinovy Shtokalka, highlighted in the study by I.Druzhga, they are the basis for the improvement of scientific literature. Writing new schools of gambling with the coverage of new professional tasks. Improving the techniques, methods of sound extraction on the bandura, improving the design of the instrument. And the popularization of bandure art through the combination in the repertoire of not only the works of world classical music as well as the traditional aventtic, Ukrainian repertoire, significantly expanded the performance features of the instrument. And thus created not only favorable conditions for performances with bandura in the world, but also prepared the ground for the development of traditional Ukrainian folk art in unconventional conditions for it.

Keywords: bandura, textbook, Zinovy Shtokalko, Vasily Emets.

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Методичні напрацювання бандуристів Зіновія Штокалка та Василя Ємця.

Мета дослідження проаналізувати методичні розробки видані за кордоном: «Кобзарський підручник» Зіновія Штокалка і підручника «Кобза і кобзари» – Василя Ємця. **Методологія дослідження** – застосовується аналіз робіт: «Кобзарський підручник» і «Кобза і кобзари». **Наукова новизна** полягає в більш комплексному дослідженні перших підручників гри на бандурі виданих за кордоном. Їх значення для написання нових на основі вже існуючих досліджень бандуристів. **Висновки.** Таким чином, завдяки першим підручниками Василя Ємця та Зіновія Штокалка, освітлення в дослідженні І. Дружгі, вони є основою для удосконалення наукової літератури. Написання нових шкіл гри на бандурі з освітленням нових професійних завдань. Удосконалення прийомів, способів звуковидобування на бандурі, удосконалення конструкції інструменту. А популяризації бандурного мистецтва через поєднання в репертуарі не тільки творів світової музичної класики а також традиційного афентичного, українського репертуару, значно розширили виконавські риси інструменту. І тим самим створили не тільки сприятливі умови для виступів з бандурою в світі, але і підготували ґрунт для розвитку традиційного українського народного мистецтва в нетрадиційних для нього умовах.

Ключові слова: бандура, підручник, Зіновій Штокалко, Василь Ємець.

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Методические наработки бандуристов Зиновия Штокалка та Василя Емца

Цель исследования проанализировать методические разработки изданные за границей: «Кобзарский учебник» Зиновия Штокалка и учебник «Кобза и кобзари» Василия Емца **Методология исследования** - применяется анализ работ: «Кобзарский учебник» и «Кобза и кобзари». **Научная новизна** заключается в более комплексном исследовании первых учебников игры на бандуре изданных за рубежом. Их значение для написания новых на основе уже существующих исследований бандуристов. **Выводы.** Таким образом, благодаря первым учебниками Василия Емца и Зиновия Штокалка, освещенным в исследовании И. Дружги, они являются основой для усовершенствования научной литературы. Написание новых школ игры на бандуре с освещением новых профессиональных задач. Совершенствование приемов, способов звукоизвлечения на бандуре, усовершенствование конструкции инструмента. А популяризация бандурного искусства благодаря сочетанию в репертуаре не только произведений мировой музыкальной классики а также традиционного афентичного, украинского репертуара, значительно расширили исполнительские черты инструмента. И тем самым создали не только благоприятные условия для выступлений с бандурой в мире, но и подготовили почву для развития традиционного украинского народного искусства в нетрадиционных для него условиях.

Ключевые слова: бандура, учебник, Зиновий Штокалко, Василий Емец.

Topicality of the research topic. In the modern world the preservation and enhancement of national heritage remain a valuable point. The achievement of the Ukrainian people - kobza and bandura playing is a national art. Particularly it refers to the first handbooks and self-teaching books on how to play the bandura, which were published outside Ukraine. Their value implies the idea that you can trace back the history of the instrument development, repertoire and performers. Therefore, this study is both relevant and practical.

The **purpose** of the study is to analyze methodical achievements published abroad: “A Kobzar Handbook” by Zinoviy Shtokalko and the handbook “Kobza and Kobza players” by Vasyl Yemetz.

In the **research methodology** we use the analysis of such works as “A Kobzar Handbook” and “Kobza and Kobza players”.

The **scientific novelty** encompasses a more comprehensive study of the first books of bandura performing published abroad, as well as their importance for writing new handbooks based on already existing research on bandura playing.

Conclusions. The research of I. Drushga studies the first handbooks of Vasyl Yemetz and Zinoviy Shtokalko as the basis for the improvement of the scientific literature . Along with that, it describes new schools of bandura playing and current tasks they aim to solve. It encircles the technique improvement, ways of sound production on the bandura, design upgrade of the instrument. As a result, the popularization of the bandura art through the integration of not only the works of the world classics and the traditional Ukrainian authentic music in the repertoire has expanded the limits of the instrument. By doing so, it has created not only favourable conditions for bandura performances all over the world, but also has provided the groundwork for the development of traditional Ukrainian folk art under unconventional conditions.

Keywords: bandura, textbook, Zinoviya Shtokalko, Basil Yemets.

After analyzing numerous studies (V.Mishalova [6], V.Dutchak [1], L.Maistrenko [5], etc.), we can see that the question of the analysis of the first methodical works in the diaspora, based on the example of Vasyl Yemetz’s textbook, “Kobza and Kobza players”

and “A Kobzar textbook”, needs to be clarified and appropriately covered, hence, it is delineated as a relevant topic of present.

The **purpose** of the study is to analyze methodical achievements published abroad: “A Kobzar” by Zinovi textbook y Shtokalko and the handbook “Kobza and Kobza players” by Vasyl Yemetz.

Kobza playing is a symbiosis of the cultural folk tradition and the masterpiece of folk genius. And although in the conditions of emigration there is no direct contact with the actual national reality, it has all the qualities to reproduce its traditions.

We accentuate that the value of the kobzar art springs mainly from its traditional character. Therefore, the artistic reconstruction of old kobzar works is of a significant help not only to the modern kobzar art, but also to all Ukrainian national music and poetry.

Zinoviy Shtokalko is one of the most famous bandurist – kobzar players of the 20th century. During his creative life, he arranged and processed over 400 folk songs for the bandura (Cossack, Haydamak, Rifle (Infantry), Rebellious, Chumak, Burlatsky, Parubotsky, Playful), three bylinas, ballades, cantus chants, psalms and dance music, interpreted kobzar dances, such as Tropak, Kozachok and others.

He was the first to systematize the well-known kobzar structures, synthesized from the records of famous ethnographers and folklorists, dividing them into oblique, Kuban, Pochaiv, and dolorous; he introduced the term “Lebiy” structure (originates from the name of the unique kind of a kobzar workshop language - Lebiy, where the word “Lebiy” means “an old man”, “an expert musician”), using this name to refer to the scale exploited in the ancient repertoire.

Zinoviy Shtokalko was born on May 25, 1920 in the Village of Kalne of the Kozovo district in the Ternopil region to the family of Rev. Paul. His inclination for humanities, and perhaps the death of three brothers, contributed to the fact that he chose medicine as his profession. But in the interwar Poland, at that time the Galicia region was a part of it, he could not study medicine and that was only in 1939 that he took it up, but later on he was arrested by Germans and imprisoned in Berlin. He graduated from the Munich University, Faculty of Medicine, and after the war, in 1951, he wrote his doctoral dissertation “Zur Biochemie der Karzinogenes” (About the Biochemistry of Carcinogenesis).

Since the young age, Shtokalko was interested in the Ukrainian folklore. He recorded the songs, studied ballads and contemporary songs. It is not known when Shtokalko began learning to play bandura, but his first teacher was Bogdan Klevchutsky. His father bought the first bandura in Kyiv in 1918 for his son Ivan and Zinoviy inherited the musical instrument after his brother's death. In 1939, Zinoviy was already playing in a trio under the leadership of Yuri Singalevych, who had a considerable influence on the development of Shtokalko as a bandurist. (The third participant in the trio was Fedir Yakimets). Shtokalko also played with Semen Lastovich-Chulivsky.

Not only was the latter a good bandurist, but also a wonderful bandura maker who made a tool for Shtokalko which he used to perform almost all his repertoire, and which serves as the practical foundation for this handbook.

Taking the research of Mykola Lysenko and Hnat Khotkevych as well as his own practical work, Z. Shtokalko wrote "A Kobzar Handbook" in the late 50s and early 60s of the twentieth century. In the book he presented his interpretation of the problem of the authentic bandura and the ideas for its modernization. The book was published in Ukraine in 1992 under the aegis of the Canadian Institute of Ukrainian Studies at the University of Alberta.

Shtokalko divides "A Kobzar Handbook" into two parts and each of them has a sequence of sections. The first one is the theoretical «Introduction», while the second "Handbook" is a practical course of exercises for improving the skills with explanations. The Introduction opens up with a brief history of the instrument; it recounts the steps to follow in order to learn how to play the musical instrument on your own in general terms, which became the first well-organized and published bandura literature for the professional bandura players. The author examines the structure of the instrument, its component parts and characterizes three main ways of playing the bandura.

In the chapter "On the Instrument and its Origin" it is emphasized that none of the hypothesis about the origin of the bandura has been scientifically substantiated. He lists the first mentions of the kobza-bandura, describes its appearance and evolutionary changes, pays much attention to the etymology of the instrument's names, broaches the questions about the so-called "primitivism" of the bandura. There are a lot of repeated references to the materials of the theoretical work of Hnat Khotkevych in this chapter. The author opposes the improvement, in particular, the universalization of the bandura, its chromaticization and

playing the works of world classics written for other instruments. He is convinced that the bandura should not compete with other instruments, but maintain its traditional national essence. The chapter contains some false allegations concerning certain historical facts; because after Zinoviy Shtokalko the researchers have found new information about the history of the bandura origin [5].

In the chapter “Kobzar Textbooks ” the author points out that the handbook is not perfect, in comparison to the textbooks for pianists and violinists of their school. He states that the handbook is just a learning curve by which you can better the main technical capabilities of the tool, leaving a room for your further knowledge improvement.

Based on the combined performance method in the practical part of the handbook, Z. Shtokalko proposes to launch a scientific course of the technical development of the bandura player’s right hand as a leading one, that purports playing on the substrings, using the already learned techniques of the old Chernihiv and Poltava schools.

Having thoroughly studied the simple performance of the aforesaid types of the kobza playing, at the second stage of the mastering the instrument, you should gradually switch over to study and polish more complex techniques – that is of the Kharkiv type. After a scattered but accurate elaboration of the techniques of the above mentioned schools, it is necessary to use a combination of the best elements of three basic playing techniques in practice (Kharkiv, Poltava and Chernihiv schools).

Based on the principles of the Kharkiv school of bandura playing, the author explains the traditional ways to make sound on the bandura with both hands, finding his own way to strike strings, which, according to the author, “can be described as a pinch blow”. Characterizing the basics of the play with each hand, Zinoviy Shtokalko points out two basic hand positions described by Hnat Khotkevych in the first “Textbook of the bandura playing” at the beginning of XX century. The first one, the usual position of the hand, is denoted by the capital letter “Z”, and the second is a method of the old Chernihiv school: when the nail touches the string. It is called a nail method and is denoted by the letter “N”.

Z. Shtokalko recommends introducing artificial nails in order to play the instrument, where the nails should be fitted in length and shape individually, according to the shape of the finger. It is also recommended to meticulously observe the nails while using a peel or a special ticker, the nails should have smooth edges. The scissors are not the best option,

because they are harder to use and they make various, at first glance, invisible cracks at the margin, which later on can lead to nail chipping. In addition, the scissors leave sharp edges, that may also cause the breaking of the nail.

In the past, kobza players also used a special device to amplify the sound. It was a wooden stone stuck in a ring or a thimble tucked on the second finger of the right hand up to the first (last) finger joint. Unfortunately, the “stones” cannot, even partially, compete with “alive” nails. In case of a nail fracture, measures must be taken to maintain the ability to work. The author advises to use a special “plastic glue”, that you put on the nail and then apply a thin layer of paper on top of it. When the paper dries up, you can apply a layer of a nail varnish so it completely masks the “nail prosthesis”. This mask does not last for a long time, only 2 - 4 days and then it drops off. Therefore, depending on the need, the author advises to remove the varnish carefully with the help of acetone, so that the mask doesn't fall off by itself and doesn't break the nail. The author gives recommendations for the tool care, that is after each play you should wipe an instrument with a dry handkerchief and, even a better option, soak it with a gasoline and then wipe off the musical instrument [7p. 22-51].

The second chapter of “A Kobzar Textbook” consists of exercises to master the skills, plays and explanations for their implementation. Z. Shtokalko built a system for the growth of performing arts on the principle of gradual complication of technical material. The author puts forward the notion that firstly there is a need to consider the exercises for each finger of the right hand, then together for two, three and four fingers. The next step in the development of performing techniques is exercising at wide intervals: octaves, chords (three-chord, four-chord, broken chord) and a combination of playing techniques from previous tasks. A separate paragraph presents exercises for the left arm, which are also arranged on the basis of their gradual complication. The author dedicates a whole subsection to the exercises for both hands.

On the whole, “A Kobzar Textbook” by Z. Shtokalko contains simple, convenient and useful exercises, as well as a wide range of adaptations of the Ukrainian folk songs and works of many famous bandura players (H. Khotkevych, V. Shcherbin, Y. Singalevych, K. Misevych, V. Yemetz, M. Teliga, A. Horniatkevyc, V. Kukhty etc.).

The composed repertoire for bandura by Z. Shtokalko is quite voluminous and covers all genres of the Ukrainian folk melody (historical, Cossack, Haydamak, Burlatsky, Chumak,

songs of the serfs, domestic, humorous and songs about love). 1996 saw this repertoire collection of the prominent bandura player of the diaspora, called “Kobza” put out and edited by Professor A. Horniatkevyc, with the assistance of the Canadian Institute of Ukrainian Studies and the “Tucson” Publishing House, and in 1997 the book was republished in Ukraine.

At first sight, it may seem that the song material collected in this work, that began more than sixty years ago, is outdated or too simple for a modern artist – especially living in the era of the rapid scientific development and computer technology. It is partly that way due to the lack of technical complicacy. After all, both the traditional kobzar playing and folk music aim at spiking up emotions while performing the music in the ballad way rather than using modern professionalism.

Vasyl Yemetz [15 (27). 11.1890 - 6.01.1982, Los Angeles, USA] is an outstanding bandura player – virtuoso, composer, scientist, master craftsman of bandura and public figure. He was born in the Village of Sharivka of Bogodukhiv district in the Kharkiv region and he studied at Okhtyrka Gymnasium. While being in the fifth grade in 1907, he left the Gymnasium orchestra, where he played mandolin, balalaika and guitar, bought a bandura and didn't part with it throughout all his life. He learned to play the instrument by himself and taught others. December 6, 1911 marked his first performance at the concert in the city of Okhtyrka. The audience greeted him violently, but for this performance the bandura player nearly escaped the expulsion from the Gymnasium. After graduating from the Gymnasium, V. Yemetz entered the Department of Physics and Mathematics of the Kharkiv University. Here he continued to give the performances, orchestrated a band of bandura players. However, for participating in the preparation for the celebrations of the 100th anniversary of T. Shevchenko's birth, he was expelled from the university, and had to transfer to a university in Moscow.

But there he continued to concert as well. In 1914, at the All-Slavic concert, together with the actor of the Small Imperial Theater, Maximovych, he represented Ukraine. In Moscow, another school of Yemetz was created. He played the bandura at a concert-fair in favor of victims of the war at the Great Imperial Theater. Subsequently, in the same theater, he performed at the concert devoted to the honoring the opera singer Ivan Alchevsky, and it was then that the edition of the “Russian Word” awarded him the title of the virtuoso. After

the graduation from the University, the musician briefly taught at the girls' school in Sosnytsia, Chernihiv region. In 1917 Vasyl Yemetz moved to Kyiv and organized the first choir of bandura players, whose debut took place on November 3, 1918 in the famous Kyiv Bergone Theater. Bandura players performed a large programme, which included the "Cossack Campaign", a song about Morozenko, a song "Flying Eagle", "The Ballad on the Death of the Bandura Player" and thirteen folk historical and domestic songs.

In 1919, the Bolsheviks entered Kyiv and V. Yemetz emigrated abroad, where he gave concerts in the cities of Czechoslovakia and Germany. Since 1922 he had been teaching to play the bandura at school in Prague, where he trained about half a hundred pupils. Among them were students, professors, and scholars. Yemetz moved to France and continued his concert activities, took part in the concerts of French music societies organized by the Federation of French Artists in 1934. A singular event for him was the performance in Nice on the French Riviera in 1934, which came about at a great concert and had 5000 spectators from many countries around the world. From time to time Vasyl Yemetz visited America, and in 1936 moved to the USA for a permanent residence. Shortly after that, he kicked off his first touring season from Canada, during which he visited the cities of Montreal, Toronto, Hamilton, London, Winnipeg, Saskatoon, Regina, Edmonton, Calgary, Vancouver and many farm settlements.

In January 1937, the hall of the Winnipeg Education Institute saw the celebration of the 25th anniversary of Vasyl Yemetz's kobzar activity. After Canada, the bandura player toured the USA and gave many concerts in all major cities. He played classical music as well as his own instrumental pieces on the improved bandura. On August 30, 1938 he married Maria, the daughter of entrepreneur Ilya Hotra from Minneapolis. A little later they settled in Hollywood. There V. Yemetz was engaged in the bandura manufacture, writing compositions and articles.

During his long artistic life outside of Ukraine, the artist added a remarkable professional bandura repertoire to his scientific and journalistic work. The bandura repertoire was based on translated works and original author's plays. His main musical work is a composition-poem "In the Mountains of Ukraine", created to the melody of the Hutsul dance "Arkan", with the addition of some motifs of the song "Shepherd playing the pipe", Kolomic colours, as well as motives of the Cossack ballads. Among the original works of the bandura

player we can highlight “Reverse”, a musical fantasia “Above the Dnieper”, “From the Carpathian Mountains”, variations “The breath of the Ukrainian night” for the song “Night, Who, Lord”, “Rain”, “Snowstorm”, plays “Noise from Ukraine”, “Dancing Snowflakes”, “Arkan”, vocal works of patriotic content “Kozak Sharivka”, “About Kruty” and many others with bright national colouring.

Vasyl Yemetz is the author of several dozen articles on bandura playing written in Ukrainian, Czech, French and English; the works of “Kobza and Kobza players” (Berlin, 1922), “Kobza- Bandura” (“Dnipro”, Chicago, May 15, 1926), “The Revival of the Kobza” (“Trizub”, Paris, January 16, 1927), “The History of the Renaissance of the Modern Kobzar Playing”, “Our State”, January 14, 1954), “To the Martyrologists of the Kobza Playing” (“Liberty Calendar”, Jersey City, 1956), and others. In addition, V. Yemetz developed and published a textbook for the independent production of bandura called “Dobre Dilo” in Toronto, Canada. The scientific and journalistic work of V. Yemetz in emigration was of great importance because he fulfilled an important educational mission among the world community, introducing the public of both America and Europe to the rich Ukrainian culture through the perception of one of its leading arts – the kobzar art.

The theoretical work “Kobza and Kobza players” was written and published in Berlin by the publishing house “Ukrainian Word” in 1923. The book tells about the origin and the usage of the Ukrainian national instrument - kobza, the life of the famous kobzar players of old times, the kobzar fraternities and their activities, as well as the revival and improvement of the kobza. The work consists of a preface and six chapters; at the end there is a list of literature about kobza ballads and kobza players.

In the preface the author defines the distinguishing features of the geographical position of Ukraine, the role of various cultural influences that left its traces on the Ukrainian land through a lot of nations and tribes that frequented the country, the ability of the Ukrainian people to use them and adapt to them. He outlines the exclusive features of the Russian and the Ukrainian music and speaks of the identity of the national instrument, the Kobza.

The first chapter is called “A Few Words about the Ukrainian National Instrument and Its Origin”. In this chapter the author presents the structure of the kobza and names of its parts, the style, the ways of playing, and also recounts all known versions of the bandura’s

origin, although he questions some of them. The author stresses out the importance of the kobza for the Ukrainian nation.

The second chapter, “The Kobzar Singing”, tells about the nature of the ballad and song performances that were in the repertoire of the kobza players. Here the author reminds us of unique performances in different regions by different singers, and of unique performances, given by one singer on different days.

In the third chapter, “Kobzar Players of Old Times” the author presents the reader with the references to the kobza players from ancient times: the mentions of kobza players in the “The Tale of the Igor’s Campaign”, in the Kyiv Chronicle of the 12th century, the image on the frescoes of St. Sophia Cathedral. The author speaks of the kobza popularity in the Cossack times, the blooming fame of the kobza in the 17th and 18th centuries, of the kobzas and kobza chapels at the courts of the Russian tsars and Polish kings, presents the decree of 1738 by Anna Ivanovna on the opening of Glukhiv Music School, where, apart from other subjects, there were classes of bandura playing. Alongside with that, the author elaborates on the glory and persecution of kobzars.

The fourth chapter, “Blind Kobzar Players and Kobza Revival” dwells on the fate of the kobza after the destruction of the Zaporizhian Sich, how the kobza proved to be the instrument not belonging to the free Cossack, but to the poor cripple. Afterwards he describes the creativity and life paths of famous blind kobza players, pays much attention to the figure of Ostap Veresai, noting his extraordinary emotional impact on the listeners. The chapter outlines the creativity of the kobza players who performed at the 12th Archaeological Congress in Kharkiv in 1902, the affiliated activity of famous artists who had preserved an invaluable kobza repertoire for the descendants and cared for the blind kobza players. The author speaks of the revival of the kobza art, the kobza performances of 1911-1912 in Ukraine and abroad and the creation of the first Kobzar Choir in Kyiv in 1918.

The fifth chapter “Kobzar Fraternities” contains a story about fraternities, their structure, rituals and language. Here the author quotes a description of one of the fraternities, which was presented in the article by Professor Speransky. The Ukrainian translation of this article can be seen in D. Revutsky’s book “Ukrainian Ballads and Historical Songs”.

In the sixth chapter “From the Life of Ukrainian Bards” the author informs us about the difficult life of kobza players in the late 18th and early 19th centuries, precisely, about their misery and persecution.

Vasyl Yemetz entered the constellation of prominent representatives of kobzar art not only with his scientific publications, a high performing level, original and translated works for bandura, but also for his research work on improving the instrument. He sought to create the bandura whose technical capabilities would allow the musician to easily perform works written for the piano.

For eight years the experimental work had been going on and resulted in the manufacture of the instrument with 14 bass strings and 36 substrings. On this very instrument, in 1946, V. Yemetz performed the first part (Adagio) of “Moonlight Sonata” by L. Beethoven that caused the sincere enthusiasm and surprise of the listening audience with the technical capabilities of a singular duet.

After testing the possibilities of this new bandura through the performance of the classical repertoire, V. Yemetz continued to improve the instrument by gradually adding supplementary strings. He stopped his experiments when the last bandura of Kharkiv type in the year of 1952, which had 62 strings placed behind chromatism, was created. Such a significant expansion of the bandura scale, in conjunction with the equal playing of both hands, enabled V. Yemetz to translate and perform the works of L. Beethoven, F. Liszt, A. Dvorak, P. Tchaikovsky and others.

Thus, thanks to the first handbooks of Vasyl Yemetz and Zinoviy Shtokalko we have a good foundation for the improvement of scientific literature. Along with that, it describes new schools of bandura playing and current tasks they aim to solve. It encircles the technique improvement, ways of sound production on the bandura, design upgrade of the instrument. As a result, the popularization of the bandura art through the integration of not only the works of the world classics and the traditional Ukrainian authentic music in the repertoire has expanded the limits of the instrument. By doing so, it has created not only favourable conditions for bandura performances all over the world, but also has provided the groundwork for the development of traditional Ukrainian folk art under unconventional conditions.

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