

THE UNIQUENESS OF SYNTHESIS ACADEMIC SINGING AND FOLK INSTRUMENTAL BANDURA TRADITION IN THE CONTEXT OF EUROPEAN PERFORMANCE PRACTICES

LIUBOV MANDZIUK¹ , LESIA PIVTORATSKA² ,
LIUDMYLA AVDYMIRETS³ , NATALIA KOVAL⁴ 

SUMMARY. The article studies vocal and instrumental bandura performance as a unique artistic phenomenon based on an organic synthesis of academic singing and folk instrumental timbre. The authors conduct a comparative analysis of the Ukrainian model of performance with pan-European practices, which made it possible to identify the specifics of the domestic vocal and bandura monoensemble. interaction of the voice with the chromatinized bandura. The parity of vocal and instrumental training of a modern performer is emphasized. It is proved that this synthesis is an effective strategy for integrating the Ukrainian national sound into the European cultural space. The features of the uniqueness of the model studied have been identified, including systemic institutionalization, an organic combination of two performing practices and aesthetic convergence of folk authenticity with the principles of academic vocals. The article focuses on the viability of bandura art as a dynamic tool of cultural resistance and self-presentation of Ukraine in the world.

Keywords: Ukrainian musical art, academic singing, folk bandura tradition, vocal and instrumental synthesis, chamber ensemble, academic educational system

¹ Honored Artist of Ukraine, PhD in Art Studies, Associate Professor of the Department of Folk Instruments of Ukraine, Honorary Professor of the Kharkiv I. P. Kotlyarevsky National University of Arts. E-mail: lubov.mandziuks@gmail.com

² PhD, Lecturer at the Department of Music Theory at the Kharkiv I. P. Kotlyarevsky National University of Arts. E-mail: lesya.gerasimenko1602@gmail.com

³ Lecturer at the Department of Ukrainian Folk Instruments of Ukraine at the Kharkiv I. P. Kotlyarevsky National University of Arts. E-mail: lu.avdimirets@gmail.com

⁴ Honored Artist of Ukraine, Senior Lecturer at the Department of Ukrainian Folk Instruments of Ukraine at the Kharkiv I. P. Kotlyarevsky National University of Arts. E-mail: asportivki33@gmail.com



Introduction

Bandura vocal and instrumental performance is a unique attribute of the national culture and a symbol of the ethno-musical identity of the Ukrainian nation. The phenomenon of ensemble and cappella performance on the bandura has no direct analogues in world practice. This process transformed traditional performance, which was reflected in the unification of the technical parameters of the bandura, the creation of a scientifically grounded methodological base and the formation of an extensive network of professional training. The result of such changes was the emergence of a self-sufficient repertoire that meets the high standards of academicism. At the same time, these changes are not radical: academic education is based on folk traditions. Although the technical parameters of the bandura and its repertoire have been standardized, the traditional melos remains an inviolable primary source of creativity.

Despite the long history of institutionalization of bandura in the academic environment, the issues of vocal and instrumental synthesis of academic singing and folk instrumental tradition remain insufficiently understood in the plane of modern European performing practices. At the center of the proposed study is the unique phenomenon of combining the academic vocal school and bandura performance, which was formed in Ukrainian musical art as a result of the long-term professionalization of folklore forms.

The purpose of the article is to comprehensively analyze the specifics of the synthesis of academic vocal art and folk instrumental bandura tradition in the context of modern domestic and pan-European performing trends. Achieving this goal involves solving a number of tasks: to conduct a comparative analysis of European vocal and instrumental practices and Ukrainian bandura performance; to determine the functional role of academic vocal in the system bandura art; to investigate the historical determinants of the formation of academic vocal and instrumental synthesis within the bandura monoensemble; to identify the specifics of the interaction of academic vocal technique with the acoustic nature of the bandura scale; to outline the features of the uniqueness of the Ukrainian model of the synthesis under study.

The scientific novelty of the proposed study lies in the fact that for the first time in musicological discourse, the synthesis of academic vocals and bandura performance is considered as an independent model of artistic convergence, which has no equivalents in European musical culture.

Literature Review

The analysis of scientific research on the synthesis of academic vocals and bandura performance allows us to identify the following key areas: *genesis and academization of bandura performance* (works by M. Berezutska (2018)⁵, N. Morozevych (2001)⁶, T. Sliusarenko (2018)⁷, I. Panasiuk (2012)⁸; *academic vocal school in the European cultural and artistic context* (research by N. Govorukhina (2022)⁹, O. Aleksandrova and N. Govorukhina (2023)¹⁰; *formation of professional competencies of bandura players* (research by L. Mandzyuk (2008)¹¹, S. Vyshnevskaya (2011)¹²); ways of integrating bandura art into the European space through professional education and concert and performing skills (monograph by I. Lisnyak (2019)¹³).

Despite the thoroughness of the considered research, some aspects that determine the relevance of the proposed article remain out of the attention of scientists, namely: the lack of a holistic model of the synthesis of bandura

⁵ Berezutska, Maryna. "Repertuar suchasnoho ansamblu bandurystiv: syntez narodnoho i akademichnoho" [Modern bandura ensemble repertoire: synthesis of folk and academic]. *Ethnology Notebooks*, No 2 (140), 2018, pp. 502–306.

⁶ Morozevych, Nina. "Narodno-profesiyni syntez u suchasnomu bandurnomu mystetstvi (na prykladi Pershoi sonaty M. Dremlyuhy)" [Folk-professional Synthesis in Modern Bandura Art (on the Example of the First Sonata by M. Dremlyuha)]. *Scientific Herald of Chaikovsky National Music Academy of Ukraine*, vol. 18, no. 7, 2001, pp. 70–83.

⁷ Sliusarienko, Tetiana. "Bandurne mystetstvo v ukrainskomu kulturnomu prostori (na przykladi bandurnoho vykonavstva Slobidskoho rehionu XX – poch. XXI st.)" [Bandura Art in the Ukrainian Cultural Space: The Case of Bandura Performance in the Slobidskyi Region, 20th – Early 21st Century]. Kharkiv: Pravo, 2018.

⁸ Panasiuk, Ivan. "Formuvannia ukrainskoi profesiino-akademichnoi bandurnoi shkoly u sotsiokulturnomu konteksti" [Formation of the Ukrainian Professional-Academic Bandura School in the Sociocultural Context]. *The Scientific Issues of Ternopil Volodymyr Hnatiuk National Pedagogical University. Series: Art History*, no. 2, 2012, pp. 59–64.

⁹ Govorukhina, Natalia. "The principles of interpretation of the poetic primary source in ballads by F. Schubert, S. Moniuszhko, H. Wolf on Goethe's text Kennst du das Land". *Studia Universitatis Babeş-Bolyai Musica*, LXVII, Special Issue 1, 2022, p. 103-113.

¹⁰ Aleksandrova, Oksana; Govorukhina, Natalia. "The variant method of composition in the vocal works by Franz Liszt". *Studia Universitatis Babeş-Bolyai Musica*, LXVIII, Special Issue 2, 2023, p. 289 – 302.

¹¹ Mandziuk, Liubov. "Spivohra u konteksti harmoniinoho rozvytku vykonavtsia-bandurysta" [Sing-playing in the context of harmonic development of the bandura performer]. *Problems of modernity: culture, art, pedagogy*, no. 11, pp. 356–363.

¹² Vyshnevskaya, Svitlana. "Evoliutsiia fenomenu spivu v bandurnii vykonavskii tradytsii" [Evolution of the Phenomenon of Singing in the Bandura Performance Tradition]. Abstract of PhD diss., Lviv National Music Academy named after M. V. Lysenko, 2011.

¹³ Lisniak, Iryna. "Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia" [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rytsky, NAS of Ukraine, 2019.

performance and academic vocals as a single artistic system with specific features of internal interaction; timbral and technological features of the interaction of academic vocal technique with the acoustic nature of bandura sound; lack of comparative parallels with European ones vocal and instrumental forms; The phenomenon of “academic nationality”, which is a consequence of their interpenetration, requires theoretical justification.

Methodology

The methodology of the article is based on an integrated approach that covers the analysis of the evolution and current state of vocal and bandura convergence. To solve the tasks, the following general scientific and special musicological methods were used: *historical method* (used to consider the evolution of bandura art from kobzarism to modernity, as well as to comprehend the historical conditions for the formation of professional music education); **source study method** (aimed at studying musicological works on the unification of instruments, development of the educational system and formation of bandura repertoire); **comparative method** (used to compare the Ukrainian model of vocal and instrumental synthesis with pan-European performing practices); **system-structural method** (used to consider the vocal-bandura monoensemble as an integral artistic system, where academic singing and bandura accompaniment interact on the basis of functional equality and unity); *art analysis* (aimed at studying the specifics of timbral synthesis and performing interpretation of the classical repertoire accompanied by bandura).

Results and Discussion

European Vocal and Instrumental Practices and Ukrainian Bandura Performance

The phenomenon of modern bandura performance is based on an organic synthesis of instrumental and vocal principles. The specifics of this genre dictate the need for the formation of binary competence in the performer: virtuoso mastery of the instrument and academic vocal technique. Therefore, the professionalization of the bandura player is impossible without a deep mastery of vocal technique, because despite the significant evolution of the bandura design and the expansion of its technical capabilities, its functional dominant remains unchanged - it is the creation of a harmonic and timbral basis for the vocal part.

No other culture demonstrates such an organic and professional combination of academic vocals and folk instruments as the Ukrainian bandura tradition. In the European musical space, there are certain analogues of the combination of instrumental playing and singing, but they do not have a systematic character and differ significantly from Ukrainian bandura performance in the type of vocalization, which by its nature is far from academic singing. In the Portuguese and French guitar tradition of urban romance and author's song, the folklore or pop manner of sound formation dominates, where the priority is everyday expression, rather than academic voice production. The art of Scandinavian folk performers (in particular, masters of nickelharpa and traditional violin) represents a purely ethnic type of vocal that develops within the framework of folk, rather than professional musical culture.

Academic Vocals in the Context of Bandura Performance

The evolution of singing in the bandura performing tradition includes the transition from amateur folk art to academic performance with a professional vocal school and the development of instrumental forms without singing, but with the preservation of vocal essence. S. Vyshnevskaya, studying the phenomenon of singing in bandura art, emphasizes that its defining feature is the vocal nature¹⁴. Therefore, in the academic sphere, the bandura is considered not just as an accompaniment, but as part of a single vocal and instrumental nature.

The concept of "bandura vocals" introduced by N. V. Morozovich¹⁵ is indicative, which specifies the specifics of the bandura player's performing style. The scientist claims that the vocal aspect of artistry is manifested even in instrumental sound. In the field of performing practice, the outlined definition is specified by the observation of I. Lisnyak, who proves that vocals are often used as an instrumental timbre in bandura playing. This is especially true in modern compositions, where the voice performs the function of a "character" or an element of instrumental texture, which requires academic accuracy of intonation and flexibility of *bel canto*¹⁶.

¹⁴ Vyshnevskaya, Svitlana. "Evolutsiia fenomenu spivu v bandurnii vykonavskii tradytsii" [Evolution of the Phenomenon of Singing in the Bandura Performance Tradition]. Abstract of PhD diss., Lviv National Music Academy named after M. V. Lysenko, 2011.

¹⁵ Morozovich, Nina. "Narodno-profesiyni syntez u suchasnomu bandurnomu mystetstvi (na prykladi Pershoi sonaty M. Dremlyuha)" [Folk-professional Synthesis in Modern Bandura Art (on the Example of the First Sonata by M. Dremlyuha)]. *Scientific Herald of Chaikovsky National Music Academy of Ukraine*, vol. 18, no. 7, 2001, pp. 70–83.

¹⁶ Lisniak, Iryna. "Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia" [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rytsky, NAS of Ukraine, 2019, p. 171.

T. Madysheva and L. Derkach note that “an important characteristic of the Kharkiv vocal school at all stages of its development is openness, readiness to assimilate the experience of other Ukrainian and world schools”¹⁷. Academic singing in Ukraine is a live broadcast of European performing practices (Italian, French), which in the process of development were integrated into Ukrainian culture and created the basis for unique synthetic genres. This explains the process of professionalization of bandura performance, according to which the folk tradition organically adapted the principles of academic vocals. It is because of the openness of the Ukrainian academic environment and integration processes that the choice of academic manner has become not just an aesthetic preference, but an integral professional component of modern bandura performance. This is confirmed by the fact that bandura performers often consciously receive additional education of opera or chamber singers, striving for perfection in voice mastery (for example, L. Posikira, L. Avdymirets, K. Soboleva, Y. Svyrydok-Six harmoniously combine the “epic-improvisational layer” of the folk tradition with the “principles of opera artistry”).

I. Panasyuk emphasizes that academic vocals “were not at the origins” of bandura playing. Folk tradition was formed on the basis of kobzar art. The founders of the academic school were musicians brought up in the system of conservatory education. A vivid example is the activity of Volodymyr Kabachko. It was he, having a professional vocal education, who began to teach bandura and created a trio of bandura players – “a unique vocal and instrumental ensemble at that time”¹⁸.

Nowadays, in bandura performance, academic vocals are a means of integrating the folk instrument into the world classical context. Evidence of this is the institutionalization of choice through education: thorough training of bandura players in the vocal classes of leading opera singers. I. Lisnyak argues that the academic sphere of bandura culture is a kind of mediator between two trends (*between authenticity and mass culture*): centripetal (preservation of national uniqueness, authenticity) and centrifugal (globalization, European academic standards, postmodern world). This synthesis is a way to “inscribe” the national code into the European system of professionalism. According to the researcher, “the existence of the academic branch of bandura art is objectively determined by the realities of the current stage of development

¹⁷ Madysheva, Taisiia; Derkach, Larysa. “Kharkiv vocal school: on the path of continuity”. *Aspects of historical musicology*. XXXI, 2023. P. 159.

¹⁸ Panasiuk, Ivan. “Formuvannia ukrainskoi profesiino-akademichnoi bandurnoi shkoly u sotsiokulturnomu konteksti” [Formation of the Ukrainian Professional-Academic Bandura School in the Sociocultural Context]. *The Scientific Issues of Ternopil Volodymyr Hnatiuk National Pedagogical University. Series: Art History*, no. 2, 2012, p. 61.

of Ukrainian cultural history, more broadly, European culture, of which Ukrainian is a part, and the world as a whole”¹⁹.

It should be noted that the synthesis of academic vocals and folk instrumental bandura art appears not just as a harmonious combination of various performing areas, but as a process of objectification of the artist's artistic energy, which researchers interpret as “a manifestation of the will of the performer through the expression of the strength of his temperament and spiritual influence on the listener”.²⁰ In this context, the conscious mastery of academic singing by a bandura player becomes a volitional act aimed at strengthening the spiritual impact on the audience and expanding the emotional palette of traditional instruments.

Historical Conditions for the Formation of Academic Bandura Vocal and Instrumental Synthesis of Bandura Monoensemble

The final crystallization of the professional foundations of Ukrainian academic bandura art falls on the second half of the twentieth century. It is significant that the formation of an academic model of vocal and instrumental thinking in a bandura monoensemble is due to the synthesis of traditional kobzar performance and modernization of the instrument during the twentieth century. The determining factors of this process were the transformation of the performing function of the bandura (from epic-narrative to concert-stage), the transition from individual to factory production of instruments, the involvement of the principles of European chamber music, the activities of professional performers and ensembles, the establishment of new artistic and technical principles.

In his article, I. Panasiuk considers the transition from folk kobzarism to academic performance as a process of creating a new instrumental and educational tradition. The author emphasizes that professional and academic performance was formed in the conditions of “almost destruction of traditional, authentic kobzarism”²¹. Therefore, academic school appears not so much as

¹⁹ Lisniak, Iryna. “Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia” [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rylsky, NAS of Ukraine, 2019, p. 22.

²⁰ Chernyavska, Marianna; Ivanova, Iryna; Timofeyeva, Kira; Syriatska, Tetiana & Mits, Oksana. “Artistic energy of the performers in the mirror of their repertoire preferences”. *Studia Universitatis Babeş-Bolyai Musica*, Volume 68 (LXVIII), Special Issue no. 2, 2023, p. 165-179.

²¹ Panasiuk, Ivan. “Formuvannia ukrainskoi profesiino-akademichnoi bandurnoi shkoly u sotsiokulturnomu konteksti” [Formation of the Ukrainian Professional-Academic Bandura School in the Sociocultural Context]. *The Scientific Issues of Ternopil Volodymyr Hnatiuk National Pedagogical University. Series: Art History*, no. 2, 2012, p. 60.

a synthesis with the folk tradition, but as a new form that arose due to systematic vocational education and technical improvement of the tool.

Therefore, the key prerequisites for the formation of academic vocal and instrumental synthesis are:

- kobzar tradition of singing with instrumental accompaniment;
- reconstruction of the bandura at the beginning of the twentieth century (the appearance of the chromatic model, the expansion of the range of the instrument, the increase in the number of strings, etc.);
- institutionalization of performing practice (formation of leading performing schools (Kharkiv, Kyiv, Lviv);
- professionalization (the emergence of the first professional collectives; quantitative and qualitative evolution of the repertoire);
- introduction of professional vocal training (combination of instrumental performing skills with mastering academic singing techniques, professional voice production, expansion of the capabilities of performers);
- academization of bandura performance (creation of an original solo repertoire, development of a dynamic and timbre palette); use of forms and genres that go beyond traditional performance).

I. Lisnyak aptly notes that “the bandura’s entry into academic musical culture at the turn of the XIX-XX centuries. became an integral part of the objective pan-European historical and cultural process of the formation of national musical cultures (including Ukrainian), which covered not only the nineteenth century”²².

At the origins of professional academic bandura were Hnat Martynovych Khotkevych (1887-1937), Volodymyr Andreevich Kabachok (1892-1957), Mark Moiseevich Gelis (1903-1976), Ivanov Perekop Gavrilovich (1924-1973), Andriy Matveyevich Bobyr (1915-1994), Andriy Fedorovich Omelchenko (1926-1981), Serhiy Vasilyevich Bashtan (1927-2017), Vasyl Yavtukhovych Gerasymenko (1927-2015) and others.

According to I. Lisniak, “the development of bandura vocal and instrumental performance and instrumental performance in previous years, at the same time the complication of the educational repertoire in both of these branches of bandura performance, logically led to a corresponding differentiation of bandura education since the 1990s – the division of students into bandura singers and instrumentalist bandura players, which in turn

²² Lisniak, Iryna. “*Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia*” [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rylsky, NAS of Ukraine, 2019, pp. 22-23.

contributed to the improvement of the professional performing skills of bandura artists. Curricula of bandura students, for example, in Kyiv, Donetsk, Dnipropetrovsk music academies, are compiled taking into account the division into bandura vocalists and bandura instrumentalists. However, the acquisition of vocal works remains mandatory for all students of 1-3 years, since mastering the basics of professional singing is a necessary skill for working in a special class, with a cappella, an ensemble of bandura players..."²³. It should be noted that at the Kharkiv National University of Arts. I. P. Kotlyarevsky's vocals and playing the instrument have always been on the basis of parity: during the entrance tests and the educational process, all applicants master the art of singing as an integral part of professional development and creative activity, with the obligatory consideration of their natural psychophysiological features.

Therefore, the uniqueness of Ukrainian bandura art lies not only in the synthesis of the folk instrumental tradition with academic vocals, but also in the systematic and institutional orderliness of this combination, which significantly distinguishes it from its European counterparts. A modern academic bandura higher school provides for the study of a wide range of compulsory disciplines that form the versatility of a bandura performer, in particular: vocal, small-form ensemble, cappella, vocal methodology, choral studies and arrangement. This was due to the unification and improvement of the instrument, the formation of a system of professional music education, the creation of teaching methods, and the emergence of a new repertoire.

In the context of understanding the parity of vocal and instrumental training of a bandura player, L. Mandzyuk emphasizes that "consistent pedagogical and practical performance work on one piece in vocal and specialty classes is extremely important"²⁴. The scientist emphasizes the equal distribution of study time and the identity of the stages of work in both classes. The parity of vocals and playing the instrument appears as a key marker of the versatility of the bandura player, which in the process of "singing" is formed not as a combination of a vocalist and an instrumentalist, but as an integral creative unit, capable of synthesizing two types of activity for the sake of a full-fledged artistic embodiment of a musical image. At the same time, T. Sliusarenko's opinion regarding the concept of "universality of instrumentalism" of a modern bandura player is correct, which gives grounds

²³ Lisniak, Iryna. *"Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia"* [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rylsky, NAS of Ukraine, 2019, p. 68.

²⁴ Mandziuk, Lubov. "Spivohra u konteksti harmoniinoho rozvytku vykonavtsia-bandurysta" [Sing-playing in the context of harmonic development of the bandura performer]. *Problems of modernity: culture, art, pedagogy*, no. 11, p. 362.

to present the bandura as a “full-fledged European instrument”. “The activities of a modern concert bandura player, who represents universal instrumentalism, are part of the national culture. It reflects the Ukrainian “picture of the world” and has deep historical roots”²⁵.

The formation of this model of performing universalism is a natural result of the century-long development of the academic bandura school, which took place contrary to the tragic pages of Ukrainian history. The evolution of this artistic phenomenon was inextricably linked with overcoming the consequences of systemic repressions, famines and the Second World War, which are considered in scientific discourse as acts of genocide aimed at leveling Ukrainian identity and physical destruction of the national intellectual and creative elite, in particular representatives of the Kharkiv music center. In the modern realities of martial law, the creative activity of Kharkiv artists is transformed into a strategy of cultural self-presentation and resistance, which testifies to the continuity of tradition²⁶. Modern bandura performance in Kharkiv not only preserves the academic achievements of the last century but also determines the viability of the domestic vocal and instrumental synthesis to the world. a static artifact of the past, but as a dynamic tool in the system of pan-European performance.

The specifics of the interaction of academic vocal technique and bandura sound nature

The combination of academic singing and bandura sound is a complex artistic synthesis that has certain acoustic, technical and psychophysiological features.

The chromatization of the bandura, which took place in the process of its academicization in the twentieth century, actually became a technical prerequisite for the development of academic singing. The expansion of the harmonic and modulation capabilities of the instrument made it possible to adapt complex vocal genres to bandura accompaniment. As a result, the approach to the formation of the vocal repertoire of the bandura player has radically changed, leading to a rethinking of the role of vocals as a determining factor in the performance interpretation of the bandura player.

²⁵ Sliusarienko, Tetiana. “*Bandurne mystetstvo v ukrainskomu kulturnomu prostori (na prikladi bandurnoho vykonavstva Slobidskoho rehionu XX – poch. XXI st.)*” [Bandura Art in the Ukrainian Cultural Space: The Case of Bandura Performance in the Slobidskyi Region, 20th – Early 21st Century]. Kharkiv: Pravo, 2018. P. 148.

²⁶ Chernyavska, Marianna; Savchenko, Hanna & Borysenko, Mariya. “Situativeness generated by war: Artistic reaction of Kharkiv musicians to the military aggression and its consequences”. *Art, Design & Communication in Higher Education*, Special Issue: “Exploring Situativeness in Partnership with ELIA, Part 1”, 24:1, pp. 77–94.

It is known that the Kharkiv vocal school, which influenced the formation of many bandura players, is based on the traditions of the Italian *bel canto*. This brought the requirements for perfect technical skill, cantilena and high vocal culture to bandura performance.

The improvement of the bandura, in particular the introduction of the mechanism of tonal adjustment by I. Sklyar, provided the possibility of performing works in all 24 keys. Thanks to the system of switches, the performer had the opportunity to choose the key that best corresponds to his range and tessitura. This expanded the repertoire boundaries of bandura performance, allowing the integration of works that were previously technically inaccessible for bandura accompaniment, in particular opera arias, classical romances, chamber vocal works by world composers, as well as samples of jazz, blues, pop music, etc. Note that the technical complexity, for example, of opera arias, requires high vocal and instrumental skills from the bandura player. The combination of virtuoso playing and academic singing (especially operatic artistry) is extremely challenging. Since this process involves a high level of coordination of the functioning of the vocal apparatus and the motor skills of the performer, any excessive muscle tension during the game can negatively affect the quality of vocal sound. This requires a high level of intellectualization and self-control from the performer, where psychophysiological skill allows, for example, to maintain the smoothness of vocalization and the purity of intonation.

One of the challenges for the bandura player is the acoustic dissonance between the instrument's tempered tuning and voice. The singing voice by its nature gravitates towards a "pure tuning", while the modern academic bandura has a uniformly tempered tuning. Instrumental accompaniment can "disrupt" natural intonation, which requires exceptional auditory control from the performer to maintain vocal clarity.

It is significant that the vocal and instrumental components in the process of "singing" act as a single system that increases the overall artistic expressiveness. I. M. Lisnyak points out that academic performance clearly distinguishes between academic and non-academic (folklore) vocal styles. This requires the performer to consciously choose a vocal technique (for example, *the bel canto technique*), which would be consistent with the timbre palette and acoustic characteristics of the instrument²⁷.

Therefore, the specificity of the interaction of vocals and bandura in academic art is a complex synthesis, in which the chromitized bandura is the acoustic foundation for the embodiment of complex academic vocal forms,

²⁷ Lisniak, Iryna. "Akademichne bandurne mystetstvo Ukrainy kintsia XX – pochatku XXI stolittia" [Academic Bandura Art of Ukraine in the Late 20th–Early 21st Century]. Institute of Art Studies, Folklore and Ethnology named after M. T. Rylsky, NAS of Ukraine, 2019.

and the psychophysiological specificity of the “co-play” requires the artist to have special coordination of breathing, hearing and muscular concentration of actions.

Features of the uniqueness of Ukrainian vocal and instrumental performance

Generalization of the above provisions gives grounds to assert that the synthesis of Ukrainian academic singing and bandura sound forms an original artistic and performing phenomenon, within which the following unique features are outlined:

- *systemic nature* – support at the state level, professional education, educational programs, repertoire, concert and stage practice;
- *two-component nature* – an organic combination of two equivalent performing practices – academic vocals and bandura playing;
- *institutionalization* – integration of folk instrumental creativity into the system of social institutions (education, science, professional art, etc.);
- *aesthetic paradox* – there is a counter movement of two fundamental artistic paradigms: the bandura, as a carrier of the ethno-national code, “rises” into the academic space, at the same time the academic vocal carries out an “existential reduction” to the naturalness of folklore, adapting complex technique, stylistics, artistry to the peculiarities of the timbre palette of the bandura sound. Therefore, the professionalism of the academic school and folk authenticity harmoniously resonate without loss of professional quality.

Conclusions

Vocal and instrumental bandura performance is a complex artistic phenomenon, which is based on a holistic synthesis of vocal and instrumental components. The combination of academic singing and national bandura authenticity is a unique phenomenon that has no direct analogues in the modern European cultural space. In contrast to episodic attempts to combine folklore elements with academic practices in other cultures, the Ukrainian model is characterized by deep institutionalization and organic unity of two aesthetic systems – academicism and nationality. The analysis allows us to identify the key aspects of this synthesis: 1. Strategic integration. According to I. Lisnyak, this synthesis is a conscious strategy for Ukrainian culture to reach the pan-European level through the mastery of the language of the academic tradition by bandura while preserving national identity. 2. Professional

maturity. The academization of singing is a necessary component that ensures the intellectualization of national art and allows the folk instrument to fully function within the framework of European professional performance. 3. Triad of identity. The model is based on the synergy of the European vocal school, national instrumental authenticity and the academization of folklore, which presents Ukrainian art as a competitive world product.

Therefore, the Ukrainian experience of vocal and instrumental convergence is an illustrative model of cultural interaction that can significantly expand the modern European performing paradigm. Further professional training of specialists in this area is the key not only to the preservation of the unique cultural heritage, but also to its successful integration into the global musical context.

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