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**THE PECULIARITIES OF TRANSCRIPTION OF THE HARP PARTY  
FOR THE BANDURA (ON THE EXAMPLE OF "CONCERTO FOR ORGAN  
OR HARP AND STRINGS ORCHESTRA B-dur" BY G. F. HANDEL)**

*The article offers musical-performing analysis of the second part of the "Concerto for organ (or harp) and string orchestra B-dur" by G. F. Handel transcribed for the harp and the piano by M.G. Parfenov and transcribed for the piano and the bandura by Ya.G. Pukhalskyi. It also considers the specifics of the transformation of the harp party for the bandura and considers all the possibilities of such a transcription.*

*Keywords: theory of performance of the Baroque works, the harp, the bandura, transcription, transformation, cadence.*

The bandura entered the family of academic instruments only in the mid XX century, but its technical and timbre possibilities are developing in a fairly rapid pace. Today the bandura performance of foreign composers' works, from baroque and classicism, has greatly enriched its repertoire. The more that timbre color of the bandura is very similar to the harpsichord, one of the leading instruments of the mentioned periods. Performing practice proves that complex polyphonic and homophonic-harmonic texture of the Baroque epoch in the bandura sounding acquires new quality, enriched content.

Many researchers were interested in transcription and performance of works of different genres and their use in the educational process. These are the following works: I.I. Dmytruk "Genre of transcription and its variants in modern bandura art" [5]; M.A. Davydova "Theoretical foundations of transcribing instrumental works for bayan" [3]; V. Dutchak "Development of professional bases of bandura art in 1970s-1990s" [7]; B. Deinega "Transcription as a process of rethinking of orchestral expression means" etc. [4]; S.V. Ovcharova "To the problem of transcription of organ choral preludes by J.S. Bach in the context of dynamics of the further modern bandura-academic repertoire development" [8]; Khmel N.V. "The specifics of transformation of c-moll concert by B. Marcello-J.S. Bach in transcription for the bandura [10].

*The relevance* of this article is determined by the possibility of transcription and performance of the Baroque epoch works written for the harp or the organ (the

harp) with the modern academic instrument – the bandura.

*The objective of the study* is the presentation of possibilities for enrichment of the bandura repertoire with the works of the Baroque epoch.

*The object of the study* is comparing the performing trends of the Baroque epoch and modernity.

*The subject of the study* – "Concerto for organ (or harp) and string orchestra B-dur" by G. F. Handel and its comparative analysis with the transcription of M.G. Parfenov for the harp and the piano and the transcription of Ya.G. Pukhalskyi for the bandura and the piano.

*Material of the study* – "Concerto for organ (or harp) and string orchestra B-dur" by G. F. Handel transcribed for the harp and the piano by M.G. Parfenov and transcribed for the piano and the bandura by Ya.G. Pukhalskyi.

Mykola Gavrylovych Parfenov (1893 – 1942) was educated in the court singing chapel (class of Sholar teacher) and Moscow Conservatory (class of Slyepushkin teacher). He played in the orchestras of the Zimin Opera Theatre and the Bolshoi Theater. He also dedicated much time and creative forces to the education of students at the Moscow Conservatory (1925 – 1938), among whom the performers of the Bolshoi Theatre orchestra – M. Nyzkovska, Honored Artist of the Republic, Associate Professor K. Saradzheva, A. Eldarova and Honored Cultural Worker of the RSFSR, Associate Professor M. Mchiedielov and M. Rubin. Based on the methodological notes of Slyepushkin, Parfenov published brochure "Technique of playing the harp" and later expanding it, created "School of playing the harp", which was published under the editorship of Mchiedielov. He wrote a number of works for the harp, including the Concerto, etudes, etc. [6, p. 107].

Yan Genrikhovych Pukhalskyi is a talented guitarist, teacher, methodologist, master-restorer, researcher (1923 – 1979). He studied at evening music school (1938), College of Music (1939 – 1941), Kiev Conservatory (1944 – 1949), postgraduate training (1956 – 1959, class of M.M. Gelis teacher). He worked as an educator at Boyarka orphanage (1939 – 1941), the soloist of the orchestra of folk instruments on Ukrainian radio (1947 – 1949), senior lecturer of Moldovan Conservatory (1949 – 1956), the soloist of the Ukrainian Touring-Concert Association and Ukrainian Radio,

ensemblist of the State Symphony Orchestra. Since 1959 – lecturer of the Department of Folk Instruments of Kiev Conservatory – senior lecturer of playing the guitar and the bandura, curator of academic group (1956), associate professor (1979).

In the late 50's and 60's he conducted regular concert activity, appeared on television and radio, in governmental concerts. He published more than 50 printed pages of transcriptions and editions of music for guitar, more than 30 printed pages have remained in manuscripts. He is the author of textbooks and teaching materials "Methods of teaching playing the bandura" (1978), "Methods of teaching playing the guitar" (manuscript), "Collection of etudes for guitar" (manuscript). Among the unfinished works – research on the history of performing styles of guitar art. He belonged to the talented artists-restorers of violins, manufactured guitars and other musical instruments [2, p. 76].

The harp and the bandura have a large number of distinctions (the harp – is a secular instrument, the bandura – is a folk instrument), but they have common features: the history of emergence of both instruments originates from the folk traditions; modern bandura has much in common with the harp of the peoples of Ireland, Scotland and Wales; they belong to the category of string-plucked instruments; have similar timbre characteristics; the bandura range approximately coincides with the range of the harp; common playing techniques and strokes are applied [9, p. 9]. Therefore transcribing the harp pieces for the bandura is pretty convenient.

G. F. Handel's Concerto is written for such a soloist as the organ or the harp without any specification of the performing version, we consider it as a concerto for plucked instrument – the harp. It should be noted that although the organ and the harp are instruments – antipodes, yet some works created for the organ can be interpreted for the harp. In this regard, we will stop at the version of Concerto by G.F. Handel B-dur for the harp. Retaining Handel's party of the harp, M.G. Parfenov transforms the party of the strings into the party of the piano and later Ya.G. Pukhalskyi makes transcription of the harp party for the bandura. Thus, we are analyzing three variants of transcription – of G. F. Handel, M.G. Parfenov and Ya.G. Pukhalskyi.

As an example of the Baroque music transcription for the modern instrument we will make music-performing analysis of the second part of the "Concerto for organ (or harp) and string orchestra B-dur" by G. F. Handel transcribed for the harp and the piano by M.G. Parfenov and transcribed for the piano and the bandura by Ya.G. Pukhalskyi.

Let us analyze this work from the position of cycle structure, form of writing of the concert parts. Concert B-dur is traditional for the creativity of G. F. Handel according to the structure of three-part cycle, and all the parts are created in sonata form of different type and are performed without interruption – *attacca*.

1. Allegro moderato. B-dur. Sonata form. 4/4.

2. Larghetto. g-moll. Sonata form.  $\frac{3}{4}$ .

3. Allegro non troppo. B-dur. Sonata form. 6/8.

We will stop at the second part of the Concerto – Larghetto (typical for the middle parts of Handel's cyclic forms), because it should be borne in mind that this part of the concert is the most beautiful and inspiring.

Also, this part is the most interesting in terms of the harp party and has expanded, we can say masterly, "inserted" Cadence created by the author of transcription of "Concerto for Harp and Piano" by M.G. Parfenov for the solo instrument – the harp and Ya.G. Pukhalskyi for the bandura.

This introduction of Cadence makes the middle part of the work more significant, for the second part of the cycle provides new dramatic accentuation, important richness, promotes more dramatic load compared to the original.

The concert Cadence is also characterized by the fact that the transcription author in addition to the basing on the concert intonationness, uses improvisation – as a principle of its creation, reviving the traditions of Handel and other authors of cadences.

For ease of writing, we will sometimes use the following reductions in sonata forms: MP – main part; CP – collateral part; FP – final part and OP – opening part.

The central part of Larghetto cycle is written in g-moll key (i.e. parallel tonality, dominant in the development of the first part of the cycle) – a beautiful lyrical and mournful procession in  $\frac{3}{4}$ . Its sonata form is very close to the complex

three-part.

Larghetto opens with introduction of the piano – the basic material for all the parts and its themes. The main intonation motive of the opening part is gradual downward course, appealed and rhythmic option of leit-intonation of the Concerto, it was syncopated in an increase in the top line and in bass with repetition of each sound. This leit idiom further obtains important dramatic role. Five parts of the sequence end on it with a cadence with new melodic idiom (d) and stop on the dominant.

After the piano introduction, the harp sounds the main Larghetto theme. Its melodic basis again has the motif of leit-intonation. The first section – exposition – is of quite unusual internal filling: a-b-c, that is the main part, collateral part and the final part: 7 t. + 6 t. + 6t.

Before collateral part ligament sounds, similar to the end of the introduction, but in major version. The collateral part is characterized by the harmonious figurations of imitation principle of presentation, using "gold sequence". CP sounds in parallel key – B-dur (the tonality of extreme parts).

The theme of the introduction takes the form-making role in the whole part. It also appears at the beginning of the development, based mainly on harmonic figuration of the theme CP - again sequent version using the "gold sequence". The tonal development plan: d-moll, F-dur, d-moll, B-dur (tonalities of V, VII, V, III degrees). The development has an interesting choral episode in d-moll (tonality of minor dominant) that brings tangible texture contrast (figure 3).

In the recapitulation (two bars to figure 4) the introduction theme performs particularly expressive role: its double bars alternate with four-bar theme of the main part (figure 4). But upon the appearance of the theme of the main part, **Dies irai** motif (es-d-es-c) for the first time in the work intervenes on the tops of chords. After the secondary sounding of the theme of the opening part, this motif is not only implemented, but also approved in the recapitulation (c-moll, g-moll).

The recapitulation again includes increased load on the opening part, because it plays the form-making role: themes of the introduction part sound, of the main part, again the opening one, collateral part (6 cycles), final part (2 + 4). That is, the

opening theme precedes the sound the main and the collateral parts and performs form-making function.

Thus, the major role in the second part of the Concerto is played by the introduction theme, that came out from the leit-motif of the first part and absorbs **Dies irai** leit-motif.

Everything stops at dominant harmony (traditionally) ... And here comes the most difficult to perform brilliant harp Cadence, in which the constant reference points are chords g-moll, B-dur, g-moll, and after three dynamic waves leads to coda. Again we hear the theme of the introduction, that came out of the leit-motif of the first part, and **Dies irai** motif. The latter acquired major role in the part because it enters in the point of the gold intersection of the second part and the whole Concerto.

So the middle part ends. Three next Adagio bars unlock the structure and stop at the dominant.

This part of the Concerto is characterized by such Baroque features, which should require attention:

- intonation structure;
- peculiarities of nuancing;
- harmonic features of the vertical;
- figured movement;
- linearity of thinking;
- entering Dies irea motif;
- harmonic, melodic and rhythmic content of the work texture.

The transcription of the music written for various (other) instruments is a creative process requiring hard intellectual work and the knowledge of the peculiarities (philosophical, aesthetic, musical, technological) of the epoch to which the music chosen by us belongs. Therefore, during transcription the work obligatory undergoes some transformation.

Given the limited range of the bandura, we had to change the texture of the work a little. For example, chords and octaves in the left hand (which were intended for performing with the left hand) upon interpreting with the bandura are simplified to monophony (bars 7-14; 23-26; 34-37; 43; 45-50; 52-55; 57-72; 73-76; 79-83; 89-

92; 109; 127-134).

Sometimes we have to distribute the musical fabric of the work between both hands otherwise than it is written in the original (bars 14; 16; 18; 38; 40; 42).

For ease of performance some musical phrases and melodic lines were moved from one octave to another, taking into account the regularities of voice leading and the motion of the melody line of the work (bars 15; 56; 57; 85-90).

It should be noted that while interpreting the works of medium and high complexity on the bandura, the performer has to be fairly fluent in Kharkiv way of playing ("reversing"). So in the concert this method of playing is found in bars 19-22; 28; 29; 34; 35; 44; 77; 78.

Cadence requires special attention, because it has more virtuoso character. Let us make its more detailed performing analysis. Let us note that in bars 76; 80-84; 99-102; 104-107; 109-111 the musical texture in the harp performance is distributed evenly between both hands, but on the bandura these "musical fragments" can only be performed with the right hand. Certain difficulties arise due to a number in the musical texture of this fragment of fairly small durations, a large number of altered notes and fast tempo.

Of great importance is placed in the right way finger notation (bars 76; 80-84; 100-103; 105-108; 110-112; 114-126), as musical fabric has rich passage texture involving polyrhythmics that is placed in small durations, namely: sixteens; thirty-seconds; quintoles; sextoles and septimoles that requires light and "laced" sounding.

Sometimes harmonious simplification in the left hand was accompanied by the transfer of the lower voice of the chord to another octave, given the peculiarities of our instrument (that changes the melodic position of the chord).

The part of the left hand has to be changed a little (or simplified as much as possible), leaving only strong and relatively strong beats of quarter durations (bars 93-98), while in the original this piece of music is given in sixteens.

*Thus*, the musical-performing analysis of "Concerto for harp and string orchestra B-dur" by G. F. Handel transcribed for harp and piano by M.G. Parfenov and transcribed for the piano and the bandura by Ya.G. Pukhalskyi, and also the peculiarities of transformation of the harp party for the bandura objectively enable to

conclude the following – the transcription of the harp works for the bandura is possible. Such transcriptions enrich significantly the repertoire for the bandura, make performers and listeners familiar with the Baroque music, with its intonationness, thematism, harmony, dramatic filling, development principles, genre features.

At the same time, the Baroque music also sounds good at present in its interpretation, is enjoyed by the performers themselves, well perceived by the audience, paying tribute to the great origins.

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