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**TECHNOLOGICAL ASPECTS  
OF THE TRANSCRIPTION  
OF MUSICAL COMPOSITIONS  
FOR BANDURA**

Taras Yanytskyi

*Honored Artist of Ukraine, Associate Professor,**ORCID: 0000-0003-3320-4088,**e-mail: yanitskiy@gmail.com,**Kyiv National University of Culture and Arts,**36, Yevhen Konovalets Str., Kyiv, Ukraine, 01133*

The purpose of the article is to specify the approach to the interpretation of the expressive means, analyze and classify instrumental, instrumental and vocal compositions, provide recommendations on genre and style features of musical composition in the terms of contemporary instrumental transcription. The research methodology. The application of structural method as to the technological process of bandura transcription revealed expressive means which determined the quality of the process of transcription. The scientific novelty of the article is the development and systematization of the theoretical bases of transcription for bandura; the author defines the stages of work with musical material in the process of the bandura transcription and proposes his own articulations and techniques of sound producing in the transcription process. Conclusions. The understanding of the features of musical expressiveness and their implementation with the help of the instrument is the key element for the bandura transcription process. The person who is performing the transcription, first of all, should familiarize himself with the chosen composition, play it, or listen to the recording or concert performance, recreate the original work in a new instrumental context in his imagination taking into account the timbre similarity of the sounding of the instrument. Interpenetration of different types of tunes is realized by the creative application of articulation. The main articulations are a pluck of fingertips, a pluck of a fingernail, a combined pluck, stroke and a pluck stroke. Dynamic andagogical accent, dynamic evenness of sound, various articulation techniques and performance dynamics depend on using of these techniques. Sometimes a piece of music requires significant changes to be adapted for bandura as close as possible.

*Keywords:* bandura performance; sound producing; technique; stroke; pluck; art of performance; transcription-translation

### Introduction

Modernization of the bandura with regard to its design and performance techniques is an interesting and important factor in the history of instrument development. The paper presents author's inventions in sound producing with the help of which new timbre characteristics were discovered and conditions for more convenient performance were created. Nowadays, in transcriptions of musical compositions for bandura the following techniques are used: expansion or narrowing of the texture, register permutation of individual constructions (registration), adding certain tones of the chord and other elements to the texture (high dynamics of the composition, intense sound), replacing of the tones of the chord and separate sounds; fragmentation and enlargement, omissions, shortening and change of rhythmic patterns of secondary elements of the texture; change in the duration of chords or individual sounds, interpretation and reorganization of a piano texture with its adaptation to the specific nature of the bandura, translation or reorganization of piano passages and cadences, different interpretation of articulations. The different interpretation of articulations is exactly the key factor in the process of musical compositions transcription. In this context, the author proposes his system of articulations, which is theoretically based and successfully tested in practice.

The scientific novelty of the paper is the development and systematization of the theoretical bases of transcription for bandura. At the author defines the stages of work with musical material in the process of bandura transcription and proposes his own articulations and techniques of sound producing in the transcription process.

Performers and educators have made a significant contribution to the development of bandura transcription: H. Khotkevych, V. Yemets, S. Bashtan, L. Kokhanska, L. Posikira, V. Herasymenko, P. Chukhrai, V. Dutchak, T. Yanytskyi, I. Dmytruk, D. Pshenychnyi, S. Ovcharova, L. Mandziuk, L. Duda, O. Nikolenko, N. Khmel, and others. The works of these authors reveal the genre and style, technological and performing aspects of transcriptions for bandura. Thus, I. Dmytruk (2005) considers the sound possibilities of the instrument in the

interaction with the genre aspect of bandura transcriptions. Noting that the instrument is able to reproduce the sounds akin to harps, guitars, lutes, mandolins, etc., the researcher emphasizes the priority of certain genres in the compilation of the repertoire of transcriptions.

Main characteristics of transcriptions for the bandura of composers and performers from abroad are addressed in V. Dutchak's work "The Bandura art of Ukrainians abroad of the 20<sup>th</sup> – early 21<sup>st</sup> centuries" (2014). The researcher points out that transcriptions in solo work are less frequent but cover mainly technically bright or timbre-rich examples.

### The purpose of the article

The purpose of the article is to specify the approaches to the interpretation of the expressive means, analyze and classify the transcription of instrumental, instrumental and vocal compositions, provide recommendations on genre and style features of musical composition in the terms of contemporary instrumental transcriptions and outline the main stages in the process of transcription of musical compositions for bandura, to identify and arrange the main articulation techniques used in bandura performance.

### Presentation of the main material

Analyzing and organizing the methods of the bandura sound producing, first of all it should be noted that the bandura belongs to the group of plucked instruments where sound is performed with a help of a pluck. In the practice of the contemporary bandurist, the pluck is the main technique for sound producing and can be classified into following groups: a pluck of fingertips, a pluck of a fingernail, a combined pluck, a stroke (Bashtan & Omelchenko, 1984).

In the process of applying of these methods of sound producing, each of them produces a corresponding timbre-rich sound. Thus, when using the fingertips (due to the larger contact area of the finger with the string and the smaller amplitude of vibrations) the sound has soft and "velvet" tone. Since when using this method the playing in terms of time gets slower, it is advisable to apply it in cantilenas or in moderate tempo compositions. In the sound reproducing with a help of a fingernail, the finger contact area with the string becomes smaller: there is shorter amplitude of oscillations of the string, high overtones are formed and the sound becomes somewhat sharp, "transparent" and similar to harpsichord.

**The combined technique** – from the fingertip to the fingernail – is the most common technique in the contemporary performing practice. A pluck of the fingertip in combination with the fingernail - combined - makes a sound that also combines sounds produced by pluck and by fingernail that can be conditionally qualified as synthesis. H. Khotkevych, who knew well the special feature of the bandura sound, in his work "Manual: Playing the Bandura" validated this method of sound producing. It is easy to use and is not as separating as in fingertip or fingernail contact. It gives the possibility to produce a sound of various intensity (juiciness) and size without being limited by tempo (Khotkevych, 2004).

In the performance practice these methods of sound producing are widely used in a complex. Thus, fingertip technique is used in the cantilever to achieve the corresponding tone colour and mainly combined technique – in the masterly parts.

In **stroke** technique both hands are used. According to the definition of S. Bashtan and A. Omelchenko (1984), at the moment of stroke the almost straightened finger hits the string, then slides from the fingertip to the nail and falls to the next string. Combined and nail stroke techniques, which are different in the way of contact with the string, are used in practice. At the moment of the combined stroke, the contact with the string is as follows: the performer puts his fingertips on the string and slipping on the fingernail completes the release of the string, falling on the next string. The fingernail contact ends the sound of the string in the same way.

Characterizing the bandura's scale, it should be noted that it is not uniform both vertically and horizontally in its timbre and duration. In places where the tone row is increasing every time, more force must be used to overcome the resistance of more stretched strings to achieve the same intensity of sound for the entire tone row. However, strings with higher level of sound have less dynamic capabilities. The timbre, dynamics and duration of the bandura's sound depend on the method and place of contact. Using a variety of timbre capabilities, depending on the task, the necessary nuances can be achieved.

H. Taranov in his work "Score reading course" (1939) states that the movement of microelements is an integral component of the metro-rhythm of the integrally whole macrostructure as a reflection of the metro-rhythmic pulse of the performed work on a small scale. The researcher names such movement as "**directive**".

Awareness of the idea of directive movement contributes to the performer's successful solution of the problem of keeping a smooth melodic line, as well as the desire to fully merge of rhythmic accuracy with the articulation form of presentation.

The ability to listen to and play the directive movement is one of the indicators of the bandura player's skill. The fluency of the fingers as a beat process originates from the active contact of the bandurist's fingers with the strings, which is marked not only by the force of the touching-grasping movements, but also by the articulation and rhythmic action. The development and formation of bandura playing technique depends on the shape and nature of the movements and the dynamics. The combination of controlled articulation of the fingers with the dynamics of the sound contributes to the rhythmic organization of the reproduction of the tempo-moving melodic line; a combination of articulation certainty and rhythmic accuracy is required in small-scale fast flowing rhythmic units.

To reveal the artistic idea of the composer, emphasis is one of the important tools in the performer's translation arsenal. The mentioned tools are: dynamic, textural, harmonic, timbre, intonational and rhythmic.

**“Dynamic accentuation”** (accent, *sforzando*, *filare la voce*) on the bandura is achieved by the coordinated psychomotor action of the performer – direct finger contact with the string» (Bashtan & Omelchenko, 1984).

**The accent** is characterized by emphasizing of one tone from a number of other sounds, which is realized by the bigger impact on the string at the time of attack.

“A “sliding” attack when the accentuated start of a sound is superimposed on the gradual attenuation of a previous duration, is the most consistent with the nature of the bandura sound” (Bashtan & Omelchenko, 1984).

As an expressive mean accentuation broadens the boundaries of dynamics, enriching the possibilities for interpretation in a dynamic aspect.

**Agogic accentuation** is based on the individual manner of composition interpretation, necessary techniques are applied in each case, such as: ensuring the fullness of sound against the background of a chord texture, a certain flexibility of rhythm movement, individual sounds emphasizing, taking into account the intonational nature of music.

Transcribing works from other instruments into bandura, it should be considered that the use of the chord-construction, as a form of agogic accentuation, in violin literature, in particular in melody, is appropriate to ensure a full sound.

**Dynamic evenness of sound** through its duration, amplification (*crescendo*) of sustained sound due to the specific nature of the bandura sound is impossible.

**Tremolo technique** of both single and double notes and chords is used as a kind of dynamic accent.

**Tremolo** of single and double notes is used for continuation of the sound, because the sound attenuation is a characteristic of the bandura and it cannot be changed. In many cases in transcription of the violin compositions for the bandura, there is a need to prolongate the sound and that is why *tremolo* is used.

**Chord tremolando** is used mainly in lyrico-epic works - figurative fragments of the text and purely psychological (emotions, sorrows, heroic style, etc.).

The accent sounds may be different (soft or hard) depending on the interpretation of the piece.

A soft-attack technique is used to achieve smooth and flowing sound of bandura – to reproduce the appropriate nature of the sound.

Hard accent contributes to the clear rhythm, technical perfection and brightness of the playing passage as well as the placement of logically significant points of the dynamic melody.

As in many instrumental and vocal pieces of music, *sforzando* (*sf*) is used as an articulation for the same purpose – to suddenly intensify the sound as a means for sound contrast.

**Articulation technique.** In the description of the bandurist's articulation technique and the numerous terminology there is the technological system of the button accordion's technique developed in the following works by M. Davydov: “Theoretical basis of formation of the button accordion player's performing skill” (1997); “Theoretical basis of the arrangement of instrumental works for button accordion” (1977); “Performing skills of button accordion player (accordionist)” (1998). This technique has been reinterpreted considering the characteristic features of the sound and sound producing on the bandura.

While the articulation technique for instruments such as piano, guitar, violin, button accordion, etc., is arranged enough, the bandura articulation requires some adaptation in regard to the distinctive features of its practical performance. For example, a form of musical articulation *staccato* on the piano, the violin, the button accordion and other instruments is performed in one movement, while the same mark on the bandura is performed by double movement of one or more fingers to end the sound.

All articulation techniques can be conditionally divided into those performed with different levels of sound separation and connection (*legato*, *legatissimo*, *non legato*, *staccato*, *staccatissimo*) and those with different nature of initial sound production – attack (*détaché*, *marcato*, *sforzando*, *portamento*, *portato*).

The performance of each of these forms of articulation depends on a particular type of sound attack in combination with articulatory, dynamic and timbre means of the bandura sound producing. For example, *legato* technique on *piano* is performed using soft sound attack, and the same articulation on *forte* requires hard attack, indicating the difference of the shades during the sound realization of this mark. Articulation's shades, their large number in real performance are based on the use of various timbre, articulatory and rhythmic means that can be performed on the bandura.

The above mentioned articulation technique is used in the bandura performance not in the sense of the direct transcription of their properties, as it occurs in the piano, the violin, the guitar, the button accordion and other practices, but as a definition of the nature of expressive means in the new timbre environment.

A characteristic feature of the bandura sound is when the previous tones step on the next tones at the time of their playing. And this differs the bandura from the sounding of other musical instruments, where the previous sound is removed at the time of the next one is taken (the piano, the violin, the button accordion, etc.). This characteristic feature of the bandura sound makes articulation technique *legato* the most common one. Therefore, *legato* can be considered as the main articulation technique in the bandura playing.

**Legatissimo** on the bandura is performed with a slightly softer sound attack and in more coherent manner than *legato*. Sound articulation of separate character is not common for bandura technique. For the most instruments *staccato* is achieved by ending the sound producing activity, while in the bandura playing *staccato* is performed, as mentioned above, by additional movement of fingers to stop the sound of the strings.

Wrist *staccato* is used to perform third, sixth, octave and chord. During the absolutely free movements of hands and wrists the playing fingers depending on the dynamics are more or less located on the strings. A pluck is made by push-off movement, the wrist easily moves upwards over the strings and fingertips fall down on the vibrating strings, with one continuous, smooth and directing movement the sound ends.

**Non legato** is characterized by apartness and melodiousness; it can be qualified as a prolonged *staccato*. This form of articulation is used in the compositions for the bandura with energetic, aggressive or melodious, dreamy character.

**Détaché** means a separate, detached sound of tones. On the violin, this form of articulation is performed by a separate bow motion on each note. On the bandura, while performing *détaché*, individual sounds are muffled by the movements of the fingertips pushed off from the vibrating strings.

A form of articulation **marcato** is made with pre-arranged fingertips on strings with active plucked sound reproducing. In the performance of *marcato* within the dynamics of *forte*, *fortissimo* required sound quality is achieved by the clarity of the attack of individual sounds. The same clarity of attack is inherent in the performance of *piano*.

In the bandura performance, **sforzando** when playing *forte* is characterized by different dynamic tones, when playing *piano* – an adequate dynamic tone of sound producing within the specified dynamics.

A form of articulation **Portamento-détaché** is characterized by a soft attack combined with separate sounding in one phrase.

**Portamento-marcato** is characterized by an active attack of sound at the time of sound producing, which is carried out by generally employed method – the pluck, where the finger slides on the string from the fingertip to the nail. The bandura sounding acquires a noble and delicate character.

The characteristic feature of **portamento-staccato** is also (as in *portamento-marcato*) an active sound attack, but more broken and light. The process of sound formation is a way of sliding of the nail with fingertip leant on a string. As a result a clear and easy sound is produced. A light touch of the fingertips ends the sound of the string after the required duration.

Thus, the different forms of articulation used in complex are important means of revealing the artistic value of transcription as well as of the bandura sounding.

As a result, the oscillation of the string, which sounds both within its entire length and within its individual parts, where each of them forms a partial tone – overtone. Based on this specificity of the formation of the overtone, it is appropriate to find out the nature of the formation of the flageolet as one of the constituents of the intonational quality of the bandura sound. Therefore, the second finger (or thumb) of the right hand easily touches the middle of the string and, making the excitation of the string with the second (or third) finger at the time of appearing of the sound, is removed. At the same time, the touch itself, which excites the string, should be light, not overloaded, forming a clean and delicate sound of octave flageolet. Such flageolet is peculiar to the

bandura nature, unlike the violin, the domra, the balalaika, the guitar in which the flageolet is formed on a string pressed to the neck.

**Glissando** on the bandura is performed by gliding from bottom to top or from top to bottom within a certain range of single voice, third and chord texture, and is a typical technical means of connecting and connecting-separated sound producing technique in bandura playing. As a variation of *glissando*, the connecting-separated *glissando* is characterized by the termination of the string sound by the fingertip next to the playing finger. The nature of the sound of such *glissando* is similar to the violin *pizzicato*. The kinds of *glissando* in the bandura playing are diatonic, chromatic on the line of string intersection and mixed - a combination of diatonic and chromatic glissando.

The modernization of the bandura in the terms of its design and performance techniques is an interesting and important factor in the history of the instrument development. The author offers his own techniques for sound producing, with the help of which new timbre characteristics are found, as well as conditions for the ease of performance are improved.

The author (Taras Yanytskyi) invented articulation techniques that extend the capabilities for transcription of the musical compositions for the bandura:

The **plucked stroke** in contemporary performance is not characterized by the fixed position of the finger on the string but by the stroke from above to go on with the continuous movement while putting accents on individual sounds through the movement of the wrist. This continuous movement is a sign of directive movement.

**Vibrato** is performed by pressing and releasing of the finger pressed against the string under the lower bridge. The same technique can be applied with the left hand at the top of the string attachment.

**Bass cluster** is the use of the left hand which simultaneously with the right hand beats the bass scale.

**Glissando cluster** – the use of the cluster together with glissando.

**Portamento-legato** is characterized by a soft half-tone transition by means of shifting the desired string lever (C-Cis).

**Sordino pizzicato** is performed by muting the string with the palm near the bridge simultaneously with the plucking of the string with the finger closer to its center. At the same time, the left hand performs *glissando* at the top of the bandura behind the neck at the place of string attachment, which adds a distinctive timbre to the bandura sounding.

**Dynamics of performance.** The dynamics of performance embodies the emotional and logical part of the whole system of the sound expressive means. In this sense, the notion of dynamics is an interpretive means of the emotional embodiment of composer's ideas and has a very broad meaning as a *factor of intension*. This factor is manifested not only by volume but also by such qualities as harmonization, tempo rhythm, high intonation, agogic, articulation, thickening or thinning of the texture, richness or one-sidedness of the timbre palette, variety of articulation techniques, etc..

In addition to their specific features, changes in the articulations of *legato*, *détaché*, *marcato*, *sforzando*, *portamento*, *portato*, up or down movement of the tune, harmonic attraction, acceleration of rhythm movement, timbre modifications affect the increase or decrease of the sound intensity, i.e., the level of their intensity. By embracing all the means of technical expressiveness in music, the dynamics becomes the ground, which allows to reveal the composer's conception in various timbre and instrumental conditions. The basis of such creative works as transcription, translation, arrangement is the emotional and semantic validity of the means in the new timbre and instrumental conditions built on dynamic correspondence vertically and horizontally.

## Conclusions

The translator's understanding of the features of musical expressiveness and their implementation with the help of the instrument is the key element for the bandura transcription process. The person who is performing the transcription, first of all, should familiarize himself with the chosen composition, play it, or listen to the recording or concert performance, recreate the original work in a new instrumental context in his imagination taking into account the timbre similarity of the sounding of the instrument, interpenetration of the different types of tunes realized by the creative application of articulation. The main articulations are a pluck of fingertips, a pluck of a fingernail, a combined pluck, stroke and a pluck stroke. Dynamic and agogical accent, dynamic evenness of sound and performance dynamics as a whole depend on using of these techniques. Sometimes a piece of music requires significant changes to be adapted for bandura as close as possible. Due to the improvement of the bandura design (for example, the development of a damper system), further studies on transcriptions of the compositions may concern techniques which have not been yet discovered by performers and composers.

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### ТЕХНОЛОГІЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДЕННЯ МУЗИЧНИХ ТВОРІВ ДЛЯ БАНДУРИ

Яницький Тарас Йосипович  
Заслужений артист України, доцент,  
Київський національний університет  
культури і мистецтв,  
Київ, Україна

Мета роботи – з'ясувати підходи до переосмислення виражальних засобів, проаналізувати і класифікувати перекладення інструментальних та інструментально-вокальних творів, запропонувати рекомендації щодо жанрово-стильових особливостей музичних творів в аспекті сучасних інструментальних перекладень. Методологія дослідження. Застосовано структурний метод у технологічному процесі перекладень для бандури, що дав змогу виявити такі виражальні засоби, робота з якими впливає на якість перекладення. Наукова новизна полягає в розробленні та систематизації теоретичних засад перекладення для бандури; визначено поетапність роботи з музичним матеріалом у перекладенні для бандури, запропоновано авторські штрихи та прийоми звуковидобування у процесі перекладення. Висновки. У перекладенні для бандури вирішальну роль відіграє розуміння перекладачем особливостей засобів музичної виразності та їх реалізації за допомогою можливостей інструмента. Перш ніж робити перекладення, транскриптору потрібно ознайомитися з вибраним для перекладення твором, попередньо програвши його, або почути в записі чи в концертному виконанні, уважно почути твір оригіналу в новому інструментальному

середовищі і при цьому враховувати темброву подібність звучання інструмента. Взаємопроникнення різних типів мелодії реалізується творчим застосуванням штрихів. Основними штрихами є щипок пучками пальців, щипок нігтьовий, щипок комбінований, удар, щипковий удар. Від цих способів безпосередньо залежить динамічне та агогічне акцентування, динамічна рівність звука, динаміка виконання в цілому. Іноді творець потребує суттєвих змін для того, щоб бути максимально адаптованим для бандури.

*Ключові слова:* бандурне виконавство; звуковидобування; техніка; удар; щипок; виконавська майстерність; транскрипція-переклад

## ТЕХНОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ПЕРЕЛОЖЕНИЯ МУЗЫКАЛЬНЫХ ПРОИЗВЕДЕНИЙ ДЛЯ БАНДУРЫ

Яницкий Тарас Иосифович  
*Заслуженный артист Украины, доцент,  
Киевский национальный университет  
культуры и искусств, Киев, Украина*

Цель работы – выяснить подходы в переосмыслении выразительных средств, проанализировать и классифицировать переложения инструментальных и инструментально-вокальных произведений, предложить рекомендации по работе с жанрово-стилевыми особенностями музыкальных произведений в аспекте современных инструментальных переложений. Методология исследования. Применен структурный метод в технологическом процессе переложений для бандуры, что позволяет выявить такие выразительные средства, работа с которыми будет влиять на качество переложения. Научная новизна заключается в разработке и систематизации теоретических основ переложений для бандуры; определены поэтапность работы с музыкальным материалом в переложениях для бандуры, а также предложены авторские штрихи и приемы звукоизвлечения в процессе переложения. Выводы. При переложении для бандуры, как и для других инструментов, решающую роль играет понимание переводчиком особенностей средств музыкальной выразительности и их реализации с помощью возможностей инструмента. Прежде чем делать переложение, транскриптору нужно ознакомиться с выбранным для переложения произведением, предварительно проиграв его, или услышать в записи или в концертном исполнении, мысленно услышать произведение оригинала в новой инструментальной среде и при этом учесть тембровое сходство звучания инструмента. Взаимопроникновение различных типов мелодии реализуется творческим применением штрихов. Основными штрихами являются щипок кончиками пальцев, щипок ногтевой, щипок комбинированный, удар, щипковый удар. От этих способов непосредственно зависит динамическое и агогическое акцентирование, динамическая ровность звука, разнообразная штриховая техника, динамика исполнения в целом. Иногда произведение требует существенных изменений для того, чтобы быть максимально адаптированным для бандуры.

*Ключевые слова:* бандурное исполнительство; звукоизвлечение; техника; удар; щипок; исполнительское мастерство; транскрипция-перевод