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# **STYLISTIC TENDENCIES IN THE WORKS FOR ACCORDION BY UKRAINIAN COMPOSERS IN THE LATE 20<sup>TH</sup> – EARLY 21<sup>ST</sup> CENTURIES**

Key words: *neo-folklorism, neo-romanticism, neo-classicism, music works for accordion, Ukrainian composers*

## **Theoretical Background**

Regularities of musical growth are closely connected to the peculiarity of socio-cultural extension, where there is the formation, creation and understanding of the ambient artistic phenomena. In the definite context, the 20<sup>th</sup> century Art gained special importance, which is characterized by the stylistics phenomena and movements plurality, connected with the reinterpretation of the past epoch artistic-aesthetic experience. On the social background of the first half of the 20<sup>th</sup> century and the Late Romantic crisis phenomena (the end of the 21<sup>st</sup> century) there were the changes of the European Musical Art artistic paradigm, that had impact on the specificity of the artistic expressiveness means such as counterpoint, harmonic vertical, musical form and genre, articulation, and also the artistic image interpretation, especially its axiological importance and method of style creation in the contemporary compositional system.

So, the stylistic panorama of the 20<sup>th</sup> century is notable for the aesthetic variety of separate composers and certain composer schools. This fact is stipulated by ambiguity and pluralism of the music and cultural development, which was shown in the presence of typical stylistic situations, artistic trends and tendencies, genetically connected to the borders of 19<sup>th</sup> and 20<sup>th</sup> centuries. In that period as the reaction toward Late Romanticism, harmonic vertical complication, there appeared Impressionism (France) and Expressionism (Austria and Germany), Italian Verismo as an opera style and Symbolism (Russia). Later on, under the law of dialectical development determined artistic tendencies underwent the transformation which evolves into the other stylistic phenomena of the 20<sup>th</sup> century keeping their artistic essence. Afterwards, a few scientists, musicologists summarize the contemporary stylistic phenomena, examine them in close interconnection with the previous artistic musical culture processes, which is conformed to the principles of heredity in science and art, traditions and innovations correlation. This approach of musical stylistic study in the works by composers caused the appearance

of the terms and concepts, which are genetically correlated with artistic-aesthetic style system, origin and refer to contemporary style phenomenon essence. This is the introduction to scientific concepts of *neo-folklorism*, *neo-romanticism*, *neo-classicism*. The difficult terminological explicitness in the context of the concept “style” were examined by the author in the previous scientific papers: That is the reason why in this paper the author considered it to cover *in general* the stylistic tendencies of works for accordion by Ukrainian composers in the second half of the 20<sup>th</sup> century, namely – Neo-folklorism, Neo-romanticism, Neo-classicism.

In contemporary studies of art scientists and scholars there is given considerable attention to the folkloric phenomena learning. The study of the determined problems is realized in several directions. One of them is the theoretical understanding of the folklore functioning on ontological basis, as well as its semantics, structure, national music and musical mode of life in its historical development. The rest is aimed at the researches of the interconnections between folklore and music works by composers. In the context of its direction it is actual study of the reinterpretation of the peculiarities and usage of folklore elements in the music works for accordion by Ukrainian composers.

For the reinterpretation of the essence of determined phenomenon in the contemporary studies of art there are used terms as “folklorism” and “neo-folklorism”, each of them differs not only in musical aesthetical conditions of its rise, but also by the approach to the usage and reintonation of the national music folkloric source in music works. If the concept “folklorism” is connected to the 19<sup>th</sup> century, the epoch of Romanticism is marked by the self-conscious national development followed by the gathering, studying and publishing of the song-national creations materials, and by the reproduction of the certain features of the national musical language, its melodies in the professional composers’ works. The term “neo-folklorism” expresses brightly the tendencies which depict the changes in the aesthetic approach of the 20<sup>th</sup> century composers in the national music authentic sources interpretation and archaic culture in general. Thus, the new interpretation of the folklore appeared not only in the development of the national theme and its mode-harmonic design (more frequently in genre, texture-harmonic variations), but also in the creation of the original rhythm-intonations, in which it is evident the denial from the inner-accomplished and constructional closed melodic theme. The examples are the works by Igor Stravinsky and Béla Bartók which cause the development of the other possibilities of the theme formation on the folk basis. Considering the above mentioned, in the Neo-folkloristic aesthetics (from the position of the musical theme) *motive*, *phrase*, *croon* of folk type, *rhythm* and *language intonations*, which is the singing and speech boundary, it receives important meaning.

Within the context of musical folklorism there are a lot of original works for accordion. One of the first was the work by Mykola Rizol, the theme of which was inspired by the Ukrainian national song “Rain”. The works by the other composers noticeably differ, such as music pieces by Kostyantyn Myaskov “Ukrainian dance” and Volodymyr Halchanskyi’s “Podolyanochka”. However, the most similar to the Neo-folkloristic style is “Vesnyanka” by Victor Vlasov and “Carpathian suite” by Volodymyr Zubyskyi.

## Analytical Overview

On the basis of the made analysis of the works mentioned above (“Vesnyanka” and “Carpathian suite”) we came to the following:

The Victor Vlasov’s composition “Vesnyanka” determined the new ways of the original development of the literature for accordion in the sense of the composer and folklore relationship. The characteristic *neo-folkloristic* features in composition are: the usage of diatonic basis for the thematic material creation, the elements in Aeolian, Dorian, Mixolydian modes; the combination of archaic musical themes based on folklore with the complicated chromatic, harmonic language which determined the combination of diatonic and chromatic; appeal to the different articulation means (*sforzando*, *glissando*, accents, method of “double rebound”), that take part in the imitating of the singing vocal intonations, instrumentally expressed exclamations with the associative connection spring-calendar deeds and display the detailed composer work with the not big intonation-constructural units (croons, motives) of the folk type; the active rhythm dynamics as the carrier and spokesman of music themes; “synthetic” character of melody, determined by the combination of the cantilena in the brightly expressed folk intonations and recitative for archaic cultural images.

Neo-folklorism was expressed in the music works of Volodymyr Zubytskyi. In his “Carpathian suite” the bright features of this style phenomenon became apparent in the recreation of the Carpathian region ethno-acoustic peculiarities by usage of contemporary composition technique means. On the basis of the definite work of art we shall select the most characteristic means of the neo-folkloristic aesthetic expression.

Musical mode is very important for the creation of ethnic folklore sounding, mainly the mode basis of thematic material organization and the creation of the harmonic and melodic relations between sounds and chords. In the work of art the composer widely uses the elements of folk music, diatonic modes peculiar to the Carpathian region culture, chiefly the Dorian scale with the fourth scale degree raised a semitone and Lydian and Mixolydian major. For the creation of the ethnic coloring the composer uses separation of the mainstay intervals (fifth and fourth) and the playing the definite mode altered tones by means of melodic ornamentation (*vorschlag*, *trill*) with attraction of close non-chordal tone with the aim of leading-tone increasing.

However, the sound of ethnic folklore is not limited only by the mode peculiarities, the active function in that belongs to vertical aspect of music, *harmony*. The most effective harmonic means are:

- Uses of sonorous effects, clusters (for the expression of severe-mysterious, stern and monumental images of the first part introduction);
- Interval movement by the parallel fifths, fourths (sometimes three tones);
- Uses of the burden effect, that is reached by the means of the melody sounding on the self-possessed tone, organ fifth point and usage on that background the elements of singing-vocal intonations, with the repetition of the separate sound (part I, bars № 29-31, where the ending of the phrase matches the stressed tonic sound “g”).

The other means found in the works by Volodymyr Zubytskyi neo-folk art work aesthetics are:

- Composer's detailed work with the not big intonation-constructive units – croons and the folk type motives;
- Articulation, which is connected with the musical image in the work of art, with the acoustic context and take part in the expression of stern, severe-monumental images of the spontaneous strength (accents, staccato articulation, marcato, marcate, sforzando, rebound mikh) and lyric-song intonation of the folk type;
- Metre, rhythm – the combination of different rhythmic lines, combined in poly-rhythmic construction (part II, bars № 21-23), that are subordinated to the artistic aim – the expression of archaic spontaneous strength images.

In this sense, the beginning of the 1970<sup>th</sup> in music works for accordion by Ukrainian composers show *the neofolk tendency*, that is connected not only with the new interpretation of folk, but also with the new approach to the archaic perception, the possibilities of the musical themes formation on the folk basis.

The original compositions appeared in the middle of 20<sup>th</sup> century side by side with the plays of folk direction in the music works for accordion by Ukrainian composers. These works are peculiar to the others aesthetic approaches aimed to solve the problems of musical images and personification. The most brightly it is expressed in the using of lyric-singing beginning, increased emotional expression, dramas with plots, program, appeal to the epic, socio-politic, philosophy-contemplating themes, that are aimed at revelation of the process-emotional nature of people's "inner world", the expression of tragic, dramatic intonations which is personified in the peculiar principle "dramaturgy antitheses". Besides, in connection with the accordion art entry to the academic surrounding, there appeared the works of art, which are written in genres, that were formed in the epoch of Romanticism, for example: *fantasies* (folk song theme and others composers), *waltz* ("Lyrical waltz" Volodymyr Pidgorny), *romance lyrics* ("Romance", "Nocturne" Victor Vlasov, "The poem about love" Volodymyr Zubyskyi), *expromt* ("Expromt" es-moll Victor Vlasov, "Expromt" Kostyantyn Myaskov), *elegy* ("Elegy waltz" Oleksandr Nazarenko, "Elegy" Volodymyr Zubyskyi). Besides, there was the appeal to the *fairy-fantastic theme* ("Legend" Victor Vlasov), *lyric-contemplative intonations* ("Reflection", "Reminiscent" Victor Dykusharov, "Reflection" Volodymyr Pidgorny), in some works the composers also appeal to the pictures of nature depiction, details, plot program by means of basing on literature (Anatoliy Biloshytskyi – the Concert triptych "In the Spanish style") or the picture-scenic source (Victor Vlasov – the concert triptych on the picture theme I. Boskh "The terrible court").

The definite features are most consonant to Romanticism aesthetics of which the great extent influenced the original works for accordion, its formation and development. Considering the above mentioned it is needed to study the works for accordion in *neo-romantic tendencies* as the expression of aesthetic positions of the musical romanticism in the context of contemporary composition norms and techniques.

One of the first works of art in which one can examine the features of Romantic aesthetics is the elegiac fantasy on the song theme "Blow, the wind, on Ukraine" by Volodymyr Pidgorny, which is characterized by the appeal to the singing-lyrical source. So far as the work basis is the song-romance thematic material, accordingly the music theme, the presentation is characterized by the associative connection with the literature text plot content, then the genre invariant of its elegiac poetics, grief syntagma on the dramatic level, they attach the musical text to the appropriate

intonemas of appeal (up going interval of perfect fourth), grief (down going second intonations). Similar to the literature source, as in the poetics of Romanticism, in the work by Volodymyr Pidgornyi there is represented the antithetic nature of psychological state of a person, which is evident in the beginning of the composition, in particular – matching the intonemas of appeal that is allotted to the different intonation-contextual load.

Composers of Romanticism paid great attention to the irrational, expressive source that psychologized musical images and caused the emergence of musical compositions that are directed to express diverse shades of the individual's inner world and first of all of the composer himself. Considering the cultivation of feelings, individualization of the artistic image in the music works for accordion by Ukrainian composers there appeared genres of program miniature. Beginning in 1960s such genres as nocturne, elegy, improvisation, and “musical moment” have become typical for the accordion music. As separate kind of program miniature there appear compositions that are directly connected with the intimate world-view of the “lyrical character”, among them one was named “Reflection”, “Reminiscence” by Victor Dykusharov, “Song”, “Poem” by Kostyantyn Myaskov, “Romance”, “Mood”, “Nocturne” by Victor Vlasov, “Elegy”, “Reflection”, “Instantaneity” by Volodymyr Pidgornyi etc.

The important meaning in the aesthetics of Romanticism of the 19<sup>th</sup> century belonged to the program that is connected with the prevalence of the figurative specifics and artistic image refinement. The basis of the program often lied in the literary primary source and the music in this case revealed the emotional content of those events that were described in the literary works; sometimes the composers wrote their compositions with their own program which could have something in common with the corresponding situations or life collisions of their contemporaries. The outstanding composition hereupon is Concert triptych “In Spanish Style” by Anatoliy Biloshytskyi, in which besides the names of the parts each has its epigraphy from the poems written by Spanish poet F.G. Lorca. Besides, the title of the composition itself the attention is attracted to the stylization that appeared as the artistic-expressive method in professional music during the period of Romanticism “as the display of the composers’ nostalgia for the past years”<sup>1</sup>.

In the stylization of the Spanish local coloring, Anatoliy Biloshytskyi gives particular meaning to the mood-intonation means, the national peculiarity of which lies in significant “tonality” of major dominant surrounded by two tetrachords that causes the appearance of the Phrygian mode and Phrygian dominant scale peculiar to the flamenco music style. The use of Phrygian dominant scale is determined by its artistic-figurative characteristics that become apparent because of their possibility to express higher-emotional sounding as the result of the peculiar inner contrast of the intonation-mood structure with the synthesis of “gloomy colors of Phrygian minor key and bright shade of major tonic”<sup>2</sup> inherent to it.

Reproducing the typical features of Spanish music culture, Anatoliy Biloshytskyi refers to the stylization of such song-dancing genres as malaguena, jota and habanera

<sup>1</sup> І. Ляшенко, *Історико-стильові та етнофольклорні джерела формування української композиторської школи*, [in:] *Українська художня культура*, Київ 1996, p. 247.

<sup>2</sup> С. Григорьев, *Теоретический курс гармонии*, Москва 1981, p. 216.

(part II). In its episodes the composer follows the general style peculiarities of the abovementioned genres. For example, in the episode *alla malaguena*<sup>3</sup> (part II, bars № 18 – 69) A. Biloshytskyi uses triple meter  $\frac{3}{4}$ , *allegretto*, accentuation of the second weak beat, music syntax is clearly divided into 6 music phrases with the five time introduction that is close to the stanza of literary-song text of *fandango*. Besides, there is preserved the Phrygian dominant scale specificity, the features of which can be observed in the first five time of the stylized theme (bars № 18 – 22, also bars № 57 – 60), where in bass the descending melodic motion of tones G – F – E<sub>s</sub> – D forms lower tetrachord of Phrygian minor and in the melody there is clearly distinguished the lower tetrachord of major dominant scale: g<sup>1</sup> – fis<sup>1</sup> – es<sup>1</sup> – d<sup>1</sup>.

Thus, in the Concert triptych by Anatoliy Biloshytskyi there is preserved the romantic essence of the artistic image. It becomes apparent in the general concept of the composition contrasting to the song-lyric intonations with the dramatic ones, both in the middle of the part (Andalusia) and at the cycle level (part II and III); in the subject of the situation – music images concretization by means of using literary titles of parts, epigraphs from the poetry by F.G. Lorca; in the process of music theme formation, in the dynamics of artistic images development; in the expression of feelings that is achieved both by general dramatic principles of music theme development and mood and harmonic meter-rhythmic peculiarities; in modulation, in chromatic sequence, and in harmonic melody of voice leading with the display of the independence of the expressive line of separate voices that are presented in the figurations of passage and melodic character.

Summarizing the above said, we shall mention that the music works for accordion by Ukrainian composers of the second part of the 20<sup>th</sup> century neo-romantic tendencies appeared:

- 1) In the synthesis of the music romanticism aesthetic positions with the contemporary means of music expressiveness, the technique of the composition and the intonation methods;
- 2) In the appeal to the lyrical-psychological, expressive-figurative characteristic of the work of art with the expression of the process-emotional nature of the person's "inner world", that is also revealed in the usage of the intonation goings, original appeal intonemas, grief, which are allotted by the associative connection with the plot context of the certain literature works;
- 3) In the appeal to the program – the use of epigraph, quotes, literature title, which concretize the music image giving it the typical content plot;
- 4) In the appeal to the historic consciousness with the problem of local coloring reproducing by the means of stylization on the level of mode, chord, meter rhythm, separate intonation goings of the musical language of the author or folk styles.

At the beginning of the 20<sup>th</sup> century, in the period of the social tension, the crisis phenomena of culture and revaluation of values, there appeared the necessity of the musical language stabilization, in the reinterpretation of the artistic-esthetic experience

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<sup>3</sup> *Malaguena* (from Spanish province Malaga) – is one of local varieties of Spanish pair dance *fandango* that appeared in the south of Spain and is accompanied by music and singing; historically it is connected with the art of Andalusia gypsies.

of the previous epochs and keeping their best traditions. Accordingly at the beginning of the 20<sup>th</sup> century there appeared the concept “neoclassicism”, which was interpreted as the appeal to the genres, the principles of the artistic thinking and the composers of the previous epochs, where the considerable attention was paid to baroque music and early classicism. We shall mention, the appeal to the music inheritance of the precursors is not the innovation at the beginning of the 20<sup>th</sup> century. So far as “the historic prototype of the old style revival can serve the examples of appealing to Bach and Mozart, to the baroque style and classicism in romanticists”<sup>4</sup>, that reveals the heredity of the musical art development, correlation of traditions and innovations. However, the particularity of the neoclassical tendency, that appeared at the beginning of the 20<sup>th</sup> century was determined not by the episodic appeal to the music creations of previous epochs, but more considerable – world-viewing context, the composers artistic position, which is revealed in the “anti romantic objection in the beginning of the 1920-s”<sup>5</sup>, as the reaction to the increased expressiveness and excessive subjective view of the musical phrase, that sharply disagree with Classicism to some extent, and with late Romanticism. Taking this fact into consideration, the composers of the different national schools want to be dissociated from the excessive expression, irrational dominants of the art image, late romantic orchestra and appeal to the instrumental traditions of the 17<sup>th</sup>-18<sup>th</sup> centuries, chamber ensemble with the non-regulated (non-set) cast, where “the absolute music” with the rational source counterpoint forms and the polyphony as the basis of the intonation development.

Beginning of the middle 1960s in the works composed by Ukrainian authors’ appeared the compositions the aesthetic style basis of whose is directed to artistic prototypes of the previous epochs. It became apparent in the genres and principles of the music baroque artistic thinking, sometimes, early classicism, such as “Sonatina in the ancient style” by Ivan Yashkevych, “Prelude and fugue-scherzo” by Anton Mukha, “Madrygal” by Volodymyr Zubytskyi, “Jig” by Evgen Yutsevych, “Prelude and fugue” (“Polyphonic frescos devoted to V. Zolotarov”) by Volodymyr Balyk, “Bachiana. The meditation on the theme BACH” by Volodymyr Runchak.

One of the first examples of retrospective tendency is “Sonatina in the ancient style” by Ivan Yashkevych. The brightest features of the classicism are clearness of the structure and symmetry of the construction, personification of the thematic development principle by means of contrast matching of the parts (Allegro, Adagio, Allegretto, Brilliante molto allegro), the simplicity of melodic picture with the combination of cantilena singing and dancing; the specifics of the melody intonation development, the sounds which often move on the triads, or on the scale; transparency of the texture, its homophonic-harmonic presentation and the simplicity of the chords structure, the absence of the alto consonance or confrontation “distant” chord structure; clear definiteness of the mode major-minor basis with the expressed tonal harmonic thinking, which is based on the functional correlation of the main mode degrees and insignificant deviation in the tone plan (within limits I level of relationship). Besides, the definite work is marked by the tonally closed (I and IV parts in D-major) and the absence of the mode contrast between the parts, and the tonal plan of the parts suites the logic of the full

<sup>4</sup> С. Павлишин, *Музика двадцятого століття*, Львів 2005, р. 69.

<sup>5</sup> Л. Мельник, *Необарокові тенденції в музиці ХХ століття*, Київ 2004, р. 10.

gradual functional turning: *T* (D-major, p. I) – *S* (G-major, p. II) – *D* (A-major, p. III) – *T* (D-major, p. IV).

“The Madrigal” by Volodymyr Zubytskyi is considered to be the music of previous epochs. Observing the stylistic peculiarities of the definite genre in his work V. Zubytskyi not only represents the specifics of the musical language of this period, but also transforms, modernizes the ancient genre model, that suites the aesthetic positions of the Neo-classicism.

One of the peculiarities of V. Zubytskyi's work is the homophonic presentation of the material, which affirms the genre model origin on which the composer is oriented, exactly on its genetic community with frottola, for which the most representative ones were four-voiced homophonic-harmonic structure with the dominant upper voice. Besides, the peculiar feature for the madrigal of the 16<sup>th</sup> century is the separation of melody, which gets the dominant importance among the others voices, its expressive dramatization. All these are characteristic features of V. Zubytskyi's work. The change in the character of sounding as seen in the Gesualdo madrigals, is reached by means of chromatic scale of texture, in which chromatic scale and dissonance are interpreted as the antipode of the madrigal lyrical theme, which after the dramatic forcing (the middle part of the work) gets the solemn sounding in reprise. We shall mention that the not big dramatization of the art image is deprived of the conflicting nature, the most inherent to the compositions of the Neo-romantic direction. In the definite work of art the insignificant emotional loading is called to reveal the procedural nature of the musical theme development, its evolution, and the other aspect of the art image, which is more dramatic than the lyrical theme in the introduction.

## Conclusions

Beginning in the second half of the 20<sup>th</sup> century the style basis of the native professional accordion music considerably widens, and the crystallization of several of its directions is observed in the end of 1960-s and at the beginning of 1970-s. Exactly at this period in the music works of the Ukrainian composers except for the traditional translations and transcriptions, adaptations and variations of folk themes there appeared several original compositions with brightly expressed folk, in romantic and classicist style.

The music works for accordion and the peculiarity of this period is characterized by the general specific feature of music-cultural stylistic situation, where there is the understanding of artistic-aesthetic experience of the previous epochs with the appearance of retrospective tendencies. The big importance in that context belongs to *Neo-folklorism*, *Neo-romanticism* and *Neo-classicism*, each of which is allotted to the original artistic-aesthetic approach – the musical images personification and interpretation.

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## Summary

### **STYLISTIC TENDENCIES IN THE WORKS FOR ACCORDION BY UKRAINIAN COMPOSERS IN THE LATE 20<sup>TH</sup> – EARLY 21<sup>ST</sup> CENTURIES**

The stylistic panorama of the 20th century music is notable for an aesthetic variety of works by different composers and compositional schools. This fact is corroborated by the ambiguity and plurality of musical cultures, made manifest by certain artistic trends and tendencies transpiring during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. As the century progressed, certain artistic tendencies underwent a transformation and evolved into other stylistic novelties. The works for the accordion by Ukrainian composers display folk-like influences and project an array of aesthetic approaches to the idea of musical personification. This is most clearly expressed in the way the composer: (1) borrows the material from folklore; (2) appeals to lyrical, psychological, expressive and figurative characteristics of work of art with the expression of the process-emotional nature of person's "inner world"; (3) experiments with associative references such as, intonation, intonemas, and grief; (4) employs programmatic narrative; (5) uses epigraph and musical quotes; and (6) makes clear references to the genres and techniques of baroque and, occasionally, early classical music.

Keywords: *neo-folklorism, neo-romanticism, neo-classicism, music works for accordion, Ukrainian composers*

