

## **UKRAINIAN ORIGINAL MUSIC FOR BUTTON ACCORDION: DEVELOPMENT AND EVOLUTION**

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### **INTRODUCTION**

Modern button accordion music of Ukrainian composers, which is an integral part of the chamber and instrumental field of musical culture of the country, has intensively expanded the performing arts of button accordions to the level of professionalism of the leading musical and instrumental schools of academic tradition through its active development for many decades. But at the same time, musicology science in the field of folk instrumental art, which has been fruitfully developing recently and focuses its attention mainly on the issues of the theory of performing, does not often turn to the study of the problems of the repertoire development, in particular the various aspects of original creativity for folk instruments of the leading Ukrainian composers.

The presence of its own original repertoire, on the one hand, and the correspondence of its qualitative professional and artistic aesthetic levels to the rules of the repertoire of leading chamber and instrumental genres on the other, occupies a significant place on the way of the academicisation of any musical and instrumental culture. Modern original music for the button accordion in this sense is no exception. Moreover, the revitalization of interest in button accordion as a concert instrument over the last decades by world-famous composers such as Sofia Gubaidulina, Mauricio Kagel, Ernst Krenek, Hans Henze, Krzysztof Penderecki, Luciano Berio and others, testifies to the special promising outlook of this instrument in contemporary musical art.

In addition, most of the works of the creative heritage of the leading Ukrainian composers in the field of concert button accordion music also belong to the pearls of world music literature in this genre. These are works by Volodymyr Zubytskyi, Volodymyr Runchak, Anatolii Biloshytskyi, Viktor Vlasov, Volodymyr Podgornyi, Igor and Yurii Shamo, Oleksandr Shchetynskyi, Valentyn Bibik, Hennadii Liashenko, and others. This is evidenced by the great popularity of Ukrainian composers' music among well-known button accordionists from other countries of the world.

The purpose of this work is to determine the evolutionary process of the Ukrainian original repertoire for the button accordion from its genesis to the present, as well as generalization of the development laws of this process and its representation in the form of historical periodization.

Due to the presence of certain historical and socio cultural circumstances, the analysis of the initial stage of the development of Ukrainian music for the button accordion is carried out in view of its close connection with the process of forming the original literature for this instrument in Russia.

### **1. Formation of the original repertoire for squeezebox-button accordion in the context of the genesis and development of squeezebox-button accordion art in Ukraine at the initial stage**

As it is known, the first samples of squeezeboxes were imported to Ukraine back in the 40's of the XIX century. From the very beginning of its distribution a squeezebox has become closely linked with folk music, primarily in domestic music.

If the epic art of kobzars and lyrists of the time was professional or semi-professional, then the triple musicians, who gradually began to include a squeezebox, were mostly amateur and served primarily domestic music and entertainment events. In the musical texture of

triple musicians squeezeboxes could have two, and even three functions: melodic, rhythmic and bass.

Many testimonies have been preserved about the active dissemination of a squeezebox in Ukraine in the second half of the XIX century. Thus, the outstanding folklorist K. Kvitka writes, “The instruments played by professional visionary musicians in the rural life of Ukraine in the XIX century were: violin, bass-violoncello of rough work of various sizes, and bagpipes, cymbals, buboons. For most of those who played these instruments, art was economically less important, as well as for squeezebox players, whose number has been increasing since the second half of the XIX century”. And further, “In recent decades, the most popular folk instrument in Ukraine has become, probably, a squeezebox”<sup>1</sup>. And a researcher A. Humeniuk emphasizes, “When it was not possible to find triple musicians or a brass folk band, the squeezebox accompanied the whole wedding ceremony. Often it was introduced into folk instrumental ensembles...”<sup>2</sup>

*Thus, the repertoire of the squeezebox, which was widespread in the Ukrainian village in the second half of the XIX century, both in solo and ensemble music, mainly depicted samples of the national folklore of folk music without a written tradition.*

Even more active than in the countryside, the squeezebox was widespread in Ukrainian cities, because the bass-chord structure laid on its left-hand keyboard was optimally suited to the very nature of the Ukrainian urban song and Ukrainian romance. The urban musical and cultural environment contributed to the greater development of the written tradition of squeezebox art. The result was the appearance of the first schools and self-educators which contained samples of the repertoire of that time, set out in digital, music and digital, and then in

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<sup>1</sup> Квитка К. К изучению украинской народной инструментальной музыки. *Избранные труды в двух томах*. Т. 2. Москва : Советский композитор, 1973. С. 258; 261.

<sup>2</sup> Гуменюк А. Українські народні музичні інструменти. Київ : Наукова думка, 1967. 240 с.

a purely musical way. Several different samples of such plays from schools and self-educators of that time are provided in the book of A. Mirek<sup>3</sup>.

Based on these samples, the conclusion can be made about the quality of the repertoire for the squeezebox of that time. These are primitive melodies (with notes, or purely numerals), in the majority with one accord and with the digital accompanying notes. These samples of musical literature fully corresponded to the limited possibilities of the first squeezeboxes spread in Ukraine. The diatonic scale of the right keyboard had a range of one and a half octaves. The left keyboard, which contained bass-chord accompaniment in general, consisted of two or three functions (TD, TDS).

Analyzing this repertoire genre, it is possible to divide it into several separate directions: folk music (mostly urban music); popular dance melodies of that time (waltzes, polkas, mazurkas, etc.); Ukrainian urban romance and Ukrainian urban song; melodies of popular classical works.

Along with the genre lines mentioned, one more gradually emerges: some squeezebox performers of that time tried to expand their repertoire through the creation of their own plays. That is, this direction can be distinguished as the fifth one.

These samples were created in the same genre areas and styles that dominated popular music of that time. These are polka, waltzes, marches, songs, etc. If we compare the plays created earlier by composers within the limits of household music that dominated the culture of the Ukrainian city, then there should be no significant difference in the quality of these samples from the so-called original samples for the squeezebox (an exception is popular classics melodies).

It is at this moment the creation of “original” approach can be traced, which becomes the basis for creating their own squeezebox

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<sup>3</sup> Мирек А. ...и звучит гармоника. Москва : Советский композитор, 1979. 176 с.

repertoire. So, analyzing the repertoire contained in the I. Teletov school (I. V. Teletov, “The General Practical School for Hand Squeezebox”, 1882), the researcher of the squeezebox G. Blagodatov characterizes fourteen works of this textbook. Of these, nine folk songs, one march, two dances and two opera melodies, as well as Mazurka by I. Teletov, the author of the edition. It is this play G. Blagodatov defines as the first original work for a squeezebox (from those preserved) in the territory of the Russian Empire.<sup>4</sup>

Thus, the assumption can be expressed that *the original repertoire of the squeezebox of that time was born directly in the very genesis of squeezebox-button accordion music.*

In the last decades of the XIX century, both in the Russian Empire and in European countries, there was a tendency for an intensive constructive renewal of a squeezebox. This trend has appeared in the following areas: enrichment of the scale (chromatization), the improvement of the keypads structure, the expansion of the range, the search for new, more qualitative timbre and dynamic properties.

We should highlight the key points that have become milestones in improving this instrument in Ukraine: the emergence of improved double-row squeezeboxes (“nimka” and “videnka” (German and Viennese)); appearance of squeezeboxes with separate chromatic sounds (“khromka” (chrome)); the invention of the improved concert squeezebox (button accordion) by the master K. Mishchenko.

The spreading in Ukraine on the verge of centuries the advanced squeezebox patterns was also due to another need. The diatonic scale did not always fully meet the needs of performing Ukrainian urban songs. The lyrical song needed a harmonious minority system with many deviations and demanded a wide range of chords that were not included in “videnka” or “khromka” spread in Ukraine.

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<sup>4</sup> Благодатов Г. Русская гармоника. Ленинград : Госмузиздательство, 1960. 182 с.

In addition, in the last decades of the XIX century, the active growth of the performing arts of squeezebox players was observed that was characterized by a new, more qualitative level. A squeezebox ceased to be a purely domestic instrument. The emergence of bright professional musicians has led to a new stage in the development of the squeezebox performance and the entrance of squeezebox art to the concert stage.

Improving the tools and development of the squeezebox performance on the verge of centuries did not introduce new genre directions into the repertoire, but predetermined the tendency for professionalism and high-quality music growth, which was performed with the help of squeezeboxes. *As in other genre areas, as well as in original plays, there was an explicit enrichment of textures: duplicate notes, chords, appoggiaturas, variations, playing off, a variety of rhythms of accompaniment.*

Thus, the original repertoire for squeezeboxes on the way to its evolution, from the birth up to the 10's of the XX century, is markedly divided into two periods, which in turn also reflect the evolutionary process of instrumentation and performing arts:

– from the birth of the squeezebox instrumental culture in Ukraine (the 40's of the XIX century) – to the early 80's of the XIX century. (predominantly monotone melodies; primitive instruments; everyday music);

– the 80's of the XIX century – 1910's of the XX century (enrichment of the texture of plays; improved diatonic and chromatic instruments; gradual professionalization of the squeezebox performance).

A new wave in the development of squeezebox and button accordion art in Ukraine begins with the end of the 1910's and is associated with the spreading of the first button accordions and their use in concert practice. The new tools contained a huge supply of artistic and performance opportunities. This was especially due to the

qualitative leap in the performance of the appearance next to ready-made elective and ready-made models (masters A. Kuznetsov, P. Sterlihov). In the 1920-30's, the process of gradually accelerating in the direction of the gradual academicization of squeezebox and button accordion art began to explicitly intensify.

Equally important factor, which during this period contributed to the development of academic performance, was the organization of vocational education of button accordionists, whose founder was Mark Musiiovych Helis. The orientation towards the classical repertoire is also observed in such Ukrainian performers as the First Ukrainian Chamber Orchestra of Button Accordionists named after Komsomol, orchestra of squeezebox players under the direction of Stepan Chapkii. Among Russian musicians it is necessary to mention the trio of the theater named after Meierkhold (Kuznietsov, Popkov, Danilov), "Bach" Besfamilnov Trio, Onegin Quartet and others. Of particular importance was the activity of the Leningrad button accordionist P. Gvozdev, who for the first time made a program for two departments compiled exclusively from the masterpieces of the world classics (22 May 1935).

With regard to the development of original literature in this period, it should be noted that attempts to create their own button accordion works took place almost exclusively among the performers of this repertoire, that is – button accordion and squeezebox players. Unfortunately, these works had a low artistic level. Well-known professional composers of that time were not yet interested in the new instrument, although certain intentions from some of them were made. Thus, in 1926 in the "Smena" newspaper an article "Glazunov writes music for a squeezebox" was published, which referred to the intention of an outstanding composer to create a work for this instrument.<sup>5</sup>

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<sup>5</sup> Мирек А. ...и звучит гармоника. Москва : Советский композитор, 1979. 176 с.

A genre of folk melody adaptation began to develop more or less successful in this period, which later became a full repertoire in the original literature for the button accordion. In spite of the fact that the adaptation was mainly made by the button accordionists, it was during this period that the formation of the basic principles behind which this genre would develop in the next decades can be traced. This is, first and foremost, the shaping factor, i.e. the variational form is used predominantly. Each variation represents a certain principle of texture variation. Among other features there is presence of entry, sometimes cadence, polyphony and clearly organized tonal plan are used in slow parts.

Few original works have remained written specifically for squeezebox or button accordion in the 20-30's of the XX century. Among them, it should be noted Suite for Button Accordion by F. Klimentov (March, Song, Mass Dance), which was written in 1932.<sup>6</sup> As the researchers note, the music of this suite does not get to the best samples of the repertoire in a qualitative way. First of all, the use at the level of parts of the popular music genres, as well as primitive means of expressiveness, the simplicity of formulation, song intonation and in general, the attraction of the work to mass music culture, indicate the lack of artistic level of this work, which resulted in its short repertory life. However, the appeal of a professional composer to the button accordion and the attempt to create for the first time a play of great form (suite) is a telling fact on the path to the evolution of the button accordion repertoire.

First well-known professional works for the button accordion in the Soviet (Russian) musical literature of the 1930s appeared, as is well known, as two concerts, written almost simultaneously in 1937. This is a concert for the button accordion with the folk instruments orchestra of Leningrad composer and folklorist Feodosiy Rubtsov

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<sup>6</sup> Новожилов В. Баян. Москва : Музыка, 1988. С. 31.

(presented by P. Gvozdev and V. Andreev State Orchestra under the direction of E. Grikunov) and a concert of Rostov composer Tikhon Sotnikov, created for the button accordion and symphony orchestra. This work was first performed by V. Pavlyuchuk and the Symphony Orchestra of the Rostov Philharmonic under the direction of I. Shaposhnikov.

Despite the fact that in the 20-30's in Ukraine the performing arts of the button accordionists was marked by a significant increase in professionalism, the creation of original music in this period is not yet reflected at a certain professional level, but there is clearly a certain evolutionary process in this direction, characterized by significant qualitative shifts.

## **2. Development of professional original repertoire for button accordion-accordion in the musical culture of Ukraine**

In the postwar years, the dominant type of instrument, both in terms of quantity in the factory production, and popularity among the people, remains «videnka-dvoriadka» (Viedenese-double row), but the production of button accordions increases with each passing year. And in the early 1960's, the number of chromatic squeezeboxes (button accordions and accordions) at Ukrainian enterprises began to exceed diatonic samples.<sup>7</sup> Moreover, in concert practice, only button accordions are used among professionals. This process deserves special attention, as the ever-increasing level of performance demanded from tool makers both an improvement in overall quality and the search for new technical solutions to improve the design of the button accordions.

The gradual renewal of the constructive and artistic properties of the instrument took place in cooperation with the leading craftsmen

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<sup>7</sup> Іванов Є. Академічне баянно-акордеонне мистецтво на Україні : автореф. дис. ... канд. мистецтв : 17.00.02. Київ, 1995. С. 7-8.

and artists of the button accordion performing arts. Thus, M. Helis (founder of the first method of playing folk instruments) introduced a number of suggestions that contributed to a significant increase in the performance of instruments of that time.<sup>8</sup> Among these suggestions there is a change of the body shape to the round; application of two belts instead of one right; extension of the lower part of the stamp of the right keyboard; change of the angle of the location of the stamp relative to the body of the button accordion; improvement of mechanics in the direction of noise reduction.

Also, the further professionalization of button accordion performance in the first postwar decades contributed to the formation of Kyiv School of Academic Button accordion Performance. In the 1950's, departments of folk instruments were opened at many music schools and folk instruments chairs in almost all conservatories – Odesa (1949), Kharkiv and Lviv (1951). This greatly influenced the further development of professional button accordion performance, especially in different regions of Ukraine.

Professionalization of button accordion performance and requirements of higher education have created conditions for the appearance of the first domestic professional works for the button accordion. As already noted, the concert repertoire of the button accordionists of the 30's and 40's consisted mainly of translation of the world classics. But this collection of works did not meet the needs and demands of button accordion performance, and could not fully disclose the potential of a new musical instrument, which at that time developed intensively. Of course, to meet these needs, it is the button accordion composers who create the first samples of the original button accordion music. The emergence of the first professional composers from the environment of the button accordionists was fully justified and it was a natural situation. In addition, it has become one

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<sup>8</sup> Іванов Є. Академічне баянно-акордеонне мистецтво на Україні : автореф. дис. ... канд. мистецтв : 17.00.02. Київ, 1995. С. 8.

of the most important factors in the professionalization of domestic button accordion art in general. Creativity of composers – Volodymyr Podhornyi, Viktor Dykusharov, Kostiantyn Miaskov, and also a button accordionist – master of adaptation – Mykola Rizol – in the 40-50's of the XX century *began the formation of a professional domestic original literature for the button accordion.*

Young performer Mykola Rizol, feeling the acute shortage of original works, independently turns into a creative process and creates a whole range of folk melodies. Different in degree of complexity, but possible for most button accordionists from lovers to concert performers, these plays *have become examples of a new professional artistic approach in the genre of folklore adaptation.* These works are characterized by deep penetration into the national basis of Ukrainian folk music, the relatively wide use of expressive means of the instrument, accessibility to the mass audience and, as a result, their great popularity among performers. In the following decades, the works of Mykola Rizol have firmly entered the pedagogical and concert repertoire of the button accordionists.

If for the adaptations of Mykola Rizol inherent principles of maximum disclosure of genre melody based on variations, then a completely different principle of work with folk song is used in the works of Volodymyr Podhornyi. His works differ significantly from the traditional adaptations of that time. These are full-fledged independent works on a national basis. Exploring the features of the composer's style, A. Semeshko determines *symphony* as the main feature of his music, as a method of thinking, the method of active and dynamic deployment of musical material.<sup>9</sup>

A typical example of this is the Fantasy on the theme of the Ukrainian folk song “Wind, blow to Ukraine”, which clearly reflects the author's desire to move first of all from the content of the song

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<sup>9</sup> Семешко А. Володимир Підгорний. Риси стилю. *Баян в педвузі* : Кривий Ріг, 1993. С. 132-147.

and make a melodic symphony poem on its melodic basis. Gradual dramatization of the theme, with the help of development techniques up to a climax “breakthrough”, is achieved through the masterful transformation of the Ukrainian song. In general, Podhornyi’s works are characterized by the complexity of harmonic sequences, altered chords, non-mediants constructions, polyphony, dramatization of the figurative intonation sphere, and other innovations that have substantially enriched the timbre dynamic sound of the button accordion. For the first time in the button accordion literature the works of Podhornyi are paid attention and their artistic value are positively appreciated by outstanding composers of the time – Aram Khachaturyan, Dmitry Kabalevsky, Rodion Shchedrin, Reinhold Gliere.

Since the second half of the 1950’s, a whole cohort of young talented composers has appeared in Ukrainian button accordion music, which subsequently made a significant contribution to the professionalization of this genre. These are Viktor Dikusarov, Kostiantyn Miaskov, Viktor Vlasov, Heorhii Shenderiov, Ivan Yashkevych. All of them were professional button accordion performers, and therefore their works clearly reflected the instrumental specificity and capabilities of the instrument at that time. The works of these composers immediately gained popularity among concert performers and in the pedagogical environment. Unlike Mykola Rizol and Volodymyr Podhornyi, who mainly used folk material in their own work, the above-mentioned composers set out to create purely original works.

The appearance of the first instrumental concerts for the button accordion was of particular importance, as one of the main factors in the way of the academicisation of any musical instrument is the presence of original music of great concert forms – concerts, sonatas, and suites. Among the first button accordion concerts, the following should be mentioned: the Concert No. 1 of Viktor Dikusarov (1956),

Alim Batrshyn's Concert (1958), Concert of Mykola Rizol (1957), Concert No. 1 of Kostiantn Myiaskov (1958), Concerts No. 1 (1963) and No. 2 (1965) of Viktor Vlasov. Along with these great works, composers also create a lot of plays of small forms – preludes, scherzo, toccata, impromptu, folk-based plays, etc. Also, the new direction – music for children (Kostiantyn Miaskov, Children's Album No. 1, 1960) – appears for the first time in the national button accordion literature.

The work of Natan Schulman reflects a vivid page of national literature for the button accordion of that time. His Sonata (1959) is particularly distinguished, which became the first great work in Ukrainian music for a pre-selected button accordion, as well as the first work written in the sonata genre. The work of Ivan Yashkevych, the author of a series of virtuoso transcriptions for the button accordion, contributed greatly to the development of the concert and virtuoso direction in the button accordion performance and to the enhancement of the artistic and technical skill of the button accordion players.

In addition to the aforementioned composers in the 1950's-60's, A. Mukha, Ye. Yutsevych, K. Dominchen, A. Schwats also referred to the button accordion music. The works of these composers took their place in the repertoire of the button accordionists for some time, but today they are practically not performed due to the loss of relevance of their artistic and technical content.

Analyzing the original literature of the 1940's-60's in the context of Ukrainian button accordion art, it is worthwhile to determine the place of this music in the repertoire of the button accordionists as a whole. Considering the concert programs of the button accordionists of this period, in particular, in the handbook of A. Basurmanov<sup>10</sup> (the chapters are devoted to performing contests and discography), it can

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<sup>10</sup> Басурманов А. Справочник баяниста. Москва : Сов. композитор, 1987. 423 с.

be concluded that *despite the fact that the original works in the repertoire of the 1940's-60's did not yet occupy a priority place, their number were gradually increasing*. This direction of the button accordion repertoire is mainly represented by the genre of folk melody adaptation.

Since the beginning of the 1970's, a new wave has been found in the creation of button accordion concert by Ukrainian composers. The initiative and creative collaboration of the famous Ukrainian button accordionist Volodymyr Besfamilnov with Ukrainian composers was crucial for the emergence of a number of new works in the genre of the button accordion concert, which stimulated the emergence of such works as: Concert No. 2 of Kostiantyn Miaskov, Concerts No. 1 and No. 2 of Yakov Lapinskyi (both 1971), Concert of Mykola Silvanskyi (1975) and Concert of Ihor Shamo (1980). At this time there were also Concert No. 2 of Viktor Dikusarov, Concert No. 3 of Viktor Vlasov (1973) and Concert No. 3 of Yakov Lapinskyi (1983).

In general, the stylistics of the Ukrainian button accordion music of the late 1950's – early 70's can be defined as *a period of button accordion romanticism*. This is especially true of the creativity of such luminaries as Dikusarov and Miaskov, whose music had all the features of romantic essence. They are expressive themes, melodiousness, latitude of phrases, softness of intonations, freshness of harmonies, thanks to the use of alterations of septic and non-chords, clarity of drama and formation. The image and emotional facets of their music contain optimism, sincerity of lyrics, impulse and pathos of heroics, sparkly humor, etc.

In the 1970's-80's, domestic music culture was characterized by extraordinary activity in the art of button accordion. First of all, this is due to the invention, distribution and fixing on the concert stage of the new design of the instrument – a multi-tone ready-made button accordion, as well as activation of the button accordion movement in all spheres and manifestations, such as: the concert activity of well-

known performers and the emergence of new button accordion generation, perfection of educational process in educational institutions of all levels, activization of research work, dynamization of the competitive movement, use of the button accordion in various creative groups, growing interest in the button accordion art both in the broad circles of society, and among the musical elite. All these factors also influenced the further development of the original repertoire for the button accordion-accordion.

During this period there is a further activation of composers' creativity who have already worked in this direction and composers of a new wave. And these are the composers button accordion players: Viktor Vlasov, Volodymyr Podhornyi, Heorhii Shenderiov, Volodymyr Zubytskyi, Anatolii Biloshytskyi, Anatoliy Haidenko, Volodymyr Balyk. A particularly important factor in the development of the original literature of that time was the appeal to button accordion music of the "non-button accordionists" composers: Yurii Shamo, Valerii Pidvala, Hennadii Liashenko, Yurii Ishchenko, and Oleksandr Pushkarenko.

One of the main tendencies in the development of original music for the button accordion since the second half of the 1970's was *a stylistic change* of the entire genre direction, which was due to the influence of stylistics of the best samples of symphonic and chamber instrumental music. This was manifested in the rethinking of the composers approach to the basic means of expressiveness in music. For most of the works of the late 1970's and early 80's, the use of new artistic techniques and tools became significant: significant dissonant tensions, both intonational and vertical (harmonic); colorfulness of harmony caused by chords enrichment; polytonic and polyfunctional methods; diverse rhythmic and metrical organization; polyphony and polyplasticity, saturation of the texture.

If the previous period of development of the button accordion literature is marked by the formation and consolidation in the

repertoire of the genre of the concert, then in the next period the appearance of a concert for the button accordion becomes almost an exceptional phenomenon. On the contrary, chamber genres of large forms (sonatas, suites, partitas) are fruitfully developing. This testifies to the tendency of cameramanization of button accordion music in general.

The emergence of a large number of concert plays of the new model in Ukrainian literature for the button accordion of the second half of the 1970's – the first half of the 80's had a side effect, the essence of which was to promote the development of the performing arts. Volodymyr Zubyskyi's work is particularly illustrative in this aspect. He created a large number of cyclical works that greatly expanded the artistic and performing capabilities of the instrument and significantly contributed to the development of performing arts in particular (for example, the Carpathian Suite, Sonata No. 2 "Slavic", two Concert Partitas in the style of jazz improvisations, etc.).

Almost simultaneously with the aforementioned composers, creative activity and a few bright artists began. In the early 1980's there appeared works by Volodymyr Runchak (Sonata Passione, "Passion for Vladyslav", "Mass-requiem", etc.), Oleksandr Shchetynskyi (Sonata, Poco misterioso, Four Inventions), Valentyn Bibik (Sonata). The works of these composers for the button accordion should be regarded as a separate link, in connection with the significant changes that have occurred in the modern musical language, which led to certain stylistic differences and rethinking the whole arsenal of expressiveness means.

In the 1990's and early 2000's, the works of well-known and young contemporary Ukrainian composers Karmela Tsyapkolenko ("The one who came out of the circle"), Liudmyla Samodaieva (Quasi Sonata, "Revelation", "Metamorphosis No. 2") continue to this link.), Andrii Stashevskyi (Monologue-move, "Images", Concert), Andrii Karnak (SATory), Serhii Pylutykov ("Intrigue"), Vadym

Larchikov (“Ave Maris Stela”) and others. The young generation of composers in Ukrainian music for the button accordion at the beginning of the new millennium is represented by the names of Maksym Shorenkov, Yaroslav Oleksiv, Artem Nyzhnyk, and others.

For the first time in the Ukrainian button accordion literature, the vast majority of button accordion compositions created at the turn of the millennium show a wide arsenal of state-of-the-art composite techniques and expressions, in particular atonality, modality, polymodality and polystylistics, seriality, elements of aleatory, pointilism, principles of minimalism, total improvisation, etc.

## **CONCLUSIONS**

The material outlining the whole work at the level of generalized abstracts should be summarized.

The evolution of the button accordion repertoire in relation to the evolutionary process of instrumentation and performing arts is consistent and interdependent in character. The original repertoire for a squeezebox originated directly in the very genesis of squeezebox-button accordion musicianship in Ukraine.

In the formation of the genre orientation of the original music for a squeezebox at the initial stage of its formation, there are two sources that are related to the existence of this instrument in two socio cultural environments: rural life (folklore musical practice); urban culture (genres of everyday music of the city).

In terms of the level of professionalism of the original works and the squeezebox-button accordion repertoire in general, at the initial stage two trends can be traced: the first (quantitative) is associated with the proliferation of a large number of squeezebox-lovers and semi-professionals; second (qualitative) – with the existence of a relatively smaller number of professional squeezebox and button accordion players.

In the 20-30's of the XX century, the main stimulus for the development of button accordion art in general and the original repertoire in particular are two factors: the change of the social status of the squeezebox and the button accordion players; the launch of professional education of button accordion players.

The creativity of M. Rizol (the 40's of the XX century) became the turning point in the path to the professionalization of Ukrainian literature for the accordion. The work Variations on the theme of the Ukrainian folk song "Rain" (1944) – can be considered the first professional work in the national literature for the button accordion, which has endured the test of time.

In the 50's–70's of the XX century there was a process of becoming a professional literature for the button accordion. The vast majority of works of this period reflected romanticism as a general musical stylistic feature, therefore this period of development of domestic music for the button accordion was proposed for classification as "romantic".

Starting from the second half of the 70's and further in the 80's of the XX century, the process of publishing domestic literature for the button accordion is on the level of the best music samples of the academic chamber and instrumental genre both at a high level and quantitatively. This was facilitated by: distribution and consolidation on the concert stage of the instrument of the new sample – multi-tone ready-made button accordion; involvement of the famous Ukrainian non- button accordionists composers (I. Shamo, H. Liashenko, M. Silvanskyi, V. Bibik, O. Shchetynskyi, Yu. Ishchenko and others); receiving professional composer education by button accordionists-performers, significant achievements and recognition of their creativity in the composer's field (V. Zubytskyi, V. Runchak, A. Biloshtskyi, etc.); the influence on the professional background of modern musical culture environment (first of all, chamber-instrumental and symphonic music) and the change of artistic

landmarks, both in the aspect of the musical language, and in line with the whole system of genre and style components; raising the level of professional education and the overall growth of performing arts button accordionists, activating the concert activity and the competitive movement.

The evolution of the national original button accordion repertoire repeats in a concise, concentrated form the general periods of the original repertoire development of the main academic instrumental schools. As a result of systematization of the evolution consideration of Ukrainian music for the button accordion, periodization of the development of this direction of the national musical culture, taking into account the main factors of systemic changes, is proposed.<sup>11</sup>

Consequently, the process of genre evolution of original music for the button accordion in the Ukrainian musical culture is naturally divided into three main stages:

The 1st stage – begins with the origins of the birth of squeezebox musicians in Ukraine (the 40's-50's of the XIX century) and ends in the 30's of the XIX century. This stage can be characterized as preparatory (or unprofessional) in the process of button accordion repertoire development.

The 2nd stage (the 40's – first half of the 70's of the XX century) – the stage of *formation* of professional literature for the button accordion.

The 3rd stage (the second half of the 70's of the XX century – present) – *modern* – the time of the release of the original button accordion repertoire to the professional level of the leading academic musical and instrumental genres of contemporary Ukrainian music culture.

In turn, each of these stages can be more fully divided into separate periods, the evolutionary process in which the button accordion music was brought to a new degree of development:

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<sup>11</sup> Сташевський А. Нариси з історії української музики для баяна : навч. посібн. Луганськ : 2006. 152 с.

Stage I: the 1st period (40's-80's of the XIX century) – the period of penetration and distribution of the simplest samples of squeezeboxes on the territory of Ukraine. The first attempts to create primitive plays by squeezebox players amateurs in the genres of domestic music (Mazurka of I. Telietova).

The 2nd period (the 90's of the XIX century – the 10's of the XX century) – the period of professional squeezebox performance formation, which was accompanied by the emergence of bright and original professional squeezebox performers. Distribution of new improved varieties of instruments (chromatization, expansion of the range, etc.), which contributed to the quality improvement of the original plays created.

The 3rd period (the 20's-30's of the XX century) – a period associated with the spread of the button accordion – a new type instrument, which contained significant artistic expression potential, as well as the significant development of harmonious artistic performing arts. In the plays of the folklore direction, the basic principles of the genre of folk melody adaptation can be traced. This period can be characterized as directly preparatory.

Stage II: the 4th period (the 40's – the first half of the 50's of the XX century) – the appearance of the first professional works on a folk basis (the works of M. Rizol, V. Podhornyi). The period of the beginning of professional literature for button accordion development in Ukrainian music.

The 5th period (the second half of the 50's – the first half of the 70's of the XX century) – the appearance of the first great works (concerts). Period of development of professional original music for the button accordion of the academic direction (works of V. Dikusarov, K. Miaskov, I. Yashkevych, V. Vlasov, H. Shenderiov, Ya. Lapinskyi, I. Silvanskyi).

Stage III: the 6th period (the second half of the 70's – the first half of the 80's of the XX century) – the launch of the professionalism

of the button accordion literature to the level of literature of the leading academic musical and instrumental genres due to the proliferation of the fundamentally new design of the instrument – multi-timbre ready-made button accordion. An appeal to the button accordion music of the leading Ukrainian composers who actively work in other academic genres, primarily symphonic and chamber-instrumental music. (Works of V. Zubytskyi, Yu. Shamo, A. Biloshytskyi, H. Liashenko, Yu. Ishchenko, O. Pushkarenko, V. Pidvala).

The 7th period (the 80's of the XX century – present) is the period of appeal to the button accordion of leading domestic composers who use modern (avant-garde) compositional techniques and tools (V. Runchak, O. Shchetynskyi, V. Bibik, K. Tsepkolenko, L. Samodaiev, S. Piliutykov and others).

Thus, as we see, the evolution of the domestic original repertoire for the button accordion in its concise, concentrated form repeats the general contours of the original repertoire development of the main academic musical and instrumental schools.

## **SUMMARY**

This work is devoted to the analysis of the evolutionary process of development of the Ukrainian original repertoire for the button accordion from its genesis to the present in the context of formation and development of the squeezebox-button accordion art in Ukraine. The laws of development of this phenomenon are analyzed and generalized, taking into account artistic and socio cultural factors, and the concept of its historical periodization is proposed.

It turns out that the original repertoire for a squeezebox originated directly in the very genesis of squeezebox-button accordion musicianship in Ukraine, and in the formation of its genre orientation at the initial stage there are two sources that are related to the existence of this instrument in two socio cultural environments: rural

life (folk music practice); city culture (genres of everyday music of the city).

The work of M. Rizol (the 40's of the XX century) became the turning point on the way to professionalization of the national literature for the button accordion. And in the 1950's-70's of the XX century there was a process of professional button accordion literature development. Starting from the second half of the 70's and further in the 80's of the XX century, the process of publishing domestic literature for the button accordion is on the level of the best samples of music of the academic chamber and instrumental genre both at a high level and quantitatively.

Thus, the process of evolution of original music for the button accordion in the Ukrainian musical culture is naturally divided into three main stages. The first begins with the origins of the emergence of harmonic musicians in Ukraine (the 40's-50's of the XIX century) and ends in the 30's years of the XX century. This stage can be characterized as preparatory (or unprofessional). The second stage (the 40's – first half of the 70's of the XX century) – stage of formation of professional literature for the button accordion. The third stage (the second half of the 70's of the XX century – present) – modern – the time of release of the original button accordion repertoire to the professional level of the leading academic musical and instrumental genres of contemporary Ukrainian music culture.

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