

Література

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**PRECONDITIONS OF ORIGIN OF CREATION WORK FOR BAYAN
(late XIX – mid-twentieth century)**

The purpose of the article is to identify the main stages of the origin of the works for bayan. **Method** of integral analysis of chamber of chamber-bayan genre as well as historically-style and comparative methods. **Scientific novelty** of the work is as follows: for the first time in domestic musicology successive historical concept of development of bayan historical culture and chamber ensemble is brought up and basic directions of evolution of bayan-instrumental genre is determined, brief characteristics of main stages of this process and their art attributes is given, instrumental semantics of bayan-ensemble genres is revealed. **Conclusions.** Thus bayan art is a unique example of quick change of instrument "cultural image". In front of two or three generations, it rose from the "symbol" of folk festivals and club amateur performances to the image of "academic" instrument suitable to perform the repertoire of world music classics.

Keywords: representatives, folk music, ensemble, bayan-instrumental genre.

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Передумови виникнення творчості для баяна: кінець XIX – середина XX ст.

Мета роботи полягає у визначенні основних етапів виникнення творчості для баяна. **Методологія.** Застосований метод цілісного аналізу камерно-баянного жанру, а також історико-стильовий та компаративний методи. **Наукова новизна:** вперше у вітчизняному музикознавстві висунуто послідовну історичну концепцію розвитку баянної історичної культури та камерного ансамблю, визначено основні напрями еволюції баянно-інструментального жанру, надано стислі характеристики основних етапів цього процесу та їх мистецьких атрибутів, виявлено інструментальну семантику баянно-ансамблевих жанрів. **Висновки.** Баянне мистецтво є унікальним прикладом швидкої зміни "культури"

турного іміджу" інструмента. На очах двох-трьох поколінь він пройшов шлях від "символу" народних гулянь і клубної самодіяльності до образу "академічного" інструмента для виконання репертуару світової музичної класики.

Ключові слова: представники, народні музики, ансамбль, баянно-інструментальний жанр.

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Предпосылки возникновения жанра музыки для баяна: конец XIX – середина XX в.

Цель статьи заключается в определении основных этапов возникновения творчества для баяна. **Методология.** Применен метод целостного анализа баяно-камерного жанра, а также историко-стилевой и компаративный методы. **Научная новизна:** впервые в отечественном музыковедении изложено последовательную историческую концепцию развития баянной исторической культуры и камерного ансамбля, определены основные направления эволюции баяно-инструментального жанра, предоставлено краткие характеристики основных этапов этого процесса и их художественных атрибутов, обнаружено инструментальную семантику баяно-ансамблевых жанров. **Выводы.** Баянные искусства являются уникальным примером быстрого изменения "культурного имиджа" инструмента. На глазах двух-трех поколений он прошел путь от "символа" народных гуляний и клубной самодіяльності к образу "академического" инструмента для исполнения репертуара мировой музыкальной классики.

Ключевые слова: представители, народные музыканты, ансамбль, баяно-инструментальный жанр.

Formulation of the issue. The prototype of bayan appeared some centuries ago, but this highly popular musical instrument was created only at the early beginning of the twentieth century. The high artistic level of performance and creation, successes of pedagogical and methodological works stipulated for position of bayan art. Significant master-piece of composers and perspective trends confirms the art actuality of bayan artistic creation as young but already famous and self-reliant direction of Ukrainian music.

Existing researches in this field of bayan music not contain fully comprehensive analysis and are scattered in occasional scientific searches. Therefore, the main problem of this paper is a generalization of researches on this topic and the necessity of systematic, article and socio-cultural reconstruction of the process of formation and development of national bayan art.

Analysis of the researches. A number of works is dedicated to this subject. In particular, E. Ivanov [3] M. Imhanytsky [4] A. Mirek [6] Davidov M. [2] D. Kuzheleva [5] A. Pakhomov [7] A. Basurmanova [1] A. Stashevskiy [9], L. Ponikarova [8], are actively working on the analysis of historical factors of formation and development of folk instrumental art genre and concept of tembrality and arrangement of the stated tendency.

State of music genre for bayan which has been left undone is partly explained by its age factor – because this genre is still too young. As you know, up to 30 years of XX century the bayan creation did not exist. Natural field of the instrument operating was amateur and domestic environment.

Presenting of basic material. Folk instrumental music occupies one of the prominent places in the musical palette of cultural life in Ukraine. The modern bayan concert by its artistic potential is one of the brightest musical instruments in a large family of acoustic analogues of academic musical tradition. Music for bayan is unique from the historical point of view. As known it originated in the depths of people's everyday environment as instrument that is oriented on the value that can be widely in use. The current rapid achievement of bayan of high artistic value and appearance of the original instrumental genre seems rather unexpected. To find out incredible transformation of unpretentious music instrument into concert instrument let's appeal to its preconditions of its academization and the origin of bayan creation.

It is known from the bayan history that its predecessor was the accordion that had rather doubtful reputation due to misrepresentation of traditional folk songs by accordion players and spoilt style of playing. In the XIX – early XX centuries musical circles did not grasp and even condemned accordion as instrument with no prospect. Imhanytsky M. writes about this problem as follows: "Accordion caused displacement of developed forms sung by many voices that is polyphonic in reality collective reproduction of music as vocal so instrumental the indignation of professional musicians concerning instrument expansion can be understood" [4, 38].

Although negative opinions as to accordion did not give any grounds to hope for the development of accordion-instrumental genres, in composers creative works first of all but bayan phenomenon revealed remarkable adaptive capability in process of concert repertoire forming.

The beginning of the 30th years marked by appearance of the first merely bayan creation of great form (Suite of F. Klymetov). But the bent for the mass musical culture and insufficient artistic level led to the short period of their use in performing practice. The first professional works for accordion appeared in the Soviet period: namely concerts of F. Rubtsov (1937) and T. Sotnikov (1938). At the same period works of German composer G.Herman appeared, they are "Seven new pieces," "Fantasia," "Sonatine". They have affirmed the ability of bayan to reproduce music in the typical form of classic instrumentalism [3].

L. Ponikarova wrote about folk music as "genre of processing for bayan to created basically performers themselves because the demonstration of brilliant skills in unequivocal, variational passages, ornamentally figurative varying of melody line, its presentation in parallel thirds. Bur Donna sounding as in the melody so in accompaniment, metric changes, mode contrast and so on. d. "[8, 91]. On this basis, it can be stated that in the depths of bayan performance ripened prolific shoots of individual composer thought and the first Bayan initiatives aimed at creating of arrangements of folk tunes can be traced.

At the end of the nineteenth century the first bayans for accordion based on popular genres appear, namely: waltz, polka, mazurka, march, etc. In particular works of Biloborodov – "Polka Fantasy", "Hunting";

I. Telyetov – "Mazurka". The first unpretentious pieces of harmonno-primitive creative works appear in master-piece of other famous musicians namely, – V. Varshavskiy, A. Avakov, S. Chernetsky and others.

Despite the beginning of authorship, origin possibilities of development of creative works of accordion players were still limited. It was due to imperfection of the instrument. The sound of different hight at compression-release of bellows, little range, and that is the main thing, diatonic pitchmade them unsuitable for dubbing of works on the basis of chromatic sound range. So it is incompatible with the composer's work.

Speaking about the bayan, G.O.Pakhomov notices: "Chromatic accordions (harmonykies usually are called "bayan" in our country and "accordion" in the foreign countries. There are "ready-made" and "elected bayans". "Ready-made" bayan is such instrument in which accompaniment on the left hand is in the form of pressed fixed chords that is major and minor tri sound and septaccords. Selected bayans are such instruments in which ... Keyboard of the left hand is set as the right one but only for more low octaves, according to the requirements of accompaniment ... only this kind of chromatic accordeons can be regarded as Musical Instrument in the strictly artistic meaning of this word, because performance of even the most complicated and perfect musical works without distortion of their creators thoughts is possible by using these instruments [7, 51-56].

As a result, a new stage in the development of original music marked the emergence of accordion successor, namely, bayan, with full set of major-minor chords and dominant seventh chords (septaccords) on the left-keyboard.

Performing mastery of Bayan payers was rapidly growing at the beginning of the twentieth century. – Alexander Bokov, P. Gvozdev, I. Panytsky, J. Orlandskyy-Titarenko, M. Ramsha and others have demonstrated bayan as the potential concert instrument. They inspired future authors to create music in a new genre by their playing. [3]

The formation of the bayan genre took place at the faourable conditions for folk instruments on the artistic background of the first third of the twentieth century, which was formed by just born in Russia and Ukraine original concert instrumental culture of balalaika players, domra players, bandura players. In particular, performers-virtuosos of string pizzicato folk instruments: B. Troyanovskyy, A. Dobrokhotov (balalaika), V. Komarenko, G. Lyubimov (domra), G. Khotkevych, V. Yemets (bandura). Virtuoso playing of these musicians demonstrated new quality of music reproduction using these unpretentious music instruments.

In the 30th years concert activity of Ivan Panitskiy had begun who was unrivaled interpreter of folk songs and the author of folk processing of popular melodies. And an equally important role in akademization of bayan performance belonged to Pavel Gvozdev, who gave a solo concert (1935) of the complex works of classical music (Chacone J. Bach, Gendel, Pasakaliya etc.).

The rise of bayan performance is observed in Ukraine, too. The period of the 20-30th is known by such gloring groups as "The First Ukrainian ensemble of bayan players named after. Komsomol "headed by Shtogarenko Ya. (1926); Trio of bayan players "Bach" (1927), S. Chapkiy's Orchestra "Big Band of Accordion Players" (1928). At this period appeared famous bayan players: M. Gorenko, Alexander Sychev, G. Yagodkina they stated the idea of national-instrumental performance icrease, opening their art to composers and encouraging them to create in bayan genre. [2]

At the end of 30th Mykola Rizol begins his brilliant concert activity, he is one of the founders of Ukrainian bayan culture. His artistic activity characterizes the whole epoch of Ukrainian bayan, promoted strengthening of it in the academic field and throughout his long artistic biography as an artist, author of numerous pieces for bayan and as a pedagogue. Such works as "Concerto for bayan and symphony" (1957), "Fantasy on Ukrainian themes" (1954), "Variations on Ukrainian folk song" Rain "" (1962) and other songs [5] belong to composer M.Rizol.

The movement of amateur musicians directed to professial art becomes significant stimulus for bayan creative work. Nevertheless new repertoire preferences in the form of the musical classics that was, performed with holes have appeared and stimulated bayan players to creation. Just so the first bayan compositions of the 30th have appeared. For example, I. Panytskiy managed to compile his comprehension of classical music and professional experience to the channel of his own creative work as highly artistic processings of folk songs and transcriptions for bayan [1, 214].

It is worth to mention another factor associated with high popularity of bayan in the 20-30th years. It became the basis of spontaneous professionalization of musicians (the desire to improve their playing prestigious instrument with broad capabilities), that indirectly influenced on the rise of original music through the increased request for it on the side of talented performers. The performance level of amateur musicians was icreasing rapidly, and it was extraordinary motivation to improvement of their playing stimulated expansion of their requests for repertoire. Therefore, the request for actualization of the original concert works is understandable. Performance of these works confirmed the remarkable ability of musicians [9].

Soon there appeared professionally arranged pieces for bayan in postwar years created by – M. Chaikin, Holminov A., Yu. Shyshakov. Their special mission consisted in carrying wide experience or authorship amateur of musicians in a new genre variety of bayan music.

At the stage of bayan creation works settling in 50-60th years the role of Chapkin is very significant. He is the author of numerous folk song processings for bayan, known pedagogue and worked out the first in Ukraine school of playing on selective bayan.

His creative work is represented by processings of folk and popular melodies, pieces for pedagogical repertoire and numerous translation of instrumental works. Creative work of S. Chapkiy helped to popularize

selective bayan, and to transition to this more consummate model of instrument. And all this reflects the aspiration of the musician to create new model of bayan processing.

Among the famous musicians of Ukraine the composer E. Yutsevych is worth attention. He is the author of such bayan works as, "8 variations on folk themes," "Six pieces based on folk songs", "Fantasy on Komsomol themes" and so on. His work essentially confirmed the trend to the rise of artistic level of bayan repertoire [6].

Panorama of the bayan creative period, its formation is supplemented by less known pages of the bayan music history of A. Mukha composer, musicologist. The value of creative works of 50th – early 60th years lies in active cultivating of ethnic material disclosed in numerous processing, theme and variations and fantasies on Ukrainian folk themes. Polka "Memories" (1949), Waltz (1956), a fantasy "Oh, holt, Mother" (1958), "Bolero" for trio of bayan players (1960), "Characteristic Dance" (1962) belong to this composer. Accordance to natural melodic sound images of Ukrainian songs is traced in them. Strengthening of the link between genre and instrument approved the bayan processing of folk melodies akin to typical models of ethnic instrumentalism [5].

Significance of bayan creative works of this period is beyond historically obsolete phenomenon, devoid of artistic results. The important role of the first bayan creative works is related first of all with the awakening of individual authorship and integration aspirations towards aesthetic and specialized art of academic traditions. Adapting to it was necessary stage of bayan music in understanding that this instrumental variety could move towards the chamber art.

Conclusions. Natural factor in the process of bayan art settling can be recognized fact of broad comprehension by musicians of principles of composer's thinking and language style of academic bayan tradition. Among the main factors of bayan art origin can be mentioned natural phenomena of interact of improvisational performance of amateur bayan players. Inherent ingenuity and playing practice on notes caused the appearance of the first signs of art as bayan processings of folk melodies, simple popular pieces, variations, and so on.

The appearance of original music owes to chromaticization of bayan and increase of performance level of educated bayan players. Aesthetic arguments of masterly playing stimulated interest of composers to bayan, encouraging them to make attempts in a new instrumental genre.

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