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Kupina Darina,
*PhD in Arts, the docent of the
„History and Theory of Music” chair,
Dnipropetrovsk Music Academy after Mikhail Glinka*
тел. (099) 611 - 02 - 29
e-mail: darina.kupina23@gmail.com

Onishchenko Alexander,
*Graduate student of the chair „Folk instruments” of
Dnipropetrovsk Music Academy after Mikhail Glinka*
тел. (099) 333 - 94 - 80
e-mail: alex603666@gmail.com

**„THREE KOLOMYIKY” BY M. KOLESSA
IN TRANSLATION BY Y. POLIKHRONIDI:
THEORETICAL-PERFORMANCE ANALYSIS**

The purpose of this scientific article is considering the most particularized specifics of the translation for balalaika on the example of the theoretical-performance analysis „Three Kolomyiky” by outstanding Ukrainian composer and conductor M. Kolessa as famous and amazingly popular instrumental masterpieces into vocational sphere of the folk professional musicians. The round of **methods** concerning this represented investigation are made by combining synthesis and analysis techniques that help to author of this submitted scientific disquisition to separate and then to generalize of translating specialized instrumental features. **The scientific novelty** in relation to above-mentioned explorative thematic vector is identifying the most characteristic peculiarities of the translation for balalaika by professional and well-known Ukrainian musical educators and performers. **Conclusions.** In Ukrainian balalaika music, translation is one of the important components of the pedagogical and academic-concert life of this instrument. The translations have helped to elevate the balalaika to a high academic level, and to accumulate a considerable amount of luggage of highly artistic musical literature of different genres and styles. In this section, the bright translation for the Balalaika „Three Kolomyiky” by M. Kolessa, made by renowned teacher, Professor

Y. Polikhronidi is quite successful, because it demonstrates and, underline, bright represents all the vocational possibilities of the academic balalaika on the one hand and does not interfere with the disclosure of the main figurative content, but rather emphasizes its unrepeatable, unique national, domestic identity. Underscore, the professional working in the musical field of decorating and arranging for balalaika in Ukrainian music is enormously, extremely attractive and inspires many contemporary composer-performers and modern educators.

The key words: balalaika, translation, kolomyika, national identity, genre, music.

Купіна Дарина Дмитрівна, кандидат мистецтвознавства, доцент кафедри „Історія та теорія музики” Дніпропетровської академії музики ім. М. Глінки

Онищенко Олександр Юрійович, магістрант кафедри „Народні інструменти” Дніпропетровської академії музики ім. М. Глінки

„Три коломийки” М. Колеси у перекладенні Є. Поліхроніді: теоретико-виконавський аналіз

Мета статті полягає у висвітленні інструментальної, художньо-доцільної специфіки явища перекладу для балалайки, на прикладі аналізу „Трьох коломийок” видатного українського композитора, диригента, викладача М. Колесси. **Коло методів** наукового дослідження формується шляхом об’єднання таких наукових підходів як аналізу та синтезу, які допомагають розділити, а потім узагальнити відповідні, найбільш характерні особливості перекладу для академічної балалайки. **Наукова новизна** пропонованої дослідницької статті полягає у спробі виявлення певних особливостей перекладень для професійної балалайки, створених видатними українськими педагогами, а також виконавцями. **Висновки.** У вітчизняній балалаєчній музиці перекладення є однією з важливих складових професійного педагогічного та академічного концертного побутування цього винятково-своєрідного струнно-щипкового інструмента. Перекладення допомогли підняти балалайку на високий академічний рівень та накопичити доволі значний багаж високохудожньої музичної літератури, наголосимо, різних жанрів та стилів. У цьому сенсі перекладення для балалайки „Три коломийки” ушлявлено

українського композитора, педагога, активного громадського діяча, диригента М. Колесси, художньо-вишукано здійсненні талановитим виконавцем, викладачем Є. Поліхроніді – надзвичайно вдалий, художньо-довершений результат творчої роботи. Вищеозначене перекладення демонструє майже всі художньо-виражальні можливості балалайки та, водночас, не заважає висвітленню основних, магістрально-ключових позицій образного змісту творів, при цьому, наголосимо, тонко підкреслюючи національну самоідентичність, вітчизняну своєрідність обраного жанру. Творчі роботи у сфері перекладень для балалайки в українській академічній музиці є надзвичайно актуальними та винятково затребуваними для багатьох вітчизняних виконавців і педагогів.

Ключові слова: балалайка, перекладення, коломийка, жанрова самоідентичність, музика.

Купина Дарина Дмитриевна, кандидат искусствоведения, доцент кафедры „История и теория музыки” Днепропетровской академии музыки им. М. Глинки

Онищенко Александр Юрьевич, магистрант кафедры „Народные инструменты” Днепропетровской академии музыки им. М. Глинки

„Три коломыйки” М. Колессы в переложении Е.Полихрониди: теоретико-исполнительский анализ

Цель статьи – раскрытие инструментальной, художественно-оправданной специфики явления переложения для балалайки, на примере анализа „Трех коломыей” выдающегося украинского композитора, дирижера, преподавателя М. Колессы. **Круг методов** научного исследования формируется посредством объединения таких научных подходов как анализ и синтез, которые помогают разделить, а далее обобщить определённые, наиболее характерные особенности переложения произведений для академической балалайки. **Научная новизна** исследовательской статьи заключается в попытке выявления специфики переложений для профессиональной балалайки, созданных выдающимися украинскими педагогами, а также исполнителями. **Выводы.** В отечественной балалаечной музыке переложения являются одной из важнейших составляющих профессионального педагогического и академического концертного бытования этого исключительно-

самобытного струнно-щипкового инструмента. Переложения помогли поднять балалайку на высокий академический уровень и собрать существенный багаж высокохудожественной музыкальной литературы, подчеркнём, разных жанров и стилей. В этом значении переложения для балалайки, а именно – „Три коломыйки” прославленного украинского композитора, педагога, активного общественного деятеля, дирижера М. Колессы, художественно-изысканно осуществлённые талантливым исполнителем, преподавателем Е. Полихрониди – абсолютно успешный, художественно-совершенный результат творческой работы. Вышеотмеченное переложение демонстрирует почти все художественно-выразительные возможности балалайки и, одновременно, не уменьшает раскрытие основных, магистрально-ключевых позиций образного содержания произведений, при этом, отметим, тонко подчеркивает национальную самоидентичность, отечественное своеобразие данного жанра. Творческие работы в сфере переложений для балалайки в украинской академической музыке являются актуальными и затребованными у многих отечественных исполнителей и преподавателей.

Ключевые слова: балалайка, переложение, коломыйка, жанровая самоидентичность, музыка.

Statement of the problem. Today, not only works written for balalaika but also translations and transcriptions constitute a significant amount of academic-concert balalaika repertoire. At the time of becoming Balalaika as an academic and concert instrument from the end of the 19th and the first half of the 20th century until today, the repertoire has been enriched and continues to be supplemented mainly by translations of works that can be summarized by the concept of „world classics” written for other instruments. Exactly such creative experiments helped overtime to form the Ukrainian composers (who are mainly Balalaika performers and educators), their own national balalaika style, which marked their independent works – concerts, sonatas, suites, etc.

Relevance of research. The processing, arrangement and transcription of folk tunes in the composer's practice are ambiguous concepts, which have historically emerged as ways of diversifying the performance of a musical work and translating its imaginative content.

Translation in broad terms is the presentation or processing of a piece of music creation for interpretation by other performers on excellent instruments or to perform a complex score in a different timbre. The translation involves different presentation of the work, but without changing the main components of the musical language.

The composer (or rather, the co-author-translator) has the difficult task of reworking the work in such a way that it does not lose its figurative color or the specificity of its presentation. That is why, in each of these opuses, the translator relies not only on the musical palette but also on the features of the instrument or voice from which and for which translation. Unfortunately, despite the growing popularity of various kinds of transcriptions both within and outside academic music, there is no work that would cover the distinctive features of this kind of work in its entirety. Particularly noticeable is this „white spot” within the study of balalaika music, which is extremely unfair, since the bulk of the Balalaika repertoire consists of translation. The reason the relevance of this work, which reveals strong prospects for further study.

Literature review. Balalaika’s creativity has repeatedly become an occasion for musicological research. Thus, one of the newest works on the history, theory and performance of Balalaika in Ukraine is the dissertation by S. Kostohryz „Performance in Balalaika of Kharkiv Region as a Component of Ukrainian Musical Art” [5]. No less interesting are theses by Ivanova „Evolution of the Balalaika sound image in its historical development” [4] and by S. Kulibaba „The main tendencies of formation of music of the written tradition for balalaika” in which summarize the concert-artistic and methodological-pedagogical experience of performing on Balalaika (including in Ukraine) [6]. The problem of translation is also being actively developed in music studies. Among the scientists who have dealt with this issue are I. Dmitruk [2], S. Ovcharova [7]. They develop common questions about the different types of translations and modalities for the operation. However, there is, no work unfortunately, that would address the phenomenon of balalaika translation.

The purpose of this represented study is realizing a theoretical and performing analysis of the translations for Balalaika by Y. Polykhronidi „Three Kolomyiky” by M. Kolessa.

The object of this research is translation as a specific genre of musical art. **The subject** of submitted investigation are the peculiarities

concerning the translation of the musical text for the balalaika in the „Three Kolomyiky” by M. Kolessa-Y. Polykhronidi.

Presenting main material. Among the Ukrainian balalaik repertoire „Three Kolomyiky” by M. Kolessa in translation by Y. Polykhronidi is in great demand. It is not a coincidence, because Y. Polykhronidi managed to preserve the emotional charge of Kolomyika as a special genre of Ukrainian folklore, and on the other – to show a whole palette of special purely balalaika methods of performance.

Kolomyika is one of the frontier genres of Ukrainian folklore. Some musicologists attribute it to the category of formative ideas, others – give Kolomyika the status of genre. Thus, in his monograph A. Ivanytsky calls the Kolomyika „the mobile genre where the text is most often placed in two lines” [3, 214]. At the same time, the scientist notes that „it is a monostrophic form that has a stable component-number structure (4 + 4 + 6) [3, 214]. In his monograph V. Goshovsky reports that [1, 135], the prototype kolomyika originated in the first millennia BC. Tracking the movement and modification of the Kolomyika form in the Eastern and Western Slavs provides valuable material for the study of ethnic contacts, assimilation and migration in musical cultures. The theme of the erasers is diverse. They recreate a huge range of feelings: lyrics, humor, epic pictures, household observations and more. Often, many-themed collections (about love, sharpshooters, recruits, etc.) are created, which are composed by the singers themselves and often enter texts into handwritten singers. Colomic form occurs in almost all Slavs. It spread throughout the Slavic region from its exclusive concentration – from Hutsul region. Tracking the movement and modification of the Kolomyika form in the Eastern and Western Slavs provides valuable material for the study of ethnic contacts, assimilation and migration in musical cultures.

The first Kolomyika M. Kolessa from the cycle „Three Kolomyik” begins with a characteristic theme that shows the peculiarities for this genre: rhythmic (syncopated accents) and melodic turns.

At the heart of the rhythmic pattern of the kolomyika are the typical dance rhythm formulas eight and two sixteenths combined with syncope. The melodic line is dominated by the gradual movement of the sounds of the Hutsul system with its characteristic increased seconds. The same scenario is unfolding in the party of accompaniment, the harmony of which arises as a result of the verticalization of the same Hutsul sound system. The accompaniment function continues as a

rhythmic support for the main theme – syncopations give it even more elasticity and sharpness.

The first part consists of three sections. The development of the first section is based on the principle of variant deployment: the main motive is subject to minor changes, which are mainly related to the melodic line. By the way, this scenario of development of the work is a characteristic feature of dance songs of Western Ukrainian folklore.

The middle part of the first scrub contrasts with the exposure. If in the first section there is an active-dance image that is supported by the pace of *allegro comodo*, on the middle – on the contrary, the more restrained tempo of *meno mosso* and not such a saturated texture. From the point of view of figurative content it can be explained as a comparison of masculine and feminine principles. The first scrub is written in the basic tone of *g-moll*, but has modulation in the middle part to *C-dur*. This is not a coincidence, because the special feature of Hutsul's harmony is the major subdominant. In the chord structure of the first kolomyika, there is a constant replacement or alteration of the stages, with the altered stages being solved by an unusual halftone, and „hung in the air”, or frozen in place or solved in an unusual way (ellipse variant).

The second washer, the shortest in scale within the cycle. As in the first, it contains two main images that contrast with each other: the first is contemplative-bored, the second – active, dance, playful. They vary constantly, thereby mimicking the dialogue of two individuals who express very different emotions. The two themes are related: their similarity is revealed by the unity of the Kolomyika metro-rhythmic cell (eight and two sixteenths) and the variable size ($3/4 - 2/4$).

However, the first and second topics of Kolomyika differ somewhat in terms of function. The first theme is written in double harmonic minor, the second – in the Hutsul system. The similarity of the sounds of these frets is obvious ($IV+$, $VII+$ and $IV+ VI+$), but twice the harmonic minor sounds more sharp, given the presence of two magnified seconds in it. That is why the first topic in this system is more intense.

These hands-on features promote the emergence of new chord colors, alternating in harmony with jazz harmonies. These septa-chords are built on the $IV+$ and $VII+$ steps, and in combination with the syncopated rhythm, they begin to resemble the elliptical twists of late-romantic harmony.

The peculiarities of linear voting, which were in some way reflected in the work of the Wheel, led to the appearance of other atypical harmonic sequences – the unnormative decoupling of the dual dominant in the tonic with the parallelism of voices and the use of dissonant dominant chains.

The form of the second column has the features of several formative principles – concentricity, simple three-part with middle-communication, introduction and conclusion, and a song verse with a large-scale structure of a couple of periodicities.

The second cycle loop at the syntactic level has the structure of a couplet form (a couple of intervals), at the compositional level it is a simple three-part with a mid-ligament, at the dramatic level it is a concentric form, the main feature of which is the symbol of the circle. It is no coincidence that the second washout ends in dominance, which symbolizes the idea of infinity, openness.

The third scrub contrasts with the previous two. First of all, it is written in a manner of major inclination and sincerely decorated with spicy modalism chords that penetrate into the musical text through the inclusion of popular references of folk origin. It is about reversals with the Mixolydian septimus, the Lydian quart, which are stratified by a harmonious major.

In the process of harmonious development, the author draws on very striking juxtapositions and ellipses ($D7 \rightarrow (F) D7 \rightarrow (E)$). Such a juxtaposition leads to the middle part, which is set out in a far distant major in tone. In the same way there is a return to the reprise.

The final scoop is the most expanded in scale and expressive in character. In form, it is a complex three-part re-form with a contrasting middle part of an epic character. The contrast is expressed not only by the middle episode, which changes the tone and tempo of the *meno mosso commodo*, but also due to unexpected bursts, syncopated rhythms, dynamic motifs.

The music of the third kolomyika is perceived freshly and modernly by the invoicing of the invoice: a considerable number of non-chord sounds, delays in different voices, which are gradually being resolved, or are left uncoupled. Due to this, the basic tone functions do not sound rectilinear, but in a way masked.

Musical language has a „modern” impression, which is influenced by the very successful reception found by Kolessa – „winding” of non-chord sounds, interweaving into the basic tones of the melody of passing

auxiliary sounds. Non-chord sounds greatly enriched harmony, made it transparent and light, stripped of simplicity and straightforwardness, imparted its sophistication, color and multifaceted image.

The composer attaches considerable importance to the code, which demonstrates the quintessence of the work, as a kind of conclusion of a cycle that forms a monumental arch.

In the translation of Y. Polychronids, the Balalayka Party imitates the right-hand piano version of the music with regard to the technical features and specificity of the Balalaika, while the piano accompaniment harmoniously paints a melodic line of the solo instrument and a wide variety of performing roles.

The main interest in the translation of Y. Polychronids is the use of a wide range of characteristic principles of sound production on Balalaika, their interpretation for the formation of a special image and national color.

As a result of a finger strike on a balalaika, an acoustic effect is created, similar to the sound of non-legato piano sounds. It is a sound with subsequent dullness. It is this technique that suggests the use of Polychronidi when playing the fort (for example, in the main theme of the first kolomyika).

To reproduce longer drawn sounds, the balalaika uses the tremolo technique applied in the first four strokes of the second wheel. When tremolo sounds are extended, the sound can be amplified and attenuated, which is controlled by the intensity of the tremolo, the change of attack and the carcass.

In the first and third kolomyika they have a number of application difficulties. In places of use of ornaments (foreshadow, mordent) it is recommended to resort to playing with stronger fingers (second and third) because, because of the use of the third and fourth (little finger) fingers, the sound may be unclear due to the physiological features of the fourth finger. It is also advisable not to use „mordents” on the sixteenth durations offered by Y. Polychronidi, primarily because of the inconvenience of performance, which leads to "stumbling" even in technically advanced performers.

Note the use of techniques that are not specified in the translation of Y. Polychronides and are understood as a technique of „blow”, for example in syncopie fragments found in the twelfth cycle of the first kolomyika, and the like. It would be advisable to use a tremolo reception

that will continue the sound and emphasize the syncopated rhythm characteristic of Western Ukrainian music.

At the end of the first section (exposition) of the initial kolomyika, where the melodic line is being deployed in sixteen durations, it is proposed to use the double picicato technique – extraction of sound with two fingers alternately – thumb and pointing. Such a technique will help to fulfill the tempo recommendations and will allow to show a rich palette of shades from „p” to a bright climax at „f”.

With regard to dynamic and dramatic development – it must be built in each colomyika separately, and in the cycle as a whole by comparing the parts with each other. The climax is achieved by compacting the invoice in the balance between the balalaika and the piano, changing the register and the intensity of the sound.

Conclusions. Working in the field of decorating and arranging for balalaika in Ukrainian music is extremely attractive and inspires composer-performers and educators, as they face a wealth of opportunities. The sound of balalaika in new timbre combines the imaginative boundaries of both works of world classics and nationally recognized works of opus. This raises the problem of finding adequate means of artistic expression, and most importantly, of technical techniques that would correspond to the disclosure of figurative constants of works.

The perspectives of the study of the outlined theme lie in the complex analysis of various kinds of transcriptions for balalaika solo and with its participation in the aspect of the problem of adaptation of different kinds of music to the pedagogical and performing needs within the cultural mainstream of the present.

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