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The Work of Maryna Denysenko for the Instrumental Bandura Performance

The Aspects of Timbre and Sonority

Творчість Марини Денисенко для інструментальної бандури темброво-сонорний аспект

Abstract. This study considers modern instrumental and vocal-instrumental bandura performance with regard to the aspects of timbre and sonority. The latter influence innovative experiments in the field of bandura performance the most. Modern instrumental compositions for bandura are marked by the expansion of stylistic attributes; the use of a wide range of new techniques and elements of poly-stylistics, classical genre prototypes, and the most recent technologies (aleatorics, cluster, layered polyphony, sonorism, etc.). These explorations are also characterized by a deeply individual artist's idea, marked by innovative discoveries in the bandura technique, often determined by the timbre and sound concept of the composition.

It should be noted that the bandura in its modern form (namely, Chernihiv and Lviv chromatic prototypes) is a relatively new instrument. It has undergone a significant transformation over the centuries: from an accompanying one to an instrument with a broad expressive potential for genre and stylistic solutions in interpreting the stylistic discourses. Its dynamic development is evident in recent decades, when bandura, because of its timbre and dynamic potential, happened to be on the forefront of the innovative compositional explorations with experimental techniques and approaches. The increased attention of composers to the sound of the bandura, its diversity, changeability, length, etc. encourages performers and composers to experiment with the innovative ways of bandura sound-producing. The well-known Ukrainian composer Maryna Denysenko (1962–2022) worked productively in this direction. Her work testifies to the attention to timbre and sonorous expressiveness along with expanding and changing the emphasis on the traditional approaches to the bandura performing. In her works, Denysenko significantly modernizes the expressive and performing potential of the bandura performance, while at the same time modifying established ideas about the genre models of bandura art and the field of timbre/sonority of academic bandura.

Keywords: instrumental music, vocal-instrumental creativity, bandura composition and performance, tradition, innovation, Maryna Denysenko.

Introduction. Among the varieties of modern academic musical content, bandura music is one of the most active and constantly developing areas. This process is primarily related to the changes in the design of the instrument, aimed at expanding its performance and expressive potential and enriching the stylistic field of the original works for bandura. The wide expressive palette of bandura attracts modern composers both with its potential for experiments and attempts to embody a wide range of artistic and philosophical contexts of the author's idea. This process affects the development of bandura's instrumental expressiveness, the search for new playing techniques, and the formation of a stylistic variety of performing creativity. The concept of modern instrumental bandura creativity investigated in this paper is exemplified by the composition legacy of Maryna Denysenko (1962–2022), who explored the aspects of timbre/sonority of modern bandura music.

The **aim** of the study is to reveal the specifics and role of bandura creativity in the dialogue between the composer's work and performance practice in the field of timbre/sonority expressiveness on the example of Maryna Denysenko's musical pieces for instrumental bandura performance.

In accordance with the aim, the research objectives were the following:

- to give a general description of bandura concert performance as a phenomenon of modern art that functions on the intersection of the composer's work and the performer's skill,
- to highlight the timbre/sonority context of modern musical compositions for bandura performance,
- to characterize modern techniques of performing on the example of the latest compositional practices for bandura,

– to analyze the set of instrumental works for bandura by Maryna Denysenko in order to determine their artistic characteristics and the range of their interpretation and performing potential.

Research methodology. General scientific and special methods were used to conduct the study: inductive and typological methods enabled the classification and generalization of modern modified and non-traditional techniques of playing the bandura, determined by the timbre/sonority experiments of composers; the analytical method was used in theoretical and performance analysis of modern instrumental chamber works with bandura; holistic analysis (including the understanding of the communicative nature of music-making) made it possible to evaluate the compositional and performing components from the standpoint of the dialectic of the typical and the individual, at the intersection of which the uniqueness of the of bandura is revealed.

Literature review. The theoretical basis of the research is grounded in the works that traced the link between the theory and performance skill of playing the bandura: by Nadia Broyako (1997), Violetta Dutchak (2011), Nina Morozevich (2000), Olena Nikolenko (2010), Oleksandr Oleksienko (2005); as well as studies on the formation of bandura, its expressive and performing content: by Oksana Bobechko (2013), Iryna Dmytruk (2005), Iryna Zinkiv (2013), Olena Nikolenko (2010), Tetyana Slyusarenko (2016), Taras Yanitsky (2020).

Results and Discussion. Over the past decades, bandura art has been significantly enriched with original works that were included in the repertoire of bandura performers and expanded the performance potential of the instrument. The discourse of the novel ideas about the instrument outlines the modern ways of development of bandura composing and performing, which is experiencing similar genre-academic problems as other instruments with folk roots. An important trend that describes modern composers' work in the sphere of instrumental bandura performance their attention to bandura as an instrument with peculiar timbre/sonority and timbre-dynamic characteristics in the system of means of musical expression.

Sonorism is one of the signs of fruitful trends in instrumental chamber creativity of the second half of the 20th century. Because of it, the musical language became the language of figurative and semantic metaphors between sound and color, between sound coloring and ornamental decor, and between sonorous color and pictorial plot. In modern instrumental works for bandura, timbre becomes an important component of musical expressiveness in experimental practices. In general, the understanding of this process is linked to the uniqueness of the new sound picture of the world adapted by the new music through timbre/sonority experiments as timbre in the narrow sense and timbre/sonority (or timbre in the broad sense) as a timbre complex synthesized from the elements of the phonic layer. Even a cursory analysis of the works of the composers who experimented in the field of bandura creativity determines the presence of various sonorous implementations, which can be classified

according to the leading feature—the quality of the sonorous sound of the instruments, their articulation features and timbre potential, which refer the listener to a set of meanings, ideas, and characteristics, when an entire world of sensations is revealed with the means of sonorous intonation.

The sound quality and technical capabilities of the bandura are influenced, on the one hand, by the acoustic characteristics and details of its design. On the other hand, they are influenced by the moment of timbre formation, which is largely formed in the field of innovation of the musical idea and regulated by the composer's experiments, often in collaboration with the performer. Here, the smallest performance nuances of timbre and dynamic coloring are important, therefore, in the score, any details are carefully recorded and deciphered, for example, the timbre and expressive palette—the nature of articulation, strokes, timbre coloring.

The bandura functions in the system of means of musical expression as an instrument that has height, length, and timbre color, which may be manifested under certain conditions. The concept of the expressive capabilities of the instrument has a complex nature, since “several guiding and interacting factors influence its formation, namely: composer–performer, performer–audience. At the intersection of these flows, the musical instrument functions as a device to implement the subjective needs of all participants of the process, as a result of which the meaning is transformed into timbre-sound reality” (Mymryk & Savchuk, 2017, p. 18). Performance techniques that strengthen timbre and color accent and are generated by the latest timbre and color specificity of composer's work for modern bandura performance are actively introduced into solo, ensemble, and instrumental chamber practice.

The evolution of the timbre and sonorous characteristics of bandura are marked by the following performance features:

- impeccably bright clarity of a certain type of attacca in the process of articulation; timbre fullness of sound, homogeneity or versatility, brightness or softness in all tessituras of the range,
- intonation, melodic, and timbre stability, especially in the extreme tessituras of the range,
- ability to express the “finest” gradations of dynamic shades,
- aesthetic originality of the sound and uniqueness of sound modifications and possibilities because of the use of various performing techniques,
- inexhaustible “singing” quality as the basis of sound production and sound management, etc.

In a number of works for bandura, the influences outlined above are clearly manifested. Innovative methods of performing evidence this, namely: hits on the fretboard of the bandura, various glissandos, flageolets on the bass strings, recourse to specific sound-imaging effects—clicking the tongue, tapping the foot on the floor, unusual timbre combinations of various instruments. For example, M. Denysenko's suite for bandura, strings, and percussion *August the Sickle* (1998) has a deep subtext despite the external sound imagery of the music. Because of the timbre

and sonorous experiments, the work is loaded with deep semantics, which proves the important role of timbre-phonemes in creating consistent dramaturgy as a result of the richness of imagery.

It is possible to trace the development of the latest technologies and compositional creativity on the example of works for bandura, which modify the established conceptions about the range of this instrument. For instance, the experimental studio works of the famous bandura performer and composer R. Hrynkiv, who significantly expands the field of modern bandura performance and the sound range of bandura, in particular, his works *Old Bell Tower Sings*, *Vesnyanka*, *Ostinato Fugue* are built on overtones and innovative compositional techniques, while *Gusli*, according to the author's idea, should be performed on lowered bandura strings. Currently, there is a significant in creating jazz compositions for bandura. Instrumental works by bandura performers, such as *Jazz Improvisation* by R. Hrynkiv; *Improvisation On a Folk Theme*, *Wi West Jazz* by Georgy Matviyev, and other works are important milestones in this process. Works written by bandura performers demonstrate experiments in the field of bandura textural possibilities, development of new ways of playing (Matviyiv, 2012, p. 64). In *A prima vista of the first sight* (an improvisation composition for a quartet of saxophone, soloist percussionist, bandura performer and the author (pianist)) by Ivan Taranenko bandura competes with the piano and becomes a perfect jazz partner in an original composition in terms of the author's idea and interpretation of the instruments.

The composer's work for bandura at the turn of the 21st century testifies to the extraordinary artistic explorations, where the transformation of traditions and active experimentation are organically combined exemplifying the typical trends of development of modern bandura composing and performing. This process is characterized by the combination of timbres of the bandura and other instruments (including acoustic and electric instruments), the invention of new methods of playing the bandura, the use of intonation complexes, and modern techniques of composition. At the aesthetic and artistic level, the richness of the thematic and stylistic panorama of works, marked by the special interest of artists in neo-styles (neo-folklorism, neo-romanticism, neo-baroque, neo-classicism and neo-impressionism) becomes one of the trends of mass musical culture.

Among the Denysenko's findings, there are the latest techniques of playing, based on articulation-stroke, timbre-textural approaches, harmonic and compositional features, and other means and techniques that fit into the concept of the "new sound" of the second half of the 20th and beginning of the 21st century. The timbre/sonority picture of bandura expressiveness is revealed through the introduction of a wide variety of noise effects and pitchless techniques. The process of modernization of bandura playing techniques continues. The analyzed bandura instrumental techniques can be divided into universal and specific, and the latter have an obvious quantitative and qualitative

advantage. All the latest methods of bandura playing are not only instrument-specific, but also implement the new timbre/sonority status of bandura in avant-garde compositional experiments (Romanko, 1998, p. 4).

The works in this style, along with the search for new timbre expressiveness, realized through the expansion of traditional views on bandura, are interesting in regard to their deep artistic and figurative solutions. Among the topics developed by Maryna Denysenko are ethical dilemmas, introspection, the desire to find perfection and harmony, lost in the mechanistic world, the problem of the ideal and creativity, etc. These are programmatic for the composer.

The dialogue in modern bandura composing and performing between the composer, and the performer with whom the former closely cooperates, is a multifaceted phenomena and includes the following components: creative exploration, interpretation, and performance reproduction (Moskalenko, 2012). The creative exploration component is implemented in the composer's complex visions of the expressive content of the bandura in order to realize the author's idea. The interpretation is most notable in the practical implementation at the level of bandura expressive elements (methods and techniques of playing, timbre-dynamic, articulatory possibilities) that will later shape the author's idea. The performance reproduction component takes place in the time-space of stage interpretation and is an intellectually organized activity of musical thinking aimed at revealing the expressive potential of the author's idea.

For example, all the innovations in the works of M. Denysenko are subjects to conceptualization and have corresponding musical and formative features: form-establishing elements, connections between the figurative meaning of the work and its structure, individual signs of interpreting the form chosen by the composer, and author's findings. Also important are the relationships between the means of artistic expression in the context of the timbre palette—melody, harmony, metrorhythm, tempo, agogics, shades of dynamics, timbre gradations, methods of sound production, intonation and stroke features, etc. Understanding these components of the composer's idea enables reproducing the essence of it in a convincing on-stage interpretation at the level of appropriate figurative generalizations.

The implementation of integrity implies not only the knowledge of the textual and musical components of the cycle, but also the process of preparing a stage performance. Therefore, having deeply understood the original textual source and analyzed the composer's notes and elements of the original musical language, determining the character and mood of the parts of the cycle, the interpreter begins the next creative stage—working on details and technical difficulties. These artistic and stage approaches, aimed at decoding the author's idea, which often is diverse in mood and dramatic load, always function in the field of the composer's artistic generalizations. At the same time, the "performer's play for the composer" is determined by the performer's charisma. After all, interpreters must not only professionally overcome their instrumental and technical difficulties,

but, primarily, become interesting actors in this self-modeled “theatre,” evoking appropriate emotional response from the audience.

In her innovative work, M. Denysenko often uses aleatorics, sonorous effects, atonal organization, and a typological technique—the use of partially prepared instruments, etc. For example, in M. Denysenko’s chamber works (*Winter and Spring, August the Sickle*), one of the characteristic means of intonation organization of the musical fabric is the combination of pitch-relative melodic formulas with pitch-fixed sound complexes, which is primarily based on the use of articulation and timbre possibilities of bandura. In the assimilation of different stylistic trends, M. Denysenko is exploring new combinatorial links between the poetics of conception and sonorous technique, neoclassical trends in form and theme formation, and jazz style.

As for the consideration of artistic manifestations of these ideas, Maryna Denysenko’s suite for bandura, strings, and percussion *August the Sickle* is particularly significant as an example of a poetic and colorful approach to the use of bandura and its combination with academic instruments. This programmatic work appeals to poetic imagery rooted in folklore. Thus, the titles of the first and last movements refer to folk rituals: “Makovia” is a folk holiday of the summer ritual cycle and “August the sickle” evokes obvious associations with harvesting, which in traditional culture was also accompanied by various rituals. Other movements (“Kalina the Daughter of the Priest”, “Years went with the water”) are characterized by folk poetic imagery.

In the orchestra, the strings comprise a basic section, further divided into subsections (*divisi*). It is the strings that lead the main musical material, and their parts are most involved in polyphonic means of development. They are complemented by a group of percussion and noise instruments that add color to the work, for example, a “nightingale” that imitates the song of a namesake bird.

Bandura is interpreted primarily as an instrument with a bright folk timbre. It is used in both thematic and coloristic roles. Moreover, in four of the five movements of the cycle, it sounds mainly in the high register, the most characteristic for it and the brightest for perception. The low register remains inactive except for the middle of the first movement. Only in one part (“Kaniv”), its sound is completely transferred to the lower register: here it becomes closer in timbre to a group of string instruments, as if “merging” with them. It should be noted that the bandura part is almost everywhere recorded on only one staff (the exception is the fragments of the first movement “Makovia”). In many cases, it is actually equaled to the strings, because texturally it is notated either in unison, or in intervals or chords, with a monophonic melodic pattern and interval movement being dominant. There are also timbral effects, such as tremolo, and glissando; here, bandura approaches the role of percussion and noise instrument, creating a sound background for strings or high-pitched percussion (for example, the xylophone at the beginning of the last part of “August the Sickle”), which, simultaneously, unfold or develop the main thematic material or are

included in the timbre play between the instruments. If they are all used in a similar way, it becomes one of the elements of the sound picture (for example, in the second section of the third movement, “Summers by the Water”).

All five movements that make up the suite are small sketches without long musical development. The main dynamic factor in such a layout is the contrast between them.

The first play of the cycle “Makovia” is built on scherzo polyphonic material, which initially sounds only in strings. Here the composer adheres to the modal principle in harmony. The string section is divided into fourteen subsections (*divisi*), and each has its own line that complements the others. Bandura joins this polyphonic palette later (mark A), continuing the same musical material. Starting from mark B, it already sounds in contrast to the strings due to the appearance of the chord texture, and then again texturally and thematically complements the strings. At the end of the piece, the “nightingale” appears, with the help of which a transition to the next part is created.

The second play of the cycle “Popovna Kalina” contains a part of the “nightingale” for a reason. Its musical fabric is built on intonations close to birdsong. These are short repeated motifs in two or three different sounds in the first *divisi* violins, accompanied by temple blocks and a nightingale. Other parts of strings and bandura are gradually added to them, creating a peculiar atmosphere of spring nature. The bandura part is also built on a monophonic, rhythmically variant repetition of first two (as – b at the distance of a nona), and then three sounds (as – b – f). The composer also uses forslags and tremolo. In the second part of the play, the musical material changes, as if imitating bird trills (figure H). However, at the end (the last four measures) in the bandura part, the initial intonations reappear, creating a thematic arc. In general, the whole play is close to minimalism in texture and means of expression. This is obviously due to the figurative content, the author’s desire to convey the sound picture of the bird choir.

In the third movement of the cycle “Years Gone With Water,” especially in its second part (number L), the role of coloristic means of expression grows. It also attracts with a more vivid lyrical melodiousness, albeit “distracted,” variable, characteristic of modern music. The textural solution at the beginning of the piece is based on a variably repeated melodic line in the first violins. There is no literal ostinato here, but the melody is built around the same intonations and maintains a single chord structure. Bells make a similar continuous line. Bandura creates timbral effects on this background by playing tremolo and separate short motifs with forslags. Next, the strings develop a lyrical melodic material that was heard in a short version in the first bars of the piece in the second part of the first violins. Starting with the number L, the composer uses aleatoric techniques in the strings: the *divisi* violins play pizzicato, but only the pitch is indicated in the score, the rhythm is not specified and is performed by the musicians at their discretion. Bandura is also tasked with repeating one melodic figure in an arbitrary tempo-rhythm. These are manifestations of the so-called limited,

or controlled, aleatorics. In such cases, composers often leave a remark *ad libitum*, which refers to the tempo and rhythm of the corresponding section of the work. Such techniques allow creating an effect of a certain irregularity, approximation of the sound picture to the natural sound environment. This transposes the perception of music from subject matter and pitch to timbre. At the end of the work, the author brings back the initial motifs to the violins in a modified form, as well as the line of bells, which can be considered a reprise of sorts.

The fourth part of the “Kaniv” cycle, on the contrary, is more rhythmic. What is important here is the clarity and consistency of the eighth-note movement with shifting accents due to syncopation and meter changes. It is built on the same material and is very short, it sounds almost as an interlude before the last movement—“August the Sickle.” Bandura is used here in the lower register and is also subject to the general motility of movement.

The last movement, “August the Sickle,” like all the others, is performed *attacca*, but, in addition, it is combined with the previous continuous sound of the xylophone. This is the fastest part of the cycle. Similarly to “Kaniv,” it is built on one musical material. It is also texturally the most transparent because the xylophone line is combined with the sound of two solo violins, a bandura, as well as temple blocks and “the nightingale.” The constant movement is complemented here by timbral effects—tremolo in bandura, glissando in violins, and the so-called coloristic instruments. Such means correspond to the theme of the harvest and the imagery mentioned above.

In general, the suite attracts the audience with its “delicacy” and poetic sound. This is facilitated by the choice of instruments and the approach to the orchestral texture: *divisi* violins, a set of drums with rich sonority (color), the unsaturated but timbre-bright sound of bandura. In the field of pitch, the composer relies on the modal system. The imagery of the work corresponds to the use of limited aleatoric techniques, which also contributes to greater attention to the tonal side of the work. The bandura part is often presented in one or two voices and is subordinate to the general orchestral texture, while at the same time preserving its special timbre, because the score is transparent and the bandura can be clearly heard. It is also interpreted as a coloristic tool, complementing the tonal palette of the work, and is included in a kind of sound game. At the same time, such techniques as tremolo, glissando, and means of limited aleatorics are used.

Another Maryna Denysenko’s landmark musical piece for bandura and piano—*Winter and Spring*—is a vivid example of a modern approach to the use of bandura in ensembles. Both instruments are equal, they complement and interact with each other. The tonal contrast between them and the possibility of combining their timbres are important for the composer. In addition, she expands the timbral possibilities of both parts, using non-traditional ways of playing (for example, on the piano back and strings, on the body of the bandura), as well as the aleatoric techniques, which also give bright timbral effect. In these cases, improvisation is used

as the principle underlying the composition, and the specific musical text in the final version is created by the performers.

The composer describes only the framework, usually the pitch, and gives instructions for repetitions—the so-called controlled aleatorics. Such means are used mainly in the second part of the work, which is obviously associated with a freer and more relaxed spring.

In general, the work consists of two parts — the slow (Adagio) and the fast (Allegro), as well as a quasi-improvisational introduction and coda. It should be noted that the improvisational character declared by the composer in the introduction (Improvizato) is to some extent inherent in the entire play. This primarily concerns the metrorhythmic side of the score. After all, the time signature is not indicated, and the measures are marked only schematically (with a dotted line) and exist to facilitate the performance. They do not play the usual organizing role in the metrorhythmic sense. Solid bars are rare, only at the end of individual constructions. In this way, the composer abandons the traditional metrical framework, which provides considerable performance freedom and at the same time imposes a greater responsibility on the musicians for the interpretation of the score.

Thematic material is scattered: there are no themes in the classical sense. Throughout the piece, only similar motifs and a common harmonic basis are used. For example, in the introduction (the end of the first accolade), the composer builds melodic phrases in the piano part on the sounds of a minor diminished third chord (B – flat – D – E – G), then there are other inversions with the same sounds in the chord structure, as well as with by adding the sound “A.” Then, at the beginning of the first movement (Adagio), the same harmonic basis appears in the bandura part. At the end of the entire piece, the author returns to it again (in the piano—the number F and further on), creating a compositional arch with the beginning. Another example of the unifying role of harmony can be seen starting with the number C. From here a rather long episode begins, which is built in the bandura part on the sound of a minor major seventh chord (from the note “C”) with the addition of the sound of F. Such a harmonic “basis” in the low register of the bandura, and then the piano, continues until the number D, where an aleatoric texture appears. Moreover, this harmony unites the end of the first part (Adagio) and the beginning of the second (Allegro).

Together, these tools create a poetic and rather watercolor composition. In many ways, this is implemented by the expressive capabilities of the bandura. M. Denysenko interprets the bandura as an instrument equal to piano, although it cannot be named completely academic either because of the means of expression used by the composer. Denysenko follows the European tradition of “new music,” not adhering to and perhaps consciously avoiding classical musical syntax. At the same time, in her works, bandura appears in a more “strict” context of the “serious” genre. Here one can see certain allusions to folk sources at the level of small motifs and the general color of the sound, linked to the traditions of celebrating winter and spring holidays in Ukraine.

Conclusions. The interpretation of a musical work, its analysis, and perception require the performer to have a certain amount of knowledge, ideas, concepts, logical approaches, etc. Understanding the integrity of a modern bandura composition involves the proposed stages of work, an intonation-figurative representation of the work and the definition of relationships between the artistic level of the composition and the means of its implementation. The comprehensive vision of the work by the performer is realized through a deep analysis of its form and determining the semantic core in the context of the search for a convincing interpretation.

M. Denysenko's innovative works often use aleatorics, sonorous effects, and improvisation as the principles underlying the composition; specific musical texts in the final version are created by the performers. For M. Denysenko, bandura is primarily an instrument with a bright folk timbre equal to the piano, it is used in both thematic and coloristic roles. Bandura sometimes can be timbral and acoustic in interaction with other instruments and also performs a coloristic role, or it can be an instrument that takes on an intonation, rhythmic or harmonic component, and sometimes use all these functions together or with the use of sonoristic techniques.

Turning specifically to the cause-and-effect actions between the constructive improvement of bandura, the expansion of the field of performing and expressive techniques, and incorporation of bandura into the field of modern compositional creativity enables outlining the transformation of bandura, primarily through the musical dialogue between

the performer and the composer. This dialogue began as a search for expressive innovations in the post-war period. Bandura performers arranged academic works for bandura and later this process evolved into a serious discoveries for a number of bandura performers-composers who, in the middle and second half of the 20th century, significantly expanded the expressive palette of the instrument through the creation of constructively established formats of Kyiv-Chernihiv and Lviv prototypes of academic bandura. The active development of this process was stimulated by innovative explorations by instrumentalist composers of the timbre and sound possibilities of bandura expressiveness. The most outstanding consequences of such a transformation are the works of Ukrainian composers of the late 20th and early 21st centuries.

Summarizing the above, we note that the rich resources of bandura make it possible to reproduce most of the specific timbre and sound effects without resorting to a radical restructuring of the instrument. In introducing these effects, the role of performers is utterly important—they, in close cooperation with composers, contribute to the use of non-traditional timbre and sound techniques.

Therefore, the timbre/sonority evolution of bandura during the 20th century occurred, on the one hand, because of enhancement both of the instrument in general and its components. On the other hand, professional skills and performance culture, usually directly linked to the formation of artistic and aesthetic modern requirements, also developed progressively.

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Дружба І.**Творчість Марини Денисенко для інструментальної бандури: темброво-сонорний аспект**

Анотація. Досліджено сучасну інструментальну та вокально-інструментальну бандурну творчість з позиції темброво-сонорного чинника як такого, що чи не найактивніше впливає на новаційні експерименти у полі бандурної виражальності. Сучасні інструментальні композиції для бандури позначені розширенням стильової атрибутики, використанням широкої палітри нових технологічних прийомів та елементів полістилістики, умовно класичних жанрових прототипів та найсучасніших технологій (алеаторика, кластер, пластова поліфонія, сонористика тощо). Ці пошуки характеризуються також глибоко індивідуальним авторським задумом, позначеним інноваційними відкриттями в бандурній техніці, часто зумовленими темброво-звуковим задумом композиції.

Зазначимо, що бандура в сучасному вигляді (чернігівський та львівський її хроматичні прототипи) — це молодий інструмент, який за століття пройшов значний шлях трансформації від акомпануючого, традиційного атрибута національної культури до інструмента з широким виражальним потенціалом жанрово-стилістичних рішень у прочитанні стильових дискурсів. Про динамічний його розвиток свідчать процеси останніх десятиліть, коли бандура стала полем новаційної композиторської творчості з відповідними експериментальними техніками і підходами, зумовленими її темброво-динамічним потенціалом. Посилена увага композиторів до звучання бандури, її «креативності», мінливості, протяжності тощо ніби спонукає виконавців і композиторів до пошуку нових цікавих способів звуковтілення на інструменті.

Активно у цьому напрямі працювала відома українська композиторка Марина Денисенко (1962–2022), доробок котрої засвідчив увагу до темброво-сонорної виражальності поряд із розширенням та переакцентуванням усталених виконавсько-виражальних підходів гри на бандурі. У своїх опусах мисткиня значно оновлює виражально-виконавський арсенал гри, водночас модифікуючи усталені уявлення про жанрові моделі бандурної творчості та темброво-сонорне поле академічної бандури.

Ключові слова: інструментальна музика, вокально-інструментальна творчість, бандуристика, традиція, новаторство, Марина Денисенко.

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