

The monograph examines the specifics of the theoretical (scientific and pedagogical-methodical) and artistic (presentational-representative creativity) understanding in the modern Ukrainian artistic space of the sound of author's music, focused on the timbre-acoustic, technical and expressive possibilities of the accordion. The materials that make up the content of the monograph reveal various aspects of musical creativity focused on the sound image of the accordion, from the standpoint of musicological understanding, which reveals and significantly enriches the researched topic. The monograph is intended for musicologists, practicing musicians, teachers and students of art educational institutions.



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Kalashnyk M.P., Loshkov Yu.I.

## The sound image of the accordion in the modern national artistic space

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**Kalashnyk Mariya,  
Loshkov Yurii**

**THE SOUND IMAGE OF BUTTON  
ACCORDION IN THE MODERN NATIONAL  
ART SPACE**

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**ЗВУКООБРАЗ БАТОНА В СУЧАСНОМУ  
НАЦІОНАЛЬНОМУ ХУДОЖНЬОМУ  
ПРОСТОРИ**

LAP LAMBERT Academic Publishing, 2024.

Kalashnyk M.P., Loshkov Yu.I. The sound image of the accordion in the modern national artistic space: Monograph under the editorship Prof. Mykhailychenko O.V. / LAP LAMBERT Academic Publishing, 2024. 114 p.

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Калашник М.П., Лошков Ю.І. Звукообраз баяна в сучасному національному художньому просторі : Монографія за ред. проф. Михайличенко О.В. / LAP LAMBERT Academic Publishing, 2024.114 с.

У монографії розглядається специфіка теоретичного (наукового і педагогічно-методичного) та мистецького (презентативно-репрезентативна творчість) осмислення в сучасному українському художньому просторі звучання авторської музики, орієнтованої на темброво-акустичні, технічні та виразні можливості баяна. Матеріали, що становлять зміст монографії, розкривають різні аспекти музичної творчості, орієнтованої на звукообраз баяна, з позиції музикознавчого осягнення, що розкриває і значно збагачує досліджувану тему.

Монографія призначена музикознавцям, музикантампрактикам, педагогам та студентів мистецьких закладів освіти.

**ISBN 978-620-7-64179-6**

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## PREFACE

In the modern Ukrainian artistic space, accordion art appears as a unique precedent of an exceptionally mobile modulation of a folk instrument in the plane of academic tradition and comprehensive realization of the sound image. Preserving the traditional connection with the folklore plane, the sound image of the accordion appears today as marked by the diversity of realization in various spheres of musical art, the powerful potential of creating new timbre reintonations of the world and national heritage, as well as the approbation of the newest means of expression and experimental genre-style searches of modern artists.

The process of realizing the sound image of the accordion is actively understood in musicology, where the sound image of a musical instrument is perceived as a unity of the characteristics of the musical text (intonational-figurative content, structural-semantic and stylistic features) and the means of its reproduction (timbral-acoustic, expressive capabilities of the instrument, sound production technique), which is the basis of music perception.

Representing new creative visions and vectors of composer searches, reflecting modern processes of genre-style diffusion and forming at the level of listener perception an idea of a new expressive sphere of musical art, the modern sound image of the accordion serves as a basis for the pedagogical and methodological justification of innovations in the field of artistic practice. Appearing as a powerful driving force in the development of such a mobile form of artistic practice as the festival-competition movement, the sound image of the accordion becomes one of the markers of modern national musical art in the world artistic space.

The discrepancy between the partial mastery of the modern soundscape of the accordion in genre, style, and expressive dimensions in the musicological discourse and its permanent creation by modern Ukrainian artists, filled with innovative conceptual searches, genre-stylistic and expressive intentions and means of expression, actualizes

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<sup>1</sup> Рябуха Н. Звукообраз у фокусі сонологічного методу дослідження музичної культури. *Культура і сучасність*. Київ, 2015. № 2. С. 98–106.

the need to determine the specifics of understanding the soundscape of the accordion in the artistic space of Ukraine in terms of genre, style and expression.

## **CHAPTER 1**

### **PHENOMENOLOGICAL AND ONTOLOGICAL DIMENSIONS OF MODERN FABRIC ART OF UKRAINE**

The primary importance in the understanding of music is played by science, which strives to reasonably explain the cause-and-effect specificity of musical creativity. Modern musicological knowledge demonstrates an exceptional intensification of the study of a wide range of issues related to modern bayan art, aimed at ascertaining its acquisition of a full-fledged component of the artistic space, in particular academic musical art. The disclosure of the previously untested technical and coloristic possibilities of the instrument, the overactive mastering of the genre-stylistic dimensions of the academic heritage, the creation of a large-scale repertoire circle and filling it with works that demonstrate the interpenetration of folklore, academic, pop and mass "streams" of modern musical art become the basis for scientists to fix a new the sound image of the accordion. Its modern specificity as a typological model, "which is genetically formed, fixed in the process of musical communication in a certain socio-cultural space"<sup>2</sup> is determined by its ability to be represented in folklore, academic, jazz-pop, etc. spheres, the specific exclusivity of its possibilities<sup>3</sup>, heterophonic- melodic polyphony, which "combines organ-spiritual comprehensiveness, vocal expression

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<sup>2</sup> Там само.

<sup>3</sup> Боженський А. До питання виконавської інтерпретації баянних композицій Віктора Власова. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету ім. І. Франка*, Дрогобич, 2011. Вип. 2. С. 8–11.

of strings and characteristic percussive and coloristic sound formations".<sup>4</sup>

The uniqueness of the sound image of the accordion, the activity of its "entry" in the academic status into the pluralistic stylistic aura of modern national musical art, the approbation of the instrument's innovative technical and coloristic possibilities give the accordion new impulses of representation at the level of artistic performing practice. At the level of scientific understanding, this reflects the understanding of accordion art as a phenomenon of the modern musical culture of Ukraine in all the diversity of its genre, style, and aesthetic markers.

Dissertation and monographic works of the last decades reflect the stability of this status. In particular, in the dissertation work of R. Bezugla "Bayan art in the musical culture of Ukraine (the second half of the 20th century)", modern Ukrainian bayan art is defined on the basis of a systemic approach as a socio-cultural phenomenon, "an organic component of the national musical culture <...which...> is a vivid evidence of creative interpenetration of Ukrainian and world musical culture. <...> combines such phenomena as artistic creativity (creativity of composers and performers in the field of accordion solo and ensemble music), professional education (teaching practice, methodical and pedagogical developments), technical evolution of the instrument, transformation of social functions".<sup>5</sup>

Emphasizing the dynamism of the academicization of the "cultural image" of the accordion, the researcher notes the need to preserve national achievements in the field of accordion art and to form ways of its adequate modern functioning.<sup>6</sup>

Understanding the universality of the sound image of the accordion as a phenomenon of national culture determined on the border of the 20th and 21st centuries. increasing the attention of

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<sup>4</sup> Черноіваненко А. Д. Фактура у визначенні виражальних властивостей баянної музики : автореф. дис. ...канд. мист. : спец. 17.00.03. Одеса, 2001. С.6.

<sup>5</sup> Безугла Р. І. Баянне мистецтво в музичній культурі України (друга половина ХХ століття): автореф. дис. ....канд. мист. : спец. 17.00.01. Київ, 2004. 20 с. С.1.

<sup>6</sup> Там само. С.16.

scientists to issues of the history of bayan art. Peculiarities of the evolution of accordion art in connection with the improvement of its organological indicators, the formation of the Kyiv accordion school, the peculiarities of pedagogical and methodological guidelines, the work of M. Helis, K. Myaskov, M. Chaikin, M. Risol, S. Chapkiy, I. Alekseev, M. Davydov and others, as well as the specifics of the repertory landmarks of outstanding performers were highlighted by E. Ivanov in his dissertation study "Academic accordion-art in Ukraine (historical aspect)".<sup>7</sup>

The desire to form a coherent history of the existence of accordion art prompts scientists to consider new research angles, in particular organological. The study of the Ukrainian music industry as a factor in ensuring the development of the national accordion art in its multiplicity of links - "from amateur and amateur and educational to professional and philharmonic and academic" is addressed in the dissertation work "Formation and development of the production of accordion-instrument instruments in Ukraine in XX century (organological aspect)" O. Reznik, highlighting the history of instrument production in the 1930s-1990s, the author's "periodization of the formation, development and functioning of the Ukrainian production of reed-pneumo-keyboard instruments in the 20th century, which represents the evolution of this phenomenon during three major stages: pre-industrial, industrial and post-industrial".<sup>8</sup>

The multidimensional nature of modern accordion art is a factor in the formation by scientists of the latest research visions related to certain spheres of its functioning. M. Bulda's dissertation work "Pop-jazz music in bayan-art of Ukraine of the second half of the 20th - beginning of the 21st century: composer's creativity and performance" demonstrates the strengthening of the trend of synthesizing bayan and accordion "directions" in the musicological

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<sup>7</sup> Іванов Є. О. Академічне баянно-акордеонне мистецтво на Україні (історичний аспект): автореф. дис. ...канд. мист.: спец. 17.00.02 / Київ. держ. консерваторія ім. П. І. Чайковського. Київ, 1995. 16 с.

<sup>8</sup> Резнік О. С. Становлення й розвиток виробництва баянноакордеонного інструментарію в Україні у XX столітті (органологічний аспект): дис. ...доктор філософії : спец. 025. Старобільськ, 2022. 319 с. С.2-6.

discourse and the emancipation of the jazz-pop research vector. The most important factors of its appearance can be considered the dissonance between the formation of a significant array of works in jazz and pop stylistics, the active development of jazz and pop performance, the consolidation of the jazz and pop field of accordion art in an independent status at the level of perception and the level of their mastery in art history. Eliminating this dissonance, M. Bulda defines the stages of the development of the jazz-variety trend in accordion (accordion) art - "professional formation, philharmonic specialization, academicization"<sup>9</sup>, characterizes stylistic changes in the repertoire associated with the organic synthesis of innovative language and thinking, folklore sources and individual creative composer linguistic and stylistic markers, performance innovations associated with the approbation of the appropriate range of playing techniques and the choice of "interpretation and adequate reproduction of the composer's intention".<sup>10</sup>

In the dissertation study of I. Yergiev "Ukrainian "modern bayan" as a phenomenon of world art the phenomenon of "modern bayan" is substantiated as a synthesis of world and national achievements of performing art marked by the formation of a new type of performer - an innovative artist, who represents benchmark premieres interpretations of the latest works.<sup>11</sup>

The latest phase of the accordion-accordion art life is connected by the well-known bayanist-performer and scientist with essential changes in composer-performer communication, under which the "unity of the performer-composer's initiative in composing original compositions for the accordion as "listening music" with the inclusion of timbral- sonorous effects in the function of specific graphic

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<sup>9</sup> Булда М. Естрадно-джазова музика в акордеонно-баянному мистецтві України другої половини XX – початку XXI століття: композиторська творчість і виконавство: автореф. дис. ...канд. мист. : спец. 17.00.03. Харків, 2007. 19 с. С.14.

<sup>10</sup> Там само. С.15.

<sup>11</sup> Єргієв І. Д. Український «модерн-баян» як феномен світового мистецтва: автореф. дис. ....кан. мист.: спец. 17.00.03. Одеса, 2006. 18 с. С.15.

indicators, bearers of archetypal meanings of music of postavant-garde art". I. Yergiev sees another *modus operandi* of the "modern bayan" phenomenon in the intonation-stylistic dimension, stressing that the "modern intonation" of modern bayan art combines the tonal processuality of classical music with the statics of sonorous cluster formations of music of the late 20th and early 21st centuries.<sup>12</sup>

A characteristic feature of the musicological discourse on issues of accordion art at the border of XX-XXI centuries. there is also a tendency towards its universal representation based on a combination of phenomenological and ontological perspectives. Fairy tale art occupies one of the prominent places in M. Davydov's fundamental work "The History of Performance on Folk Instruments", which highlights the questions of the genesis of the instrument, the ways of its existence in artistic practice in the unity of organological, performing, repertory and pedagogical-methodical perspectives.<sup>13</sup>

A comprehensive vision of accordion art in functional, genre-stylistic, technical-expressive dimensions is reflected in A. Stashevsky's monograph "Modern Ukrainian music for the accordion: expressive means, compositional technologies, instrumental style".<sup>14</sup>

In "Essays on the History of Ukrainian Music for the Bayan", A. Stashevskiy creates a large-scale panorama of the existence of the national bayan art, full of personal accents - essays dedicated to the work of outstanding composers - creators of original literature for the bayan.<sup>15</sup>

An encyclopedic summary of the long path of the development of the national accordion art is offered in the work of A. Semeshko "The Bayan-Accordion Art of Ukraine at the Turn of the 20th-21st

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<sup>12</sup> Там само. С.13-14.

<sup>13</sup> Давидов М. Історія виконавства на народних інструментах (Українська академічна школа) : підручник. Київ: Національна музична академія України ім. П. І. Чайковського, 2010. 420 с.

<sup>14</sup> Сташевський А. Сучасна українська музика для баяна: виражальні засоби, композиційні технології, інструментальний стиль : монографія. Луганськ : Янтар, 2013. 328 с.

<sup>15</sup> Сташевський А. Нариси з історії української музики для баяна. Луганськ: Поліграфресурс, 2006. 152 с.

Centuries", which reflects the convergence of the artistic understanding of the accordion and accordion art, which is indicative for the modern musicological discourse, due to a certain interchangeability of instruments in artistic practice, synthesis of pedagogical and methodical guidelines, organological and repertoire closeness, etc. The leading problem modes of A. Semeshko's guidebook are highlighting the peculiarities of the creativity of accordionists of Ukraine and the Ukrainian diaspora, creating a panorama of the competition and festival movement on the border of the 20th-21st centuries. Systematic representation of Ukrainian accordion art is provided in this survey by a list of sheet music publications aimed at solving permanently relevant repertoire problems and significant methodical works.<sup>16</sup>

A separate problem area related to the issues of modern national accordion art is the study of the peculiarities of regional accordion schools - Lviv, Kharkiv, Kyiv, Odesa, etc. A common feature of such works is the study of: authentic Ukrainian folk instruments; formation, development and promotion of its academic varieties; its functioning and cultural role in modern Ukraine, as well as the training of specialists in the field of accordion-accordion art.<sup>17</sup>

Turning to the characteristics of the Lviv accordion school, researchers note such features as: direct contact with the Western European tradition of accordion art (without intermediate links);<sup>17</sup> "working out the leading principles of repertory policy (focusing on translated academic repertoire with special attention to baroque literature, mastering a mass of original European and national

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<sup>16</sup> Семешко А. А. Баянно-акордеонне мистецтво України на зламі ХХХХІ ст. : довідник. Тернопіль : Навчальна книга – Богдан, 2009. 244 с. <sup>17</sup> Душний А. Наукові пріоритети баянно-акордеонного мистецтва в контексті української академічної школи гри на народних інструментах. *Актуальні проблеми мистецької практики і мистецтвознавчої науки : Мистецькі обрії '2015*. Київ, 2015. Вип. 7 (18). С. 75–84.

<sup>17</sup> Кундіс Р., Душний А., Зав'ялова О. Основи формування Львівської баянної школи в контексті виконавської традиції (термінологія, типологія, особливості, регіоналістики). *Modern Ukrainian musicology: from musical artifacts to humanistic universal: collective monograph*. Riga, Latvia: Baltija Publishing, 2021. С. 294–316.

accordion literature, consistent work on enriching concert and didactic material with translated and original works by educated professional accordionists-teachers-composers with professional education); scientific understanding of the traditional block of executive and pedagogical problems";<sup>18</sup> systemic unity of pedagogic-methodical, concert-performance, repertoire dimensions and the competitive component as a new sphere of functioning.<sup>19</sup>

Scholars also consider the unique genre diversity of original works for the instrument by Lviv artists to be a peculiar marker of the Lviv accordion school, in particular, saturated with experimental searches, "which relate to the diverse interpretation of the functions of individual parts (sonorous bourdon, impressionistic background, melodic ostinato, isorhythmia), timbral richness (orchestrality, sound imitation folk instruments and instrumental ensembles), principles of formation and musical development, atypical reading of stylistics (new folk wave, impressionism, jazz, etc.)".<sup>20</sup>

Scientists see the peculiarities of the Kharkiv accordion school in particular in the features that ensure the stability of the new sound image of the accordion as a universal instrument: the priority of the introduction of the ready-to-choose accordion (in the work of L. Horenko), attention to five-finger application and brush technique (in the pedagogical and methodical instructions of V. . Pidgorny), attention to sound production, high application and stroke culture (in the work of O. Nazarenko),<sup>22</sup> the ultimate level of performance technique, an

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<sup>18</sup> Кундис Р. Ю. Діяльність Львівської баянної школи в контексті українського народно-інструментального мистецтва : автореф. дис. ...канд. мист. : спец. 17.00.03. Суми, 2019. 18 с. С.13-17.

<sup>19</sup> Душний А., Пиц Б. Львівська школа баянно-акордеонного мистецтва: довідник. Дрогобич : Посвіт. 2010. 216 с.

<sup>20</sup> Шафета В. Композиторська творчість митців Львівщини та їх внесок у забезпечення дидактичних ансамблево-оркестрових репертуарних потреб. *Актуальні питання гуманітарних наук*. Дрогобич, 2013. Вип. 6. С. 137–147. <sup>22</sup> Светов А. Харківська баянна школа та її видатні представники. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2009. Вип. 25. С. 90–66.

inseparable combination of virtuosity and deep emotionality, "a specific system of articulation techniques of accordion playing: application freedom, conformity (independence) of the right and left hands, technological management of the bellows; chordal technique, which is characterized by soft transitions in the ratio of vertical and horizontal layers; established interaction between performers and composers who own folk instruments (in particular, accordion and bayan) and actively create original compositions for them; the culture of ensemble hearing and musical intelligence, which express the specifics of folk instrumental music making",<sup>23</sup> as well as in the search for "performing forms of synthesis of the accordion (as an academic instrument) and established forms of academic ensembles - such as string brass bands of various compositions, theatrical and vocal - choreographic productions, music and light shows and so on".<sup>24</sup>

The creative output of Kharkiv bayanist teachers and composers - L. Horenko, V. Podgorny, M. Shekmaryov, O. Nazarenko, A. Haydenko, O. Mishchenko, I. Snedkov, A. Hetman, A. Strilets, D. Zharikov, Yu. Dyachenko - for scientists, it is the basis for identifying the characteristic features of pedagogical and repertory instructions at various stages of the development of the Kharkiv school,<sup>25</sup> the stages of the development of solo accordion performance.<sup>26</sup>

This gives grounds for the conclusion that the "variety of harmonic colors, the completeness of the musical texture, the virtuosity of their musical material" inherent in the work of composers

<sup>23</sup> Снедков І., Снедкова Л. Етапи розвитку та типологічні ознаки сольного виконавства Харківської баянної школи. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2021. Вип. 59. С. 51–66. <sup>24</sup> Стрілець А. Харківська регіональна школа гри на баяні (акордеоні): історія, виконавські пріоритети. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2018. Вип. 49. С. 141–156.

<sup>25</sup> Стрілець А. Концертно-педагогічний репертуар Харківської баянної школи в жанрово-стильовій динаміці. *Аспекти історичного музикознавства*. Харків, 2021. Вип. XXII. С. 7–27.

<sup>26</sup> Снедков І., Снедкова Л. Етапи розвитку та типологічні ознаки сольного виконавства Харківської баянної школи. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2021. Вип. 59. С. 51–66.

of the Kharkiv school bring the accordion to a qualitatively new level of professional musical art.<sup>21</sup>

Researchers also note such a characteristic feature of the Kharkiv accordion school, which ensures the fruitfulness of the process of synthesis of traditions and innovations, as a combination of performance, composition, musicology, and pedagogical and methodological activities of its representatives.<sup>22</sup>

Researchers associate the fundamental importance of the Kyiv Bayan School with the pedagogical and methodological work of M. Davydov, who "developed a technological system of theoretically grounded principles, concepts, regularities and criteria, which constitutes an integral theory of the formation of the mastery of a bayan player and allows covering the entire spectrum of bayan pedagogy: to reveal the complex nature of the skill of the musicianinterpreter, the specificity of his performing ear and musical thinking, the bifunctionality of the artistic technique (in the unity of instrumental-

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<sup>21</sup> Бродський Г., Сметана С. Традиції і перспективи розвитку баянного виконавства. *Наукові записки [Центральноукраїнського державного педагогічного університету імені Володимира Винниченка]*, Серія: Педагогічні науки. Кропивницький, 2018. Вип. 170. С. 36–39.

<sup>22</sup> Снедков І. Харківська школа баянно-акордеонного мистецтва: генеза становлення та кращі імена : навч. посіб. Харків : ФОП Шейніна О. В., 2015. 93 с. С.13.

psychophysiological and intonation-expressive), creates prerequisites for the education of the student's creative independence".<sup>23,24</sup>

According to scientists, the complex of attribute features of the Kyiv accordion school consists of: the focus on the maximum expansion of the repertoire panorama, an organic combination of traditions and innovations - "a combination of classical works that are the basis of the formation of academic performance skills and opus saturated with modern writing techniques and new performance techniques of Ukrainian composers today"; developed competition practice, characterized by a focus on the representation of works of a bright concert-virtuoso character; active transmission of pedagogicmethodical and performing experience in the world musicaleducational space.<sup>25</sup>

Characteristic features of the Odesa accordion school, which from the middle of the 20th century. becomes more active in its development thanks to the efforts of V. Masov, V. Dikusarov, V. Kasyanov, D. Orlov, V. Yevdokymov, scientists consider the stages of evolutionary directions (until the 1980s marked by the predominance of works based on folklore, original works and transcriptions on the basis of world and national heritage, in the 1980s–1990s – the priority of polystylistic landmarks, at the turn of the XX–XXI centuries – the importance of postmodernism trends).<sup>26</sup>

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<sup>23</sup> Заєць В. Інтелектуалізація виконавського процесу як пріоритетний напрям українського баянного мистецтва. *Наукові записки Тернопільського національного педагогічного університету імені В. Гнатюка*. Серія : Мистецтвознавство. Тернопіль, 2013. № 1. С. 60–

<sup>24</sup> .

<sup>25</sup> Голяка Г. Київська баянна школа: від минулого до сьогодення.

*Теоретичні питання культури, освіти та виховання: зб. наук. праць*. Київ, 2011. Вип. 44. С. 159–162.

<sup>26</sup> Шеремет В. Роль композиторів Одеси в розвитку народноінструментального мистецтва України. *Aktuelle Themen im Kontext der Entwicklung der modernen Wissenschaften: der Sammlung wissenschaftlicher Arbeiten «ΛΟΓΟΣ» zu den Materialien der internationalen*

The Odesa accordion school is also associated with special repertoire directions - neo-folkloric and pop-jazz, outlined, in particular, in the composer's work of V. Vlasov.<sup>27</sup>

Such creative orientations of the Odessa composer are determined by the artist's focus on creating musical texts, where the potential of a multi-timbral, ready-to-choose toolkit is revealed to the maximum. The introduction of a rich stylistic palette and an extensive arsenal of technical and expressive means into the academic accordion presentation-representational culture, thanks to the creative searches of V. Vlasov since the 1960s, makes it possible to assert the influence of the achievements of the musical art of the "sixties" on the features of the Odessa accordion school.<sup>28</sup>

The activity of approbation of the potential of the instrument in the pop and jazz realm, connected with the development of new ways of development of accordion art in V. Vlasov's work, determined such features of the Odessa accordion school as a subtle understanding of the communicative functions of the art of light genres (pop songs, dance varieties, improvisation specific type, jazz currents, Latin American entertainment music sphere, etc.), their typological features, penetration into cyclical academic, folklore compositions and original forms of synthesis (folklore-academic, folklore-jazz, jazz-academic).<sup>29</sup>

The result of this synthesis is the sound image of the "modern bayan/accordion" of the Odesa accordion school, substantiated by I. Yergiev at the level of scientific reflection, and represented at the level of composer creativity by the experimental searches of regional artists

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wissenschaftlich-praktischen Konferenz, Dresden, 23 Januar, 2019. Dresden : NGO «Europäische Wissenschaftsplattform», 2019. B. 6. Pp. 11–14.

<sup>27</sup> Чумак Ю. Види діяльності В. Власова та їх проєкція на баянну творчість. *Педагогічні науки: теорія, історія, інноваційні технології*. Суми, 2010. № 7 (9). С. 318–326.

<sup>28</sup> Там само.

<sup>29</sup> Чумак Ю. До питання еволюції творчої діяльності Віктора Власова у контексті Одеської баянної школи. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка*. Дрогобич, 2012. Вип. 1. С. 411–417.

- K. Tsepkolenko, S. Larchykova, L. Samodaeva, Yu. Gomelska and others.

For the Odesa accordion school, I. Yergiev's scientific, pedagogical-methodical, and performing work became the basis for the justification of a new mechanism of artistic communication - "performer-determinant (idea, genre, etc.) - composer - works (premiere performances) - listeners",<sup>30</sup> as well as the formation and declaration of the establishment of the marker of the modern Odesa accordion school - "modern bayan". I. Yergiev, defining "modern bayan" as a phenomenon of national and world art, outlines its features: focus on the evolution of bayan art "in the direction of exclusively new original music, new composers and new performers and their cooperation with the creators of this music", in propaganda of the latest music, "which manifests itself not only in a narrow performance plan, but also in fundamental aspects of professional education".<sup>36</sup>

The limitation of the original repertoire and the urgent need for artistic practice for its permanent renewal prompt researchers to identify the genre and stylistic features of the work of Ukrainian accordion artists. A. Stashevskiy's attention is drawn to the accordion component of V. Runchak's work,<sup>37</sup> M. Buld highlights the features of A. Biloshitskiy's work,<sup>31</sup> M. Reichenko<sup>32</sup> addressed the specifics of V. Zubytskyi's work, in particular in the context of neo-folklorism, A.

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<sup>30</sup> Єргієв І. Д. Український «модерн-баян» як феномен світового мистецтва: автореф. дис. .... кан. мист.: спец. 17.00.03. Одеса, 2006. 18 с. С.6.

<sup>31</sup> Булда М. Джазово-академічний напрямок виконавської і композиторської діяльності вітчизняних та зарубіжних баяністів-акордеоністів (на матеріалі творчості А. Білошицького).

*Актуальні проблеми народно-інструментального виконавства в Україні: історія і сучасність.* Рівне, 2017. С. 30–36.

<sup>32</sup> Гейченко М. Фольклорні джерела в баянній творчості Володимира Зубицького. *Наукові записки Кіровоградського державного педагогічного університету імені Володимира Винниченка. Серія: Педагогічні науки.* Кіровоград, 2012. Вип. 107 (1). С. 111–117.

Goncharov<sup>33</sup> and H. Goliaka,<sup>3435</sup> the creative work of V. Vlasov is the problematic field of exploration by A. Bozhenskyi<sup>42</sup> and the

<sup>36</sup> Заєць В. Інтелектуалізація виконавського процесу як пріоритетний напрям українського баянного мистецтва. *Наукові записки Тернопільського національного педагогічного університету імені В. Гнатюка*. Серія : Мистецтвознавство. Тернопіль, 2013. № 1. С. 60–65. С.7.

<sup>37</sup> Сташевський А. Я. Баянне мистецтво України: тенденції розвитку оригінальної музики та індивідуальне втілення жанрово-стильового аспекту у творчості Володимира Рунчака : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2004. 20 с.

dissertation work of Yu. Chumak,<sup>43</sup> the specifics of A. Haydenko's artistic searches are understood by A. Yeromenko.<sup>44</sup>

Aimed at highlighting the dynamics of the "genre-stylistic evolution of accordion music from simple arrangements of folk songs to neo-folkloric models and avant-garde works", in particular, in the work of such artists as I. Taranenko, Yu. Shamo, V. Runchak, L. Samodaeva, K. Tsepikolenko, O. Sichetynskyi, distinguishes the large-scale work of D. Kuzhelev.<sup>45</sup>

In recent years, the compendium of works on the creativity of Ukrainian accordion artists has been supplemented with studies of the accordion creativity of Ya. Oleksiv, Vl. Zolotaryova and others.

A precedent in the modern musicological discourse is the creation by A. Semeshko of a number of creative portraits of composers whose additions form the basis of the modern accordion repertoire - V. Podgorny, V. Zubytskyi, A. Haydenko, V. Runchak, V. Vlasov, etc.<sup>46</sup>

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<sup>33</sup> Гончаров А. Неофольклористичні тенденції у баянній творчості В. Зубицького : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2006. 17 с.

<sup>34</sup> Голяка Г. П. Творчість Володимира Зубицького в контексті розвитку сучасного баянного репертуару : автореф. дис. ....канд. мист. : спец.

<sup>35</sup> .00.03. Харків, 2008. 16 с. <sup>42</sup> Боженський А. До питання виконавської інтерпретації баянних композицій Віктора Власова. *Збірник наукових праць молодих вчених*

The compositional and performing works of V. Zubytskyi, V. Vlasov, V. Gubanov, V. Kurylenko, B. Mironchuk, Y. Oleksiv, V. Runchak, V. Chumak in the context of the artistic space of the international competition of accordionists-accordionists "Perpetuum mobile" is covered by H. Street.<sup>47</sup>

*Дрогобицького державного педагогічного університету ім. І. Франка.*

Дрогобич, 2011. Вип. 2. С. 8–11.

<sup>43</sup> Чумак Ю. В. Творчість Віктора Власова в контексті баянно-акордеонної музики України : автореф. дис. ...канд. мист. : спец. 17.00.03. Одеса, 2014. 19 с.

<sup>44</sup> Єрмоменко А. Творча постать Анатолія Гайдена у сучасному українському баянному мистецтві: монографія. Суми, 2023. 188 с. <sup>45</sup> Кужелев Д. Баянна творчість українських композиторів : навч. посібник. Львів: СПОЛОМ, 2011. 206 с.

<sup>46</sup> Семешко А. А. Баянно-акордеонне мистецтво України на зламі ХХХХІ ст. : довідник. Тернопіль : Навчальна книга – Богдан, 2009. 244 с. <sup>47</sup> Улич (Савчин) Г. Проблеми дослідження баянно-акордеонного мистецтва України : національні та міжнародні репертуарні тенденції. *Modern Ukrainian musicology: from musical artifact to humanistic universals: collective monograph*. Riga, Latvia: Baltija Publishing, 2021. Pp. 396–414.

Elevation of the status of a modern performer as a co-author of a work, accentuation of the significance of the performing interpretation of the work and at the same time the synthesis of compositional and performing activities at the beginning of the 21st century. becomes for scientists the basis for declarations about "the bridging of two styles: the composer and the performer. ... < which> are in a dialectical interaction, complementing each other".<sup>36</sup>

In this regard, the musicological discourse is replenished with a new vector aimed at summarizing developments in the performing field. Understanding the pluralism of performing positions of modern

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<sup>36</sup> Радко Ю. І. Стильова еволюція жанру баянної сонати у східнослов'янському інструментальному мистецтві другої половини ХХ – початку ХХІ століть: дис. ....канд. мист. : спец. 17.00.03. ІваноФранківськ, 2019. 273 с. С.164.

accordionists, scientists turn to the classification of the stage activity of concert accordionists and distinguish such types of performers as: "acting (P. Fenyuk, Yu. Fedorov), improvisational (I. Yergiev, K. Zhukov), spontaneous (V Murza, V. Zubytskyi)".<sup>37</sup>

An innovation in modern musicology is the tendency to highlight the performance styles of well-known representatives of world and national accordion art, in particular M. Risol,<sup>38</sup>

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<sup>37</sup> Князев В. Ф. Еволюція виконавської техніки в українській баянній школі (друга половина XX століття) : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2005. 20 с. С.13.

<sup>38</sup> Радко Ю. І. Сильова еволюція жанру баянної сонати у східнослов'янському інструментальному мистецтві другої половини XX – початку XXI століть: дис. ....канд. мист. : спец. 17.00.03. ІваноФранківськ, 2019. 273 с.

V.Zubytskyi, P. Fenyuk,<sup>39</sup> O. Nazarenko,<sup>40,41</sup> Yu. Fedorova, I. Yergieva, K. Zhukova, V. Murzy.<sup>42</sup>

A component of the modern musicological discourse on issues of accordion art is exploration of genre direction. Thus, S. Ptashenko explores the specifics of the dance and song genre spheres in the context of the evolution of accordion art, stressing that "the use of European genre samples (gavotte, mazurka, musette) in the composer's work contributed to the acquisition by accordion performance of the sophistication of sound production, the sophistication of the stroke palette, and nuance, which enriched artistic means of expression and contributed to the evolution of interpretive experience." S. Ptashenko emphasizes that the approbation of various national dance and song forms intensified the expansion of the intonation and rhythmic palette of the accordion art and became a significant factor in the formation of a new, universal sound image of the accordion. Turning to the analysis of dance and song forms and arrangements in the work of V. Podgorny, A. Haydenko, Yu. Alzhnev, A. Strilets, the scientist notes that "the use of modern means of accordion expressiveness, the construction of new musical forms, the use of elements of polystylistics and the modification of genres are aimed at on the multifaceted reproduction of

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<sup>39</sup> Карась С. О. Інтерпретація музики бароко на баяні (теоретиковиконавський аспект) : автореф. дис. ...канд. мист. : спец. 17.00.03. Львів, 2006. 20 с.; Радко Ю. І. Стильова еволюція жанру баянної сонати у східнослов'янському інструментальному мистецтві другої половини ХХ – початку ХХІ століть: дис. ....канд. мист. : спец. 17.00.03. ІваноФранківськ, 2019. 273 с.

<sup>40</sup> Литвищенко О. О. І. Назаренко як корифей харківської баянної школи: становлення авторського стилю. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2020. Вип.

<sup>41</sup> . С. 43–56.

<sup>42</sup> Князев В. Ф. Еволюція виконавської техніки в українській баянній школі (друга половина ХХ століття) : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2005. 20 с.

the figurative content of the original source, giving it a new artistic value".<sup>43</sup>

Yu. Radko addresses the outline of the evolution of the accordion sonata, the directions of the transformation of the genre, related to genre diffusion, the freedom of interpretation of the compositional and structural indicators of the genre.<sup>55</sup>

The significance of suite forms in the context of accordion art is articulated in the dissertation research of Ya. Oleksiv "Reception of suite and partita genres in Ukrainian accordion music of the second half of the 20th century." The scientist characterizes these genre models as the embodiment of the musical art of the 20th century. of the retrospective trend of the revival of baroque genres and a means of cultural communication.<sup>56</sup>

The strengthening of the genre vector in the musicological discourse on accordion art is evidenced by the study of the formation and evolution of the concert genre by A. Myzhnyk, who emphasizes that "in the accordion concerts of Ukrainian composers, characteristic features of the genre, which form its semantic variant - dialogicity, playing, soloing, found a refraction".<sup>57</sup>

*педагогіки та теорії і практики освіти*. Харків, 2021. Вип. 59. С. 67–88.

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<sup>43</sup> Пташенко С. Специфіка пісенно-танцювальної жанровості у творах для баяну композиторів кафедри народних інструментів України ХНУМ ім. І. П. Котляревського. *Проблеми взаємодії мистецтва*,

<sup>55</sup> Радко Ю. І. Стильова еволюція жанру баянної сонати у східнослов'янському інструментальному мистецтві другої половини XX – початку XXI століть: дис. ....канд. мист. : спец. 17.00.03. ІваноФранківськ, 2019. 273 с.

<sup>56</sup> Олексів Я. В. Рецепція жанрів сюїти і партити в українській баянній музиці другої половини XX століття : автореф. дис. ... канд. мист. : спец. 17.00.03. Львів, 2011. 18 с. С.16.

<sup>57</sup> Нижник А. О. Український баянний концерт: тенденції розвитку жанру : автореф. дис. ...канд. мист. : спец. 17.00.03. Львів, 2013. 18 с. С.14.

## **CHAPTER 2**

### **FABRIC ART OF UKRAINE IN PEDAGOGICAL AND METHODOLOGICAL DISCOURSE**

From the middle of the XX century, in connection with the intensification of performance practice, the spread of folkinstrumental performance in the amateur environment, which actualized the problem of forming a new generation of performers and teachers and contributed to the optimization of the structure of professional education, in the Ukrainian musicological discourse, considerable attention was paid to the understanding of pedagogical and methodological issues, in particular, in field of accordion art. For example, M. Davydov's dissertation research "Theoretical foundations of transposing instrumental works for the accordion" (1974) highlighted the guidelines for transposition, which to this day retain their fundamental importance in this genre plane; the fundamental principles of the technical instructions of the accordion art found a theoretical and methodical justification in the dissertation work of Yu. Bai "Theoretical foundations of improving the internal structure of musical and playing movements of the accordionist" (1986).

A peculiar summary of pedagogical and methodical thought in the field of accordion art of the end of the 20th century. M. Davydov's work "Theoretical foundations of the formation of the accordionist's performance skills", in which, based on the theory of micro- and macrointonation and the generalization of the pedagogical and methodological developments of Ukrainian accordion schools and related fields of performance, a holistic system model of the formation

of the creative personality of the accordionist is represented. Highlighting the panorama of intonation and expressive possibilities of the accordion (in particular, from the organological and technological-performance angles), revealing the specifics of performing skill as inseparable from the "expressive pronunciation of musical content" and performing thinking,<sup>44</sup> emphasizing the importance of performing tone and structuring its components,<sup>45</sup> emphasizing the importance of the co-creative character of performing art and the musician's own interpretive thinking, the improvisational principle and the adequacy of the ratio of compositional and performing comprehension of the work,<sup>46</sup> the outstanding teacher approved the general goal of becoming a performer, which consists in achieving professional mastery, revealed "in the culture of feelings and maturity of independent creative thinking and artistic activity".<sup>47</sup>

The timeless significance of the formation of an artistic image in the process of performance interpretation of the work is the problematic center of the dissertation study by V. Salia "Methodology of working on a musical piece in the process of teaching teenagers to play the bayan (accordion)", which reveals the specifics, in particular, of innovative methods ("lessons-obrazy"), aimed at revealing the interpretive potential and artistic thinking of performers.<sup>48</sup>

The issue of performing technique, serving as the "cornerstone" of pedagogical and methodological searches in all spheres of performing art, at the beginning of the XXI century. acquire special importance in the context of accordion art due to the expansion of the palette of performing techniques, including experimental means, the mastery of previously untested compositional techniques and stylistic

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<sup>44</sup> Давидов М. Теоретичні основи формування виконавської майстерності баяніста (акордеоніста): підручник. Київ: Музична Україна, 2004. 240 с. С.35-36.

<sup>45</sup> Там само. С.133-142.

<sup>46</sup> Там само. С.143-145.

<sup>47</sup> Там само. С.228.

<sup>48</sup> Салій В. П. Методика роботи над музичним твором у процесі навчання підлітків грі на баяні (акордеоні) : автореф. дис. ...канд. пед. наук : спец. 13.00.02. Київ, 2010. 23 с.

trends that require "feedback" at the technical level. Comprehension of performance, in particular technical, issues is a problematic circle of research by V. Knyazev (dissertation work "Evolution of performance technique in the Ukrainian accordion school (second half of the 20th century)".<sup>4950</sup>

The problematization of the technical dimensions of modern accordion art, determined by the intensity of its evolution, the mastery of the newest levels of musical language and thinking, which in the complex form a new sound image of the instrument, prompt modern bayanist teachers to innovatively understand the basics of performance, in particular, applicative culture and principles of applicative interpretation. Justifying the adequacy of the "positional multi-row appliqué method as a progressively new level of the appliqué discipline"<sup>51</sup> to modern artistic practice, I. Yashchenko expands the established boundaries of understanding appliqué in the pedagogical and methodological discourse as a component of the "complex of the motor-technical aspect of the performance process".<sup>52</sup>

Characterizing the positional application system as a means of "musical expressiveness during the transfer by the performer on the instrument, in particular the bayanist, of the artistic and figurative content of the work" (ibid.), the scientist defines its inherent implementation "under the condition of the positional setting of the playing device (hand) of the bayanist, physiologically natural (exclusively sequential) movements along the determined directions of positional applicative formulas, consciously controlled by applicativepositional thinking".<sup>53</sup>

In fact, for the first time in the pedagogical-methodical discourse, a well-known teacher defines the positional-multiple-line

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<sup>49</sup> Князев В. Ф. Еволюція виконавської техніки в українській баянній школі (друга половина XX століття) : автореф. дис. ...канд. мист. : спец. 00.03. Київ, 2005. 20 с.

<sup>51</sup> Ященко І. Позиційно-багаторядна аплікатура в баянному виконавстві: теорія та практика : навчальний посібник. Старобільськ : ЛНУ імені Тараса Шевченка, 2015. 99 с. С.5.

<sup>52</sup> Там само. С.14.

<sup>53</sup> Там само. С.15.

applicative method as a way of "organization, combining a set of simple sound (mostly monophonic-sound-line) elements of a musical texture into appliqué constructions (positions) taking into account the positional-multiple-line arrangement of the hand, obeying the physiological expediency of the location of the hand on the keyboard and application-positional thinking, are built and function exclusively in the conditions of multi-row (minimum 4-row keyboards) and are interconnected into one whole".<sup>54</sup>

It should be noted that I. Yashchenko's accentuation of the significance of the positional-multiple-line applicative method precisely as a means of solving not only motor tasks, but also achieving the goal of performing art - the translation-intonation of the artistic content of the work, forms new horizons for the pedagogical and methodological justification of the innovative, universal sound image of the instrument, capable to full functioning in a variety of cultural contexts.

The concept of "articulation" in connection with the elevation of the performer's status as a full-fledged co-author acquires fundamental importance in the context of modern performing art, serving as one of the main markers of performing interpretation. However, the issues of the essence and specificity of articulation are not completely mastered in the musicological discourse. A certain filling of this lacuna is the educational manual "Artistic organization of a musical piece on the bayan: articulatory aspect" by V. Dorokhin (based on a dissertation study), in which the articulatory dimensions of bayan art are highlighted in connection with the evolution and organological specificity of the instrument. The well-known teacherbayan player presents theoretical propositions related to articulation, reveals the technical, timbral and dynamic potential of the bayan from an articulation point of view, and also addresses the "covering of the principles and factors of the performance analysis of the artistic organization of musical works from the point of view of articulation on the bayan".<sup>68</sup>

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<sup>54</sup> Там само. С.17.

The academization of the accordion, the saturation of the repertoire with works of national and world classics, along with the formation of the pedagogical and methodological basis of the accordion art, prompted researchers to highlight those aspects of the organization of the artistic whole, which are meaningful in the formation of the performer's professional competences, in particular, his understanding of the specifics of his own performing concept. Representing the texture as one of the indicators of the uniqueness of the bayan art, A. Chernoiivanenko emphasizes the pedagogical and methodological importance of the comprehension of the texture in the

<sup>68</sup> Олексів Я. В. Рецепція жанрів сюїти і партити в українській баянній музиці другої половини ХХ століття : автореф. дис. ... канд. мист. : спец. 17.00.03. Львів, 2011. 18 с. С.9.

context of the performance process, connecting its individual performance representation with the tendencies of theatricalization of the performance and in this way forming the principles of understanding by the bayan performer the levers of self-realization in the context concert practice.<sup>55</sup>

The expansion of genre and style parameters of accordion art at the modern stage is connected with the need to test different types of musical thinking, in particular polyphonic. Emphasizing a certain "underestimation of the issues of education of polyphonic thinking among accordionists"<sup>56</sup> with the primary polyphonic organological potential of the instrument, modern pedagogues-bayanists position the polyphonic realm as an organic component of accordion art, the

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<sup>55</sup> Черноіваненко А. Д. Фактура у визначенні виражальних властивостей баянної музики : автореф. дис. ...канд. мист. : спец. 17.00.03. Одеса, 2001. 16 с.; Черноіваненко А. Фактура як детермінант виражального потенціалу професійної інструментальної творчості (на прикладі баянної майстерності). *Музичне виконавство : Науковий вісник НМАУ ім. П. І. Чайковського*. Київ, 2003. Вип. 26. Кн. 9. С. 256–268.

<sup>56</sup> Власов В. Методика роботи баяніста над поліфонічними творами: навчальний посібник. Тернопіль: Навчальна книга-Богдан, 2010. 116 с. С.13.

performing mastery of which is the foundation for the development of polyphonic thinking, "multichannel" musical memory 'yati, skills of representation of hidden voicing, correlation at the dynamic, articulatory level of melodic lines, etc.<sup>57</sup>

Turning to the problems associated with mastering in the educational process polyphonic works, in particular J. S. Bach, researchers emphasize the need to take into account the organological features of the instrument, in particular the specifics of the bellows technique to create a continuous sound, balanced use of registers (especially tutti), more diverse dynamic capabilities (compared to the organ) and dynamic advantage of the bass register, as well as the expediency of "migrating" the theme between the left and right keyboards, etc.<sup>58</sup>

The significance of the neo-baroque intentions of modern bayan art are the factors of actualization in the pedagogical and methodological discourse of the mastery of the baroque heritage. S. Karas's dissertation work "Interpretation of Baroque music on the bayan (theoretical and performing aspect)"<sup>73</sup> provides the need for a performing understanding of the baroque style in thematic, ladiharmonic, textural, compositional perspectives in theoretical and practical, performing dimensions. On the basis of a systematic multilevel analysis of performance concepts of J.S. Bach's polyphonic works, the author substantiates the methodology of a comprehensive study of baroque works, which in the pedagogical and methodological perspective serves to form performance and interpretation competence.

The urgency of the issue of the interpretative "reading" of the world baroque heritage as a component of the professional image of a accordionist-performer and teacher is reflected by V. Ohmanyuk and O. Komenda's coverage of the specifics of performance concepts of JS Bach's polyphonic works in the work of prominent accordionistsperformers. Determining the leading vectors of the

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<sup>57</sup> Там само. С.16-18.

<sup>58</sup> Самофалов В. Аналіз побудови та засоби відтворення композиційнодраматургічної цілісності органної прелюдії та фути Й. Баха в

modern interpretation of baroque polyphony, the authors emphasize that the representatives of the accordion art in a certain way perceive the experience of the performing comprehension of baroque polyphony in the context of modern pianism, whose representatives create "partial reconstruction, creatively planned correction of baroque idioms, removing stylistically inadequate ones from their artistic and expressive arsenal spiritual baroque creations in the interpretation of Bach's composition".<sup>74</sup>

перекладенні для баяна (акордеона). *Науковий часопис НПУ ім. М. П. Драгоманова. Серія 14: Теорія і методика мистецької освіти*. Київ, 2011. Вип. 11. С. 305–308.

<sup>73</sup> Карась С. О. Інтерпретація музики бароко на баяні (теоретиковиконавський аспект) : автореф. дис. ...канд. мист. : спец. 17.00.03. Львів, 2006. 20 с.

<sup>74</sup> Охманюк В., Коменда О. Особливості інтерпретацій прелюдії і фуги d-moll № 6 з ДТК (2 том) Й. С. Баха сучасними баяністами. *Актуальні питання гуманітарних наук*. Дрогобич, 2020. Вип. 30. Т. 4. С. 321–326.

The formation of a genre- and stylistically innovative layer of original bayan literature determines the need for pedagogical and methodological mastery of a new range of means of expression and technical techniques. V. Viryasova emphasizes that "the role of specific and sonorous methods of playing the bayan (accordion) in the process of forming the performance skills of a bayanist student cannot be underestimated, because they are connected with the rhythmforming side of performance by sound production, sound management, bellows management, and the development of musical memory , musical hearing".<sup>59</sup>

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<sup>59</sup> Вірясова В. Специфічні і сонорні прийоми гри на баяні (кнопковому акордеоні) в арсеналі композиторських засобів. *Актуальні проблеми народно-інструментального виконавства в Україні: історія і сучасність*. Рівне, 2017. С. 116–122.

Confirmation of the sound image of the accordion in the pop and jazz sphere is a factor in the formation of the appropriate pedagogical and methodological direction. V. Vlasov's "Jazz School on Bayan and Accordion" is a precedent for highlighting the specifics of performance in the specified stylistic plane. Synthesizing historical and personal perspectives, the famous composer, performer and teacher illuminates the history and peculiarities of jazz styles, the specifics of the work of famous world and Ukrainian jazz bayanists (accordionists), which ensures the formation of performance and interpretation competencies. The needs of artistic practice are provided by the projection created in the manual into the bayonet art of the markers of the expressive sphere of jazz - sound production, rhythm, phrasing, articulation, swinging (on-beat, two-beat, off-beat, for-beat, after-beat), syncopation, improvisation, specific game techniques.<sup>60</sup>

The practical aspects of jazz performance on the bayana are highlighted by K. Strelchenko, connecting the mastery of its style with the development of mechanical - "motor" memory and mastering the concept of playing - "the construction of the ratios of the musical parts of the accompaniment of the left (which is more important and difficult) and the right hands, and also arrangement of chords and an improvised line".<sup>61</sup>

The independent work of a musician-performer is one of the most problematic areas in the pedagogical and methodological discourse. Requiring a well-balanced performance position, based on the independent understanding of a number of technical problems and the formation of ways to overcome them, reflecting the level of readiness of the musician for the stage representation of the work and the degree of performance endurance, the independent work of the performer is currently in the focus of attention of modern bayanist teachers as such, which ensures "the formation a creative, independent,

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<sup>60</sup> Власов В. Школа джаза на баяне и аккордеоне. Одесса : «Астропринт», 2008. 158 с.

<sup>61</sup> Стрельченко К. Практичний курс естрадно-джазового акомпанементу для баяна та акордеона : навч.-метод. посіб. Київ: Київський університет ім. Б. Грінченка, 2014. 172 с. С.5.

competitive, active personality capable of selfdevelopment and self-learning".<sup>62</sup>

Taking into account the understanding of the importance of the independent work of the accordionist in the pedagogical and methodological discourse, a new understanding of the independent work of the accordionist, marked by an attempt to move away from the traditional hermetic technological perspective, is formed. Researchers characterize it as a preparatory stage "for a philosophical worldview and awareness of the essence of life: knowledge and feeling of it in one's own experiences, practical ways of selfexpression, activation of intuitive-aesthetic impressions",<sup>63</sup> are associated with the development of the intellectual-cognitive component of the creative image personality, interpretive competence, skills of formation and representation of an artistic whole on the basis of such methodical principles as interest, admiration and satisfaction.<sup>64</sup>

Emphasizing the importance of independent work as a necessary component of the professional development of a musician, T. Radzivil articulates its purpose as the formation of independent genre-style thinking, work methods, the ability to achieve a goal, selfknowledge, the ability to analyze musical forms, structure in general and in detail; the embodiment of the artistic image itself as the final result".<sup>65</sup>

Achieving such a result is inextricably linked to the performer's independent, creative solution to complex tasks based on the

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<sup>62</sup> Гризолазова Т. Особливості самостійної роботи студентів у контексті інструментально-виконавської підготовки. *Science, innovation and education: problems and prospects*. Proceeding of the 10<sup>th</sup> International scientific and practical conference. CPN Publishing Group. Tokyo, Japan. 2022. С. 334–338.

<sup>63</sup> Береза А., Нестерович Б. Удосконалення виконавської підготовки баяніста в процесі самостійної роботи : навчально-методичний посібник. Вінниця: Нова книга, 2011. 176 с. С.7.

<sup>64</sup> Там само. С.9.

<sup>65</sup> Радзівіл Т. Теоретико-методичні основи формування виконавської майстерності баяністів-акордеоністів в умовах мистецько-педагогічної освіти : навч.-метод. посіб. Умань : ФОП Жовтий О. О., 2014. 129 с. С.4.

development of self-learning skills, self-education, the development of genre-stylistic thinking, understanding the compositional and structural specificity of genre models common in the context of bayan art, in particular simple forms, rondo, sonatas and suites.<sup>66</sup>

A unique precedent for the synthesis of the scientific understanding of accordion art, pedagogical and methodological guidelines and performance practice is the scientific and artistic project "Lviv Bayan School", founded in 2005 on the initiative of A. Dushny. Additional formations function within its boundaries - "Young generation of the Lviv accordion school" (led by A. Dushny, 2008) and "Lviv folk-instrumental traditions - accordionist, conductor, composer" (led by Ya. Oleksiv, 2008.). The universal nature of the project determines the presence of the following components: practical – organization of contests, conferences, festivals, sheet music printing, etc.; research - holding conferences, researching the activities of outstanding representatives of accordion art, in particular in the regional dimension; pedagogical-methodical – conducting master classes, events on the generalization of pedagogical-methodical guidelines, principles of professional education of a musician; coverage of performance stereotypes, trends in the development of original creativity for the accordion of Ukrainian artists and features of the composition of the repertoire, etc.<sup>67</sup>

So, in the modern theoretical discourse, accordion art is understood as a systemic phenomenon of culture, marked by the synthesis of traditions and innovations, the full authority of multidimensional existence in the artistic space in an academic status, the universality of the sound image of the instrument. The musicological understanding of accordion art demonstrates the synthesis of phenomenological and ontological angles, the formation and development of new directions - organological, stylistic, regional, personal, genre, etc., as well as the trends of the synthesis of accordion

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<sup>66</sup> Там само. С.5-6.

<sup>67</sup> Суворов В. Науково-мистецький проект «Львівська баянна школа» та його проєкція на баянно-акордеонне музикування Волині. *Актуальні питання гуманітарних наук*. Дрогобич, 2014. Вип. 8. С. 177–184.

and accordion "directions", the emancipation of the jazz and variety vector of research.

The intensification of the process of asserting a new, universal sound image of the accordion and the universalism of performance practice (at the professional and amateur levels), the development of a system of professional musical education aimed at the formation of a new generation of performers and teachers, focused on the comprehensive representation of accordion art in a pluralistic multiplicity of stylistic and genre guidelines, are determinants of modern expansion of pedagogical and methodological discourse. Its leading directions and innovations are: a holistic system model of the formation of the accordion player's creative personality (M. Davydov), in particular, based on the approbation of the pedagogical and methodological development of regional accordion schools and other areas of performing arts; intensification of attention to the issues of performing interpretation, the formation of an artistic image and the specifics of interpretation, as well as to the previously partially mastered issues of articulation, the positional-multiline applicative method, texture as a marker of the uniqueness of bayan art and performing interpretation, the specifics of polyphonic thinking, the latest means of expression, the specifics of the jazz mode accordion performance, features of the performer's independent work. An innovation of the musicological discourse on issues of accordion art is the creation of multi-component scientific and artistic projects with performing, pedagogical-methodical, scientific-research, competitive, etc. components ("Lviv Bayan School").

### **CHAPTER 3**

#### **REPRESENTATIVE SPHERE OF BEING OF THE PRESENT NATIONAL FANTASY ART**

The intense process of representing the accordion as a bearer of a unique sound image capable of functioning in all spheres of musical art, endowed with limitless technical and expressive potential, is reflected in the intensification of modern performance practice. The intensity and scale of this process, in which the traditional concert

component does not lose its significance, is provided by the powerful deployment of the festival and competition movement. The relevance of this component of artistic practice is determined by: conceptual and organizational mobility; its original pluralistic focus on the representation of both world and national heritage, as well as experimental research; resonating with world trends of artistic mastery of the world. Researchers note that "the presence of a developed infrastructure of modern art forums indicates the activity of modern artistic processes, their integration into the world's globalized space, the ability to defend their own creative traditions at the international level, borrowing the most notable technical innovations."<sup>68</sup>

The spread of the festival and competition movement also becomes a resonant means of "demonstrating the cultural significance of a certain spatial locus",<sup>69</sup> the achievements of regional accordion schools.

The world festival-competition movement in the context of accordion art was started in 1948 by the "Harmonica Days" competition in Klingenthal (Germany), which acquired international status in 1961, and in 1975 changed its name to "Vogtland Music Days". The extremely high level of performance of the participants of the event testifies to the obligatory performance of polyphonic, virtuosic and cyclic works, works of the Baroque era, as well as the play "Novel" by the German artist H. Titel and part of the work "Fairy Tale" by the Czech composer V. Troyan (as the peaks of technical complexity). From the moment of its introduction, the competition became a sphere of affirmation of accordion art in the diversity of its components, which is evidenced by the presence of solo and duet nominations. The contests "Citta di Castelfidardo" (Italy), "Grand Prix" (France), "Arassate Hiria" (Spain), "World Trophy" and others have a long history and strong authority in the world.

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<sup>68</sup> Швед М. Процеси акультурації та інкультурації у міжнародних фестивалях сучасної музики в Україні. *Вісник Львівського університету. Серія: Мистецтво*. Львів, 2004. Вип. 4. С. 150–157.

<sup>69</sup> Литовка С. Фестивальний рух України періоду її незалежності. *Вісник КНУКіМ. Серія : Соціальні комунікації*. Київ, 2013. № 2. С. 111–115.

Representation of the finalization of accordion art and its latest achievements takes place within the framework of the national large-scale festival events "Kyiv-Music Fest", "Two days and two nights of new music" (one of the venues for the premieres of the latest, in particular, avant-garde works for the accordion of Ukrainian artists), the International festival of modern music "Contrasts", etc.

Ukrainian international festivals and competitions of accordion (accordion) art are events united by the common goal of comprehensive popularization and promotion of the national accordion art in the world and national artistic space, affirmation of the universal sound image of the accordion, representation of its incarnations in various historical-cultural, genre-stylistic contexts unique potential.

The accordion art competition "Kryvbasu Cup" (Kryvyi Rih) was one of the first in Ukraine to receive international status. Launched in 1992 on the initiative and led by the famous artist A. Semeshko, the competition became popular far beyond the borders of Ukraine, demonstrating its "geographical" scale. During the existence of the event, the members of the jury were prominent representatives of the accordion art of Ukraine, France, Italy, Slovakia, etc., and the participants were performers from Ukraine, Moldova, the Czech Republic, France, Serbia, Kazakhstan. This became a powerful driver of adaptation and approbation of world achievements of accordion art in the national artistic space and at the same time an effective means of active "incorporation" of national accordionism into the world horizons.

The International Festival "December Nights of Accordion Music", founded on the initiative of A. Stashevsky at the Luhansk Pedagogical University named after T. G. Shevchenko in 2001, featured a variety of performers' programs that included samples of the world and national treasury, as well as modern, in particular avantgarde and jazz pop music, elaboration of folklore melodism. The multidimensionality of the festival as a phenomenon of modern culture was ensured by such components as scientific and practical conferences "Actual issues of accordion performance and pedagogy in musical

educational institutions", master classes, concerts of outstanding performers, creative meetings with representatives of accordion art.<sup>70</sup>

The AssoHoliday competition-festival (2006-2013), founded on the initiative of the International Creative Center of Ya. Tabachnyk, is characterized by performance-style differentiation into academic and pop-jazz categories, the focus on identifying new personalities of accordion performance art, and the obligation the performance of a work created before 1800, which demonstrates the stability of the sound image of the accordion as an instrument capable of modulation in different historical and cultural, stylistic and genre contexts.

The international competition "Perpetuum mobile" was created in 2008 within the framework of the scientific and artistic project "Lviv School of Accordion Art" (initially as an event at the allUkrainian level). The launch of this competition testified to the fullfledged "entry" of national accordionism into the world horizons of performing arts and the high level of professional training of Ukrainian performers and the strength of the pedagogical and methodological guidelines of the national accordion school in a variety of regional accents. The key guidelines of the competition are the popularization of the works of Ukrainian composers, the identification of new trends in the accordion art, the affirmation of the diversity of collective music making, the support of the winners of the competition, the affirmation of the laureate status on the international performance arena, recommendations to the winners for participation in the competitions "Trophee Mondial de l'Accordeon", "Citta di Lanciano" and others.<sup>71</sup>

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<sup>70</sup> Душний А. Постаць Андрія Сташевського в контексті баянної школи України. URL: [https://fmu.aku.sk/images/uav/HU5/Dushniy\\_A.pdf](https://fmu.aku.sk/images/uav/HU5/Dushniy_A.pdf); Марченко В., Сідлецька Т. Акордеонне мистецтво України в контексті розвитку конкурсного та фестивального руху. *Українська культура: минуле, сучасність, шляхи розвитку*. Рівне, 2018. № 26. С. 145–151.

<sup>71</sup> Дидик Р. XIV Міжнародний конкурс баяністів-акордеоністів «Perpetuum mobile-2023». URL: <https://dspu.edu.ua/news/xivmizhnarodnyj-konkurs-bayanistiv-akordeonistiv-perpetuum-mobile-2023/>; Дорохін В. Художня організація музичного твору на баяні: артикуляційний аспект. Ніжин: НДУ ім. М. Гоголя, 2013. 83 с. <sup>88</sup> Душний А. Конкурс «Citta di

The authority of the Lviv accordion forum is ensured by the involvement of the outstanding Ukrainian accordionist, conductor and composer V. Zubytsky<sup>88</sup> in the jury of the competition since 2010.

The scope of the "Perpetuum mobile" competition provides both a representation of the achievements of performers of various age categories, and a variety of nominations (solo academic, pop and jazz, ensemble homogeneous and mixed, orchestral performance), which resonates with the main stylistic and performance dimensions of modern accordion art. A peculiar marker of the event is a "feedback" on the reality of accordion art, marked by the synthesis of musicological, pedagogical, compositional and performing activities: the introduction of the nomination "composer-performer" (up to 35 years old), as well as the introduction of a research component - conducting scientific and practical conferences "Musical education of Ukraine: problems of theory, methodology, practice", "Folk instrumental art at the turn of XX-XXI centuries" and "Creativity for folk instruments of composers of Ukraine and abroad", acquaintance of the general public with the latest achievements of musicology and pedagogical - methodological thinking (in the form of presentations of musicological studies, textbooks, manuals, master classes, etc.).

The density of the festival-competition space in Ukraine and the multidimensional functioning of the national accordion art are ensured by events such as the international competition "InterSvitiaz - accomusic", founded in 2007 at the initiative of representatives of various regional accordion schools of Ukraine A. Semeshko, V. Vlasov and A. Haydenko at Lesya Ukrainka East European National University (Lutsk); Competitions during this forum take place in two nominations: "Classic" and "Variety" in seven age categories. The international festival-competition named after M. Rizol, started on the initiative of M. M. Chekalkina in the city of Dnipro in 2007, is distinguished by its focus on young performers on the bayan and accordion. For many years, the jury of this artistic event was headed by the outstanding Ukrainian accordionist V. V. Besfamilnov.

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Ланціано» та його проєкція на баянноакордеонне мистецтво Львівщини. *Актуальні питання гуманітарних наук*. Дрогобич, 2013. Вип. 7. С. 228–231.

The newest component of the national festival-competition movement of the international level is the festival-competition of accordionists, accordionists and ensembles "Modern Rhythms" (Kryvyi Rih), founded in 2020. The program requirements of the event reflect the variety of stylistic directions in the accordion art and the stylistic differentiation of the accordion performance – academic and pop directions, united by high requirements for technical skill and aesthetic quality. Thus, within the pop direction, the performance of works of various styles and genres (folk, musette, jazz, tango, pop, rock) is provided, within the academic direction - the performance of polyphonic, cantilene and virtuoso works.<sup>72</sup>

The components of the field of festivals and competitions of accordion and accordion art of all-Ukrainian status are such events as "The Stars of the Accordion in Zaporizhzhia", founded in 2002 for the purpose of representation, in particular ensemble forms of performance; "ASSO-Debut", founded by A. Stashevsky in 2008 with the aim of supporting talented young performers and developing the accordion art of the Luhansk region. Open competition of accordionists-accordionists "Patterns of Prykarpattia", started in 2005 in the children's music school of Stary Sambir, since 2010 has been held on the basis of I. Frank-Prohobytsk State Pedagogical University and distinguishes a variety of nominations (solo; children's ensemble performance - uniform and mixed; orchestral performance). The open all-Ukrainian accordionist competition "His Majesty's Accordion" has been held in Zhytomyr since 2016; students of professional music education institutions of all levels, as well as performers of folk, pop, and jazz music, participate in the solo and orchestral nominations of this event. According to the program requirements, the participants of the competition must perform a polyphonic piece from JS Bach's cycle "The Well-Tempered Clavier", a sonata by D. Scarlatti; the final part of the accordion Sonata by B.

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<sup>72</sup> Положення про Міжнародний фестиваль-конкурс баяністів, акордеоністів та ансамблів «Сучасні ритми». URL: <https://kultart.lnu.edu.ua/news/mizhnarodnyy-festyval-konkurs-baianistivakordeonistiv-ta-ansambliv-suchasni-rytmy>

Mironchuk, which reflects the modern pluralistic sound image of the accordion.

The "bayan" nomination is a component of many national festivals and competitions of performers on folk instruments. One of the pioneers of the artistic competition movement in Ukraine is the All-Ukrainian festival-competition of performers on folk musical instruments "Provesin", founded in 1996 on the initiative of teachers of the Kirovohrad Music School (now the Kropyvnytskyi Professional College of Music) and the support of the Department of Folk Instruments of the National Academy of Music named after P. I. Tchaikovsky. Realizing the purpose of the event (popularization of the national school of performance on folk musical instruments, raising the level of professional training of creative youth, generalization of teaching methods of special disciplines, dissemination of advanced pedagogical experience, development and promotion of folk instrumental art), the organizers conduct, in addition to competitive competitions in various age categories (from beginners to students of art education institutions), conduct methodological conferences, seminars, master classes, creative meetings with leading musicians, concerts, etc.<sup>73</sup>

Since 2010, on the initiative and art project of V. Marchenko, a children's and youth competition of Ukrainian music "Amber Notes" has been held in Rivne. The event focuses on solo performance and professional universalism, as evidenced by the detailed program requirements: the contestant must perform a piece in a classical style in the form of a sonata allegro, an original piece, i.e. written for the contestant's instrument, a piece, an arrangement of folk music by a composer representing the contestant's country, a piece in the genres of variation, rhapsody, suite, concertino, sonatina (at the choice of the performer) and a virtuoso work.<sup>74</sup>

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<sup>73</sup> Всеукраїнський фестиваль-конкурс виконавців на народних музичних інструментів «Провесін». URL: <http://www.kmy.org.ua/festyvali-takonkursy/provesin>

<sup>74</sup> Марченко В. В. Історико-культурні виміри еволюції акордеонного мистецтва в Україні (друга половина XX – початок XXI ст.) : дис. ...канд. мист. : спец. 26.00.01. Київ, 2017. 211 с. С.170.

The competition named after the famous Ukrainian accordionist and teacher A. Onufriyenko was founded in 2007 on the basis of the V. Barvinskyi Drohobyt'sk Music School with the aim of popularizing folk instrumental performance and promoting the creativity of representatives of the Lviv School of Folk Instrumental Art. Within the framework of the event, there are competitions in the nomination "teachers of primary and higher art educational institutions", which reflects the inseparability of artistic-practical, performing and pedagogical-methodical components of modern Ukrainian accordion art.

Since 2013, the Kharkiv National Pedagogical University named after H. S. Skovoroda has been holding the "Art Dominant" (Kharkiv) competition of performers on folk instruments, which has international status since 2017. A special feature of this event is the variety of age and species nominations, competitions in which take place at the concert venues of several educational institutions; the format of the competition includes concerts by members of the jury; a representation of the contest materials on the specially created YouTube channel "Art-dominant" in line with the realities of today's artistic life. Under the conditions of the complexity of modern concert practice, this form of dissemination of national performing arts, in particular accordion art, has a powerful cultural significance, ensures the promotion of the best, in particular, the newest achievements.

In the solo and ensemble nominations, the accordion is presented in the programs of open festivals-competitions of performers on folk instruments "Colors of Poltava" and "Golden String" (Mykolaiv), which were started in the 2010s in order to support the performing arts of students and the representative creativity of teachers of art schools.

An innovation in the representative sphere of Ukrainian accordion art was the launch of the international youth festival "Bayan Parade" in Odesa in 2010, the program of which consists of concert performances by both local musical groups and performers, as well as invited artists. In 2013, the "creator and popularizer of modern music in Ukraine" V. Runchak for the first time implemented the artistic

project "Days of the Ukrainian Bayan and Accordion", which involves holding and broadcasting marathon concerts.<sup>75</sup>

Conducting competitions stimulates the improvement of the professional skills of performers, promotes the development of teaching methods, popularization of works of Ukrainian composers, exchange of experience, establishment of creative contacts between domestic and foreign artists, which contributes to understanding the sound image of the accordion.<sup>76</sup>

Therefore, the diversity of the functioning of the bayan art of Ukraine is provided by an intensive festival and competition movement, characterized by such features as: conceptual and organizational mobility, focus on the popularization and promotion of folk-instrumental art, in particular bayan art, world heritage, the work of modern artists of Ukraine, and cultural achievements of a certain locus and regional schools, a representation of the modern universal sound image of the accordion. Within the framework of the festival-competition movement, a universal representation of the modern sound image of the accordion in national and world artistic spaces is ensured as a universal carrier of meaning, capable of presentation in a pluralistic plurality of historical-cultural, stylistic and genre contexts, a variety of means of expression and characterized by a high adaptive potential in relation to innovations in the field musical thinking and language.

The systematization of the modern festival-competition sphere in Ukraine as an area of functioning of the national accordion art allows us to outline the following components:

- world festivals and competitions: "Harmonica Days" in Klingenthal - "Vogtland Music Days", "Citta di Castelfidardo", "Grand Prix", "Arassate Hiria", "World Trophy";

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<sup>75</sup> Володимир Рунчак: композитор і сучасність. URL: <https://mus.art.co.ua/volodymyr-runchak-kompozytor-i-suchasnist/>

<sup>76</sup> Остапчук Н. Конкурсно-фестивальний рух акордеонно-баянного мистецтва в сучасному соціокультурному просторі. *Вісник Національної академії керівних кадрів культури і мистецтв*. Київ, 2020. № 4. С. 176–180.

- national festivals of musical art of international level:  
"Kyiv-

Music Fest", "Two days and two nights", "Contrasts", etc.;

- national festivals and competitions of accordion (accordion) art of the international level, characterized by a variety of components (scientific-research, pedagogical-methodical, educational, propaganda) and nominations (in particular, the nomination "composer-performer" was introduced), presentation of the sound image of the accordion in various genres and styles contexts, in particular jazz and variety: "Kryvbas Cup", "December evenings of accordion music", "AssoHoliday", "InterSvitiaz-accomusic", "Perpetuum mobile", festival-competition named after M. I. Rizola young performers on the bayan (accordion), "Accords of Lviv", youth "Bayan-Parad", "Modern rhythms";

- festivals and competitions of accordion (bayan-accordion) art of All-Ukrainian status: "Accordion stars in Zaporizhzhia", "Amber notes", "ASSO-Debut", "Patterns of Prykarpattia", "His majesty accordion";

- All-Ukrainian festivals and competitions of performers on folk instruments with the "bayan" nomination: competition named after A. Onufrienko (Drohobych), "Provesin" (Kirovohrad / Kropyvnytskyi), "Colors of Poltava", "Golden String" (Mykolaiv), "Art-dominant";

- events of an innovative organizational nature (conducting and broadcasting marathon concerts) - the artistic project "Days of the Ukrainian accordion and accordion".

So, the contemporary genre and style pluralistic existence of national bayan art is connected with a large-scale, multilevel festival and competition movement aimed at propaganda, popularization of bayan art, preservation of national artistic heritage, representation in the world and national artistic spaces of the latest achievements of Ukrainian artists and regional bayan schools. Conceptually and organizationally mobile, comprehensive and universal representation of the modern soundscape of the accordion is provided by a system consisting of: festivals and competitions of world-class accordion (bayan-accordion) art; national festivals of musical art of the

international level; national festivals and competitions of bayan (bayan-accordion) art of the international level: All-Ukrainian festivals and competitions of bayan (bayan-accordion); All-Ukrainian festivals and competitions of performers on folk instruments with the accordion nomination (in a variety of nominations).

Innovative features of the national festival-competition movement, which provide a universal representation of the modern sound image of the accordion, are the introduction of scientific research, pedagogical-methodical, educational and propaganda components as components of artistic events; consideration by the organizers of such forums of stylistic diversity and richness of areas of accordion art, and involvement of accordion music creators to participate in competitions under a separate nomination; implementation of artistic projects without a competitive component ("Bayan Parade", "Days of the Ukrainian Bayan and Accordion", etc.).

## **CHAPTER 4**

### **TRADITIONAL AND INNOVATIVE DIMENSIONS OF GENRE-STYLE PANORAMA OF MODERN FANTASTIC ART**

Modern bayan art, reflecting the leading worldview guidelines of postmodern culture, is marked by the importance of traditional foundations and innovative trends, at the intersection of which both transformations of established heat models and stylistic parameters, as well as innovative mixed formations, determined by the subjectivization of a creative worldview, arise. The vectors of the realization of these trends are consonant rhizoms of vectors of sound realization of the accordion, namely: folklore, which ensures the preservation of the traditional connection with the genetically (organologically, functionally, phenomenologically) determined folk realm of being of the sound image of the instrument; academic, which provides a synthesis of innovations and traditions and marks the new, academic status of the sound image of the instrument; jazz-pop, in which the preference for innovative musical language and thinking for the accordion does not exclude appeals to traditions. At the same time, scientists state the essential significance of the essential multi-vector

nature of modern accordion art of avant-garde and jazz-academic components.<sup>77</sup>

At the intersection with the genre dimension, also marked by the variability of established genre models, their synthesis and, in some cases, the avoidance of genre certainty, the lability of stylistic guidelines within the limits of the artist's work (or within the limits of the work) determines the multidimensionality of the sound image of the accordion.

From the beginning of the process of academicization, accordion art was marked by a dynamic process of mastering the national and world academic heritage, connected with the lack of original concert and educational repertoire. With such, in a certain way, forced priority, the genres of translation and transcription are traditional for accordion art and at the same time relevant to the processes of innovative representation of the unique sound image of the accordion with a unique technical and expressive potential.

In the field of genres of translation and transcription, "the stylistic absorption of the "folk" sound image was carried out thanks to the representative solo-concert function, the involvement of folk instruments in the field of the classical repertoire, the improvement of performing virtuosity, which became the basis for the genre-style polylogue, the mastering of new compositional and performing techniques.<sup>78</sup>

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<sup>77</sup> Булда М. Джазово-академічний напрямок виконавської і композиторської діяльності вітчизняних та зарубіжних баяністів-акордеоністів (на матеріалі творчості А. Білошицького).

*Актуальні проблеми народно-інструментального виконавства в Україні: історія і сучасність.* Рівне, 2017. С. 30–36; Булда М. Естрадно-джазова музика в акордеонно-баянному мистецтві України другої половини XX – початку XXI століття: композиторська творчість і виконавство: автореф. дис. ...канд. мист. : спец. 17.00.03. Харків, 2007. 19 с.

<sup>78</sup> Булда М. Джазово-академічний напрямок виконавської і композиторської діяльності вітчизняних та зарубіжних

Marking the academization of accordion art, these genres are actualized against the background of general musical art of the 20th century. trends of rethinking the hierarchy of means of expression. Characteristic of the boundary XX - beginning. XXI century the gradual "bringing the timbre factor to the fore and giving it an independent constructive and semantic meaning"<sup>96</sup> determines the importance of the specified genres as potentially capable of forming new content nuances when the work is transmitted to a different timbre context.

In the field of translations and transcriptions for the accordion, two areas are distinguished, which differ in the algorithms of positioning the primary source. Centripetal tendencies - preservation of the "original image" of the work while realizing the technical and expressive capabilities of the instrument, most often in the context of the educational repertoire, are characterized in particular by numerous translations of L. Gorenko (from piano literature) and V. Podgorny (from violin repertoire).<sup>97</sup>

In the direction that is centrifugal in relation to the "original image" of the work, the sound image of the accordion is represented on the basis of the composer's text, which acquires new meaningful accents in the parameters of transposition of overtones. According to the scientists, samples of the transposition genre in the monotimbral solo version "are distinguished by significant textural dynamics, saturation of the textural plan with hidden polytimbral qualities. Composers strive to convey timbre-texture, dynamic stereophony, to avoid monolithic, mono-timbral sound, to fill instrumental parts with

*проблеми народно-інструментального виконавства в Україні: історія і сучасність*. Рівне, 2017. С. 30–36. С.6.

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баяністів, акордеоністів (на матеріалі творчості А. Білошицького).  
*Актуальні*

<sup>96</sup> Кундис Р. Ю. Діяльність Львівської баянної школи в контексті українського народно-інструментального мистецтва : автореф. дис. ...канд. мист. : спец. 17.00.03. Суми, 2019. 18 с. С.14.

<sup>97</sup> Сташевський А. Сучасна українська музика для баяна: виражальні засоби, композиційні технології, інструментальний стиль : монографія.

Луганськ : Янтар, 2013. 328 с. С.12.

timbre-colored texture, close to the properties of ensemble, polytimbral, and even orchestral sound".<sup>79</sup>

In the work of modern Ukrainian artists, the variety of interpretations of the specified genres reflects the elevation of the subjective creative worldview and at the same time demonstrates the tendency to overtake the "original source". Within the translation, "changes not only of a technological nature, in particular texture, strokes, techniques of sound production, dynamics" are revealed, which is, to some extent, a rethinking of the artistic image<sup>80</sup>, the work appears in a different stylistic "aura", which also forms new measurements of the sound image of the instrument for which the translation-transcription is created.

The importance of the secondary<sup>81</sup> genres of translation and transcription in the repertoire of bayan art is also determined by the fact that "being updated in periods of intonation crises, the transcription genre itself becomes a kind of "bridge" between the tradition of the past and modern composers' searches in the field of musical creativity, its forms and varieties, the system of expressive and constructive means".<sup>82</sup>

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<sup>79</sup> Плющенко М. Ю. Темброво-фактурна специфіка транскрипцій за участю баяна чи акордеона композиторів Харкова кінця XX – початку XXI століття : дис. ...канд. мист. : спец. 17.00.03. Харків, 2021. 290 с. С.219.

<sup>80</sup> Яницький Т. Й. Теоретичні засади художнього перекладення музичних творів для бандури : дис. ...канд. мист. : спец. 17.00.03. Київ, 2020. 245 с. С.3.

<sup>81</sup> Там само. С.25.

<sup>82</sup> Борисенко М. Ю. Жанр транскрипції в системі індивідуального композиторського стилю : автореф. дис. ...канд. мист. : спец. 17.00.03. Харків, 2005. 17 с. С.4.

At the same time, in the field of performing practice, the genres of translation and transcription are a space for approbation of ways and algorithms of timbre re-intonation. This is evidenced by the individualization of centripetal and centrifugal tendencies in the interpretation of the original source of the work in the translations and transcriptions of leading composers-performers - M. Rizol, V. Vlasov, V. Podgorny, V. Zubytskyi, O. Mishchenko, I. Snedkov, O. Nazarenko, A. Sagittarius and others.

The link that combines centripetal and centrifugal tendencies in translations and transcriptions is "the timbre-textural factor, which was historically formed in the inextricable connection of its components", and "appears as one of the channels of retention, fixation of established genre-stylistic, structural-formative linguistic - intonation principles" of representative creativity-performance on academic folk instruments.<sup>83</sup>

Another factor in the unification of the mentioned trends is such a characteristic feature of modern bayan art defined by scientists as "an emphasis on the reproduction of the general sound idea of the work in translations and transcriptions due to the wide use of specific means of expression: bellows strokes, bellows-finger articulation, sonoristic effects, etc."<sup>84</sup>

Thus, in the work of V. Vlasov, the translation and transcription of the world's academic works demonstrate the process of total genre-style diffusion and the significance of the centrifugal tendency of the interpretation of the primary source in the parameters of modern musical thinking and language - "Scherzo" by J. S. Bach (originally created for flute and orchestra) and "Hungarian Dance" by J. Brahms (No. 5) are saturated with jazz rhythm-nemes and harmonies, reflecting the adaptive potential of accordion art regarding

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<sup>83</sup> Плющенко М. Ю. Темброво-фактурна специфіка транскрипцій за участю баяна чи акордеона композиторів Харкова кінця XX – початку XXI століття : дис. ... канд. мист. : спец. 17.00.03. Харків, 2021. 290 с. С.74.

<sup>84</sup> Князев В. Перекладення та транскрипції у становленні та розвитку виконавської техніки баяніста. *Вісник Прикарпатського університету. Серія: Мистецтвознавство*. Івано-Франківськ, 2004. Вип. VI. С. 148–

the originality of the transmission of the academic tradition to another aesthetic, linguistic and expressive sphere. This makes it possible to characterize the genres of translation and transcription in the context of accordion art as those that modify, according to the definition proposed by the Ukrainian researcher H. Savchenko, the "timbral-

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textural structure of the work"<sup>8586</sup>) as a system of "horizontal-vertical functional relations of the elements of a musical composition", within which there is "the sound matter of the work in time and space, in accordance with the laws of musical language, giving it both a unique and typical sound"<sup>87</sup> and create a full-fledged version of the "twoauthor work"<sup>88</sup> as both a unique and a typical system in accordion sound parameters.

In the history of accordion art, the suite was actually the first genre whose examples, including Hugo Hermann's Seven New Pieces

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<sup>85</sup> Савченко Г. Темброво-фактурна структура ранніх оркестрових творів Ф. Стравінського (від Симфонії Es-dur до балету «Жар-птиця»). *Традиції та новації у вищій архітектурно-художній освіті*. Харків,

<sup>86</sup> . Вип. 4. С. 71–76.

<sup>87</sup> Там само.

<sup>88</sup> Плющенко М. Ю. Темброво-фактурна специфіка транскрипцій за участю баяна чи акордеона композиторів Харкова кінця XX – початку XXI століття : дис. ...канд. мист. : спец. 17.00.03. Харків, 2021. 290 с.; Суворов В. Науково-мистецький проект «Львівська баянна школа» та його проєкція на баянно-акордеонне музикування Волині. *Актуальні питання гуманітарних наук*. Дрогобич, 2014. Вип. 8. С. 177–184.

of 1927,<sup>89</sup> served as precedents for original literature for the instrument. Presented in the works of V. Podgorny, Yu. Shamo, K. Myaskov, M. Chaikin, V. Vlasov, H. Shenderov, A. Haydenko, V. Runchak, A. Biloshitskyi, V. Zubytskyi and other composers in concert and chamber versions, the suite genre is currently one of the leading in the space of modern accordion art.<sup>90</sup> The attributive features of the suite, which was primarily aimed at capturing various national sources, forms of movement and modes of artistic worldview, determined the exceptional stylistic diversity, syntheticity and

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<sup>89</sup> Олексів Я. Баянна сюїта й партита: розмаїття авторських інтерпретацій. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету ім. І. Франка*. Дрогобич, 2011. Вип. 2. С. 57–62.

<sup>90</sup> Сташевський А. Великі жанри в українській музиці для баяна та акордеона: тенденції розвитку в останній чверті XX та на початку XXI ст. Луганськ: Поліграфресурс, 2007. 159 с.; Князев В. Ф. Еволюція виконавської техніки в українській баянній школі (друга половина XX століття) : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2005. 20 с.

variability of the genre model in the creative pursuits of Ukrainian artists, consistent with the modern situation of multiculturalism. This prompts modern researchers to delineate its genre and style parameters, such as: "neoclassical and neobaroque suite, romantic suite-diversity, impressionistic-painting suite-triptych, neo-folkloric suite-knitting and folk pair of thought-shumka type, pop-jazz suite, suite – plot, landscape or portrait program cycle, suite-notebook, suitealbum, suite with features of a sonata, concerto, partita, poem, etc.".<sup>91</sup>

The suite genre in the context of accordion art appears as a kind of link between cultures in synchrony and diachrony. This is evidenced by the specific weight of the national folklore principle, which determines the "modulation" of the sound image of the instrument in different national contexts. At the same time, the primary variability and stylistic lability of the genre model of the suite creates grounds for approbation within the framework of bayan art of various algorithms of musical thinking and language, postmodern pluralism and diffusion of stylistic guidelines, in particular baroque, neo-romanticism, avant-garde techniques (sonoristics, aleatorics, pointillistics, etc.).<sup>92,93</sup>

For these reasons, the suite in modern accordion art acquires the status of a large-scale field of actualization of "the tendency of conceptualism, play with techniques, styles, genres, forms in a variety of their mixes and combinations".<sup>94</sup>

The importance of folklore instructions is reflected in various interpretation options of the genre model of the suite with preservation

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<sup>91</sup> Олексів Я. Баянна сюїта й партита: розмаїття авторських інтерпретацій. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету ім. І. Франка*. Дрогобич, 2011. Вип. 2. С. 57–62.

<sup>92</sup> Олексів Я. В. Рецепція жанрів сюїти і партити в українській баянній музиці другої половини ХХ століття : автореф. дис. ... канд. мист. : спец.

<sup>93</sup> .00.03. Львів, 2011. 18 с.

<sup>94</sup> Довгань П. Типологічні моделі української камерно-інструментальної сюїти ХХ століття. *Наукові записки Тернопільського національного педагогічного університету імені В. Гнатюка*. Серія: Мистецтвознавство. Тернопіль, 2009. № 2 (21). С. 75–80.

of the folklore intonation thesaurus. This is demonstrated in particular by the suites "Slavyanska" by V. Vlasov, "Night on Polonin" by Y. Oleksiv and "Karpatska" by V. Zubytskyi, in which "the use of modern systems of European instrumentalism enriched the arsenal of expressive means (sound imitation of bells, trembits, pipes, cymbals, lyre, folk percussion instruments) stimulated the author's innovative searches in the pop-jazz music genre".<sup>95</sup>

A neo-baroque stylistic aura colors "Retro Suite" by V. Gubanov, "Suite" by L. Samodaeva, neo-romantic and neoimpressionist - "Red Sails" by K. Myaskov, "Romantic Suite" by V. Vlasov, "Fantastic Suite" by A. Stashevsky, Suite no. 1 by O. Kolosovska, "Impression" by V. Zubytskyi, "Romantic Suite" by A. Biloshitskyi, etc. A peculiar stylistic excursion into the realm of academic tradition is V. Runchak's suite "Portraits of Composers", in which part of "Bahiana. Meditation on the theme of BACH" demonstrates the importance of baroque instructions; the part "Imitation of D. Shostakovich" has polyphonic foundations; the part "Beside the portrait of N. Paganini" reproduces the instructions of the virtuoso romantic violin style, synthesized with the principles of polystylistics; part of "Dedication to I. Stravinsky" is based on the instructions of Fauvism.

Individualization tendencies and, at the same time, primary lability of the genre model of the suite become impulses for its modification in the context of bayan art. On the one hand, this is reflected in her symphonization, filled with features of the sonatasymphonic cycle, and is demonstrated in the "Symphony Suite" by V. Vlasov, the "Carpathian Suite" by V. Zubytskyi, and the "Romantic Suite" by A. Biloshitskyi, united by such common by signs such as "the dramaturgical integrity of the entire cycle; direct connection of parts; presence of dynamic parts; minimizing the number

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<sup>95</sup> Дякунчак Ю. До питання стилістичних особливостей творчості для баяна-акордеона композиторів України на зламі століть. *Актуальні питання гуманітарних наук*. Дрогобич, 2012. Вип. 3. С. 83–92. <sup>113</sup> Сташевський А. Тенденції розвитку жанру сюїти в українській музиці для баяна. *Актуальні питання баянного виконавства та*

of parts (3– 4 parts); attraction to the sonata-symphonic principles of unfolding the material; expansion of the figurative sphere".<sup>113</sup>

On the other hand, the genre model of the suite, reflecting the importance of neo-romantic tendencies, appears in a diffuse combination with a program cycle marked by the genre freedom of its components. Such diffuseness determines the specificity of the genre image of the works of V. Vlasov (suite "Images"), A. Stashevskiy (suite-notebook "Old Kyiv Frescoes", 1 and 2 "Images"), O. Kolosovska ("Sketches"), etc.

The free interpretation of the genre model of the suite while preserving the basic principle of unification of different types of movement and semantic spaces in V. Zubyskiy's "Bulgarian Notebook" is determined by its synthesis with program instructions, expansion of scales, compositional-structural diffusion with architectural features of the sonata, creation of additional "forms within a form" (the three first parts follow the *arcata* principle to create a coherent, internally contrasting macro-part), a combination of folklore vocabulary, sonorics, principles of polyphonic thinking, cluster technique, etc. This reflects the indicative overall for the artist's work: "synthesis of "irrelevant" layers of archaic folklore with "relevant" modern compositional systems, on the basis of which the development of the most diverse folklore layers of different peoples, different cultures and eras is carried out "in depth and breadth".<sup>114</sup>

The significance of the trend of expanding the scale of the suite genre model is demonstrated by the cycle "Old Kyiv Frescoes" by A. Stashevskiy. 9 parts of the work ("Intrada", "Bylyna", "Nabat Bells of Saint Sophia", "Choruses", "In groves and forests", "Recording", "Entertainment of buffoons", "How it was on the Solnytsia river", "In the glory of Rus-Kyivska") bound together in mini-cycles by internal meaningful, figurative, emotional, as well as intonation connections, which, at the same time as the immediacy of following the parts, gives the cycle features of poetry.

<sup>114</sup> Гейченко М. Фольклорні джерела в баянній творчості Володимира Зубицького. *Наукові записки Кіровоградського державного педагогічного університету імені Володимира Винниченка*. Серія: Педагогічні науки. Кіровоград, 2012. Вип. 107 (1). С. 111–117.

The variability of the genre model of the suite enables its nontraditional content-semantic interpretation. Thus, V. Vlasov's Suite "Five views of the country of the Gulag" (1991) demonstrates the exceptional capabilities of the accordion in the technical and coloristic plane, the artistic persuasiveness of the philosophical component of the latest sound image of the accordion, and the significance of the parodic direction as one of the fundamentals in the artistic picture of postmodernism.

The partita genre in modern musicological knowledge is characterized as a consonant of the anormativeness of modern artistic thinking, characterized by the ability to create a whole instantaneous slice of various cultural elements, the semantic ambiguity of which provides a connection with baroque thinking,<sup>96</sup> and to reflect the specificity of non-baroque trends in modern national artistic spacious. From the first sample of the partita for the accordion, created in 1965 by T. I. Lundqvist for the Danish accordionist M. Ellegard, the artistic practice demonstrates the variety of stylistic guidelines of the genre. In the modern "layer" of this diversity, the most characteristic are national (in particular, "Balkan Triptych", "Pale Sketches", "Parisian Secrets" by A. Heydenko) and academic intentions (in particular, neobaroque - "Partita-piccolo" by Y. Shamo), synthesis of academic and jazz pop style spaces (in particular, in particular "Partita concertati No. 1 modo di jazz-improvvisazione" by V. Zubytskyi, "Jazz-rock partita" by B. Myronchuk, Concert Partita No. 3 by A. Biloshitskyi), polystylistic guidelines (in particular, "Mactoub" by A. Nyzhnyk).

The sound image of the accordion as a mediator between cultures represents the jazz modifications of the genre model of the

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<sup>96</sup> Калашник М. Жанровий аспект вивчення композиторської творчості ХХ ст. як чинник формування музичного тезаурусу студентів педагогічних університетів. *Педагогіка формування творчої особистості у вищій та загальноосвітній школах*. Запоріжжя, 2010. № 7 (60). С. 126–134.

score in the work of V. Zubytskyi. Updating the lexical space of accordion art is carried out by the artist by introducing a blues scale with blues tones (on 3 and 7 steps), typical rhythmmonemes – break, secondary reg, cross rhythms, scotch snap, extreme for academic accordion art musical exclamations – shouts and hollers, jazz anacrusis, etc.<sup>97</sup>

The sonata genre, as one of the defining components of the academic musical tradition, entered the horizons of accordion art in a "ready-made" form, a pluralistic multiplicity of conceptual, stylistic options and compositional and structural interpretations. The reliance on classicist guidelines characterizes the 1st stage of approbation of the genre model of the sonata, represented by M. Chaikin's accordion sonata (1944). Further vectors of the transformation of the sonata in the context of the national accordion art are determined by the importance of both neoclassical and neo-folkloric intentions, on the border of the 20th and 21st centuries. – trends of postmodernism and minimalism,<sup>98</sup> combined with features of neo-folklorism. In the abundance of personal creative "readings" and stylistic modifications in the works of Yu. Shamo, V. Bibik, A. Haydenko, V. Zubytskyi, V. Runchak, these tendencies are concretized in such features of the modern accordion "version" of the sonata genre model as: significance folklore sources and symphonization trends, revealed in particular in timbre dramaturgy; dense orchestral texture; leitmotif and monothematism; approbation within the genre of elements of jazz stylistics, sonorous and noise effects, elements of theatricalization; the complexity of the tonal organization, due to the appeal to the instructions of tonal and atonal thinking; the complexity of the rhythmic relief of works, polyrhythmy; approbation of the instructions of sonoristics,

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<sup>97</sup> Гейченко М. Фольклорні джерела в баянній творчості Володимира Зубицького. *Наукові записки Кіровоградського державного педагогічного університету імені Володимира Винниченка*. Серія: Педагогічні науки. Кіровоград, 2012. Вип. 107 (1). С. 111–117.

<sup>98</sup> Плющенко М. Ю. Темброво-фактурна специфіка транскрипцій за участю баяна чи акордеона композиторів Харкова кінця XX – початку XXI століття : дис. ...канд. мист. : спец. 17.00.03. Харків, 2021. 290 с. С.42.

aleatorics,<sup>99</sup> mixing "with symphonic methods of drama, as well as with the genres of poems, ballads, novellas, polyphony, capriccio, rhapsody".<sup>100</sup>

The First Accordion Sonata of A. Heydenko reflects the significance of the national guidelines imprinted in the aesthetic parameters of neo-folklorism. According to scientists, the distinct specific features of the work, which, at the same time, mark the artist's work, are the tendency towards: symphonization of the genre, "archaic" and the desire to reveal the ancient Slavic roots of Ukrainian culture. Such orientation testifies, on the one hand, to the composer's orientation towards the established sound image of the accordion, as an instrument with wide expressive possibilities, capable of adequately realizing the principles of symphonization; on the other hand, about expanding the limits of perceiving the sound image of the accordion in the context of creative searches for a sound capable of creating an impression of a specific timbre. Thus, using the musical text in order to specify the national character of the images of the sonata, the designations "quasi trembita", "quasi fada",<sup>101</sup> A. Heydenko offers the bayanist-interpreter associations with the ancient instrumental traditions of the Ukrainian people, the realization of which in during the performance process will contribute to the listener's adequate perception of the idea put into the musical text by the composer.

The stylistic guidelines of neo-romanticism are revealed in the modern synthesis of the genre model of the sonata and the poem.<sup>102</sup>

In A. Heydenko's Second Accordion Sonata, the program title - "Ancestral Echoes" - serves as a manifestation of neo-romantic intentions at the same time as such a synthesis, monothematicity that "levels" the compositional and structural boundaries of parts of the

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<sup>99</sup> Там само. С.40-41.

<sup>100</sup> Там само. С.168.

<sup>101</sup> Єршоменко А. Ю. Баянна творчість Анатолія Гайдєнка: естетичні та жанрово-стильові аспекти : автореф. дис. ....канд. мист.: спец. 17.00.03. Суми, 2019. 20 с. С.12-13.

<sup>102</sup> Плющенко М. Ю. Темброво-фактурна специфіка транскрипцій за участю баяна чи акордеона композиторів Харкова кінця XX – початку XXI століття : дис. ...канд. мист. : спец. 17.00.03. Харків, 2021. 290 с. С.3.

work, emotional virtuosity that creates an association with the traditions of romantic virtuoso performance. The importance of neofolkloric trends in the work is revealed in the reference to ancient national sources - leading archaic intonations, features of tonal thinking (the importance of Hutsul mode), genre lability of parts (lullaby - as the basis of the 2nd part). Simultaneously with the mediated reproduction of the features of the rondo-sonata in the 3rd movement, this creates a multi-genre aura of the work, consonant with the freedom of genre thinking of romanticism and modernity.

At the level of artistic practice, the stylistic synthesis of the modern transformation of the sonata in the context of accordion art is reflected in V. Zubytskyi's Sonata No. 1. In the piece, the elements of dodecaphony and the classical model of the tempo ratio of parts are combined into an artistic integrity of neoclassical coloring. In his Sonata No. 2, the classicist guidelines revealed in the symphonization of the genre are projected into the sphere of folk intonation and modal thinking and determine the neo-folkloric transformation of the genre, reinforced by the significance of the song beginning, which also determines connections with the romantic paradigm of musical thinking.

Interpretation of the genre model of the sonata in the context of genre, style, historical and cultural diffusion at the turn of the XXXXI centuries. ensures the "fitting" of accordion art into various cultural and aesthetic contexts. In Yu. Shamo's Sonatas No. 1 and No. 3, the connection of the primary homophonic-harmonic genre with polyphonic thinking is reflected in the definition of parts of the works (Choral, Toccata, Fugue and Prelude, Recitative, Fugue), in the Sonata of V. Bibik - in the definition of parts of the work like Fugue and Postlude. The superimposition of the genre model of the sonata on the polyphonic type of musical thinking characterizes the Sonata on the theme of DSCH by V. Balik, in which "the polyphonization of the musical language is manifested in the polylayered texture, in the combination at the level of polyphonic lines of various chordal-choral

complexes, as well as in the polyphonic implementation of homophonic-harmonic layering».<sup>103</sup>

Projection of the folklore foundations of musical thinking into the academic genre model of the sonata and its synthesis with the romantic rhapsody is demonstrated by V. Vlasov's impromptu Sonata "Bukovynska", in which ethno-characteristic intones and rhythmmonemes, harmonic and harmonic inflections appear through the prism of neo-folklorism, sonorics and a non-traditional spectrum of performing techniques. Sonata No. 2 "Slavyanska" by V. Zubytskyi, saturated with intonemes and semantemes of cries and wails (in the 2nd part), characteristic intonemes of Ukrainian, Bulgarian, SerbianCroatian folklore, at the same time reflects the trends of symphonization of the genre (a large-scale 6-part cycle) , its modifications based on the synthesis with the genre of the suite, as well as the innovative transformation of the vocabulary of the genre model of the sonata, which is supplemented by glissandos, in particular untempered, vibrato, etc.

Synthesis of folklore, academic and jazz principles, traditions of instrumental folk music making and sacred instrumental and vocal spheres characterizes the Sonata-Ballad of Ya. Oleksiv, in which, within the sonata genre, colloquial intonations and rhythmmonemes, pasachalia and chorale signs are synthesized. It should be noted that the form of the work does not actually contain signs of sonata, which allows us to record the artist's use of genre nomenclature as a sign of appeal to the academic tradition. A multidimensional mix of cultures in synchrony and diachrony is created in Sonata No. 3 by V. Zubytskyi, where the composer "inscribes" into the genre model of academic secular European music the intonations of the sacred Eastern tradition, the makam tonal markers, "the national flavor of Eastern folk instruments and the originality of music-making traditions – the feeling

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<sup>103</sup> Куртій І. До питання стильових особливостей композиторського доробку А. Онуфрієнка, В. Балака, Я. Олексіва в еволюційному просторі Львівської баянної школи. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка*. Дрогобич, 2011. Вип. 2. С. 47–51.

of a quarter-tone tuning (major and minor semitones), a neutral third, imitates the singing of religious brotherhoods common in the countries of the East".<sup>104</sup>

The accordion concerto genre was actively mastered in folk instrumental art from the middle of the 20th century. The first samples of the national variant of the genre, in particular in the work of K. Myaskov, were characterized by the importance of romantic tendencies, which was reflected in the dominance of through development, the tendency to monotony and poetry. Baroque intentions, the manifestation of which is the importance of the polyphonic principle in accordion concerts of the 1980s-2000s, color in particular the works of I. Shamo, A. Stashevsky, and others. In the Concert of I. Shamo, baroque connections at the macro level of the work are revealed in the direct introduction of typical baroque genre forms, which determine the synthesis of the genre model of the concert, suite, and polyphonic forms (part 1 – Prelude, part 2 – Fugue, part 3 – Aria, 4 h. – Toccata). The combination of different traditions also occurs at the meso level - in the compositional and structural organization of the work's parts: the Prelude is based on a free 2-part form, the Fugue and Aria are 3-part, and the Toccata demonstrates the dominance of sonata. On the micro-level, the Concert of I. Shamo demonstrates the increasing significance of genre-diffuse processes. The thematism, which semantically reaches back to Baroque rhetorical figures, is characterized by a special weight of content: the main theme, whose relentless upward movement creates allusions to the rhetorical figure of ascension to heaven (anabasis), and the rapid decline - to the figure of falling from heaven (catabasis), the figure of circulation, etc. At the same time, giving these semantics a leading conceptual and substantive meaning and their "invasion" into the musical fabric of the "Toccata" part, in particular, attests to the importance of monothematic

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<sup>104</sup> Гейченко М. Фольклорні джерела в баянній творчості Володимира Зубицького. *Наукові записки Кіровоградського державного педагогічного університету імені Володимира Винниченка. Серія: Педагогічні науки*. Кіровоград, 2012. Вип. 107 (1). С. 111–117.

trends, creates certain allusions to a symphonic type of thinking and, at the same time, romantic poetry.

In the modern interpretation of the genre model of the concert, scientists note such trends in the realization of the sound image of the accordion, such as: chamberization of the genre; increasing the variety of types of accordion concert according to genre and style characteristics: concerts with a clear folk genre basis, neoclassical virtuoso concert, dramatic symphony concert, jazz-academic concert; gravitation to mixed directions - the synthesis of the genres of concert, passion, fugue, aria, toccata, prelude, pascalia, as well as interspecies synthesis, which is manifested in the importance of the verbal component of performance.<sup>105</sup>

The interpretation of the genre model of the concert on the border of XX-XXI centuries. polygenre and polystylistic trends are also determined, the manifestations of which are determined, in particular, by the influence of the organological improvement of the instrument. A reflection of genre-stylistic and organological processes is the First concerto for accordion by A. Heydenro, the third edition (1996) of which was created for a multi-timbral ready-made accordion. The work corresponds to the romantic paradigm of the artistic worldview by a free interpretation of established compositional and structural genre constructs. A manifestation of this is the reduction of the compositional and structural organization - the one-part version of the concert creates a certain connection with romantic poetry, and also demonstrates the romantic principle of genre re-semantization - a grotesque march transformation of the main part of the work. The Concert's "inclusion" in the stylistic horizons of neo-folklorism is expressed in the leading meaning of folk song intonations (play songdance "Oh, you chickens, chickens", freckled song "I'll wrap wreaths"), such features as reliance on laconic archaic motifs, dissonance harmonic vertical, ostinate figures in accompaniment, variant development in combination with

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<sup>105</sup> Сташевський А. Я. Баянне мистецтво України: тенденції розвитку оригінальної музики та індивідуальне втілення жанрово-стильового аспекту у творчості Володимира Рунчака : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2004. 20 с. С.10-11.

the technique of intonation germination<sup>106</sup>, the significance of variant-variational development of thematism, active use of folk timbre markers (solo cymbals). At the same time, the embodiment of the cultural polylogue in A. Heydenko's Concerto No. 1 is a modulation into the stylistic space of jazz, which reflects the introduction of syncopated rhythms and the effect of swinging (in the middle section).

Non-folkloric and neo-romantic trends determine the stylistic "image" of A. Heydenko's Concerto No. 2 for accordion with chamber orchestra. The work is indicative not only from the point of view of the combination-synthesis of stylistic parameters, but also in the context of reflecting the characteristic trend of bayan art of the beginning of the XXI century. - the creative commonwealth of the composer and the performer, who appears not only as an "implementer" of the artist's ideas, but also as a full-fledged cocreator-interpreter of the original creative idea. The author's emphasis on the role of the creative personality of the performer in the realization of the artistic image of the concert is due to the personal commission of the work by the famous Ukrainian bayanist O. Mishchenko.

The author's title, both of the concert itself "From prehistoric times..." and of the parts ("On the night of Kupala", "Kupala dances", "Kupala fun") conceptually and figuratively program artistic communication with references to authentic, archaic sources and theatrical syncretism of folklore spheres. At the same time as the reproduction of folklore onomatopoeia (on the intonation and textural levels in imitation of that revealed in onomatopoeia), it also serves as a means of communication with the aesthetic parameters of romanticism and impressionism. However, the work is characterized not only by the significance of "retrospective" directions. The tendencies of "implicit" theatricalization, the manifestation of which is the functioning within the work of peculiar characters - expressive intonation and rhythmic turns (as personified embodiments of the female and male principles), fit the work into the context of the leading trends of the modern life of

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<sup>106</sup> Єршоменко А. Циклічні форми у творчості Анатолія Гайдєнка: жанрово-стильові особливості. *Мистецтвознавчі записки* : зб. наук. пр. Київ, 2022. Вип. 42. С. 47–53.

accordion art, marked by the importance of theatricalization of the performance process.

Avant-garde projections of the genre model of the concert in the work of modern Ukrainian artists are determined, in particular, by the renewal of its "lexical fund". Thus, in the concert work of A. Stashevskiy, sonorous spots, cluster glissandos are innovative lexemes, in V. Zubytskyi - numerous sonorous, percussive, noise effects, specific methods of bellows technique, elements of theatricalization.

Significant transformations of the genre model of the concert are also caused by the approbation of the paradigmatic guidelines of the postmodern artistic worldview, in particular related to the new understanding of the quote as the basis of creativity and the collage technique - combining a new artistic integrity from the "elements" of the artistic experience fixed at the level of cultural memory. Citation and collage become the basis of a new form of concert-collage, presented in the work of V. Zubytskyi ("Rassiniiana") and S. Lunyov ("Pezza de la Piazza"). According to A. Stashevskiy, "in these works stylizations, the share of quoted musical material turns out to be quite significant, and the role of the composer is mostly focused on the construction of a new form-dramaturgy from individual fragments of the finished material, although it is quite reworked texturally, and sometimes intonationally".<sup>107</sup>

A peculiar modification of the genre model of the concert is "Omaggio ad Astor Piazzolla" by V. Zubytskyi - a concert-dedication, a concert-paraphrase, a concert-interpretive version that reflects such attributive modes of the artist's artistic self-realization for postmodern aesthetics as "artistic borrowing, citation, simulation, compilation, remake, reinterpretations, personal additions of classical works, etc."<sup>108</sup>

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<sup>107</sup> Сташевський А. Жанрова система сучасної музики для баяна українських композиторів: тенденції еволюції та інновації. *Актуальні проблеми історії, теорії та практики художньої культури*. Київ, 2015. Вип. XXXIV. С. 278–285.

<sup>108</sup> Станіславська К. Мистецько-видовищні форми сучасної культури : монографія. Київ: НАКККиМ, 2016. 352 с. С.29.

Based on the thematism, which is fixed at the perceptual level ("Libertango" by A. Piazzola), the artist fills the typical compositional-structural model (3-part form with a solo cadence) with a lyrical interpretation of the big-beat style and instrumental signs of the folklore tradition (bayans, kobza, banduras, pipes, double basses, cymbals). The level of cultural and stylistic diffusion is enhanced by the avant-garde component of the concert's stylistics, which is reflected in the dominance of percussion and noise effects in the soloist's part, in the orchestral mass – the dramatic weight of passages of violins, banduras and accordions with an undefined pitch, and the sonorous and coloristic effects of the orchestra – quasi-“singing” orchestra players on the phoneme "III", group "sigh" on "Oh". It should be noted that V. Zubytskyi's Concert "Omaggio ad Astor Piazzolla" at the same time demonstrates a certain delegation of the creative mission to the performers - the uncertainty of the tempo by the author creates a very significant space of performing freedom and performing interpretation of the work's concept.

## CHAPTER 5 EXPERIMENTAL TRENDS IN THE REALM OF GENRE AND STYLE MODERN FANTASTIC ART

Characterizing the phenomenon of modern bayan (modern accordion), I. Yergiev notes that the fundamental factors of its formation and development were the initiatives of performers who "acted as the "determinants" of the creation of accordion avant-garde music by "first-rate" symphonist composers, articulated the intensity of intonation, harmonic, textural and sonorous searches, which are consistent with the transformation of the accordion from an "instrument from the street" to an "instrument of high art".<sup>109</sup>

In the work of representatives of the "musical extreme" (a term proposed by Ukrainian researcher D. Kuzhelevy) K. Tsepkolenko, L.

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<sup>109</sup> Єргієв І. Режисерські інтенції виконавської інтерпретації сучасної інструментальної музики. *Міжнародний вісник: культурологія, філологія, музикознавство*. Київ, 2015. Вип. II (5). С. 145–149.

Samodaeva, Yu. Gomelska, A. Zagaykevych, V. Poleva, V. Zubytyskiy, S. Pilyutykova, V. Runchak, O. Shchetynskyi, A. Stashevskyi, in particular in program plays and cycles of program plays, free from genre and stylistic certainty, the accordion component "advances the prestigious values of the postmodern exclusive, with its linguistic complexity and refined concepts of syntheticism".<sup>110</sup>

One of the vectors of the postmodern interpretation of the accordion sound image in the work of modern Ukrainian artists is the approbation of experimental timbre combinations, in which the accordion sound image appears in unusual timbre auras, in particular in ensemble combinations: with cello ("Seven Angels with Trumpets" by I. Taranenko); with cello, synthesizer, piano, acoustic and electric guitar, double bass, soprano saxophone, trumpet, bandura, violin, viola (fusion extravaganza "Master of Dreams" by I. Taranenko); with violin ("Morning Music" by E. Stankovich, "For the Shadow of Sound" by Yu. Gomelska, "Ave Maris Stella" by V. Lavchikov, "Three Sincerity" by L. Samodaeva); with violin and piano (I. Yergiev "Island of Happiness"); with a bandura ("Diadem" No. 3 by Yu. Gomelska); with violin, guitar and piano ("SATOP" by A. Karnak); with oboe ("Repulse" by M. Kolomiyets); with bassoon ("So Said God" by A. Tomlyonova); with tenor saxophone and piano ("Pas de trois" by L. Samodaeva); with a string orchestra ("Sfumato" by S. Pilyutykov).

One of the manifestations of experimentalism in the field of accordion art is the leveling of the parameters of genre models through the prism of "quasi" genre, "anti-genre" in accordance with the paradigmatic guidelines of postmodernism. This is evidenced by L. Samodaeva's "Quazi-sonata", in which the genre model of the sonata is influenced by such a trend as "simulacrisation" - a postmodern parodic transformation into an "anti-genre".<sup>111</sup>

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<sup>110</sup> Кужелев Д. Українська баянна творчість у контексті взаємодії культури і мистецтва. *Українська музика*. Львів, 2018. № 3. С. 51–57.

<sup>111</sup> Зимогляд Н. Тенденції модифікації жанру в сучасній українській фортепіанній музиці: від мета- до анти-жанру. *Вісник КНУКіМ. Серія: Мистецтвознавство*. Київ, 2021. Вип. 44. С.60–65.

In the work of L. Samodaeva, the experimental "version" of the sonata is represented: at the level of the principle of musical thinking in the contrast of figurative spheres; at the compositional and structural level - in a classicist three-part structure. Characteristic of the paradigmatic instructions of post-modernity, the "pulling" into artistic integrity in the work of markers of cultures different in time and space is manifested by numerous "appeals": to medieval sacred instructions, which is reflected in the allusive reproduction of chorale; to the markers of the Baroque era – allusions to tokat and reproduction of signs of imitation polyphony; to a romantic artistic worldview, the manifestation of which is the generalized emotional and figurative program names of the parts ("Loneliness", "Elegance", "Determination"), the author's remarks ("Andantino volando. The sneaking, hidden one").

The stylistic dimensions of experimentalism in L. Samodaeva's "Quazi-sonata" are related to the orientation towards the latest thought and linguistic constructs of postmodernity. In the 1st part of the work, the author turns to a combination of aleatorics and pointillism, in the 2nd part sonorous formations, coloristic consonances dominate, the superimposition of which on an overlong pedal determines the dominance of a dissonant atmosphere as a reflection of the emancipation of dissonance. Part 3 is a kind of timereduced excursion into the history of styles, in which allusions to baroque interludes are replaced by allusions to romantic virtuosic cadences and aleatoric constructions.

Experimental tendencies in the modern accordion work of Ukrainian artists are revealed at all levels of the organization of the musical fabric, as well as at the level of visualization and theatricalization of the performance. In general, the tendency of theatricalization is one of the defining markers of modern instrumental performance, which A. Chernoiivanenko defines as a certain organic integrity of the creative personality of the performer, which syncretically combines a powerful technical base, musical intelligence

and acting mastery of facial expressions and gestures as an expression of mental experiences.<sup>112</sup>

Ukrainian researchers see modes of theatricalization of accordion art in such manifestations as: active (mimic, plastic, verbal) communication with the audience, meaningful significance of the visual design of the performer's image, change of performance position (standing performance, variability of performers' positions relative to each other), combination of the character's image and the performer's image, stage movement, choreographic elements, the use of the performer's voice as a means of expression, the involvement of a visual component (a video sequence on the screen), the formation of a holistic concept of the concert as the embodiment of a super-idea, etc.<sup>113</sup>

V. Vlasov's "Telephone Conversation" is a combination of experimental trends. The work represents the newest concept of performance, in which the musician appears both as a direct implementer of the composer's idea and as an improviser - a co-creator of the work. The multi-functionality of the performer's image is also determined by his self-realization in the actor's role (embodied on the verbal and plastic-mimic levels). Dualism - the unfolding of the dialogue between male and female characters within the framework of one executive personality. It seems possible to determine the stylistics of the work as one that is devoid of any clearly expressed stylistic guidelines and evokes associations with the instrumental version of the folk-song composition; it is possible to define a genre outside the musical genre nomenclature as a scene-dialogue.

The unique structure of the work, close to the 3-part reprise form, reproduces the logic of a dialogue with alternating lines of conditional characters, each of which is presented with both musical

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<sup>112</sup> Черноіваненко А. Фактура як детермінант виражального потенціалу професійної інструментальної творчості (на прикладі баянної майстерності). *Музичне виконавство : Науковий вісник НМАУ ім. П. І. Чайковського*. Київ, 2003. Вип. 26. Кн. 9. С. 256–268.

<sup>113</sup> Єргієв І. Режисерські інтенції виконавської інтерпретації сучасної інструментальної музики. *Міжнародний вісник: культурологія, філологія, музикознавство*. Київ, 2015. Вип. II (5). С. 145–149.

and verbal components, the significance of which determines the approach of the work to a performance. The structural markers of the temporal limits of the work are sound imitative constructions - imitation of a telephone bell and the click of a register - imitation of the sound of a picked-up receiver; verbal cues that mark the stages of the dialogue also play a structuring function.

Under the conditions of atonality, clearly defined metric and regular rhythm, the integrity of the work "Telephone Conversation" on the intonation and dramaturgical levels ensures the leading significance of several intonation formations. First of all, it is the intonation of the descending second, which, depending on the stage of the dialogue and the level of dynamic tension, acquires a mournful, pleading, angry-assertive character, interrogative intonations and cluster constructions.

The 1st quasi-chapter (between "Hello" and "I can't!") is a kind of tie-in for dramatic communication, built on a complex of persistent active ascending intonations of a questioning nature and descending second pleas. The dramatic potential of this ambiguous semantic complex is laid at the same time by the "emancipation" of dissonance - vertical second consonances. The increase in dynamics and the activation of the intonation movement, the beginning of which is the line "I can't!" and the instrumentally embodied intonation of the question "why?", find expression in the variation of rising intonation constructions - from wide jumps to "pearl" gradual sequences, as allusions to excited speech, the end of the lines in which seems to hang in the air with interrogative "unsupported" second intonations.

Exclamation "But I really can't!" is an impulse to intensify the dramatic tension. Its reflection is the introduction of a sequence of clusters, as well as a sequence of active couplings of descending seconds, which acquire the character of an insistent demand, and a number of repeated instrumental analogues of the intonation of the lexeme "why?" at an accelerated pace. Reply "No!" marks another burst of conflicting dramatic movement - several repetitions of angry rising intonation bursts with increasing dynamics, which ends with descending cluster glissandos. Their plucking at the same time as tapping the body with the wrist, which causes the instrument to vibrate, creates an exceptionally dissonant sound space. Through the general dissonant sonority, an ascending chain of successive questions-

pleading breaks through, the aggressiveness of which and the contradictory superimposition of ascending and descending movement increase the level of conflict. The absence of even a potential resolution of the conflict reflects the use of a specific technique - silent movements of the bellows at the same time as tapping on it, imitating excited breathing.

The next stage of the dialogue, which is based on the variational and allusive reproduction of the initial intonations, serves as the beginning of a quasi-reprise, at the level of dynamics marked by a sudden decrease in the dynamic tone. The build-up of emotional tension is provided by the gradual dynamic intensification of repeatedly repeated second-second intonations of entreaty, which grow into actually the first appearance of a dramatic melos with numerous chants. Violent rising and falling intonation constructions with cluster "interspersions" are replaced by a series of interrogative intonations "why?" against the background of dynamic dissolution and braking of movement. A sharp blow on the body of the instrument - a sign of the end of the conversation and repeated intonations of a phone call create a kind of dramaturgical circle that evokes associations with the mythologeme of the romantic circle - an allusion to an unresolved conflict. The potential infinity of these calls erases the boundaries of the work's space-time, dissolves the finale in silence - creates the effect of an "open work", leaves the search for possible solutions to material conflicts to the discretion of the listener.

The concept of an "open work" at the same time as the dominance of the principles of minimalism and aleatorics determine the specificity of the compositional, structural and stylistic organization of V. Vlasov's work "Infinito", which affirms the performer's new status as a full co-author of the work in the parameters of the new sound image of the accordion. The form of the work is freely combined in accordance with a specific performance concept, however, in its compositional and structural organization, allusions to the suite "glitter" due to the multi-component nature of the work, the diversity and autonomy of its 15 parts. The principle of aleatorics at the level of organization of the work is reflected in its potential infinity and arbitrariness of completion at the will of the performer. Rejection of established genre and style parameters is also expressed at the linguistic

and expressive level - in the absence of a certain tempo and meter (the author provides only a certain duration of performance in the time parameters), conventions of beat division, etc.

In the play "After reading T. Shevchenko. Causal..." I. Taranenکو's aleatorics is visualized in the conditional fixation of the text of the work, which determines the freedom, improvisational unfolding of the performance process (deprived of tempo metrical instructions, etc.). In K. Tsepkolenko's work "The one who comes out of the circle", aleatorics acquires a total character.

In V. Vlasov's work "In the Centauri Constellation", the emotional nuances of the dominant statics, the state of "being" are reflected in coloristic "oscillations". By abandoning the linear logic of the "development of events", the significance of compositional and structural markers is lost, in the absence of thematism (in the traditional sense) and the replacement of functional harmony by the movement of sonorous spots, the work appears outside the genre nomenclature and stylistic guidelines. They are replaced by aleatoric instructions that enable the totality of improvisation. The final episode serves as a vivid reflection of this – its potential infinity on the visual level is imprinted by the recording on the music stand in the shape of a circle, which determines the arbitrary repetition of the episode and the open form of the work.

Therefore, traditional and innovative intentions in modern bayan art demonstrate the variability of the combination in folklore, academic, jazz-academic, jazz-pop, avant-garde directions, in the context of variable interpretations and diffusion of genres, leveling of their parameters and avoidance of genre certainty.

Traditional genres of translation and transcription for accordion art at the turn of the 20th - early 21st centuries, under the influence of the tendency to raise the status of the timbre, it is the sphere of the establishment of a new universal sound image of the accordion, marked by centripetal and centrifugal representations of the original source of the work. In the centrifugal direction, the attraction to re-intonation of the piece while preserving its general intonation idea, orchestral interpretation of the sound image of the accordion, genre-stylistic diffusion, attention to the timbre-textural principle, creation of a "two-author work" acquire special importance.

The suite genre in the context of modern accordion art demonstrates the following features: stylistic diffusion, in particular the approbation of jazz stylistics; preservation of the significance of folklore tradition; enrichment of the sonorous dimension; the importance of neo-baroque trends, neo-romanticism, neoimpressionism, polystylistics, modern avant-garde techniques; symphonizations of the genre model, synthesis with features of the program cycle, sonatas; creation of "forms within a form", synthesis of folklore vocabulary, sonorics, polyphonic thinking, cluster technique; the tendency of the suite to grow and to create mini-cycles within it; a reflection of postmodern substantive, in particular parodic stylistic guidelines.

The partita genre is characterized by stylistic pluralism, a synthesis of academic, jazz-pop stylistics (at the level of scale, intonation, rhythm, specific performance tools, etc.) and guidelines of polystylistics.

Individualized and stylistically pluralistic interpretations of the sonata genre are associated with the following trends: neoclassicism, neoromanticism, neo-folklorism, postmodernism, and minimalism; symphonization and polyphonization of the genre model; approbation of the principles of atonalism, dodecaphony, polyrhythm, sonoristics, aleatorics; theatrical performance; synthesis of different directions of transformation of the genre model, features of rhapsody, poem, ballad, novella, capriccio, as well as musical traditions of Europe and the East; introduction of genre signs of sacred tradition.

In modern interpretations of the accordion concerto genre, the following trends are significant: individualization of compositional and structural organization; pluralistic combination-synthesis of stylistic parameters, in particular neo-baroque, neo-classicism, neoromanticism, neo-folklorism, jazz, avant-garde trends; formation of new modifications of the genre model based on quotation, collage, parameters of various spheres of musical art; approbation of markers of sacred tradition and intertextuality and projection into the context of sacred tradition; collaboration of composers and performers.

Experimental modes of the genre-stylistic sphere of modern national accordion art are characterized by: innovation of the sound image of the instrument in ensemble combinations with instruments of

the academic, folk, jazz and variety spheres; attraction to "outside" and "anti-genre"; the tendency of theatricalization and delegation of the executive role of the co-creator of the work; a combination of innovative directions, which determines a total, radical transformation of the accordion's sound image ("Telephone conversation" by V. Vlasov); approbation of the instructions of aleatorics; avoidance of tempo, metro-rhythmic regulation of the musical process, dominance of improvisation, approbation of the open form of the work, etc.

## CHAPTER 6

### SACRED DIMENSIONS OF FANTASTIC ART OF MODERN UKRAINE

The musical art of the 20th century is like a highway in a wreath of sonnets: it absorbed all the languages and styles of all eras, the entire arsenal of cultural memory, and influenced its various mechanisms. At the end of the century, his connection with the past is felt more and more strongly. And these resonances with cultural continuums sometimes turn out to be almost the main content-forming factors in modern musical works of Ukrainian composers".<sup>114</sup>

The characterization given by O. Zinkevich fully correlates with the process of artistic interpretation of sacred themes in modern national accordion art, based on the polyphony and timbre diversity of the accordion's sound pattern.

Modern national music for the accordion is a "search field" in which traditions and innovations are contradictory and ambiguously correlated. Performance traditions are subject to functional and semantic modification, caused, on the one hand, by the trends of academicization of the accordion, and on the other hand, by its intensive "introduction" into the space of popular pop art. The accordion's acquisition of an independent concert, multifunctional status as a mediator between the spaces of musical art determines the "conceptualization of the folk-instrumental poetics of music

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<sup>114</sup> Зінкевич О. Український авангард: загальна картина. *Mundus Musicae*. Київ : ТОВ «Задруга», 2007. С. 321–333.

making"<sup>115</sup>, which is inextricably linked with a powerful tendency to expand the genre and expressive palette.

In modern Ukrainian accordion music, this orientation provides an additional (conceptual, genre, expressive, semantic) dimension to the artists' internalized focus on preserving national roots, folklore principles, their projection into the sphere of innovative musical thinking and language, etc. A powerful impulse to expand the space of existence of the national accordion art as one of the areas of concentration of cultural memory and at the same time to modify the established trends and pave new ways of establishing the sound image of the accordion in the system of artistic culture is the approbation of semantem and genre models of sacred musical art.

The signs of this trend should be recognized not only as the artists' creative focus on positioning the accordion as an instrument with practically limitless technical, timbre, figurative and expressive potential. The origins of the actualization of the sacred tradition in accordion art are due to the organological specificity of the accordion, at the level of the timbre of the consonant organ, at the level of technique - polyphonic thinking and contrapuntal technique.

Scientists consider the factors of the formation of a new sacred conceptual-thematic, genre and figurative realm, genetically unrelated to the origins of bayan art, to be: general paradigmatic shifts; determined at the worldview level, the need of the post-modern era to revise the system of value orientations; intensification of the search for spiritual supports of the Man-Artist; the revival of religious values, and determine the driving force of this process is the attraction of Ukrainian artists to the revival of the national foundations of the artistic worldview.<sup>116</sup>

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<sup>115</sup> Снедкова Л. Дуєт баяністів як різновид ансамблевого музикування в Слобожанщині. *Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти*. Харків, 2014. Вип. 41. С. 380–390.

<sup>116</sup> Куш Є. До питання тембрової виразності електромозичних інструментів. *Українська культура: минуле, сучасне, шляхи розвитку. Наукові записки Рівненського державного гуманітарного університету*. Рівне, 2012. Вип. 18. Т. 1. С. 181–186.

Projection of accordion art into the sacred sphere is reflected in the interpretation of attributive genre models - carriers of fixed content (mass, in particular in its structural components, spiritual concert, passion, etc.), semantic modulation of the sound image of the accordion, in which it comes as close as possible to the sound image of the organ with its fixed semantics, and in the formation of new substantive dimensions of the sound image of the instrument. Additional conceptual dimensions of the sound image of the accordion are created by Ukrainian artists at the intersection of the genre section of the sacred sphere and the polylogical tendencies of modern culture, revealed in polystylistic guidelines. In the colorful panorama of personal interpretations of sacred themes in the context of bayan art, there is a tendency to refer to its canonical genre origins fixed at the verbal level, the embodiment of images-symbols, semantems and symbolic embodiment customary in sacred musical art at the level of signs of cultural memory. These directions are in the general trend of genre-modifying tendencies of national art aimed at "using new compositional techniques while preserving the features of traditional genres; interaction of different genres; the synthesis of music with other forms of art, as well as the involvement of new media".<sup>117</sup>

An example of a direct reference, declared at the level of the author's verbal program, to the sacred tradition in its canonical genre origins, understood in the coordinates of a personal worldview, is "Kyrie Eleison" and "Sonata No. 1 Passione" by V. Runchak. I. Konovalova, in connection with the specifics of the embodiment of sacred themes in the composer's work, notes that "the sacred sphere in V. Runchak's work is characterized by an individual approach to the interpretation of eternal truths and acquires the meaning of an object of reflection. Appealing to various Christian traditions (Catholic, Anglican, Orthodox), the author interprets religious images as ethical and philosophical lyrics marked by subjective and personal experiences".<sup>137</sup>

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<sup>117</sup> Шегда Л. Вплив жанрових традицій та нових стилістичних тенденцій на українську композиторську творчість у галузі музики для дітей

The desire for the adequacy of the author's idea of the perception of the artistic image stimulated V. Runchak to modify the timbre composition of "Kyrie Eleison", written in 1990 for an experimental composition: piano, string quartet, flute and clarinet, into a duet of violin and accordion in 1992. In "Kyrie Eleison" in the unity of cultures, in synchrony and diachrony, a genre marker of the Western European sacred tradition and a verbal component of the Ukrainian spiritual concert (texts of "Don't leave me in old age" by M. Berezovsky), rhetorical figures that connect the work with baroque thinking, signs of compositional structural organization of genre forms (rondos, sonatas, etc.) belonging to different eras, elements of sound, noise effects, etc. V. Runchak's "Kyrie Eleison" is at the same time an example of superimposing a genre model with a fixed "cultural memory" on the worldview guidelines of postmodernism. The expression of such a combination is the immanent variability of the work, embedded as a result of the existence of the work in different versions of the performing team.

The universal nature of the artist's musical language correlates with the postmodernist understanding of culture as a holistic phenomenon, the gravitation to the free existence of Man in Culture,

другої половини ХХ століття. *Українське мистецтвознавство: матеріали, дослідження, рецензії*. Київ, 2009. № 9. С. 161–169.

<sup>137</sup> Коновалова І. Творчість В. Рунчака: сутність, контексти, суб'єктивно-особистісні проєкції. *Мистецтвознавчі записки*. Київ, 2012. Вип. 28. С. 51–58.

devoid of temporal and spatial boundaries. V. Runchak, referring to the Catholic musical tradition on a programmatic and verbal level, avoids a direct appeal to its signs, forming a kind of non-confessional space of spiritual searches. At the same time, the composer's representation of the legacy of the sacred tradition as integrity in time and space determines the overlap in the work of different historical and cultural eras, revealed in particular through the indirect, allusive, quasi embodiment of their musical signs. Such iconic "reflections" at different levels of the musical fabric of the work are:

- tritone intoneme (in the violin part), semantically defined in the context of the Middle Ages;

- rhetorical figures of the cross (allusively reproduced), circulation (circulatio) and question (interrogatio), which resonate with the baroque musical space;
- the capriciousness of rhythmicity, which correlates with the specifics of polyphonic thinking of the Ars Nova era, and its meaningful function, which resonates with the process of emancipation of rhythm in the musical culture of the beginning of Modern times;
- psalmodic intonations and allusions of choral sound – attributive signs of the sacred vocal tradition, which are in a baroque contrasting juxtaposition with the chromatic melody of an instrumental character as a "reference" to the modern specifics of the musical language;
- polyphonic thinking and sonorics – as musical and thinking counterparts of the musical cultures of the Middle Ages and Modern times;
- various architectural and constructive principles as signs of "arrangement" algorithms, the logic of musical thinking of different eras: rondo, as one of the oldest forms, sonata (laid at the level of allusion in the juxtaposition of leading intonation lines related to the allusion of the cross theme and extremely chromatic intonations in the 12-tone technique), as a sign of rational classicist thinking and a "free" form, the improvisational nature of which correlates with the specifics of musical thinking at the turn of the 20th-21st centuries;
- tempered and untempered sounding (in the violin part)
- as a comparison of different vectors of understanding the essence of musical sound;
- a complex of the latest means of expression – playing with a bow without touching the strings, the meaningful and dramatic status of pauses, singing / whistling of performers, playing with registers "on a note subject to detonation distortion by the use of untempered glissando",<sup>118119</sup> the variety of use of untempered

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<sup>118</sup> Сташевський А. Специфічні темброво-динамічні ефекти в сучасній баянній музиці українських композиторів: огляд та класифікація. *Міжнародний вісник : культурологія, філологія, музикознавство*. Київ,

<sup>119</sup> . № 1 (4). С. 116–119.

glissando, which creates amazing sonorous sounds and emotional and figurative nuances.

The combination of signs of sacred and secular traditions in "Sonata No. 1 Passione" by V. Runchak forms a multidimensional cultural space, consistent with the understanding of culture as integrity in the worldview parameters of modernity. Already in the title of the work, the synthesis of the classicist model of the sonata genre and medieval passion, secular and religious worlds of musical art, classicist and baroque thinking is programmed. The genre polyphony of the work is conditioned by allusions to romantic poetics due to the specific compositional and structural organization – one-partness with the internal-tempo separation of architectural components and allusions “to the genre of the concert due to the constant juxtaposition of “solo” (by the nature of the performance) and dense “tutti”.”<sup>120</sup>

The cementing link, which gives integrity to such a large-scale genre mix, becomes the established symbol of the sacred in musical art - the theme of the cross. Its implementation at the beginning and at the end of the 1st and 4th "sections" of the work create a kind of thematic and substantive arch, which is essential in the dramaturgy and concept of the work. The polysemanticity, cultural polyphony of the interpretation of the sacred theme in "Sonata No. 1 Passione" by V. Runchak is determined by the significance:

- baroque symbols - rhetorical figures of the cross, catabasis (3 movements), anabasis (5 movements), circulatio;
- signs of romantic musical thinking, manifested in the use of the leitmotiv technique, compression of the spatial aspect of the work (one-part structure) and approach to poetry, as well as a conceptual allusion to the mythologeme of the romantic circle, due to the theme of the cross;
- markers of modern musical thinking - "the use of the twelvetone series gis, fis, h, a, e, dis, b, g, as, c, des, f", which is consistent with the guidelines of musical thinking of the New Vienna

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<sup>120</sup> Сташевський А. Я. Баянне мистецтво України: тенденції розвитку оригінальної музики та індивідуальне втілення жанрово-стильового аспекту у творчості Володимира Рунчака : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2004. 20 с. С.14.

school, limited one-parameter rhythmic aleatorics,<sup>121</sup> sonorics, clusters;

- markers of the modern innovative palette of means of expression - ricochet, punches, vibrato, etc.

Sonata "Passione" by V. Runchak is a reflection in the realm of sacred themes of such fundamental features of the artist's work as: "the deepening and expansion of the ideological and figurative sphere and the subject matter of accordion opuses, which actualize a complex of ideas, images and motives, connected, first of all, with the artist's spiritual quest, his responsibility to society and God".<sup>122</sup>

Despite all the innovativeness of the design, interpretation of the sacred theme, genre organization of the work "Sonata No. 1 Passione" by V. Runchak is a certain continuation of the trends of the embodiment of the defined thematic sphere in accordion art. In the 3rd Sonata, V. Zolotaryov turned to the embodiment of markers of the sacred principle, correlated with the sphere of religious musical art - rhetorical figures, in particular catabasis, and the direct citation of the medieval sequence *Dies irae*.

In the status of the driving force of reflective, self-identifying, introverted activity, the creation of a polylogue of cultures at all levels of the musical fabric, the dramatic impulse of the unfolding of the action of the "instrumental theater", the sacred tradition in the Passion genre appears in V. Runchak's "Passion for Vladyslav". A. Stashevskiy notes that "in the polystylistics of the Passions, several musical and stylistic layers are remelted with different, even opposite in terms of cultural paradigm, models that form a single synthetic musical space, and their collective artistic arsenal is permeated by a single line of intonation and dramaturgical development." The stylistic heterogeneity

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<sup>121</sup> Сташевський А. Алеаторні вияви в українській музиці для баяна 1990-х – 2000-х років. *Актуальні питання гуманітарних наук*.

Дрогобич, 2015. № 11. С. 98–103.

<sup>122</sup> Сташевський А. Я. Баянне мистецтво України: тенденції розвитку оригінальної музики та індивідуальне втілення жанрово-стильового аспекту у творчості Володимира Рунчака : автореф. дис. ...канд. мист. : спец. 17.00.03. Київ, 2004. 20 с. С.17.

of the structural elements of the symphony's monumental tectonics is transformed into an organic whole".<sup>142</sup>

It is the appeal to spirituality, to eternally relevant problems for man, that becomes the conceptual basis on which disparate stylistic layers are combined.

Referring verbally to the medieval sacred genre, V. Runchak demonstrates its specific modification in *The Passion of Vladyslav*. First of all, the sacred genre of passion, traditionally in the context of the medieval religious tradition aimed at reflecting sorrow for Christ, in the author's representation is a reflection of respect for Man - the Creator, which fundamentally changes the cultural code embedded in the genre. At the same time, the artist avoids the direct use of compositional and structural markers of passion and turns to the "cultural memory" of genres - concentrates of the sacred, sorrowful principle in the work.

This is expressed in such features of the work as:

- the program names of the parts are "Epitaph", which forms associations with the requiem and "Passacalia", which is an established concentrate of the mournful principle in the European musical tradition;
- meaningful and dramatic significance of the BACH monogram theme;
- allusion of bells;

<sup>142</sup> Сташевський А. Полістилістичні тенденції в баянній музиці сучасних українських композиторів. *Культура України*. Харків, 2012. Вип. 37. С. 247–255.

- an allusion to the *Dies irae semantem* – in the accordion part, it is reflected on an emotional and figurative level in the author's remark (quasi *Dies irae* in ch. 37).

The synthetic genre "image" of the work determines the "overlay", according to A. Stashevsky, of the signs of "such genre models as: a) passion (the reader is an "evangelist", the orchestra functions as a quasi-choir, individual episodes - in the form and character of certain parts of the liturgical requiem); b) symphony (basis

– symphony orchestra, symphonic drama); c) instrumental concert (dialogue of the main soloist with the orchestra); d) concert symphony (intense symphonic development, increased functionality of the orchestra); e) a two-part polyphonic cycle (modeled on a prelude and a fugue)".<sup>123</sup>

The cultural polyphonic nature of "The Passion of Vladyslav" is also determined by its musical-verbal-visual nature. It is not only about the presence of a program, but about the organic functioning of the word and the visual series in the dramaturgy of the piece written for accordion, reader, symphony orchestra and rock group, in the 2nd chamber edition - for accordion and piano. The quote from M. Berezovsky's spiritual cantata "Don't turn me into an old man" uttered by all the orchestra takes on the status of a sermon addressed to all humanity in the dramaturgy of the piece. Its comprehensive orientation at the level of the organization of the artistic whole is reflected in the creation of a large-scale audiovisual mix - medial synthesis (according to the terminology of A. Kravchenko<sup>124,125</sup>) through the demonstration of M. Ge's painting "What is the truth?".

In general, the focus on creating a cultural polylogue by referring to genre models genetically related to the sacred principle in the context of the European musical tradition can be considered an immanent quality of V. Bunchak's accordion work on sacred themes. "Messa da Requiem" in the artist's work is a precedent for the mixing of genres, in particular the attributive incarnations of sacred themes. The genre and compositional and structural features of the work are determined by the concentration of features of models of the secular tradition in its various historical incarnations - sonata, rondo, baroque solo instrumental concerto, symphony and sacred tradition - requiem (Requiem Aeternam, Lacrimosa, Dies Irae, Tuba mirum, Dies Irae, Lux

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<sup>123</sup> Сташевський А. Жанровые и формообразующие аспекты современной баянной музыки (на примере творчества украинских композиторов). *Stydia Pedagogiczne. Problemy Społeczne, Edukacyjne i Artystyczne*. Kielce, 2014. № 23. С. 117–126.

<sup>124</sup> Кравченко А. І. Семіологія камерно-інструментального мистецтва України кінця XX – початку XXI століть : дис. ... д-ра мист. : спец.

<sup>125</sup> .00.01. Київ, 2021. 428 с. С.242.

Aeternam, Requiem Aeternam), which provides a synthesis of cultures in time and space, sealed by a declaration of the importance of spiritual instructions. However, a special conceptually ambiguous nuance in this declaration is created within the framework of such a declaration by the artist's use of "various types of cluster techniques, in particular cluster crescendo and cluster diminuendo in direct sound form and with the use of bellows tremolo, as well as all kinds of cluster dots and spots, cluster stripes and elements of cluster graphics",<sup>126127</sup> which resonate with the modern revision of spiritual values.

The components of the genre synthesis in the work are "such genre models as: a) a baroque instrumental concert in its chambered version, i.e. for a solo instrument (alternation in the musical texture of solo-individualized and tutti parts, their contrasting dynamic juxtaposition, concentricity of form); b) a prototype of a liturgical requiem (the seven parts of the work almost coincide with the order and nature of the components of the requiem <...>); c) rondo form (repetition of material in parts II, IV, VI – refrain); d) prototype of the sonata form (I and II parts – exposition, III, IV, V – development, VI, VII – mirror reprise); e) a typical three-part symphonic cycle (parts I and II – slow I part, III, IV, V – fast dynamic scherzo, VI, VII – arch to the slow I part)".<sup>128</sup>

An additional semantic nuance of the mix of genres in V. Runchak's "Messa da Requiem" is programmed by the author's genre remark - a piccolo concerto, which has no analogues in musical culture. An additional genre- and species-synthesizing nuance in the work is determined by the introduction of a verbal principle - the recitation of a quote by the Spanish poet Miguel de Unamuno.

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<sup>126</sup> Сташевський А. Полістилістичні тенденції в баянній музиці сучасних українських композиторів. *Культура України*. Харків, 2012. Вип. 37. С. 127 –255.

<sup>128</sup> Сташевський А. Жанрова система сучасної музики для баяна українських композиторів: тенденції еволюції та інновації. *Актуальні проблеми історії, теорії та практики художньої культури*. Київ, 2015. Вип. XXXIV. С. 278–285.

It should be noted that connections with the world of the sacred principle are also expressed at the level of allusions. The sevenpart compositional and structural organization of the work contains a large-scale palette of historical and cultural references. First of all, this is a link-connection with the very foundations of the Christian worldview paradigm - with the 7 words of the Savior on the cross, which are announced on Good Friday. This makes it possible to draw a certain parallel with the passion genre, which was traditionally performed on this particular day. At the same time, the coded reference at the compositional and structural level actualizes associations with the figurative and thematic line in the European tradition - works of the same name, such as the oratorios of H. Schütz, J. Haydn, S. Frank, partita by S. Gubaidulina, requiem "Seven Tears" by V. Zubytskyi etc.

The modulation of medieval genre models into the space of modern musical thinking is expressed in the following features of V. Runchak's "Messa da Requiem":

- giving the cluster the status of an emancipated means of expression, which is reflected in the saturation of the musical fabric with cluster formations. A. Stashewskyi notes that in the "Messa da Requiem" the artist uses "various types of cluster techniques, in particular cluster crescendo and cluster diminuendo in direct sound form and with the use of bellows tremolo, as well as all kinds of cluster dots and spots, cluster stripes and elements of cluster graphics";<sup>129</sup>
- saturation with means of aleatorics at the temporal level of the work;
- the use of polytempo, which is expressed in the tempo differentiation of the musical material, which is presented with the right and left hands;
- the importance of sonorics, percussive means of expressiveness as means of creating a concept and an emotionalfigurative atmosphere. In this regard, the researchers noted that in the 4th part of the work, "the simultaneous involvement of the sound of the background cluster line in the middle register on the basis

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<sup>129</sup> Сташевський А. Кластерна техніка у сучасній баянній музиці українських композиторів. *Вісник НАКККиМ*. Київ, 2015, № 2. С. 86–89.

of a compact diatonic group using vibrato with fragmentary short fractions on the converter switch of the left half-body creates an "unreal" sound effect, in who feels the tense psychological state of a person frozen in anticipation of something fatal";<sup>130</sup>

- the use of such an innovative technical and expressive technique as "quasi-polyphonic permanent glissanding, which is achieved by using this technique in the plane of several melodic lines with asynchronous rhythmicity".<sup>131132</sup>

The reliance on genre models established in the sacred tradition allows us to draw certain parallels between the works of V. Runchak and the powerful memory-line in the work of Ukrainian composers, represented by Symphony No. 4 "In Memory of the Victims of the Chornobyl Tragedy" and Symphony No. 5 "Pro memoria" by L. Kolodub. "Kaddish Requiem", "Black Elegy", "Remembrance for those who died of hunger in 1932-1933" by E. Stankovych, "Largo lamentoso" by B. Filts, etc. The significance of memory works lies not only in the creation of multicultural artistic communication. As A. Kravchenko emphasizes, "in the vortex of semiotic and technical-compositional (sometimes too and unjustifiably outrageous) experimental searches of the late 20th - early 21st centuries, memory works are an important stabilizing link in the genre-style system of music. Thanks to the adoption of stylization and the introduction of intertextual "hyperlinks", they again and again actualize the mechanisms of cultural and associative memory, thereby balancing <...> the coordinates of postmodern creativity and setting a clear vision of the further development of musical culture in the continuous connection of past and future generations".<sup>150</sup>

One of the vectors of such a vision is the interpretation of sacred themes based conceptually on images, symbols and semantics

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<sup>130</sup> Сташевський А. Кластерна техніка у сучасній баянній музиці українських композиторів. *Вісник НАКККиМ*. Київ, 2015, № 2. С. 86–89.

<sup>131</sup> Сташевський А. Специфічні темброво-динамічні ефекти в сучасній баянній музиці українських композиторів: огляд та класифікація. *Міжнародний вісник : культурологія, філологія, музикознавство*. Київ,

<sup>132</sup> . № 1 (4). С. 116–119.

established in sacred musical art. The representative of this direction is the Concert Triptych "Last Judgment" (after Hieronymus Bosch) by V. Vlasov. It should be noted that in view of the presence of interpretations of the triptych as a form of organization of an artistic whole in the field of academic folk-instrumental performance, in particular, cymbal and bandura, triptychs can be considered one of the leading genre-creating foundations of the music of modern Ukrainian composers in this field. At the same time, associations with ancient traditions of sacred fine art reflect such a characteristic of Ukrainian art in the 20th-21st centuries. trend, as a focus on the formation of the principle of genre creation. According to A. Kravchenko, this trend is connected "with the application of the method of species interference of arts not only at the lexical level, that is, within the symbolic and stylistic combination of different codes of arts, but also in the plane of their inter-genre symbiosis, <which> actualizes the appearance in the genre-typological system of music, the so-called "non-musical" genres of music (for example, legend, fairy tale, novel, chronicle, mystery, essay, parable, fragment) or fine art (diptych, triptych, portrait, landscape, sketch, painting, fresco, sketch, etc.).<sup>151</sup>

V. Vlasov's concert piece is associatively connected with I. Bosch's triptych "The Garden of Earthly Delights". As in all of the artist's work, in this work demonic-fantasy images became dominant - the reverse side of the medieval theocentric worldview paradigm. The parts of V. Vlasov's triptych - "Paradise", "Temptation", "Hell" simultaneously reduce the sacred theme to its event markers - symbolic concepts and represent it in a multicultural aura and in the context of intertextuality: in the stylistic dimensions of impressionism and at the same time baroque rhetoric (in 1 -th part), in the genre parameters of toccata, chorale, pascaglia, and at the same time modern

<sup>150</sup> Кравченко А. І. Семіологія камерно-інструментального мистецтва України кінця XX – початку XXI століть : дис. ... д-ра мист. : спец.

26.00.01. Київ, 2021. 428 с. С.241. <sup>151</sup>

Там само. С.144.

guidelines for musical thinking, revealed in polylayeredness (in the 2nd part), in the light of sonority and the emancipation of dissonance, clusters and noise effects (in the 3rd part .). So, interpreting the

principles of the organization of artistic space in the context of the medieval triptych archetype and relying on the generalized-emotional type of programming (as defined by the Ukrainian researcher V. Tyshchik),<sup>133</sup> V. Vlasov, on the one hand, preserves the typical names of the left and right wings of the triptych - "Paradise" and "Hell". On the other hand, the replacement of the middle part of the triptych with "The Last Judgment" introduces additional semantic nuances.

Turning to the triptych of I. Bosch, a landmark in the history of visual art, which reflects the foundations of a religious worldview, becomes for V. Vlasov an impulse to understand philosophical and ethical issues (in its sacred color) as timeless and therefore one that correlates with worldviews, artistic, expressive parameters, modernity. Keeping the clarity of the tonal basis, the artist operates with: aleatorics; clusters; dissonant polyfunctional chord (in particular, non-third structure); emancipated dissonant sound complexes; sound effects; polyrhythmic complexes; microdynamics; innovative technical techniques (in particular, the use of an exclusively air valve, impact effects); specific techniques of notation to indicate the "approximate" pitch; allusions to the musical art of different eras.

In the 1st part of the work, as emphasized by V. Tyshchik, "equally alternating quartet complex, pentatonic, whole-tone scale, dominant plagiarism and diatonicity send the listener to the music of the Middle Ages and create images of archaism and tranquility".<sup>153</sup>

In the 2nd part of the Triptych, the textural allusion of the chorale serves as a "reference" to the sacred genre origins.

Baroque reminiscences acquire an important conceptual meaning for V. Vlasov in the Triptych by I. Bosch. On the one hand, as A. Bozhenskyi notes, "in the second part of Temptation, the composer, by his own admission, imitates the baroque stylistic model for the embodiment of emotionally saturated images of mental disturbance, for which he uses a characteristic type of baroque tactility

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<sup>133</sup> Тищик В. Б. Програмність в українській баянній музиці (1960–2010 роки) : дис. ... канд. мист. : спец. 17.00.03. Харків, 2021. 200 с. С.109. <sup>153</sup> Тищик В. Концертний триптих для баяна В. Власова за мотивами картини І. Босха «Страшний Суд»: до питання про музичну реінтерпретацію. *Вісник ХДАДМ*. Харків, 2019. № 4. С. 88–95.

as a means of embodying extraordinary emotional elevation, emphasized by an active rhythmic tone of continuous pulsation".<sup>134</sup>

A. Stashevsky emphasizes the composer's appeal in this work "to the norms of textural organization of baroque instrumental concerts, in particular the works of A. Vivaldi".<sup>135</sup>

On the other hand, V. Vlasov reproduces the rhetorical figures of catabasis (in the 2nd part) and anabasis typical of baroque art in the work. The latter acquires an essential conceptual meaning - it not only appears in a whole-tone version as a symbol of elevation modified in the parameters of modern musical thinking. It is this rhetorical figure that has the status of the final line, the conceptual meaning of which is repeatedly strengthened by the "stretching" of the rhythm and its isolation from the general sound space - it sounds against the background of operating an air valve, as allusions to human breathing.

Timbral, dynamic, articulation and stroke variation of melos creates certain associations with the principles of development of thematism within the musical art of the Romantic era. The allusion to bells (in the 2nd and 3rd parts), which gives the sacred theme the meaning of a timeless symbol of spirituality, also has an important meaningful meaning in the work.

A representation of the sacred tradition based on an appeal to the condensed images-symbols established in the context of sacred musical art, the semantics are "Ave Maris Stella" and "August Piet" by V. Larchikov. Creating an interfaith dialogue, representing the understanding of the sacred tradition as a whole, the composer turns to the Catholic tradition - the hymn "Ave Maris Stella" with a canonical text, which, thanks to the sound images of the accordion and violin, appears as a concentrated embodiment of spirituality. And if the

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<sup>134</sup> Боженський А. До питання виконавської інтерпретації баянних композицій Віктора Власова. *Збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету ім. І. Франка*. Дрогоби́ч, 2011. Вип. 2. С. 8–11.

<sup>135</sup> Сташевський А. Полістилістичні тенденції в баянній музиці сучасних українських композиторів. *Культура України*. Харків, 2012. Вип. 37. С.

<sup>136</sup> –255.

timbre-semantic dimension of the violin was fixed in artistic practice, then the introduction of the accordion into the semantic plane of the Catholic musical tradition confirms the status of the accordion as a mediator between eras and cultures, determining its potential for functioning in spaces diverse in terms of its semantic and expressive parameters. The projection of the Catholic vocal liturgical hymn into the timbre-semantic plane serves as an "opening" for the accordion of a previously unmastered semiotic space and vice versa, an opening for this space of the accordion as its semantically consonant timbre embodiment.

"August Pieta" for accordion, piano and 2 cellos by V. Larchikov is one of the examples of personal "decoding" of an established semantic theme, marked by its modulation while preserving the semantic potential in the reality of modernity and in semantically distinct spaces: academic art, represented by the piano and cellos, and the primarily folk - accordion.

Additional semantic nuances in the embodiment of the suffering image as an apocalyptic forecast for all humanity are "embedded" in the "August Piet" at the verbal level. The names of the pieces – "The motionless cry of a seagull over the destroyed bridge on Bikini Atoll" and "Still life with a nuclear crucifixion after the disintegration of the permanence of memory (Miserere Domini) – are due to an appeal to the artistic-visual experience and the experience accumulated by mankind in the scientific field, - give the work multitextuality and form new ways of realizing the semantic, thematic, figurative and expressive potential of the bayan.

The sacred tradition in the work of V. Zubysky appears in the variability of embodiments. These are works of a synthetic nature, in which verbal and musical principles are combined with the dominance of the latter ("Fatum" Sonata with the reading of the "Our Father"), and purely instrumental representations of it based on archetypal sacred semantems ("Lacrymosa" for two accordions, flutes and cellos). It should be noted that this semantheme is generally one of the conceptual, thematic, emotional and figurative foundations of the work of the composer, whose artistic works include "Lacrymosa" symphony (for orchestra) and "Lacrymosa" for organ.

Concerto for accordion (bayana) and string orchestra by A. Heydenko "Esse Homo", created for the Ukrainian artist Yevgenia Cherkazova, is a peculiar example of relying on semantems fixed in the context of the sacred tradition. In the work of the Ukrainian composer, this work marked a tendency to expand the figurative and stylistic horizons of his music in the direction of searching for a new European system of musical vocabulary for the artist's work and the affirmation of universal values.<sup>137</sup>

A. Eremenko emphasizes that "the title of the work appeals to several sources at the same time - to the words of Pontius Pilate, spoken about Jesus Christ, to the redirection of them by R. Roland L. Beethoven, and to the title of F. Nietzsche's unfinished autobiography ("Esse Homo". How they become by himself"), which testifies to the author's intention to reveal the uniqueness of the human personality".<sup>138</sup>

Allusive references to the semantics of different cultures, which are related in particular to the sacred principle, are the conceptual basis of A. Tomlyonova's work "Thus Said God". In addition to the directly declared resonance with the divine principle, on the verbal level the work also contains a slightly different conceptual component - an allusion to the work of F. Nietzsche "Thus Spoke Zarathustra", which forms a more than specific synthesis of sacred, religious and secular cultures. A. Tomlyonova's work is interesting not only for its conceptual basis. The completely nontraditional tonal aura of the piece, which is created by the sound images of accordion and bassoon as the personification of different ethical poles, is peculiar. "The timbres of the two instruments are close, but the composer's musical idea is in their opposition (a conditional clash of the divine and the diabolical). The accordion part is assigned the positive role of God, and the bassoon the

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<sup>137</sup> Єрмоєнко А. Творча постать Анатолія Гайдєнка у сучасному українському баянному мистецтві: монографія. Суми, 2023. 188 с. С.151.

<sup>138</sup> Єрмоєнко А. Ю. Баянна творчість Анатолія Гайдєнка: естетичні та жанрово-стильові аспекти : автореф. дис. ....канд. мист.: спец. 17.00.03. Суми, 2019. 20 с. С.12.

insidious role of the devil. Drama is born from the conflict of two forces, two timbres".<sup>158</sup>

The understanding of culture as a single, chronotopically integral phenomenon is correlated with such a dimension of the interpretation of the sacred tradition as its reproduction at the symbolic level in the signs of cultural memory. "Peoples broken by exhaustion... Cemetery music" by K. Tsepkolenko is one of the most unique examples of the transformation of religious tradition in the modern cultural space, marked by an appeal to its primary concepts and radical innovation at all levels of the musical work. Created for accordion and video sequence, the piece is a unique interpretation of the requiem genre and memorial tradition as cultural codes, concentrates of spiritual memory and spiritual experience.

At the same time, the composer created an interpretation of the conceptual foundations of the requiem genre based on a radical change in its musical and expressive markers:

- the primarily collective, vocal-instrumental genre appears in a solo instrumental version;
- belonging to a nationally neutral sacred space is replaced by a meaningful accentuation of the national nature (the work is dedicated to the memory of all peoples who suffered genocide);
- the unconditional dominance of the musical element is replaced by a syncretic union of musical and visual elements (the presence of a light and video series - photos of cemeteries from the times of the Austro-Hungarian Empire), multimedia.

The destruction of the attributive features of the genre in the work correlates with the leading trends of modern genre creation in Ukrainian music, in connection with the peculiarities of which A. Kravchenko declares the importance of the principle of "redistribution of the balance of stable and relative components of the genre structure".<sup>159</sup>

<sup>158</sup> Кисляк Б. Инструментально-тембровая драматургия смешанных баянных ансамблей. *Музичне мистецтво і культура*. Одеса, 2016. Вип. 23. С. 490–499.

<sup>159</sup> Кравченко А. І. Семіологія камерно-інструментального мистецтва України кінця XX – початку XXI століть : дис. ... д-ра мист. : спец. 26.00.01. Київ, 2021. 428 с. С.200.

For K. Tsepkoenko, the stable component in "Cemetery Music" is precisely the conceptual basis of the genre, its philosophical nature and attention to the cardinal problems of human existence.

The maximum concentration of its semantics is the marker of the interpretation of the sacred tradition in the work "Nations broken by exhaustion... Cemetery music" - a meaningful conceptualization of the lamento intonation, marked by the limitless volume of historical and cultural memory as a symbol of personal and universal sorrow. The semantic significance of the work is also marked by the "cantabile series of a magical, mysterious character; the seventh microformula to express all-encompassing fear and eeriness (a man in a cemetery at night); rehearsals - a reflection of the tension of the atmosphere of the sound space; the rhythm of percussion is the pulse of human horror; virtuosic passages and noise effects of percussion - the rustling of leaves in the cemetery".<sup>139</sup>

Resonance with antinomic baroque aesthetics gives this iconic panorama a peculiar cultural volume". Its dominant meaning is determined by the action of the principle of contrast at all levels of the work's organization, which is revealed in the juxtaposition:

- actual musical and visual principles;
- intonationally organized (bayan) and intonationally neutral (percussion) beginnings;
- rhythmic phasing (rhythmic phasing of the unfolding of the video sequence) and permanent procedurality (end-to-end development of themes in the accordion part);
- intonation - carriers of concentrated content fixed at the level of perception and experimental sound images (percussion noises, verbalization of the accordion player's part - imitation of buzzing by him as a symbol of cemetery creaks, etc.).

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<sup>139</sup> Єрґієв І. Акордеонна творчість композиторки Кармели Цепколенко. *Музичне виконавство* : наук. вісн. НМАУ ім. П. І. Чайковського. Київ, 2002. Вип. 8, кн. 5. С. 173–184.

At the conceptual level, the work for solo accordion by K. Tsepkenko "The one who comes out of the circle" corresponds to the sacred tradition. The work is demonstrative as the embodiment of the dimension of the tendency of "creative dualism" characteristic of modern national bayan art - the formation of a creative commonwealth of composer and performer. The duality established in this way is conditioned, according to I. Yergiev, "by the coincidence of the aesthetic attitudes of the composer and the performer with their clearly expressed desire for a new spirituality, which implement their creative credo under the slogan "About the eternal - in a new musical language!".<sup>140</sup>

At the same time, the work is indicative of the degree of "immersion" of modern accordion music in the realm of experimental research and the formation of ways of reflecting sacred themes in the realm of accordion / accordion art. They are connected not only with the approbation of the innovative aleatoric technique, but also with the approval of a new sound image of the instrument. Covered by the terms "modern-bayan" and "modern-intonation" proposed by I. Yergiev, they are characterized by the reproduction "along with the interval-pitch (classical) logic of music of rhythmic-timbral, dynamicagogic transformations, which make up the essence of the embodiment of game figures in sound management, where only one tone, cluster, sonorous effect (ict) can become the embryo-rod of expressiveness".<sup>141</sup>

The focus on solving eternal problems is the thread of connection that unites the spiritual legacy of the sacred musical tradition and the innovativeness of musical thinking, genre organization and language, and the range of means of expression. A sign of "tangibility" to the sacred principle, reflected in the work at the

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<sup>140</sup> Єрґієв І. Д. Артистичний універсум музиканта-інструменталіста кінця XX – початку XXI століття : дис. ... докт. мист. : спец. 17.00.03. Одеса, 2016. 454 с. С.203-204.

<sup>141</sup> Єрґієв І. Український «модерн-баян» – творчий феномен Одеської виконавської школи. *Науковий вісник Національної музичної академії України імені П. І. Чайковського*. Київ, 2014. Вип. 110 : Виконавське музикознавство в контексті актуальної проблематики історії й теорії музичного виконавства. С. 160–170.

worldview level, is the meaningful significance of introversion, the atmosphere of meditative immersion in the understanding of philosophical issues.

The chronotope of meditative concentration on the compositional-structural, intonation, and timbre levels is revealed in such characteristic features of K. Tsepkolenko's work "The One Who Comes Out of the Circle" as:

- static, avoidance of procedurality, expressed in the duration of the pedals;
- allusive "organic" timbre color;
- giving the leit-intoneme of m. 3 the status of a meaningful symbol;
- allusive reproduction of the rhetorical figures of the cross, anabasis (in some cases in combination) and catabasis.

At the level of timbre and sonority, the innovation of the interpretation of the sacred tradition in the work of K. Tsepkolenko is reflected in the use of non-traditional means of expression. Silent operation of the bellows, knocking on the bellows, glissando on the frets with the fist, etc., have the importance not only of a bright timbre color, but also serve as a kind of "separation marks" in the context of the structure-composition of the work.

Unconditional markers of the projection of the conceptual allusion of sacred themes into the space of modern musical thinking are the significance of such features of the work noted by A. Stashevsky as "'open form", <...> conditional rhythmic organization of sound groups and combinations, graphic notation of sound durations, formation of movement and pitch sonorous fragments by the "topographical method", autonomy of sound layers, movements of reprise blocks and squares, limited aleatoric and free improvisational constructions, asymmetric principle of formation of sound structures, etc.<sup>142</sup>

So, the process of academicizing the accordion and its acquisition of a multifunctional status, as well as the organological

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<sup>142</sup> Сташевський А. Алеаторні вияви в українській музиці для баяна 1990-х – 2000-х років. *Актуальні питання гуманітарних наук*. Дрогобич, 2015. № 11. С. 98–103.

specificity of the instrument, are impulses for the embodiment of sacred themes within the accordion's sound image. The leading directions of its representation in the work of V. Runchak, V. Vlasov, V. Zubytskyi, V. Larchikov, A. Haydenko, A. Tomlyonova, K. Tsepkolenko are marked by such features as: stylistic innovation (aleatoric, sonoric, polyrhythmic, polymetric, atonality, microdynamics, etc.) and a complex of means of expression; focus on synthesizing modification of canonical genres; in particular belonging to different religious traditions; synthesis of musical, verbal and visual principles; the significance of instrumental theater trends; multitextuality; verbal connections with canonical genres, the significance of images-symbols, semantics and signs of musical art of different historical and cultural eras enshrined in the sacred musical tradition; cultural polyphonicity, which determines the positioning of the accordion as a mediator between cultures in synchrony and diachrony.

The specificity of the embodiment of the sacred theme with the possibilities of the accordion's sound image is associated with such features as:

- attraction to the embodiment of sacred themes on a conceptual, emotional and figurative level ("The one who comes out of the circle" by K. Tsepkolenko), in particular in its memorial dimension ("Messa da Requiem" by V. Runchak, "Cemetery music" by K. Tsepkolenko), as the realm of spiritual searches of the individual and humanity;

- approval of the topic as a significant component of the conceptual circle of academicized folk instrumental art;

- positioning the accordion as a bearer of cultural, artistic memory, correlated at the same time with world artistic experience ("Cemetery Music" by K. Tsepkolenko, "So Said God" by A. Tomlyonova);

- understanding and representation of sacred themes as nonconfessional ("Kyrie Eleison" for violin and accordion and Sonata "Passione" for accordion by V. Runchak);

- understanding and representation of the sacred theme as a whole, beyond time, space and types of art, a universal realm of

artistic reflection, a realm of cultural polylogue in synchrony and diachrony (Concert Triptych by V. Zubytzky, Concert Triptych "The Last

Judgment" by V. Vlasov, "Passion for Vladyslav » V. Runchak;

- the importance of references, in particular verbal ones, to artistic codes and semantics of the sacred principle ("Ave Maris Stella" and "August Pieta" by V. Larchikov, "Lacrymosa" by V. Zubytzkyi, "So Said God" by A. Tomlionova).

## **CHAPTER 7**

### **NEW MEANS OF EXPRESSION AS MARKERS**

### **MODERN ACCORDION SOUND IMAGE**

Resonating with the innovations of modern musical thinking and speech, reflecting the polylogue of cultures in space and time, modern bayan art demonstrates the maximum "displacement" of technical and performance parameters. On the one hand, this is connected with the search for new ways of realizing the sound potential, which is characteristic of folk instrumental performance, in the synthesis of various spheres of musical art and the consolidation of academic status at the level of artistic reflection and listening experience. On the other hand, the emancipation of timbre and rhythm in the parameters of modernism intensified the transformation of the hierarchy of means of expression – previously peripheral sonorous, noise and percussion effects actually balanced in their significance with melody and harmony. In general, this deprived centering of the system of means of expression, gave it the character of an arbitrary combination of equal means of expression, adequate to the individual style of the artist and the style of a specific work.

The mobility of the system of means of expression prompts scientists to review the significance of performance interpretation, which involves "not only fluent command of classical means of accordion technique, but also the mastery and wide use of newly introduced specific accordion performance techniques (untempered glissando..., bellows ricochet, vibrato, cluster glissando, various noise effects), which are gaining more and more importance in the procedural

performance, convey the most diverse characteristic and figurative aspects in music".<sup>143</sup>

It should be noted that with the general accentuation in musicological knowledge of the importance of the latest playing techniques and sonorous effects, there is no single established classification of them, which is explained both by the continuity of creative searches of artists and the freedom of interpretation of experimental performing techniques.

Noise and percussion effects are common in performance practice. Creating the latest parameters of the accordion's sound image, the noise effects appear in a variety of individualized artistic versions, namely: the use of an air valve to create a noise and onomatopoeic effect; ascending and descending glissando with the fingernails on the right keyboard without opening the valves; clicking keys, fingers, registers-switches of the right keyboard, etc. Conceptually, substantively, and dramaturgically significant are the noise techniques, in which silence becomes an independent and fullfledged means of expression - silent pressing of keys, in particular when the bellows is closed, silent operation of the bellows ("The one who comes out of the circle" by K. Tsepkolenko). This technique creates a specific "out-of-sound" atmosphere and at the same time displaces ideas established at the level of perception regarding the specifics of the sound "matter" of musical art, creates an impetus for rethinking its essence.

The sphere of percussion effects is particularly large-scale: hits on the body of the instrument from the back and front ("Bulgarian Notebook" by V. Zubytskyi); bellows percussion: blows on the bellows ("Bulgarian notebook" by V. Zubytskyi) with an open palm while moving the bellows (V. Vlasov "Telephone conversation"), fingers, clapping to the half-open bellows; hits on registers, keyboard ("Omaggio ad Astor Piazzolla" by V. Zubytskyi); use of additional means of sound production (sticks, etc.) in order to achieve a percussive effect. I. Yergiev substantiates a new method of full accordion

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<sup>143</sup> Князев В. Еволюція елементів баянної техніки. *Музичне виконавство. Науковий вісник НМАУ ім. П. І. Чайковського*. Київ, 2002. Вип. 22. Кн. 8. С. 166–177.

percussion with the left hand - "where the accordionist operates with the left hand as a percussionist, while the bellows is "controlled" by its gravity".<sup>144</sup>

A peculiar means that resonates with the spheres of sonorous, percussive and noise effects and at the same time reflects giving rhythm the status of one of the leading means of expression is the bellows rhythmization used by modern artists in works for the accordion, as well as the rhythmization of percussion techniques - blows on the body, on the bellows or on the keyboard (left or right) in a rhythm determined by the artist, hitting the fretboard with the fingers to push the bellows, etc. An additional means of accentuating the rhythmic component of the performance is the tapping of the rhythm with the foot, etc., which is widely used by artists.

Significant sonorous nuances in the modern soundscape of the accordion are brought by numerous sound imitative constructions (in particular, imitation of bells), stereo-tremolo, reverse tremolo, ricochet, tempered and untempered glissando - monophonic, splitone, quasi-polyphonic,<sup>145</sup><sup>146</sup> glissando with a fist. The one who comes out from a circle" by K. Tsepkoenko), with double notes (invention of I. Yergiev,<sup>147</sup> in combination with trillato. Vibrato is also diverse in the works of modern Ukrainian artists: small pulsed (without leaving the fingers off the keys, with oscillation of the bone, with oscillation one of the folds of the bellows), a large rhythmic pulsation ("thumps with the base of the palm on the fretboard of the right halfbody, jerks of the bellows with the right hand, pushing the left halfbody with the knee, oscillation of one of the folds of the bellows with the hand".<sup>148</sup>

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<sup>144</sup> Єрґієв І. Д. Артистичний універсум музиканта-інструменталіста кінця XX – початку XXI століття : дис. ... докт. мист. : спец. 17.00.03. Одеса, 2016. 454 с. С.292.

<sup>145</sup> Сташевський А. Специфічні темброво-динамічні ефекти в сучасній баянній музиці українських композиторів: огляд та класифікація. *Міжнародний вісник : культурологія, філологія, музикознавство*. Київ, 146 . № 1 (4). С. 116–119.

<sup>147</sup> Єрґієв І. Д. Артистичний універсум музиканта-інструменталіста кінця XX – початку XXI століття : дис. ... докт. мист. : спец. 17.00.03. Одеса, 2016. 454 с. С.295.

Pushing the boundaries of the organological specificity of the instrument in a certain way, modern artists turn to means that actually go beyond the limits of instrumental art, give the status of the instrument to the performer - verbally neutral, emotionally colored exclamations ("hollers" and "shouts" in the style of jazz in the 1st part. Partitas No. 1 by V. Zubytskyi), whispering or speaking into a bellows, into a keyboard, verbally neutral, but emotionally colored exclamations, declamation, whistling, singing, pronunciation of phonemes, etc. A certain modification of the timbre characteristics of the instrument is also provided by a change in the performing position - its statuary is disturbed by actively raising the instrument with the left knee, which creates specific vibrations of the body, levels the sound's temperament and forms an allusion to the human voice.

The cluster technique has become widely used in the palette of modern expressive means of accordion art. A. Stashevsky notes that in the works of Ukrainian artists there are such "versions" of it as: "whole-tone, diatonic and chromatic (narrow, low-pitched) clusters (V. Zubytskyi Concert Partita No. 2 (1. h.); V. Vlasov Suite (III h.); A. Stashevsky "Images); wide chromatic clusters, cluster bands (V. Vlasov "Telephone conversation"); cluster graphics (V. Runchak "Messa da Requiem"); cluster improvisation (I. Taranenko "Prychynna"); cluster combination: with melodic-thematic (V. Zubytskyi "Lament Music") and harmonic-chord structures (V. Balik Sonata, Prelude and Fugue); with bellows tremolo and ricochet (V. Vlasov "In the Constellation of Centaurus"; A. Stashevsky Suite No. 1 Images (Part II)); with vibration techniques and finger tremolando (A. Stashevsky Suite No. 1 Images (Part III); V. Vlasov "Telephone Conversation"); with a sliding glissando (V. Zubytskyi Concert Partita

<sup>168</sup> Сташевський А. Специфічні темброво-динамічні ефекти в сучасній баянній музиці українських композиторів: огляд та класифікація. *Міжнародний вісник : культурологія, філологія, музикознавство*. Київ, 2015. № 1 (4). С. 116–119.

No. 2 (Part IV); combining a cluster with percussion effects (V. Runchak "Messa da Requiem" (Part IV)<sup>148</sup>).

The modern sound image of the accordion is formed not only thanks to a new system of technical and expressive means and techniques. Creative searches of artists are also directed to the realm of updating textural guidelines (classified at the level of scientific reflection by A. Stashevsky,<sup>149</sup> V. Viryasova<sup>150</sup>) with the aim of creating bright color effects. One of such textural techniques, which ensures the formation of the most voluminous, "organ-comprehensive" time-space of the work, is "keyboard recall" (mixed and chordal recall), during which elements of musical material are "transmitted" from keyboard to keyboard.<sup>151</sup>

The latest effects associated with the development of the pedalization technique are of essential importance in the formation of a new accordion soundscape. As its leading mode, scientists outline arpeggiated pedalization - rhythmic (with the effect of sound dynamization; with delay of sounds at a fast pace in figurations and passages;), non-rhythmic (with arbitrary introduction of voices; with delay of melisma sounds; improvisational) and cluster crescendo, etc. As common types of textural algorithms, researchers also identify polyphonic chordal transposition movements and multi-octave (twooctave) duplications.<sup>152</sup>

A large-scale group of stereophonic methods consists of:

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<sup>148</sup> Сташевський А. Кластерна техніка у сучасній баянній музиці українських композиторів. *Вісник НАКККиМ*. Київ, 2015, № 2. С. 86–89.

<sup>149</sup> Сташевський А. Типові фактуроформули в сучасній музиці для баяна українських композиторів: огляд та систематизація. *Культура України*. Харків, 2021. Вип. 73. С. 65–71.

<sup>150</sup> Вірясова В. Специфічні і сонорні прийоми гри на баяні (кнопочовому акордеоні) в арсеналі композиторських засобів. *Актуальні проблеми народно-інструментального виконавства в Україні: історія і сучасність*. Рівне, 2017. С. 116–122.

<sup>151</sup> Там само.

<sup>152</sup> Там само.

stereo unison, which provides a unique overtone density, chronotopic comprehensiveness of sound, similar to organ sonority; stereo transmission of sound - its "migration"-"flowing" between keyboards, especially pronounced under the conditions of a slow tempo; stereopulsation - "alternating rehearsal at a fast or moderate tempo of the same sounds or harmony on different keyboards of the accordion, which creates a unique "timbral-acoustic-phonetic perspective".<sup>153</sup>

It should be emphasized that the latest genre-stylistic and linguistic intentions of modern bayan art find expression on the visual level in the latest graphemes and author's designations. Including:

- arbitrary improvisation of the performer (poco improvise in Sonata No. 2 "Slovianska" by V. Zubytskyi), as well as an outline of the scope of ad libitum improvisation;
- avoidance of time signatures, size, marking of tempo, which additionally increases the interpretive status of the performer as a coauthor of the work ("After reading Shevchenko. Causal..." I. Taranenko);
- arbitrary repetition of rhythmic patterns to the moment determined by the artist and passages chosen by the performer ("After reading Shevchenko. Causal..." I. Taranenko);
- marking with horizontal lines the beginning and end of the intonation movement ("After reading Shevchenko. Causal..." I. Taranenko);
- time determination of the duration of an absolutely improvisational movement ("After reading Shevchenko. Causal..." I. Taranenko);
- cluster glissandos within the height limits defined by the artist;
- air play;
- designation of sounds without clearly defined pitch with fixation of rhythmic relief;

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<sup>153</sup> Єрґієв І. Український «модерн-баян» – феномен світового мистецтва: навч. посіб. Одеса: Друкарський дім, 2008. 168 с. С.77.

- recording of musical material on 3 staves, using a stave in the shape of a circle ("In the Constellation of the Centaur" by V. Vlasov).

So, the conducted analysis allows us to state the renewal of the palette of expressive means of bayan art with such innovations as: - noise and percussion, sonorous effects in a variety of embodiments and creative interpretations;

- use of the performer's voice as a means of expression;  
- the significance of the cluster technique and new algorithms of textured thinking;  
- improvement of the pedaling technique, stereophonic techniques, etc.

The experimental dimensions of modern accordion art find expression in the updating of sheet music and author's notes – markings of uncertain pitch and duration of sound, direction and limits of intonation movement, pitch and time parameters of improvisation, repetitions of intonation turns and rhythmic figures, noise and percussion effects, air play, modifications sheet music, which determine performance freedom and the performer's new status as a co-author-improviser.

## EPILOGUE

On the basis of the analysis of the current state of musicological knowledge on the issues of phenomenology and ontology of the bayan art of Ukraine, its leading directions and specific features are outlined, in particular:

- ascertaining the status of accordion art as a full-fledged component of the academic musical space and the new universal soundscape of the accordion as marked by a unique technical and expressive potential and capable of being implemented in all spheres of musical art;

- understanding the sound image of the accordion as a systemic phenomenon of the modern musical culture of Ukraine, which synthesizes the world and national experience of artistic reflection, represents an innovative synthesis of the figures of the composer and

performer and innovative dimensions of musical thinking and language;

- the trend of universal representation of accordion art based on a combination of phenomenological and ontological perspectives;

- emancipation of the pop-jazz research vector;
- the development of new research modes in understanding the specifics of bayan art: ontological-organological; innovative and stylish; regional, in the context of which the pedagogical and methodological and repertoire guidelines of the Kyiv, Kharkiv, Lviv, and Odesa accordion schools are highlighted; personal - in the dimensions of compositional and performing creativity with precedents for the classification of personality types of the performer based on the analysis of the stage activity of outstanding representatives of bayan art;

- understanding the genre specifics of modern bayan art, etc.

It has been established that the development of the modern pedagogical and methodological course on the issues of bayan art is determined by the activation of performance practice, the expansion of the structure of professional education, the formation of a new generation of performers and teachers focused on the synthesis of the achievements of world and national artistic experience, and is determined by the following features:

- the creation of a holistic system model of the formation of the accordionist's creative personality, marked by taking into account the theory of micro- and macro-intonation, pedagogical and methodological refinement of regional accordion schools and related fields of performance, accentuation of the co-creative nature of performance art, the importance of improvisational principle, performance tone;

- attention to the formation of an artistic image in the context of performance interpretation;

- determined by the expansion of the stylistic and expressive parameters of bayan art, the intensification of attention to issues of performance technique and the formation of a performance concept, namely: articulation in the context of organological and

ontological perspectives of the understanding of bayan art, the positional multiline applicative method, represented in technical and expressive dimensions as a means of technical solutions tasks, ensuring the realization of the meaning of performing art - broadcasting-intonation of the artistic content of the work, affirmation of the universal sound image of the instrument, capable of full functioning and diversity of cultural contexts; texture as a marker of the uniqueness of bayan art and performance interpretation, as well as one of the foundations of understanding the specificity of self-realization by a bayan performer in the context of concert practice; mastering the specifics of polyphonic musical thinking as one of the foundations of musical memory, a means of developing the skills of representation of hidden voice management, correlation of melodic lines, development of bellows technique, in particular in connection with the mastery of the baroque style and its interpretive versions in the works of outstanding performers;

- due to the formation of new stylistic areas of accordion art, attention to: pedagogical and methodological substantiation of the latest means of expression; specifics of the jazz mode of accordion performance;

- innovative elevation of the meaning of the performer's independent work as a means of forming a creative personality and the ability to self-develop, a means of developing the intellectual and cognitive component of the image of a creative personality, interpretive competence, genre and style thinking and skills of independent thinking and solving creative tasks;

- the trend of implementation of scientific and artistic projects with performance, pedagogical-methodical, scientific-research, competition, etc. components, the diversity of which is consistent with the universality of the modern sound image of the accordion.

The identification of traditions and innovations in the modern genre-stylistic field of accordion art has been investigated. It has been established that the rhizomicity of the modern sound realization of the accordion, which reflects the leading worldview guidelines of the post-modern culture, is connected with the importance of both traditions and innovations in the art of the accordion. Their detection is such

directions as: folklore, marked by connections with the genre and style realm of folklore, which is genetic for accordion art; academic, in the context of which, based on the synthesis of traditions and innovations, the academic status of the sound image of the instrument is asserted; jazz-academic, jazz-pop, avant-garde, marked by a tendency towards innovations. The variability of their implementation is enhanced by the labile interpretation of established genre models in the context of trends of genre mixing, blurring of their constructs, and avoidance of genre certainty.

The specifics of the genres of translation and transcription in modern bayan art are considered. It is emphasized that the genres of translation and transcription are traditionally significant in the process of academization of bayan art at the turn of the 20th - beginning of the 21st century. In the light of the tendency to raise the status of timbre in its constructive and semantic dimensions, they appear as spheres of timbre transmission and the establishment of a new universal sound image of the accordion. In these genres, different tendencies of the representation of the original source are distinguished: centripetal - oriented to the preservation of the "original image" of the work (in the work of L. Horenko, V. Podsonny); centrifugal - focused on the realization of the sound image of the accordion through the prism of re-intonation of the work, orchestral interpretation of the sound image of the accordion, creative rethinking of the artistic image of the work (in the works of M. Risol, V. Vlasov, V. Zubytskyi, O. Mishchenko, I. Sniedkov, O. Nazarenko, A. Strilets) and his stylistics in terms of genre-style diffusion (in the works of V. Vlasov). Common features of these genres are attention to the timbre-textural principle, the desire to reproduce the general intonation idea of the work, in particular, specific means of expressiveness of accordion art, the tendency to create a "two-author work".

It has been established that the genre model of the suite in the work of modern Ukrainian accordion artists is characterized by: the variability of genre-mix directions; stylistic diffusion, which determines the status of the genre as a link between cultures in synchrony and diachrony; preservation of the significance of folklore instructions and folklore intonation thesaurus (in the works of V. Vlasov, Ya. Oleksiv, V. Zubytskyi) at the same time as enrichment of

sonorous and stylistic dimensions; the importance of neo-baroque trends, neo-romanticism, neo-impressionism, polystylistics, modern avant-garde techniques; symphonization trends (in the works of V. Zubytskyi, V. Vlasov, A. Biloshitskyi); synthesis with the features of the program cycle (in the works of V. Vlasov, A. Stashevskyi, O. Kolosovskaya), architectural features of the sonata, creation of "forms within a form", synthesis of folklore vocabulary, sonorics, polyphonic thinking, cluster technique (in the works of V. Zubytskyi) ; the tendency to expand the suite and create mini-cycles within it (in the works of A. Stashevsky); reflection of postmodern content, in particular parodic instructions (in the works of V. Vlasov) and jazz stylistics.

The variety of stylistic modes in the partita genre is considered, in which the sound image of the instrument as a mediator between cultures appears in the light of national and academic intentions, the synthesis of academic and jazz-pop stylistics, guidelines of polystylistics, in the context of the process of updating the musical language and thinking with features of jazz stylistics at the scale level, rhythmone, specific means of performance, etc.

The vectors of individualized and stylistically pluralistic interpretations of the sonata genre are considered, which mark the specificity of the process of academicization of accordion art and the sound image of the instrument and reflect the significance of such trends as: neoclassicism, neoromanticism, neofolklorism, postmodernism and minimalism; symphonization and genre diffusion (synthesis with rhapsody - Sonata-improvisation "Bukovynska" by V. Vlasov, ballad - Sonata-ballad by Ya. Oleksiv, polyphonic genres - in the works of Yu. Shamo, V. Bibik, V. Balik, poem, novella, capriccio) ; approbation of the principles of atonalism, dodecaphony, polyrhythm, sonoristics, aleatorics; theatricalization of performance; synthesis of multi-level transformations of the genre model: neofolklorism and symphonization (First Bayan Sonata by A. Haydenko), neo-folklorism, sonoristics, symphonization, synthesis with features of a suite, saturation with non-traditional performance techniques (Sonata No. 2 "Slavyanska" by V. Zubytskyi), neo-folklorism and neo-romanticism (Second accordion sonata by A. Haydenko), dodecaphony and neoclassicism (Sonata No. 1 by V. Zubytskyi), classicism and

neofolklorism (Sonata No. 2 by V. Zubytskyi); multicultural synthesis of signs of sacred tradition, markers of folk music making and jazz (Y. Oleksiv's Sonata-Ballad); synthesis of musical traditions of Europe and the East (Sonata No. 3 by V. Zubytskyi).

It has been established that modern interpretations of the accordion concerto genre demonstrate:

- pluralistic combination-synthesis of stylistic parameters:

neo-baroque (in the work of I. Shamo, A. Stashevsky, revealed in particular in baroque genre forms, synthesis with a suite, allusions to rhetorical figures); neo-romanticism, neo-folklorism and jazz (A. Heydenko's First Accordion Concerto, marked by romantic poetry, the significance of the romantic principle of genre re-semantization, folk intonations, timbre markers of the folk realm, syncopated rhythms and swinging effect); neo-folklorism and neo-romanticism (Concerto No. 2 by A. Heydenko for accordion with chamber orchestra, marked by the importance of programming, authentic sources, theatricalization, allusions to onomatopoeia); avant-garde directions (theatricalization, testing of innovative vocabulary and performing techniques in the works of A. Stashevsky, V. Zubytskyi);

- the formation of new modifications of the genre model based on quotation and collage ("Pezza de la Piazza" by S. Lunyov, "Rossiniana" by V. Zubytskyi), synthesis of classical compositional principles, timbre markers of the folklore sphere, big-beat style, avantgarde vocabulary, technical techniques and means of expression ("Omaggio ad Astor Piazzolla" by V. Zubytskyi);

- intertextual projection in the context of sacred tradition (concert triptych "The Last Judgment" by V. Vlasov, marked by the importance of baroque signs, allusions to the features of impressionism, emancipation of dissonance, sonorous effects);

- the intensity of the co-authorship of composers and performers.

The experimental modes of the genre-stylistic sphere of the modern national bayan art are studied, which are outlined by their significance:

- an innovative interpretation of the timbre dimension of the accordion's sound image in a variety of genres and styles in various

ensembles with instruments from the folk, academic, pop and jazz spheres (violin, viola, cello, double bass, guitar (acoustic and electric), piano, tenor saxophone, saxophone- soprano, oboe, bassoon, trumpet, bandura, synthesizer, string orchestra;

- tendency towards genre uncertainty and "anti-genre", postmodern simulacrumization of the genre ("Quazi-sonata" by L. Samodaeva, marked by the synthesis of markers of cultures different in time and space and the approbation of thought and language constructs of postmodernity);

- tendencies of theatricalization and delegation of the executive role of the co-author;

- the combination of innovative directions, which determines the cardinal transformation of the accordion's sound image. In the work "Telephone Conversation" by V. Vlasov, this is reflected: polyfunctionality (performer, improviser, co-author, actor) and the duality of the image of the performer-representative of two characters, the formation of an extra-genre and extra-stylistic space, the significance of sound imitation, meaningful, dramatic and emotional figurative function of leit intonations (descending second, question intonations), structuring function of verbal cues, lack of tonal and metric supports, accent rhythms, emancipation of dissonance and cluster, significance of specific percussion techniques, potential openness of the work's form, theatricalization, approach to performance;

- approbation of the guidelines of aleatorics, rejection of the traditional parameters of tempo, metro-rhythmic regulation of the musical process, the dominance of the improvisational principle ("Infinito" and "In the Constellation of the Centaur" by V. Vlasov, "After reading T. Shevchenko. Causal..." by I. Taranenko ).

It has been established that the synthesis of innovations and traditions in the context of modern national accordion art is reflected in the innovative conceptual-thematic, genre and figurative realm, connected with the multicultural representation of the sound image of the instrument in the parameters of sacred and secular traditions, in particular, modern musical thinking and language. In the works of V. Runchak ("Kyrie eleison", "Sonata No. 1 Passione", Piccolo Concerto "Messe da Requiem"), this is reflected in the genre and verbal markers

of the sacred tradition, the "organic" interpretation of the sound image of the accordion, rhetorical figures, the combination of various genre forms historical and cultural origin, innovative vocabulary and means of expression.

In the pluralism of genre embodiments of sacred themes in modern national folk-instrumental music, the following leading directions are revealed:

- the importance of focusing on established genre models of religious musical art, mainly of the Catholic tradition ("Kyrie Eleison" by V. Runchak, hymn "Ave Maris Stella" by V. Larchikov);
- the tendency of "canonical" interpretation of genre models, determined by their modulation from the religious locus of functioning into the concert space ("Passion for Vladyslav" by V. Runchak);
- focus on creating mixed genre compositions (piccolo concerto "Messa da Requiem" by V. Runchak);
- a tendency towards experimental, genre-free, programmatic representation of sacred themes (Concert Triptych "The Last Judgment" by V. Vlasov, "This spoke God" by A. Tomlyonova), in particular with the significance of the synthesis of musical, verbal, visual principles and the tendency of theatricalization ("Passions after Vladyslav", "Messa da Requiem" by V. Runchak, "Cemetery Music", "The one who comes out of the circle" by K. Tsepko);
- synthesis of genres-markers of musical art of different eras - medieval (choral, passion, requiem, mass), baroque (small polyphonic cycle, concert, suite), classicism (sonata, symphony), romanticism (poem, transcription, "song without words" );
- representation of genre mixes as an embodiment of the dialogue of cultures (Sonata "Passione", "Messa da Requiem" by V. Runchak).

The stylistic specificity of the works of modern Ukrainian composers on sacred themes is determined primarily by the total attraction to the creation of a cultural polylogue, which finds expression in the following features:

- the importance of traditional folklore "vocabulary";
- the importance of modern stylistic trends and compositional techniques (sonorics, aleatorics,

minimalism, polystylistics, dodecaphony, seriality and seriality, collage);

- saturation of the musical language with innovative elements - clusters, emancipated dissonance, chromatized chords, dissonant polyfunctional chords (in particular non-third construction), "ametric" and exceptional metric lability, absolute improvisation, untempered sonority, polytempo, emancipation of percussion, polyrhythms, microdynamics, "approximate" pitch;

- creation of precedents for the projection of sacred themes into the sphere of the musical third layer, which is manifested in its representation "through the prism" of bossa nova, rock and roll;

- the significance of the principle of contrasting combinations in the works of stylistic layers: academic and folklore, religious and secular, temperate and untempered, Western European and national, etc.

A significant component of the specific stylistic, musical and expressive range of works on sacred themes by Ukrainian artists at the turn of the 20th–21st centuries. is the creation of a cultural polylogue at the level of appeals to semantics and intones as symbols of the sacred principle and religious tradition.

The specificity of the stylistic dimensions of the representation of sacred themes in the work of modern Ukrainian composers is determined by the significance of the palette of such innovative performance tools as:

- a consonant focus on the representation of sacred themes as a concentrated embodiment of cultural memory and spiritual searches of modern man, a general attraction to innovative timbre combinations (violin and accordion; bandura, accordion and chamber orchestra; accordion, reader, symphony orchestra, rock group; accordion and bassoon);

- the emancipation of glissando, clusters, vibrato, the action of the air valve as fundamental means of expressiveness;

- percussion effects – ricochet, fist blows, finger blows on the body of the instrument, blow on the bellows, glissando on the frets with the fist;

- dynamic effects – cluster crescendo and cluster diminuendo; - technical effects – bellows tremolo, silent bellows

operation; - singing / recitation / whistling of the performer / performers; - the importance of audio-visual synthesis.

The outlined features of the conceptual, genre, stylistic and expressive interpretation of sacred themes in the work of modern Ukrainian composers for folk instruments enable the positioning of this thematic sphere in the context of national folk instrumental art of the 20th-21st centuries. as a large-scale area of the cultural polylogue, in which the new status of the soundscape of the accordion as a bearer of national and world cultural artistic memory is confirmed.

It was established that the formation and expansion of the palette of the newest means of expression, which in particular mark the modern sound image of the accordion, is due to the search for new ways of its sound realization, the emancipation of timbre and rhythm, the decentering and reformatting of the hierarchy of the means of expression of musical expression, the understanding of innovative means of expression as significant in the process of performing interpretation.

The palette of new means of expressiveness is analyzed, in which the following gain weight: noise effects - the use of an air valve; ascending and descending glissando with the fingernails on the right keyboard without opening the valves; clicking with fingers, switch registers; silent pressing of keys, in particular when the bellows is closed; percussion effects – blows on the body of the instrument, registers, keyboard, bellows percussion, use of auxiliary sources of percussion, full percussion with the left hand; bellows rhythmization, etc.

Innovative dimensions of the accordion's sound image provide: sound imitation techniques, stereo tremolo, reverse tremolo, ricochet; tempered and untempered glissando (in a variety of incarnations), various vibrato options; the vibration of the instrument when it is thrown up with the left knee (which violates the performer's stature and introduces elements of theatricality); the use of the performer's voice as a means of expression (shouting, recitation, whistling, singing, speaking into a bellows, into a keyboard, pronouncing phonemes); various forms of cluster technology; updating billing instructions ("recalling keyboards"); improvement of pedaling technique (rhythmic and non-rhythmic arpeggiated pedalization), cluster crescendo;

stereophonic techniques (stereo unison, stereo transmission of sound, stereo pulsation). The visual markers of the innovative sphere of sonority are a complex of the latest graphemes and author's notations (regarding undefined pitch and duration of sound, direction of intonation movement, limits of improvisation, repetition of rhythmic patterns and passages, playing with air, modifications of the staff, recording on 3 staves), which determine the new status of the performer as a co-author-improviser.

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Monograph under the editorship Prof. Mykhailychenko O.V.

LAP LAMBERT Academic Publishing. 2024.

The number of conventional printing sheets 6,12.

Наукове видання

Калашник Марія Павлівна, Лошков Юрій Іванович  
ЗВУКООБРАЗ БАЯНА В СУЧАСНОМУ НАЦІОНАЛЬНОМУ  
ХУДОЖНЬОМУ ПРОСТОРИ

Монографія за ред. проф. Михайличенко О.В.

LAP LAMBERT Academic Publishing. 2024.

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