

How to Cite:

Kysliak, B. (2023). Stylistic directions of accordion-bayan music in modern art. *Linguistics and Culture Review*, 7(S1), 23-35. <https://doi.org/10.21744/lingcure.v7nS1.2250>

Stylistic Directions of Accordion-Bayan Music in Modern Art

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Abstract---The article demonstrates that modern button accordion culture is an important part of the cultural paradigm of society, spiritual self-development and self-expression of peoples and nationalities. The ontological status of bayan and accordion performance is highlighted in the context of various styles, determined by the specifics of national cultural landscapes and historical realities.

Keywords---accordion, bayan, pop-jazz, performance.

Introduction

Bayan (button accordion) and accordion for a long time did not go beyond the unprivileged social environment, and performance on them was limited to the framework of everyday music making. Musical literature was not widely represented, so the first performers - amateur musicians - had to combine interpreting and composing forms of activity, which led to a close connection between the formation of the original repertoire and the development of performing arts. Bayanists and accordionists preferred mainly popular music typical of their society - arrangements of songs, dances, popular melodies, unpretentious miniatures, while at the same time, professional musicians were skeptical about the instruments that were widely used in 'drinking establishments' and were "associated in everyday life with accompaniment street chansonnets" [2]. This created obstacles for the implementation of the bayan and accordion performance and dissemination in the field of academic art, and, at the same time, contributed to the advancement in the field of popular music.

At present, the implementation of various genres and styles of popular music is an essential direction in the development of the original repertoire for bayan and accordion. The rapid evolution of bayan-accordion music began in the second half of the 20th century and continues to this day.

The modern concert button accordion, in terms of the richness and originality of its own artistic possibilities, today turns out to be one of the most interesting analogues in the family of acoustic musical instruments. Modern composers are increasingly choosing the multi-timbre concert button accordion to embody the most topical thoughts and artistic concepts in their work. At the same time, in today's musicology, the problem of a thorough study of the features of the implementation of various modern techniques and methods of composition in bayan music is of particular relevance in order to comprehensively study and realize its artistic and aesthetic potential as a component of musical culture.

Performing the accordion and button accordion in the pop-jazz sphere has become an organic part of the modern sound space, in which these instruments confidently open up new horizons for their adaptation to various genre and stylistic conditions. This trend predetermines the need to comprehend the features of this instrument's functioning in this area and puts forward the problem of refraction of jazz specificity through the prism of characteristic arrangement techniques projected onto the expressive possibilities of these instruments. Arrangement as a method of adaptation requires a rethinking of their technical capabilities in the context of specific intonation and imagery, which determines the purpose of this study. Therefore, the tasks aimed at achieving it are related to the implementation of harmonic and textural solutions, stroke culture, special articulation, timbre transformation and stylistic adaptation.

A peculiar musical language in the work of accordion composers (accordionists) is often focused on the deep intonations of song and dance folklore in interaction with modern means of expression. The authors refer to the sources of calendar and ritual folklore, lyrical and epic elegy, romance and playful song, dance melodies and folk music, as well as to the cultures of other peoples, interpreting them from their own artistic and creative positions.

It should also be emphasized that the modern concert button accordion, in terms of originality and diversity of individual artistic and expressive possibilities, today is one of the most progressive analogues in the family of acoustic musical instruments. It is no coincidence that the International Musicological Conference, held back in 2002 in Germany, recognized it as the most promising musical instrument for use in the composer, concert-performing, and educational spheres of the musical culture of European countries [7].

Modern composers are increasingly choosing the multi-timbre concert button accordion to embody the most relevant ideas and artistic concepts in their work. So, today in the musical culture, there is already a wide array of highly artistic compositions realized at the highest professional level, referred to by the term "modern original accordion literature" and representing advanced achievements both in the field of technology of the composing process, and in terms of its aesthetic content.

In the process of formation of a peculiar musical style of modern bayan literature, such components of the palette of expressive means as timbre, fret-tonal system, harmony, etc. play an important role. In particular, timbre is one of the most important components of the expressive means system in modern bayan music,

which most deeply reveals originality and peculiarity of its sound “appearance”. The timbre-register system of the modern button accordion makes it possible to operate with wide possibilities in terms of selection and differentiation of sound and color characteristics, depending on the features of the artistic content of a particular musical passage, a fragment of musical fabric or the dramaturgy of a composition, which brings the button accordion “statement” closer to the polytimbre forms of musical instrumentalism - organ, ensemble, orchestral.

The problem of revealing the timbre resource in modern button accordion music has been repeatedly raised by various researchers, which allowed them to develop the ideas of timbre dramaturgy, the interdependence of texture components with sound coloring. So, the basis of timbre dramaturgy in modern button accordion music is based on the synthesis of timbre components in horizontal and vertical aspects. In the first case, the timbre-register comparison of syntactic structures is understood, in the second case - the difference in coloring of heterogeneous tessitura during the use of scales on one or several keyboards [1; eleven; 13].

Bayan art of the 21st century reflects the general processes taking place in modern music. Bayan, as an instrument with the richest sound possibilities, encourages professional composers to create compositions of various artistic content. However, with all the demand for the tool, its potential has not yet been fully realized. That is why the study of the timbre-color and figurative possibilities and the very stylistic features of bayan and accordion in the works of modern composers becomes relevant.

Literature review

Most musicologists argue that modern music for button accordion is a significant phenomenon in world musical culture. In a short historical period, bayan performance has made a confident ascent from everyday folklore music-making to professional concert and academic art. With the advent of a multi-timbre ready-to-select instrument of modern design, a new stage in the development of button accordion instrumentalism began [1].

On the philharmonic stage, the accordion became an original instrument with a wide range of technical, sound-expressive, timbre and color features, with rich potential for individual refraction of modern intonation-expressive means, which led to its inclusion in the sphere of modern composer creativity. This was confirmed by the original works for bayan of recent decades, convincingly demonstrating its bright artistic potential.

Possessing creative insight and sensitivity, the composers sensed the potential and specificity of the modern button accordion. These authors own the discovery of the era of the “new button accordion”, consonant with the sound ideas of our time [12]. Destroying the stereotype of the traditional understanding of this instrument as suitable only for creating “melodized” compositions, the composers revealed a new modern musical ‘vocabulary’ of the instrument, addressed to the spatial technique of writing, by its nature close to the ancient ritual layers of folklore. Through the high-pitched stylistics of the 20th century, the originality of ritual chants was heard and comprehended, which made it possible to turn to the

archaic layers of traditional culture, and, at the same time, to artistically convincingly introduce new modern methods of composer technique into button accordion instrumentalism - sonorics, aleatorics, dodecaphony [7].

The chamber-academic genre of accordion music is characterized by specific features of musical presentation: detailing of melodic, intonational, rhythmic and dynamic expressive means, an in-depth psychological beginning, increased expression of sound. Chamber music represents the highest level in the hierarchy of musical genres, characterized by a greater intellectual focus, designed for a musically trained “elite” audience [2]. Due to the intimacy and confidence of the statement, works of chamber genres have rich possibilities for conveying lyrical emotions, tragic images - the most subtle gradations of a person's mental states. Changes in the figurative system are also characteristic in the direction of deepening psychological and tragic images, combined with increased expression of sound. The combination of conflict with images of sarcasm, irony, with deep severe sorrow - all these are tendencies characteristic of button accordion instrumentalism [7]. Particularly interesting ones are examples of the performance of classical works with the participation of bayan or accordion - in particular, the performance of works by Schubert, Vivaldi [4; 6], and other classical composers.

The original music for button accordion that sounds today is an extraordinary phenomenon that combines the traditional system of values, firmly based on folk songwriting, with the introduction of forms and trends of modern style by professional composers.

The sound of the button accordion creates a special timbre space, which stands out noticeably against the background of other instruments. In the modern accordion repertoire created by composers, interest in the interaction of different timbres in a work leads to the emergence of many ensemble compositions (quantitatively prevailing over solo ones).

The first bayan composers, when creating their opuses, were, in fact, in their “element”. Their numerous variations on folk themes naturally continued the tradition of both folk music making and composer creativity. This method of thematic development also turned out to be organic for the initial stage of concerto-chamber music for bayan. Such a genre as the concerto, with its competitive formative function, especially stimulated the use of variational form. Variation was the main stylistic and formative method, being a mobile element of the musical language [10]. This gives rise to a sense of improvisation, i.e., a certain amount of freedom in various kinds of figurations, passages, and similar “movements” of musical thematic material. All this became the key to a special artistic concept of accordion music, its unique coloring.

Results and Discussion

The accordion and bayan as professional concert instruments began their formation at the beginning of the 20th century and, along with the development of classics and folklore, were widely used in the pop-jazz genres. This is due to the awareness of bayan-accordion culture as a “genetically multidimensional

integrity" [12], its ability to sensitively follow the trends of musical modernity and transform them in its artistic space.

The central figurative and semantic component of jazz style is a special rhythmic impulsiveness, a swing style of playing. It is located in the field of auditory experience and is difficult to accurately decipher. At the same time, the arrangement should also be considered as an element of performing culture, when at the moment of the birth of a musical image, the entire arsenal of expressive means adapted to a particular style is used. In the few methodological literature for the accordion and button accordion, attempts have been made to comprehend the features of the interpretation of swing and its graphic representation. In particular, the core of jazz swing phrasing is the so-called ternary principle of rhythmic proportions [2]. It generally reflects the essence of swing pulsation and boils down to dividing the metric beat into three equal parts instead of two. In musical graphics, such a display of swing looks very cumbersome [7]. This division is quite arbitrary, since the displacement of "weak" eighths is achieved not by a uniform triplet pulsation (and even more so, not by a dotted rhythm), but by an articulatory-dynamic swing, in which in microcells from different metric beats, where the second of the ligated notes is performed shorter and quieter, namely the weak ones are accentuated [7]. Sometimes swinging on the accordion and button accordion is achieved with dynamic articulation, which gives a specific jazz character. This technique was called "wandering accents", performed on metrically non-percussive sounds by means of clear finger strikes against the background of an even tension of the windbags [9].

The system of beat accents also serves as a means of stylistic adaptation to the rhythmic impulsiveness of swing on the accordion and bayan. They serve to convey the effect of a metro-rhythmic shift (off beat), to sharply highlight the climax (kick beat), etc. [15]. In any case, the technique of performing beat accents on bayan and accordion, which consists in combining the direct movement of the bellows with a finger or wrist strike staccato or staccatissimo and deliberate shortening the accented sounds, makes it possible to differentiate dynamic levels in different texture elements.

An important component of stylistic adaptation necessary for playing jazz-style music on the accordion and button accordion is the ability to imitate the sound of wind, percussion, strings, as well as their special effects as some kind of acoustic constants that are firmly entrenched in jazz, on these instruments. In other words, the orientation towards a certain sound prototype reveals rather broad possibilities for integrating the accordion and button accordion into jazz semantics, although achieving a full range of sound correspondences and similarities is not an end in itself. In this sense, these instruments do not just copy, but expand the color range of special techniques and effects due to the uniqueness of their acoustic nature. The characteristic techniques of jazz intonation, which are widely used by wind instruments (trumpets, trombones, saxophones), in most cases are embodied and can be adapted on the accordion and bayan - also on wind instruments, but with a different sound source.

The design features of the accordion and button accordion, associated with a special manipulation of the registers that imitate the sound of individual

instruments, allow the use of sonorant-noise effects and onomatopoeic techniques such as “growl”, “wah-wah”, “dirtytones” in the arrangement. All of them are aimed at creating a certain sound prototype, which, along with a specific rhythmic organization (swing), a special interaction of accent and non-accent, is an important means of stylistic adaptation.

A distinctive textural feature of swing is the so-called “block chords”, which create a harmonically dense sound based on filling the melodic line into an octave with seventh chords and their inversions. Due to the fairly compact arrangement of the keys on the right keyboard on the accordion (buttons on the button accordion), on these instruments, the technique of five-sound block chords, adapted to a massive orchestral sound, perfectly reflects the swing style, enriched at the same time with immanent bayan-accordion expressive possibilities, for example, glissanding during the transition from one chord to another in an unlimited range.

Another important means of arranging is timbre transformation, which on the accordion and button accordion is achieved by switching registers. Their various combinations allow imitating individual groups of the orchestra, such as saxophones and trumpets. An effective means of stylistic adaptation is also the windbags-finger articulation, which allows expressive conveying of a typical “swing” [15].

Characteristic features on the accordion and button accordion are the embodiment of such a style model as bebop. Arranging for a small composition with the participation of one of these instruments presupposes, first of all, the observance of the formative principles that have developed in this jazz style. And they are such that the extreme parts are connected with the unison carrying out of the theme by several instruments, while the block of improvisations is distributed among the solo instruments. The functional role of both keyboards is determined by situational textural and acoustic tasks. In particular, the right keyboard is used not only to lead the theme and perform improvisation, but also for light rhythmic support for another participant's solo. The stock (left) keyboard, with its limited set of four chord structures, is less suitable for this purpose due to the use of very complex altered chords in bebop. Therefore, to perform harmonic functions in this case, the selectable keyboard can be used with its wider possibilities of adaptation to a specific chord.

Thus, arrangement as a method of transformation and an element of performing culture is manifested in the adaptation of the accordion and bayan to jazz style through a set of specific techniques for presenting the harmonic vertical, sound extraction and articulation.

For the accordion and bayan, any type of textural presentation is equally accessible - monophony, polyphony, homophonic-harmonic order; the instruments have a large range of nuances, are distinguished by the convincing sound of both cantilena and moving (‘mobile’), rhythmically complex works, the ability to perform a wide variety of chords, instant change registers and timbre. All these and other unique properties of both instruments contribute to the successful performance of jazz pieces of any complexity and in any style. The

accordion and bayan, being rather young instruments in comparison with others that have gone through a centuries-old path in academic music (for example, piano, trombone, clarinet), and found themselves in jazz, have made their own history of self-affirmation in many styles and genres, taking their rightful place in pop-jazz performance.

The complex of percussion and noise techniques in modern music for the accordion is naturally divided into a group of purely percussion ones, the sound result of which is achieved by impact and resembles the sound of various percussion instruments, and noise, the performance of which brings a special timbre and sonorous effect to the musical fabric. The group of percussion techniques can also be divided into purely instrumental, the source of sound of which is the instrument, and non-instrumental, that is, percussion effects that are played without the participation of accordion.

Instrumental percussion techniques in the artistic practice of accordion players are most often aimed at imitating certain percussion instruments. Blows on the center of the sidewall of a widely spread bellows create the sound effect of a big drum, tom-tom, big timpani, etc. [10]. The degree of expansion of the bellows directly affects the quality of the sound effect during the impact, and thus its strength, volume, and pitch can be adjusted. In addition, the quality of the sound is affected by the method of impact - with the palm, fist, or joint. Using blows on different parts of the side and top of the bellows, a sound similar to a snare drum (or a group of drums of a drum kit), high timpani, bongos, etc. is achieved.

Blows on the right neck and half-body, especially in combination with blows on the bellows, also "expand" the circle of "percussion instruments" (for example, as if in V. Zubytskyi "Svyato" from the *Bulgarian Notebook*; Part I of the Concert Score No. 2). In order to achieve a clear and expressive sound, as well as a non-standard timbre, composers sometimes suggest in the musical text to use blows on the body of the accordion with additional objects, in particular, a finger ring or a coin.

Various blows on the grids of the right and left half-shells, as well as the back cover of the neck, can be accompanied by sound effects of various kinds. Another kind of techniques of the percussion group is deliberately loud switching (clicking) of the switches of chin rests (V. Vlasov' "Telephone conversation"; V. Zubytskyi' "Omaggio a Piazzolla"). The converter in the left keyboard is used in a similar way. In addition, it can also be used in a percussion playing or by lightly tapping it with fingers. A characteristic sound result is also produced by performing light blows on the keys of the right and left keyboards. Developing the technique of this approach, V. Vlasov in the play "Infinito" uses blows with his right hand on the left keyboard, which in turn is engaged in the performance of musical material. Non-instrumental percussive effects are various acoustic findings of a percussive nature performed by the bayanist as elements of the sound field of a musical piece not related to the accordion. They nicely enrich the spectrum of percussion instruments in accordion music. Among the main varieties, one can highlight the following: foot stomping (V. Zubytsky' "Divertisment"); clicking fingers (V. Zubytskyi' "Omaggio a Piazzolla"; Ya. Oleksiv' "Let's run in jazz"); clapping hands

(V. Zubytskyi' "From Fanchalli to Galliano"); tongue clicking (V. Zubytsky' "Divertisment").

Noise techniques, like percussion techniques, can be differentiated into instrumental and non-instrumental. Most of the instrumental noise techniques are performed on the principle of sliding fingernails (glissando) over certain parts of the instrument. Short and rapid slides on the grid of the right half-body are contained in the I part of the Concert Partita No. 2 by V. Zubytskyi. They are performed to a weak key against the background of a springy rhythmic syncopated melody in the left hand part, thus imitating the accompanying function of the hi-hat in a jazz ensemble. Then, the composer transfers the "hi-hat sound" from the grid to the keys of the right keyboard, thereby changing its sonorous and timbre content.

As artistic practice shows, in modern accordion compositions, especially in program pictorial music, percussion-noise effects perform mainly a sound-imaging role, imitating various phenomena and images provided by the storyline of the works. The notation of percussion and noise techniques, which constitute a wide range of original means of expression in modern accordion creativity, has not yet been systematized. Often, in practice, composers use the same symbols to denote different techniques, as well as completely different symbols to denote the same performance techniques. The gradual intensification of the introduction of shock and noise techniques in modern accordion creativity today appears as a stable trend in its artistic and technological development.

Jazz music-making on the accordion and button accordion has a particular specificity, which, at the same time, makes it possible to reliably and originally convey in all its diversity the jazz intonation inherent in the traditional instrumentation typical of this musical direction. Therefore, stylization as an arrangement tool, which involves the reproduction of the characteristic features of a musical style in a new sound environment, meets the conditions for such a stylistic recreation, as it affects the adaptation of the entire spectrum of techniques and intonational means to it. Among them, the most important place is occupied by specific articulation and phrasing, special sound production, and peculiar performing techniques that differ markedly from academic norms. Consequently, the conveying of the intonational imagery of jazz on the accordion and button accordion by the technical methods characteristic of these instruments is associated with the adaptation of its immanent properties to new timbre-acoustic conditions. The starting point for creating style models for the performance of works in the genres of light music (European, American, Latin American) is the reproduction of a stable rhythmic formula, the transmission of the correct tempo, metrorhythmic impulsivity (comparison of even pulsation and syncopation, polyrhythm), the reproduction of which requires bright dynamic gradations from the performer, separate articulation, synchronization of manual and windbags techniques [7].

However, before the performer begins to intuitively feel the specifics of a particular style model, he encounters a number of technical obstacles that are in the zone of the instrument's design features. Therefore, stylistic adaptation is a task of a higher order, and its solution can only be started when the performer has access

to all the means of expression inherent in the corresponding (for example, jazz) music-making.

In the bayan-accordion music of the neo-folklore trend in Eastern Europe, one can observe the author's 'reincarnation' of folk music through the prism of individual style. Composer's rethinking of folklore sources often reaches the deep archaic layers of folk music-making, to which scientists include the following: melos, characteristic of authentic national instrumental music-making; specific features in the modal structure; harmony; genre features; type of deployment of musical material.

The influence of folklore origins in combination with jazz rhythms gives rise to the emergence of new artistic trends in the development of genre and style systems. Such a synthesis is one of the ways for the appearance of neo-folklorism as a stylistic direction of music of the second half of the 20th century, vividly represented in the bayan-accordion work, in particular, by Ukrainian composers: A. Biloshitsky, V. Vlasov, A. Haydenok, V. Zubitsky, K. Myaskov, V. Podgorny, V. Runchak, A. Stashevsky, Yu. Shamo, G. Shenderov, and others, where the leading thematic lines of the "new music" are reflected.

The structure of modern musical instruments is changing. Increasingly, bayan and accordion are becoming conductors of the new, modern in musical culture. The versatility of these instruments, their ability to exist both in amateur and professional environments, to play both traditional academic music and to actively develop in line with the pop-jazz direction, allows them to significantly expand the field of their artistic and aesthetic, as well as informational influence, to set mode of a particular stage image. The decisive factor is often the portability of these instruments, which allows performers to build the plasticity of movements in a completely different way, achieve mobility on stage, and flexibly adapt to the conditions of the concert hall. At the same time, the range of manifestations of stage artistry is significantly expanded due to the inclusion of dance movements (in pop-jazz music), the possibility of direct eye contact with the audience, and the creation of various acoustic and visual play effects. *Domino Waltz*, a popular waltz by the Italian accordionist and composer Luis Ferrari, is a striking piece of accordion art of the mid-20th century [3]. The *Domino Waltz* is a favorite work of many musicians, there are a huge number of instrumental arrangements performed on the accordion and even harp, there is a song in a jazz version. Another similar example is the *Tango* of Richard Galliano [5], a jazzy accordion composition.

Bayan art, its genesis and history of development in different national cultures, both oral and written traditions, performing and pedagogical problems related to it became the subject of close study in the 20th century. On the part of professional musicians of various profiles - performers, composers, musicologists - the attitude towards the button accordion, which, as it is known, reached its apogee in the second half of the last century, has consistently changed.

It seems especially expedient to consider accordion musical art in the countries which, at first glance, are not at all home for this musical instrument. In particular, the history of the development of the Kazakh bayan culture allows

stating that despite the rather wide distribution of the bayan music of Kazakh composers in concert practice and the educational process, the scientific understanding of the history of the Kazakh bayan culture was beyond the interests of researchers in the musical art of Kazakhstan.

The chronological boundaries of “accordion-bayan” art in Kazakhstan cover the period from the second half of the 19th century, when the bayan was brought to this territory, to the present day. Moreover, in Kazakhstan, as in many other national cultures, this area of musical creativity has been developing in line with the written tradition only since the mid-1930s. This is due to the specifics of the historical process, the roots of which go back to the modus of nomadic culture, and the dominant role of oral folk art. As a result, in a relatively short period of time (approximately six to seven decades), accordionists of Kazakhstan - composers, performers, teachers - have come a long way, accumulating considerable creative, methodological, repertoire baggage and reaching the world level of professional bayan art [10].

Today, the syrnay-bayan is a concert academic instrument, with the widest technical, timbre, expressive possibilities, completely “equalized” in its rights with traditional European academic instruments. Kazakh musical culture by the beginning of the 21st century is a holistic, national-original phenomenon, the components of which are folklore, academic music, educational system, deep performing traditions, etc. Moreover, music for folk instruments, and, above all, for the button accordion in the academic art, turns out to be one of the young areas of composing and performing arts.

The initial stage of the accordion repertoire formation in Kazakhstan (1920-1940) was characterized by the development of music in the field of popular song and dance genres. As the researchers note, initially the accordion developed primarily as an instrument of mass culture, designed to perform melodies that are easy to reproduce and are accessible in a variety of conditions of folk life [10]. The ethnographic direction of the genre became a new stage in the evolutionary development of the folk orchestral culture.

Folklore ensembles in traditional clothes performed folk kyuis and songs, where syrnay in solo performance, as well as in combination with other ancient instruments, created a unique national flavor. The solo fragments of the instrument demonstrate the performance capabilities and originality of timbres. The accordionists' interests gradually included samples of classical music, available for reproduction by the expressive means of the instrument. However, the main purpose of such first ‘transcriptions’ was to popularize well-known works.

Also, by the beginning of the 21st century, the accordion art of China, including creativity, performance, and production of accordions, has reached a prominent position in the world musical community. These results were largely due to the efficiency and systematic work of Chinese accordion pedagogy.

Modern bayan-accordion art in China has moved to a new stage of development. Many leading musicologists speak about it. In particular, the idea of the

flourishing of the Chinese school can be traced in the latest research by Wang Detsun. He notes such positive trends as the growth in the number of bayan-accordion departments in conservatories, the increase in bayan-accordion festivals and competitions, the victories of Chinese performers in international competitions, the improvement in the quality of education, the emergence of highly artistic compositions for bayan and accordion [14].

It is fair to assume that the development of bayan-accordion art at a new level of “academization” is possible only with the strengthening of the status of Chinese national music. Academization involves building one's own original bayan-accordion music, but the question arises: is this possible given the ignorance and insufficient interest of Chinese society in its origins? That is why reforms are required to support national art, such as the development of ethnic music textbooks, the selection of the best samples of Chinese folk art for mass study, and the investigation, comprehension, deep study of Chinese national instruments.

All this can become a serious basis for the formation of a particular composing style. It seems that the absence of a certain sense of “selfhood”, of national identity, significantly reduces the growth of the modern development of bayan and accordion art in China.

Neo-folklorism as a trend in accordion art declared itself a new stage in the comprehension of folk song and instrumental creativity, representing an established stable system of composer technique. This was expressed primarily in an increased interest in archaic genres and forms of folklore, which were practically not used before. The implementation of funeral and wedding hymns, lullabies, calendars, as well as such a special folklore instrumental layer as bell ringing - all these and other riches of folk art turned out to be in demand at the latest stage in the development of composer creativity.

At the same time, the innovation of neo-folklore composers manifested itself in the special formative and stylistic principles underlying their music. First of all, this refers to the theme of bayan compositions. An innovative approach is manifested in the modeling of folklore elements and giving them the status of a theme. All these methods lead to a generalizing technique - the synthesis of diverse stylistic elements, various temporal types of artistic thinking into a single semantic ‘alloy’. Genres and styles distant in time - archaic melody, modern harmonic language, various ways of development - united in one artistic phenomenon of “neo-folklorism”.

Conclusions

Summing up the review of music with the use of the button accordion in the work of modern composers, we emphasize that the interest in the possibilities of the accordion and button accordion among modern authors is great. The wide use of accordion instruments in ensemble music unites their creativity – accordion is used in a large number of chamber and orchestral works. Ensemble compositions for button accordion fit into the general trend of theatricalization of instrumental music, embodied in the form of “instrumental theater” and “theater of sound”.

This trend also involves the use of different types of instruments interactions. The timbre of the button accordion organically transforms various figurative spheres from sharply social to sublimely cosmic. To convey artistic imagery, composers actively use specific performing techniques in a variety of their options (tempered and untempered glissando, clusters in both keyboards, vibrato), as well as various noise sounds. The huge possibilities of the button accordion, sonoristic and artistic ones, are fertile ground for new discoveries and can become an important condition for the further development of accordion art.

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